

Piazzolla 2021



Musical Cultural Transfer Argentina–Europe

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Ibero-Amerikanisches Institut PK, Staatliches Institut für Musikforschung PK

Concept and organisation: Dr. Simone Hohmaier (SIM), Dr. Ulrike Mühlischlegel (IAI)

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Abstracts & Biographies

KEYNOTE:

Esteban Buch: *Il ritorno di Kagel in patria*, and other stories on music and distance

In July 2006 in Buenos Aires, in an interview for the German TV, Mauricio Kagel compared himself to the hero of Monteverdi's *Il ritorno d'Ulisse in patria*. "Ein bißchen bin ich auch wie Ulysse in seine Heimat zurückgekehrt", he said, "I am also a little bit like Ulysses, back in his fatherland". This took place during a Festival Kagel which, as it happened, signified both his triumphal return from Germany as an Argentine composer, and a farewell of the Argentine people to a German composer, soon to die in his home in Cologne. Seen in retrospect, the comparison with Ulysses was beside the point: if his life was to be an Odyssey, he should have stayed to die in Argentina. And yet he did feel "a little bit" like Homer's hero, or rather, he took pleasure in saying so.

This story suggests the asymmetry of cultural trajectories, be they fact or fiction. There is no symmetry between Kagel and Ulysses, nor between Europe and America, nor between a Monteverdi opera set in the Mediterranean Sea and Kagel's *Mare Nostrum*. Nor between Kagel and Piazzolla, for that matter, nor between *Tango alemán* and *Tres minutos con la realidad*, nor between a ninetieth anniversary and a Centenary... Yet music historians, as most social scientists, look for temporal and spatial structures, as they try to make sense of historical events. This keynote will address issues of historical temporality through an open-ended series of very short stories on Kagel and Piazzolla.

Esteban Buch (Buenos Aires, 1963) is a professor of music history at the Ecole des Hautes Etudes en Sciences Sociales (EHESS) in Paris. A specialist of the relationships between music and politics, he is the author of *Tranermarsch. L'Orchestre de Paris dans l'Argentine de la dictature* (Seuil, 2016), *Le cas Schönberg. Naissance de l'avant-garde musicale* (Gallimard, 2006), and *Beethoven's Ninth. A Political History* (The University of Chicago Press, 2003), among other books. He is also the coeditor of *Tangos Cultos* (Gourmet Musical, 2012), *Composing for the State: Music in Twentieth Century Dictatorships* (Ashgate, 2016), *Finding Democracy in Music* (2021), and other collective works.

Stefan Drees: Tango adaptations in European art music before 1930

In European art music before 1930, a wide range of tango adaptations can be found in prominent places. The talk asks which specific aspects of the history and practice of tango are thus transposed into the new musical contexts. Essentially, two important tendencies can be identified, some of which overlap: In instrumental music, especially after 1920, the use of tangos is connected with the adaptation and nobilisation of jazz. On stage, on the other hand, the use of tangos is primarily linked to topoi like eroticism or melancholy, which is why corresponding passages take on an important dramaturgical function within the works.

Stefan Drees studied violin and musicology in Essen and received his doctorate in 1997 with a study on the late works of Luigi Nono. After teaching in Heidelberg, Vienna, Marburg and Gießen, among others, he has been a professor of musicology at the Hanns Eisler Academy of Music in Berlin since 2016. The majority of his publications are devoted to the musical phenomena of the 20th and 21st centuries.

Benedikt Brilmayer: The Bandonéon: Signature in Tango's Timbre and Piazzolla's Life

The Bandoneon is the signature instrument of Tango, although it originates from Krefeld a small town in Germany, invented by Heinrich Band. In the first part of this lecture, its history of development as a harmonica-instrument, a large group of instruments with metal reeds from the 19th century, and its characteristics will be described. The Bandoneon's journey through the world to Argentina still remains unclear but will be depicted in short. The second part of this lecture will focus on the role of the Bandoneon as the characteristic timbre in Tango-ensembles and the special significance in Astor Piazzolla's Tango compositions and his own performance, crossing genre-boundaries between serious and popular music.

Benedikt Brilmayer studied musicology and psychology at Musikhochschule Franz Liszt Weimar and Friedrich-Schiller-Universität Jena. During his years of study, he started working in the field of organology at Klassik Stiftung Weimar, where he conducted research concerning forte-pianos in the collection as well as for the grand exhibition in honor of Franz Liszt's bicentennial birthday. He wrote his PhD thesis on the transfer of technology in building musical instruments with a special focus on the Trautonium, an early electronic instrument. Since 2015, he is working for the Musikinstrumenten-Museum SIM PK as research associate, since 2017 as researcher and curator for electronic instruments, plucked and bowed chordophones. He conducts research on collection related organology as well as on his instrumental focal points. He curated several exhibition projects on collection-related problems with electronic instruments.

Nolan Sprangers: Following Wagner to Argentina: Wagnerian Politics and Temporalities in Stravinsky's *Perséphone*

In April 1936, Stravinsky conducted his melodrama *Perséphone* at the Teatro Colón in Buenos Aires—a theatre dubbed the “Bayreuth of South America.” Performances of Wagner's music at the Colón were often politicized, and *Perséphone* would endure a similar treatment because of comments Stravinsky made upon his arrival. This project considers the reception of *Perséphone* in the context of Argentina's “Golden Age of Wagnerian opera,” while questioning the verity of Stravinsky's critiques of Wagner. First, I use primary texts to discuss nationalism and mythology, which are fundamental to the artistic philosophies and staged works of both composers. Ultimately, it is clear the Stravinsky / Wagner divide is one that is self-imposed. Further discussion of Argentine opera history demonstrates how Stravinsky was capitalizing on Wagner's posthumous successes in the country, effectively offering a new Gesamtkunstwerke during a boom in

Wagnerism. Next, I discuss how left- and right-wing newspapers came to, respectively, denounce and endorse Stravinsky. Here, discussing the local reception of *Perséphone* is important for acknowledging diverse receptions—something the government’s enthusiastic response to Stravinsky’s visit did not do. Finally, using David Farrier’s notion of thick time, analysis of Stravinsky’s music reinforces the similarities in the ecological narratives that Stravinsky and Wagner employed. Specifically, I discuss Stravinsky’s use of tonality and modality as sonic signifiers of temporality. The evidence presented suggests that Stravinsky’s success in Argentina should be understood as contingent on Wagner because it was performed at, and honoured by, Argentine institutions developed for Wagner’s music. Furthermore, this research engages with Stravinsky’s activities in South America, which offers new insights to a body of scholarship that has predominantly focused on Europe and North America.

Nolan Sprangers is a MA student at the University of Toronto, Faculty of Music, and is completing a collaborative specialization with the School of the Environment. In 2019 he held a fellowship at the Jackman Humanities Institute, where he spoke on his project “(Un)Masking Stravinsky’s Orpheus.” He was recipient of the prestigious William and Phyllis Waters Graduating Award and currently holds a CGS-M scholarship for his research on Stravinsky’s staged works.

Björn Heile: Alberto Ginastera, Juan Carlos Paz and the Centro Latinoamericano de Altos Estudios Musicales (CLAEM): Between National and International Networks

Founded in 1962 as a graduate school for budding composers in Buenos Aires, CLAEM brought the international avant-garde to Latin America and, by training a generation of outstanding composers, Latin-American composition to the attention of the world. As Eduardo Herrera (2020) has pointed out, possibly its greatest achievement was bringing composers from all over Latin America together, making them aware of one another’s work and, ultimately, founding what he calls ‘Latin Americanism’, a new continental consciousness that overcame the dichotomy between nationalist and internationalist positions characteristic of previous decades.

In my presentation, I will focus on the contrast between the Centre’s integration in international networks and its domestic position. While CLAEM’s identity relied on an internationalist position and at least an implicit comparison to other international centres of modernist and avant-garde composition, such as Tanglewood or Darmstadt, its Director, Alberto Ginastera, was previously known for his nationalist and conservative aesthetics and had only recently dipped his toes into dodecaphony, the shibboleth of cosmopolitan modernism at the time. In Argentina, twelve-tone composition was associated with Juan Carlos Paz, the founder of the Agrupación Nueva Música (ANM) and Ginastera’s nemesis. Indeed, Paz was originally to head CLAEM, so by assuming the Directorship, Ginastera seemed not only to take over Paz’s position but also some of his aesthetic outlook. This process culminated in 1967 when Ginastera appointed Francisco Kröpfl, one of Paz’s closest associates and successor as Director of ANM, to head the electronic studio. This leads me to argue that, rather than a straightforward usurpation of the ANM, CLAEM could be regarded as a synthesis between previously opposing positions.

Björn Heile is Professor of Music (post-1900) at the University of Glasgow. Among his publications are *The Music of Mauricio Kagel* (2006), *The Modernist Legacy: Essays on New Music* (ed, 2009), *Watching Jazz: Encountering Jazz Performance on Screen* (co-ed, 2016), *Higher Education in Music in the Twenty-First Century* (co-ed, 2017) and *The Routledge Research Companion to Modernism in Music* (co-ed, 2019). He is currently writing a book with the working title *A Global History of Musical Modernism* for Cambridge University Press.

Julius Reder Carlson: European influence and European exile in Atahualpa Yupanqui's musical activism

Like many Nueva Canción musicians, the European experiences of Argentine singer-songwriter Atahualpa Yupanqui were central to his musical activism, awakening him to the potential of South American culture as a vehicle for social critique and allowing him to continue his progressive political engagement during the 1970s and 1980s, years in which reactionary military governments made such activity difficult, if not impossible, in the Southern Cone.

Yupanqui's relationship with Europe can be divided into two periods: his tour of the Soviet Bloc (1949–1950), which culminated in a series of recordings with Le Chant du Monde, and his subsequent quarter-century of Parisian exile (1967–1992). Whether as a result of artistic collaboration with the Communist Party or simply the new perspectives afforded by international travel, the music that Yupanqui wrote during his tour of the Soviet Bloc represented a notable break with his earlier work: transcending the 'nativist' representations of rural life typical of his first recordings, songs like 'Basta ya!' (1950) and 'Preguntitas sobre Dios' (1950) reflected a decidedly European understanding of South American culture as a salutary alternative to the decadent 'West', using Argentine folk genres as vehicles for lyrics decrying social inequality and advocating revolutionary change. Despite – or perhaps because of – his decision to permanently leave Argentina for Paris in 1967, Yupanqui continued to adhere to variants of this 'Argentine' persona for the remainder of his career. In part, this singularity of artistic focus can be understood as an exilic impulse: a means of reconstructing a progressive Argentine culture that, systematically destroyed during the 'Dirty War', no longer existed within Argentine borders. But it can also be productively seen as a kind of covert political strategy. Indeed, the polyvalence of Yupanqui's musical persona, which simultaneously connoted 'nationalism' in the Americas and 'activism' in Europe, allowed him to bridge worlds in an era of Cold War political polarization, appealing to both conservative and activist audiences.

Julius Reder Carlson is an Associate Professor of Music at Mount Saint Mary's University, Los Angeles whose current research focuses on the transnational resonances of the South American Nueva Canción, particularly with respect to global socialism and the Cold War. Carlson has published on subjects including the protest songs of singer-songwriter Atahualpa Yupanqui and the career of Argentine folklorist Andrés Chazarreta. He has received Fulbright-Hays and DAAD grants for his research.

Elke Steinhauser: Astor Piazzolla's *Adiós Nonino*: Origins and performance history

Adiós Nonino is one of the most performed compositions by Astor Piazzolla, with over 20 arrangements by the composer himself and recordings on various CDs. It is based on *Nonino*, composed in 1955, and refers to a real person – his father Vicente "Nonino". The scores of *Nonino* and *Adiós Nonino*, as well as several recordings from 1961 to 1984, are particularly useful for an in-depth analysis of Piazzolla's development of Tango Nuevo characteristics. Though the *Decalogue* is said to be written as a manifest for Tango Nuevo in 1955, the recordings show that Piazzolla introduced new features such as jazz harmonics, chromaticism, rhythmic varieties, and extended articulations step by step with the help of several instrumentalists. Depending on the period of time, technical developments and musicians, places of recording or target audience the performances changed fundamentally.

The paper presents central aspects of the recordings regarding Piazzolla's mobility and characteristic features of the Tango Nuevo. Since Piazzolla grew up in Buenos Aires and New York, studied in Paris with Nadia Boulanger and lived in Italy in the 1970s, the inspiration he took from various styles of music and from the musicians around him is present in his oeuvre. The

presentation takes the complexity of the transfer processes into account and focuses on the recordings as products of artistic collaboration.

Elke Steinhäuser is doing a master's degree in musicology at the University of Tübingen. Her bachelor thesis directed by Dr. Christina Richter-Ibáñez covered the subject of this paper: *Astor Piazzolla's Adiós Nonino. Entstehungs- und Aufführungsgeschichte.*

Juan María Solare: About Piazzolla's Three Preludes for Solo Piano (1987)

The 3 *préludes* (1987) by Astor Piazzolla, his last original composition for solo piano, were composed in New York for the production "The Rough Dancer and the Cyclical Night (Tango Apasionado)". Aesthetically, they are situated quite exactly at the intersection between tango music and classical/academic music (an analogy with Gershwin's *Three Preludes*, in this sense, is legitimate). The score (Lemoine 25064) has several mistakes, some obvious but others difficult to identify and evaluate (a characteristic not unexpected in many editions of Piazzolla's scores). The current presentation (a critique of the editorial process) exposes such errors and suggests possible corrections. Numerous first-hand sources including protagonists of Piazzolla's music have been consulted for this research, leading to a historical contextualization of these Preludes for piano.

Composer and pianist Juan María Solare was born in Buenos Aires (Argentina) in 1966 and has lived in Germany since 1993. He studied with María Teresa Criscuolo, Fermina Casanova, Juan Carlos Zorzi and Francisco Kröpfl (Bs As), Johannes Fritsch, Helmut Lachemann and Hans-Ulrich Humpert. Solare was the last pupil of Mauricio Kagel. He obtained scholarships from the DAAD, the foundation Heinrich-Strobel-Stiftung (Baden-Baden) and the Künstlerhäuser Worpswede. Currently, Solare teaches piano at the Musikschule Bremen, tango music at the Universität Bremen and Composition and Arrangements at the Hochschule für Künste in Bremen. Most of his over 300 compositions are performed throughout Europe and broadcasted regularly. Eight CDs by diverse performers include at least one piece by Solare. As pianist, centre of his repertory are the classical music of our time (Cage, Schönberg, Pärt) and Argentine tango music - featuring his own works in both categories. Besides compositive and pianistic activities, he writes for music magazines (Madrid, Mexico, Buenos Aires, Köln, London) and for the radio (Deutsche Welle, Südwestfunk).

Diego Andrés Prigollini: On *Otro purrete*, tango for piano by Juan María Solare. Roots, tradition and new music with the Buenos Aires conservatory cultural system

A never ending academic discussion has been taking place in Argentina for over a century: to consider our society either as a cultural mosaic or a cultural melting pot. While the former adheres to individual cultural compartments whose limits are clearly detached by provenance, the melting pot theory opts for a syncretic cultural outcome. The large immigration flows that began to arrive by the late 19th century, mainly from different European regions, enriched a welcoming society that was thereby vastly modified. The figure and the music of the Argentine musician Juan María Solare may propose a specific and significant contribution to this cultural debate.

Solare, an atypical Argentine pianist and composer, was born in Buenos Aires in 1966 and resides in Germany since 1993. He holds degrees in Piano and Composition from the National Conservatory of Music in Buenos Aires, an institution whose profile oscillated between tradition and traditionalism. Naturally curious, his enquiries led him to different fields of human culture: chess, compared religions, languages, astronomy, literature, with a special affection for Jorge Luis Borges' realm. Beyond the conservatory, his musical interests headed him to the avant-garde, to

national and international rock, last but not least, to tango, a syncretic human “porteña” creation itself.

The Solarian tango language traverses a round-trip path: he deconstructs tango constituents in order to constantly create and recreate this musical language. Pieces like *Atonalgotán* and *Fragmentango* clearly illustrate these procedures. Both Luciano Berio’s *Folk Songs* and *Tango Alemán* by Mauricio Kagel seem to be reflected in Solare’s compositional gesture.

Solare’s persona and music tend to incline the debate towards the melting pot cultural theory. The *Anxiety of Influence* by Harold Bloom might give us a theoretical framework to support this statement. This paper aims to trace the multiple Solarian procedures to transfer, interchange, interrelate and appropriate the multiple inherited cultural elements to eventually create his own musical language. The presentation will be illustrated by several musical examples where composer, interpreter, arranger and conductor are condensed in the figure of Juan María Solare.

Diego Andrés Prigollini (Buenos Aires, 1960). Bachelor in Piano Performance, Mag. in Cultural Administration and Ph. D. in Music Education. He holds a position as Piano Teacher at the Conservatorio Ástor Piazzolla in Buenos Aires. As a qualitative music and music education researcher, his papers are regularly presented in symposiums. He mainly focuses in cultural constructs underneath conservatory and other music teaching institutions curricula.

Alfredo Corral: *PHEDSCI* by Juan María Solare and its relationship with *The Seven Last Words of Our Savior on the Cross* by Joseph Haydn

My presentation will focus on the genesis of Juan María Solare’s work *PHEDSCI* and its relationship with Joseph Haydn’s *The Seven Last Words of Our Savior on the Cross*. In it the musical connections between both works will be explained, musical examples will be presented, and guidelines for the execution of a work (Solare) that is “nested” within the other (Haydn).

Alfredo Corral has a full teaching schedule as Full Professor of Piano at the National Arts University (UNA) Music and Sound Arts Department “Carlos López Buchardo,” and at the Conservatory of the City of Buenos Aires, where he teaches piano and chamber music. He graduated summa cum laude from the National Conservatory of Music “Carlos López Buchardo” and furthered his technique with distinguished international piano teachers: Walter Blankenheim, Ewa Bukojemska, Rosalyn Tureck, and Gerard Opitz and has toured extensively around the world, performing in Spain, Italy, Switzerland, Poland, Brazil, England, Germany, France, Canada, and Colombia. He won the 1991 Necochea City National Piano Competition, and the 1993 Bahía Blanca City Piano Competition (in the Rachmaninoff Category), and in 1989, he garnered Second Prize in the Fifth Argentine Music Competition organized by the Banco Mayo Foundation in the “Outstanding Achievement” category, which included a performance in the main hall of the Teatro Colón. His recordings include several CDs, among them “Argentine Piano Music” and “Great Argentine Piano Sonatas” (IRCO), “Waltzes, Minuets, Polkas, Mazurkas and Contredanses” (El Derecho), including works by Beethoven, Schubert, Chopin, Esnaola, Alcorta and J.B. Alberdi; and in 2006, a CD with works by Tchaikovsky and Mussorgsky, a joint production between FM 100.3 Radio Station and Leader Music. Since he won the position of répétiteur (in open competition) at the Teatro Argentino of La Plata, both as pianist and prompter in 2002, he started to act as a conductor, working in several productions alongside figures such as Jorge Fontenla, Ernesto Mastronardi and others. In 2005, he created the Chamber Opera of Buenos Aires and, in the same year, the “Amadeus FM104.9 Cultura Musical” Chamber Orchestra, currently entering its ninth season. Corral has conducted the National University of San Juan Symphony Orchestra; The London Schubert Players, in London’s Bolivar Hall; the Harrogate Symphony Orchestra, in Leeds, England; and the University of Antioquia Students Symphony Orchestra, in Medellín, Colombia.

Iyán F. Ploquin: The electric guitar in the classic crossover music of Juan María Solare

The works of Argentine composer Juan María Solare, based in Bremen, inquire into different areas of academic and popular music of our time without settling definitively in any genre or style. In this sense, compositional principles linked to textural music, randomness or minimalism may appear in his work as predominant or combined elements, together with resources from tonal or atonal music of the twentieth century. Occasionally, this wide intertextual field is combined with recognized popular music genres, the most common being tango, although there is no lack of allusions to other Latin American rhythms or rock. Precisely, this last genre seems to be a recurring reference in the repertoire that the composer dedicates to the electric guitar, as can be seen in *Puppets of Power*, *Jogging in Central Park* (at 160 bpm), *Stop Fighting the Noise* or *De Profundis*, among others. Nor is the relational sound field reduced to a single trend, since styles or subgenres of rock such as metal, progressive rock or Latin rock are intersected.

In this communication I will analyze Solare's repertoire for electric guitar from the perspective of classical crossover studies (Middleton, 1993; Fryer, 2014; Tatsiana 2019). In this way I will approach the different processes of appropriation or stylistic representation that these works present and the intertextual connections that they establish with previous texts of academic and popular music from America and Europe. Considering the nature of the musical instrument used and the importance of the interpreter's action in these works, the sound product will be studied through the perspective of the timbral-textural analysis of recorded sound (McAdams, Depalle & Clarke, 2004; Cook, 2009; McAdams, 2015) and the use of Sonic Visualiser software.

Iyán F. Ploquin is pursuing a PhD at the University of Oviedo with a predoctoral fellowship from research program of the Principality of Asturias (Spain). His PhD "The Electric Guitar in European Chamber Music" focuses on two main lines of research: The application of auditory perception principles for musical analysis and musical hybridization. He published and participated at several international journals and conferences, and he is part of the research group Gimcel.

Christina Richter-Ibáñez: Tango, Jazz and Organ sounds – Argentinian and other influences in the works by Mauricio Kagel and Astor Piazzolla in the 1970s

In the 1970s, Mauricio Kagel began to incorporate Argentinian references more openly into his compositions. It happened at a time when Latin America was increasingly attracting German public interest. After the Chilean coup in 1973, the military dictatorship in Argentina brought the Cono Sur into the news, refugees found exile in Europe and political songs circulated intensively. Beside the political situation, other events such as the World Cup in 1978 fostered the interest in Argentina. In addition, there were private reasons for Kagel to reflect on his place of birth. Apart from the obvious political references in works such as *Der Tribun*, a couple of stereotypes or influences from popular music and jazz characterize Kagel's compositions in the 1970s. Due to the fact that the collaboration with jazz musicians has been hardly investigated in the research on the composer, Kagel's oeuvre of that time calls for more attention on it.

The paper intends to analyze Kagel's output of the 1970s and early 1980s in the light of political and personal circumstances as well as his artistic collaborations. It aims to draw attention to parallels and differences with Piazzolla's life, productions and success at the time when he also resided in Europe and intensified the collaboration with jazz musicians.

Christina Richter-Ibáñez is post-doc researcher and lecturer in musicology at the University of Tübingen. Her dissertation focused on the youth of Mauricio Kagel and the musical life in Buenos Aires 1946 to 1957, for which she examined archives in Buenos Aires, Berlin, Bonn and at the Paul Sacher Foundation in Basel:

Mauricio Kagel's *Buenos Aires (1946–1957)*. *Kulturpolitik – Künstlernetzwerk – Kompositionen*, Bielefeld 2014.
Founding Member of the international network trayectorias.org.

Elaine Fitz Gibbon: Musica nostra: Reevaluating Political Musiktheater and Mauricio Kagel's Mare Nostrum in the Twenty-first Century

In 1975 the Berliner Festwochen dedicated its season to the topic of “Music of the Mediterranean,” for which the celebrated composer of *Musiktheater*, Mauricio Kagel, wrote *Mare Nostrum: Discovery, Pacification and Conversion of the Mediterranean Region by a Tribe from Amazonia*. Borrowing its title from the Ancient Romans’ name for the Mediterranean, “Our Sea”, Kagel turns his gaze upon questions of cultural belonging, inclusion and the strange logic of cultural ownership and appropriation. In this operatic farce of colonialism, Kagel satirizes the construction of a unified white Europe, deconstructing national narratives from the perspective of an individual aware of the absurdity of historical narratives that erase the fundamental roles of movement, diaspora, difference and cultural—even oceanic—appropriation.

Returning to *Mare Nostrum* amidst ongoing refugee crises throughout the Mediterranean and the rise in xenophobic attacks around the globe lends historical insight into contemporary political issues relating to belonging and identity in Europe. These are issues that the contemporary European and U.S.-American “New Music” community has begun engaging with explicitly, following the recent reemergence of music-theatrical composition. Yet this burgeoning interest in contemporary politics is framed by its practitioners as lacking historical precedence, a typically modernist proclamation of innovation, necessitating a cavalier attitude toward historical fact. In my paper I engage with notions of “avant-garde diaspora” (Cohen 2012) and transnational experimentalisms (Herrera 2020) to demonstrate the centrality of mobility in Kagel’s work and its aim of destabilizing the construction of fixed identities. The contemporary return to *Musiktheater* begs for renewed consideration of this mid-century product of a world grappling with the radical displacement engendered by war and genocide. Attending to Europe’s historical rewriting and repression of the horrors of colonialism in South America, *Mare Nostrum* asks audiences to consider just how they understand the Latin possessive pronoun of the work’s title.

Elaine Fitz Gibbon is a doctoral candidate in Historical Musicology at Harvard University. Scholarly publications have appeared in *The Opera Quarterly*, *Current Musicology*, and *Princeton University Press*. Her dissertation, “Musiktheater in Transit: Circum-Atlantic Perspectives on Avant-garde Music Theater (1945–Present),” explores relations of avant-garde music theater, conceptualist practices and electro-acoustic music since 1945, focusing on the movement of composers and artists between Argentina, West Germany and the U.S.

Luis Menacho: Nuevos aires en el Río de la plata. The tangos of Mariano Etkin and Gerardo Gandini

This paper will attempt to explore the multiple influences between different avant-garde composers in their approach to the tango universe. From the early composition of Erik Satie's *Tangoperpetuel* -at the moment of the boom of the rioplatense genre in Paris in the 1920s- through John Cage's *Perpetual tango* to the tangos of the Argentine composers Mariano Etkin and Gerardo Gandini at the beginning of the 21st century. While both the reception of Satie and Cage adapted stylistic features of tango to their own aesthetic searches, in the case of Gandini and Etkin they not only inscribed themselves in their own stylistic concerns but -at the same time- dialogue with the tradition of tango, contributing new perspectives to it.

Luis Menacho, born 1973 in La Plata, studied piano with Haydée Schwartz and Composition with Mariano Etkin at the FDA, UNLP and with Gerardo Gandini UNSAM. Doctor of Arts from UNLP. His works were performed at concerts in Argentina, Europe, China and the US. He founded *Klang* ensemble and *alla [breve]* contemporary music collective. Research professor of Composition and member of the Institute for the History of Argentine and American Art (IHAAA) of the research project "Artistic Modernity and Decolonial Turn".

Haydee Schwartz: Yvar Mikhashoff's Tango Collection

The North American pianist Yvar Mikhashoff (1945-1993), one of the most active and outstanding performers of contemporary music on the international scene, created a project called *International Piano Tango Collection*, by which he invited composers from all over the world to create a work for piano based on the different aspects of the Tango style: its rhythmic structures, its characteristic melodic gestures or the mysticism of Tango itself, and which emerged from the individual aesthetics of each of the composers. Composers such as John Cage, Lukas Foss, Conlon Nancarrow, Jo Kondo, László Sáry, Per Nørgård, Jackson Hill, Luis de Pablo, Michael Finnissy, Dane Rudhyar, Michael Sahl, Michael Nyman, Karlheinz Stockhausen, Karl Aage Rasmussen, Otto Luening, Walter Zimmermann, Milton Babbitt, Henri Pousseur, Virgil Thomson, Noël Lee, Jukka Tiensuu, Lejaren Hiller etc. were part of the list of almost 150 creators who accepted the challenge. The project was created in 1984 and continued until 1993, when Mikhashoff passed away. His disciple and later colleague and friend Haydée Schwartz had the legacy of the collection from Mikhashoff's will mentioned in his testament. She adhered to this legacy by importing the Tango back to its place of origin and added works to the project, commissioning Argentinean composers to create a work with the same slogans as the works in the original Collection. These composers, of different generations, do not come from the field of popular music, but from the academic tradition.

Haydee Schwartz is an Argentinean pianist and Musical Director of Ensemble *Tropi*, a group specialized in contemporary music. She is a Principal Professor at the National University of Arts and at Manuel de Falla Conservatory and regularly teaches master classes and seminars at various Argentine Universities, New York State University in Buffalo, Boston New England Conservatory, Porto Alegre (Brazil), etc. As creditor of the Fulbright Scholarship, she studied with Yvar Mikhashoff in Buffalo (USA) where she obtained the Postgraduate Master's Degree in Interpretation. She was a disciple of the great piano teacher María Curcio in London. She mainly performs in concert halls and festivals of Argentina and South America and has participated in festivals such as Edinburgh International Festival, North American New Music Festival, World Music Days (Canada). As an extension of her role as piano performer, Schwartz participated in the premiere of John Cage's "Europera 5" (1997) and played the role of Clara Schumann at the Gerardo Gandini Opera "Liederkreis" at the Teatro Colón in Buenos Aires. Her innovative execution of the Debussy *Preludes* in full version has been unanimously acclaimed as one of the outstanding events of the music scene in Argentina. She has recorded both Debussy's *Preludes* for New York's MODE Records CD and DVD format in the historic Jordan Hall in Boston. Recently this recording was granted with the maximum award for classical music in Argentina Premio Gardel. She has recorded for several international labels, among the *Mode Records* (USA)

Helena Bugallo: The Singing Piano: Jodeln (1999) for piano harmonics, by Erik Oña

The composer, conductor, and pedagogue Erik Oña was born in Córdoba, Argentina, in 1961 and died in Basel, Switzerland, in 2019. His versatile musical career developed internationally in Argentina, the USA, Japan and in Europe, where he was the conductor of the Thürmchen

Ensemble in Cologne, Professor of Composition at the University of Birmingham, Guest Professor at the Catholic University in Porto, and Director of the Electronic Music Studio and Professor of Composition at the Musik-Akademie in Basel. His music, published by Thürmchen Verlag, shows an extremely acute ear, a keen interest on timbre, and a fine sensibility towards the physical and acoustic reality of each instrument. Oña had the ability of discovering the instruments anew and to combine them in a musical syntax of extreme originality and poetry. Egbert Hiller pointed out in the music “a dichotomy between emotional freedom and structural restraint: a productive field of tension that Oña has explored to its imaginary limits.” The presentation focuses on *Jodeln* for one piano and two players. This piece first took shape in Argentina, with an unpublished first version from 1990, and continued to grow with the composer until the definitive version from 1999, partly written during a residence at the Akademie Schloss Solitude in Stuttgart. The title makes reference to the alpine folk singing technique, with rapid changes between the low-pitch chest register and the highpitch *falsetto*. This technique is captured in the music through the interaction between the pianist who plays normally in the low register of the instrument and the player who, standing at the piano’s tale, modifies the fundamental notes by touching different harmonic nodes on the vibrating strings. This interaction, however, goes beyond the yodeling effect, and develops into a finely coordinated and complex collaboration between the two players that enables to create out of the piano a singing microtonal instrument. *Jodeln* draws diverse influences from Oña’s background, from folk music and tango, to world music traditions, to European classical music. It had important ramifications in other pieces by him, and also by other composers in Europe. The purpose of the talk is to present this representative work, in itself and in context, and to illustrate it with footage from an unpublished performance video made by the Bugallo-Williams Piano Duo in 2018, previous to an IGM performance in Basel.

Helena Bugallo is an Argentine/Swiss pianist and musicologist specialized in twentieth century and contemporary music. She studied in Argentina and in the USA and has taught at the University of Birmingham (UK) and the Musik-Akademie in Basel (Switzerland). Her recordings are available on Wergo, Albany Records, Musiques Suisses, Neos, and Coviello. She is the main editor of the Conlon Nancarrow Critical Edition of Selected Works (SNF and Paul Sacher Foundation), to be published by Schott in 2022.

Simone Hohmaier: “Forging a national music”. European sources in Ginastera’s search for a personal idiom

Whether justified or not, Ginastera is often described as an outstanding representative of a national movement in Argentinean music. His own attitude towards this labelling and the use of national elements in his music oscillated in the course of his compositional development and remained ambivalent until the end. With a focus on Béla Bartók as a role model, I will try to trace some sources considered to be European in Ginastera's development of an individual, nationally influenced style.

Simone Hohmaier is research associate at the State Institute for Music Research, Berlin. After studying musicology, sociology and political science in Heidelberg and Berlin, she completed her doctorate on the compositional reception of Bartók's works at Humboldt University Berlin. She is a lecturer at the Hanns Eisler Academy of Music Berlin and editor of the SIMPK yearbook and the correspondence between Alban Berg and Anton Webern (publication forthcoming). Her research focuses on the Second Viennese School, Hungarian and contemporary music and musical transfer between contemporary classical music and pop music.