

# TRAY ECTO RIAS



**Trayectorias / Cultural Exchanges  
Music between Latin America and Europe 1945–1970**

II International Conference Ibero-American Institute and University of  
the Arts Berlin  
& VIII UFRJ International Symposium of Musicology

5 to 7 April 2017, Ibero-American Institute (IAI) Berlin, Sala Simón Bolívar

TRAYECTORIAS / FLUGBAHNEN  
MUSIK ZWISCHEN LATEINAMERIKA UND EUROPÄ 1945–1970



Veranstalter:



**Ibero-Amerikanisches  
Institut**  
Preußischer Kulturbesitz



**Universität der Künste Berlin**

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# Program

**April 5th, 2017** Ibero-American Institute (IAI) Berlin, Sala Simón Bolívar

10.00 – 10.30 Opening / Welcome

10.30 – 13.00

## **Cultural politics – cultural exchange – musical institutions and programs 1945–1970**

Chair: Christina Ibáñez-Richter

Dörte Schmidt (University of the Arts, Berlin)

**Programs of Artistic Exchange between Europe and Latin America after World War II in the Mirror of Sources from the Archives of the German Ministry of Foreign Affairs**

Ulrike Mühlischlegel (Ibero-American Institute, Berlin)

**Transatlantic scores: The Ibero-American Institut in Berlin and its function as archive of the Latin American music in Germany**

Daniela Fugellie (Universidad Alberto Hurtado, Santiago de Chile)

**Chileno-Alemán, Chileno-Británico and Chileno-Francés de Cultura: European Cultural Institutes and their Role in the Chilean Music Scene after 1945**

Consuelo Carredano (Universidad Nacional Autónoma de México):

***Nuestra Música* review (1946-1953): an elite space for interaction between Spanish and Mexican musicians**

13.00 Lunch

14.30 – 15.30

## **Poster session**

Moderation: Ulrike Mühlischlegel

Pablo Cuevas (Albertus-Magnus-Universität, Cologne)

**Early Electroacoustic Music und Cultural Identity in Latin America**

Marcela Gonzalez Barroso (Universidad de Oviedo)

**'Transterrado' imaginary sound. The vocal work of Eduardo Grau (Barcelona, 1919 - Buenos Aires, 2006)**

Daniel Moro Vallina (Universidad de Oviedo) (Presentation in Spanish)

**Influencia de los músicos chilenos en la recepción del dodecafonismo en España (1955-1965) [Cultural exchanges between Chile and Spain in the reception of T twelve-tone technique (1955-1965)]**

Rosa Tamarit (Universitat Rovira i Virgili, Tarragona) (Presentation in Spanish)

**El Orfeó Català de Mèxic, puerto de llegada del exilio [The Orfeó Català de Mèxic, port of arrival at the exile]**

16.00 – 19.00

### **Music festivals and concert trips during the Cold War**

Chair: Matthias Pasdzierny

Carol A. Hess (University of California, Davis)

**“Avant-garde music sounds very much the same”: Spain in the Americas at the Fourth Inter-American Music Festival in Washington, D.C. (1968)**

Harm Langenkamp (Utrecht University / University of Amsterdam)

**“Not for the Stinking Rich”: Stravinsky, the Congress for Cultural Freedom, and the 1963 International Music Festival in Cold War Brazil**

Friedemann Pestel (Albert-Ludwigs-Universität, Freiburg)

**National Representation and Global Trajectories: Austrian and German Orchestras Touring Latin America in the 1950s and 1960s**

Tobias Rupprecht (University of Exeter):

**Moscow Mambo. Latin American popular music in the Cold War Soviet Union**

20.00 Come together at P103 (café-bar-restaurant at Potsdamer Strasse 103)

### **April 6th, 2017 Ibero-American Institute (IAI) Berlin, Sala Simón Bolívar**

9.30 – 12.00

### **Music, history and cultural transfer: Stereotypes and narratives**

Chair: Daniela Fugellie

Barbara Alge (University of Music and Theatre, Rostock)

**Nestor, mediator or civilizer? Francisco Curt Lange and his role in Latin-American musicology**

Matthias Pasdzierny (University of the Arts, Berlin)

**The “other Germany” and its missionaries, or: Is the musicological research on exile German-centric?**

Julio Mendivil (Goethe-Universität, Frankfurt)

**Bambus and Ponchos in Germany. From exotic landscapes to common places**

Dean Vuletic (Universität Wien, Vienna)

**Latin America and the Eurovision Song Contest**

12.00 lunch

13.30-15.00

**Agents and processes of exchange I: From Europe to Latin America and vice versa**

Chair: Matthias Pasdzierny

Ilza Nogueira (Federal University of Paraíba/ Brazilian Academy of Music):

**Intercultural Dialogues in Brazilian Concert Music: the Case of the Composers Group of Bahia**

Omar Corrado (Universidad de Buenos Aires):

**The reception of Schoenberg's and Berg's operas in Buenos Aires, 1952-1970: Some reflections**

Christina Richter-Ibáñez (Independent scholar, Reutlingen):

**Performing, teaching, organizing: The repertoire of German musicians in Argentina and Brazil after 1945**

15.30 (optional)

**Guided visit to the exhibition "Wheels-Circuits-Loops. A history of the electronic music instruments", Museum of Musical Instruments (entrance fee: 6 €)**

17.30-18.30

**Short presentations**

Moderation: Christina Ibáñez-Richter

María Fouz Moreno (Universidad de Oviedo):

**European Composers in Argentinian cinema: the film music of *Estudios San Miguel***

Greta Perón Hernandez (Universidad Complutense de Madrid):

**Manuel Duchesne Cuzán and New Music concerts in Cuba during the 1960s**

Belén Vega Pichaco (Universidad de Oviedo):

**Ibero-America sings and dances on the French stage: Remarks upon Identity and Cultural Policy at the Théâtre des Nations (1957-1967)**

19.00 Ibero-American Institute, Sala Simón Bolívar

## Keynote

Gesine Müller (Albertus-Magnus-Universität, Cologne):

**Reading Global? Methods, problems and contents of the cultural transfers in literature**

**April 7th, 2017** Ibero-American Institute, Sala Simón Bolívar

9.30 – 12.00

**Agents and processes of exchange II: From Europe to Latin American and vice versa**

Chair: Daniela Fugellie

Pietro Cavalotti (University of the Arts, Berlin):

**The “Nueva Canción Chilena” and the politically engaged avant-gardist music in Western Europe and the US**

Julio Ogas (Universidad de Oviedo):

**Julian Bautista in Argentina. Between the reaffirmation of the Spanish and Neo-Expressionism**

Victoria Eli Rodríguez (Universidad Complutense de Madrid):

**German Democratic Republic (GDR): academic scene for Cuban musicians (1960-1980)**

Maria Alice Volpe (Universidade Federal do Rio de Janeiro):

**Rogério Duprat's manifestos from Música Nova to Tropicália to silence: Brazilian anthropofagy of Darmstadt, the Beatles, and Cage**

12.30 – 13.30

## Short presentations

Moderation: Ulrike Mühlischlegel

Diego Alonso Tomás (Universidad de La Rioja, Logroño)

**Music of commitment: Otto Mayer-Serra's political and aesthetic thought and his relationship with Hanns Eisler's views (1933-1968)**

Osvaldo Budón (Universidad de la República, Montevideo)

**The Liberation of Sound in the Río de la Plata: Edgard Varèse's influence on New Music in Argentina**

13.30 move to Udk (University of the Arts), lunch time

15.30 – 16.30 Udk, Room 208

**SIM-UFRJ Lecture recital**

Moderation: Maria Alice Volpe

Cristina Capparelli Gerling (Universidade Federal do Rio de Janeiro):

**Masterpieces waiting to be (re)discovered...Latin American piano sonatas**

# We cordially invite you to visit the following event:

International Balzan Prize Foundation

Balzan Musicology Project *Towards a global history of music*

**14<sup>th</sup> Workshop: “Transcultural music traditions / Transkulturelle  
Musiktraditionen”**

**7 – 9 April 2017**

Humboldt-Universität zu Berlin, Department for Musicology and Media Studies,  
Am Kupfergraben 5, 10117 Berlin

*Friday 7 April*

17.00

**Workshop welcome & Keynote address**

Prof. Lars Christian Koch, Universität der Künste and Phonogramm-Archiv

*Saturday 8 April*

9.30 – 16.30 Session A

**A global view on Bach – Latin America and Asia in the 20<sup>th</sup> century**

(Convenor: Christina Richter-Ibáñez)

**Part 1: Latin America**

Eva Moreda Rodriguez (University of Glasgow)

**Bach in Spain and Mexico (1918-1956) through the works of Adolfo Salazar**

Daniela Fugellie (Santiago de Chile)

**Bach and the renewal of Chilean musical life since the 1920s**

Christina Richter-Ibáñez (University of Tübingen)

**Bach concerts and festivals, societies and literature in Argentina and Brazil,  
1920 to 1950**

**Part 2: Translations into modern Asia**

Thomas Cressy (Tokyo)

**Bach in early Shōwa period Japan (1926-1945): the first performances of large  
scale works, an interview with a performer of that era, and the perceptions of  
Bach as a German national icon**

Kayoung Lee (Seoul)

**Bach tercentenary in Korea (1985); commemoration, recollection, and reflection**

Christin Hoene (University of Kent, U.K.)

**Music and identity in postcolonial British South-Asian literature – no place for Bach?**

General discussion

18.00

**Introductory talk and performance**

Maximilian Guth, MessiaSASAmbura (chamber version)

Medientheater Humboldt-Universität, Georgenstr.

*Sunday 9 April*

9.30 – 16.00 Session B

**Music, Media Geography, History**

(Convenor: Andrea F. Bohlman, University of North Carolina at Chapel Hill)

**Part 1: Sound Archives and Maps as Media**

Tom Western (Independent Scholar)

**Aural Borders, Aurality, and Mobility in Twentieth-Century Ethnomusicology**

Dariusz Brzostek (Nicolaus Copernicus University, Torun)

**Equipment, Sound, and Ethnography in East Central Europe**

Ana Hofman (Slovenian Academy of Sciences and Arts, Ljubljana)

**Memory and the Border: Sound and Bodies after Yugoslavia**

**Part 2: Materiality: Tenuous Histories and Europe as Institution**

Magdalena Waligórska (University of Bremen)

**Holocaust Commemoration and/against the Post-Soviet Paradigm: The Case of Belarus**

Thomas R. Hilder (University of Bergen)

**Indigenous Sound Archives and the European North**

Andrea F. Bohlman (University of North Carolina)

**Fragile Sound: Absence and Decay in East European Historiography**

General discussion

Discussant/Respondent: Fabian Holt (Roskilde University/Humboldt University)

From **April 6 – April 9**, the HKW (Haus der Kulturen der Welt) presents

## ***Free! Music, with concerts, films, videos, installations, panels and other events:***

"How free can music be? Musicians, thinkers and artists dealt with this question in a variety of contexts in the twentieth century. Music should be free and should be freed again and again: freed of the restrictions that tonality or notational systems impose upon it, freed of the limitations of conventional instruments. Musical means and forms were radically expanded, for example by free improvisation, through experiments with sounds as musically malleable materials and innovative sound-makers.

However, the central theme of Free! Music is not just efforts made to liberate it with regard to compositional goals and musical experiments. The theme days also deal with the role played by music during political upheavals and social emancipation movements. And, finally, they are also about "free" music – music available no cost.

HKW curator Detlef Diederichsen examines the operating systems of music and the music industry over the past 100 years and pursues leitmotifs of pop history from unexpected perspectives. For Free! Music he is collaborating with the musicologist, author and radio journalist for New Music Björn Gottstein, the current chief curator of the Donaueschingen Music Festival."

You can find the English website with the program and lots of additional information at [https://www.hkw.de/en/programm/projekte/2017/free\\_music/free\\_music\\_start.php](https://www.hkw.de/en/programm/projekte/2017/free_music/free_music_start.php)

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# Abstracts

TRAY  
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Barbara Alge

## Nestor, mediator or civilizer? Francisco Curt Lange and his role in Latin-American musicology

Francisco Curt Lange (1903–1997) is a German-born music researcher who settled in Latin America in 1923. He is known for his research on colonial music in Latin America and his role as a mediator between Latin America and Europe in the realm of Western art music. Some even consider him "the German who discovered America" (Mourão 1990) and "pioneer and Nestor of musicology in Latin America" (Fürst-Heidtmann 1991). This paper looks closer at these stereotypes and Lange's own narratives on his musicological endeavours in Latin America, primarily in the Brazilian state of Minas Gerais from the 1940s on. The main questions of the paper are up to which point Lange acted as a cultural "civilizer" in Latin America and in which ways his legacy has still be maintained in Latin American music research. A large part of the findings base on Lange's correspondence with international musicologists found in the Acervo Curt Lange in Belo Horizonte.

**Keywords:** Francisco Curt Lange; Musicology; Latin America; Germany

Diego Alonso Tomás

## Music of commitment: Otto Mayer-Serra's political and aesthetic thought and his relationship with Hanns Eisler's views (1933 - 1968)

Spanish-German musicologist Otto Mayer-Serra (1904-1968) was a notable figure in Catalan and Mexican music circles of the last century. In 1930s Barcelona he sharply criticised the isolation and lack of social commitment of contemporary art music. His views of that decade were in many ways similar to those expressed by his friend Hanns Eisler around the same time. After the Spanish Civil War, Mayer-Serra took up exile in Mexico, where he continued writing about the role of music in society. But the tone of his writings became then less incisive and contemporary composers were not longer accused of detachment and social irresponsibility. My paper explores the evolution of Otto Mayer-Serra's political and aesthetic views from 1930 onwards and his relationship with Hanns Eisler.

**Keywords:** Otto Mayer-Serra; Hanns Eisler; music of the labour movement; functional music; sociology of music; Spanish civil war; exile

Osvaldo Budón

## The liberation of sound in the Río de la Plata: Edgard Varèse's influence on New Music in Argentina

Edgard Varèse musical imagination, shaped in Europe in contact with the ideas of Helmholz, Widor, and Busoni, radiated its influence North and South in his adopted America. Composer Juan Carlos Paz was – from the 1940s – instrumental in sparking the interest in his music in Argentina. The notion of "static development" and the "spatial" quality that Paz observed in

Varèse's music, as well as his "pre-electroacoustic" thought, found special resonance in some young Argentinian composers during the 1960s, and played a constructive role in

the development of their own style. In this presentation, I will resort to interviews and analysis of selected works to show how, in a intergenerational process of appropriation of ideas and techniques that links Europe and America, certain *Varèsian* elements entered the universe of Argentinian new music.

**Keywords:** Edgard Varèse; New Music in Argentina; Juan Carlos Paz

### Consuelo Carredano

#### **Nuestra Música review (1946-1953): an elite space for interaction between Spanish and Mexican musicians**

In the 1940s, after the Spanish Civil War had come to an end and the Republican defeat was achieved, Mexico received the contribution of a large number of exiled musicians that outlined the profile of modern music in that country. *Nuestra Música* was one of the spaces in which interaction between Mexican and Spanish exiled musicians was evident. Music publications conceived as dissemination organs for institutions, groups or people who share the same projects and goals, have among their functions the proposal of new models and aesthetic guidelines to lead the production, circulation and acceptance of certain types of music, validating both local and foreign productions by legitimization or refusal. The aim of this lecture is to reflect upon the role played by *Nuestra Música* as an area of confluence and influence of a renewing musical style that possessed a Cosmopolitan nature and that was allegedly universal, led by an elite group of Mexican and Spanish members under a common denominator: enhance the development of music in Mexico.

**Keywords:** Spanish exile in Mexico; musical hemerography; *Nuestra Música* group

### Pietro Cavallotti

#### **The “Nueva Canción Chilena” and the politically engaged avant-gardist music in Western Europe and the US**

The military coup of Augusto Pinochet at 11<sup>th</sup> September 1973 came as a surprise to the two Chilean music groups, Quilapayún and Inti-Illimani (both main representatives of the “Nueva Canción Chilena”), during their Europe tour, resulting in their exile in France resp. in Italy. Especially the song ¡El pueblo unido jamás será vencido! – former unofficial hymn of the Salvador Allende government – in their versions in Europe as a protest hymn became an epitome of Latin America’s struggle for freedom. The paper will discuss the perception of this song by western avantgarde composers like Frederic Rzewski and Mathias Spahlinger.

### Omar Corrado

#### **The reception of Schoenberg’s and Berg’s operas in Buenos Aires, 1952–1970: some reflections**

Between 1952 and 1970, four representative operas of the Second Viennese School were premiered at the Teatro Colón of Buenos Aires: *Wozzeck* (1952, repeated in 1953, 1958, and 1969); *Erwartung* (1959), *Lulu* (1965), and *Moses und Aron* (1970). The review of documents relevant to the study of their reception revealed a number of significant features. Among the most noteworthy are the critics’ remarkable knowledge of a wide range of bibliographic material, as evidenced in citations; the fluid handling of relationships among analytical techniques, dramatic structure, and resulting aesthetics; the keen understanding of problems stemming from unfinished works; the insights on traditions of staging and interpretation displayed in discussions of options adopted in each case; and the enthusiastic acceptance of these contemporary works

by an opera audience. From a diachronic perspective, and as knowledge about each of these operas advanced, critics also established networks linking them to each other and organized systems that allowed for a more articulated understanding. The progressive international canonization of these works and the availability of recordings also dispelled initial reservations in the reception history of these compositions. Also noteworthy is an increasing reliance on local singers for the main roles and the emergence of a new generation of music critics forged in the vanguard of the 1960s.

**Keywords:** Second Viennese School; Colón Theater; Schoenberg; Berg; Reception

### Pablo Cuevas

#### **Early electroacoustic music und cultural identity in Latin America**

The technical possibilities of the electroacoustic medium defined the characteristics of the production of many Latin-American Composers in the 1960s and 1970s. The historical-aesthetical implications of this new technology, which became an essential part in the composition, storage and reproduction of music for the first time, and the representation of a cultural identity through the musical works, which was an aesthetic goal of many Latin-American composers at that time, will be discussed through selected examples.

### Victoria Eli Rodríguez

#### **German Democratic Republic (GDR): academic scene for Cuban musicians (1960-1980)**

Cuba and the GDR established and increased institutional exchanges between the 1960s and 1980s. Different protocols related to the cultural policy of both countries, belonging to the so-called socialist camp, brought to GDR choral directors (Collado Pérez, Fragoso, Méndez, De la Osa,...), clarinetist, flautist, harpist, ... (Armas Pizzani, Valdés-Brito, Pérez, Lojos, Batista,...) and musicologists (Alén, Orozco, Eli). Professors such as G. Fredrich and H. Müller (choral direction), W. Tast (flute), E. Koch (clarinet), G. Knepler, J. Elsner, R. Kluge, Ch. Kaden, A. Hesse, A. Brockhauss, E. Stockmann and G. Bimberg (musicology) received in their classrooms the Hochschule für Musik Hanns Eisler, Berlin; Franz Liszt, Weimar; Martin-Luther-Universität, Halle-Wittenberg and Humboldt-Universität, Berlin a group of Cubans with previous music training. The trajectory followed by these musicians after their subsequent insertion in the professional practice in Cuba or in countries that welcome the Cuban diaspora, has resulted in a confluence of theoretical-philosophical reflections and diverse practical experiences. This cultural exchange went beyond the borders of one country or another and is today at the service of European and Latin American musical cultures.

**Keywords:** Cuba; GDR; cultural exchange; academic training; choir directors; instrumentalists; musicologists

### Maria Fouz Moreno

#### **European composers in Argentinian cinema: the film music of *Estudios San Miguel***

In this research we focus on the analysis of film music of the movies produced in the Estudios San Miguel between 1945 and 1952. We center our attention on the films whose soundtrack music was performed by European composers. These musicians came to Argentina as a result of Europe's conflicts (Spanish Civil War, Second World War) and in some other cases as a matter of economic emigration such as Jewish composers D. Bela, V. Schlichter, G. Andreani, or P. J. Gil-

bert Misraky, or Spanish composers A. Gutiérrez del Barrio and Julian Bautista. We will see how European post-Romantic tradition influenced in the compositional style of the films in which they participated, and how they adapted to local cinema through the inclusion and reinterpretation of traditional and urban popular music (especially the tango).

**Keywords:** Argentinian cinema; Estudios San Miguel; European Composers; Film music; Post-romantic music; Tango

### Daniela Fugellie

#### **Chileno-Alemán, Chileno-Británico and Chileno-Francés de Cultura: European cultural institutes and their role in the Chilean music scene after 1945**

On 1930 the Chilean Commision on Intellectual Cooperation was grounded at the Universidad de Chile, constituting the Chilean wing of the International Commission on Intellectual Cooperation, which was replaced 1946 by the UNESCO. One of the main initiatives of the Commision consisted on the establishment of cultural exchange institutes. The early Instituto Chileno-Argentino de Cultura (1934) was followed by the Instituto Chileno-Francés (1937), the institutes Chileno-Norteamericano and Chileno-Británico (both 1938), among others. The establishment of the Italian (1946), West-German (1952), and Japanese (1953) institutes contributed to reestablish the cultural exchange between Chile and those countries during the Postwar Period. Beside of language courses, the institutes offered a diverse cultural program consisting on conferences, exhibitions, theater and concerts. The role of this institutions in Chilean musical life offers a complementary vision of a music historiography centered in the study of 'national' state institutions. Especially the German, British and French institutes offered a complete music program, not only consisting on visits by foreign musicians and composers – such as Benjamin Britten on 1967 – but also supporting the work of local ensembles of New and Early Music, such as Tonus, the Cuarteto Santiago, and others. By this, they contributed to the development of alternative musical projects outside the official musical scene based at the Universidad de Chile.

**Keywords:** Cultural exchange; New Music; Early Music; festivals; cultural politics

### Marcela González Barroso

#### **'Transterrado' imaginary sound. The vocal work of Eduardo Grau (Barcelona, 1919 - Buenos Aires, 2006)**

The composer Eduardo Grau, born in Catalonia and settled in Argentina in the 1920s, made a significant contribution to the art Song of Argentina. Its catalog contains over one hundred works for voice. They recreate the Hispanic world of the fifteenth and sixteenth centuries, the wealth of traditional Spanish folk songs or poetry of Lope de Vega, Antonio Machado and Juan Ramon Jimenez.

The songs *Zagalejo de perlas*, *Serranilla op.20*, *Canción de Invierno op.32* and *Pirineos op.45*, will be addressed from two perspectives: historical-biographical and intertextuality. The first, on the theory of transterrado made by José Gaos, will be made taking into account the notes made by the author in scores and in his unpublished memoirs. The second will be completed from intertextual analysis proposed by Yvan Nommick and Julio Ogas.

**Keywords:** Eduardo Grau; transterrado; art songs; voice work

### **Carol A. Hess**

#### **'Avant-garde music sounds very much the same': Spain in the Americas at the Fourth Inter-American Music Festival in Washington, D.C. (1968)**

This paper tracks aesthetic shifts during the early decades of the Cold War vis-à-vis political relations between the United States and Spain. In contrast to the regionalist orientation of composers of the Americas during the 1930s and 40s, internationalism held sway during the Cold War, mirroring changes in geopolitics and manifesting itself in serial, aleatoric, and works otherwise classified as "experimental." These trends were on full display at the Inter-American Music Festivals in Washington D.C. Although Spain was considered a pariah state in the immediate aftermath of World War II, the 1968 Festival included an entire concert devoted to Spain. I propose that this gesture reflects the ongoing thaw between the United States and Spain, one rooted in *Realpolitik*, the recognition of *hispanidad* worldwide, and the robust avant-garde school that had developed in Spain in tandem with the so-called technocracy of the Franco regime.

**Key words:** Cultural diplomacy; Cold War; Spanish Avant-garde; Inter-American Festivals

### **Harm Langenkamp**

#### **"Not for the Stinking Rich": Stravinsky, the Congress for Cultural Freedom, and the 1963 International Music Festival in Cold War Brazil**

Amidst the political turmoil that culminated in the military coup of April 1964, Rio de Janeiro hosted a month-long festival of contemporary music and dance featuring prestigious orchestras, ensembles, composers and soloists from Latin America, Europe and the United States. The brainchild of Nicolas Nabokov, Secretary-General of the Congress for Cultural Freedom, the event was actually meant to be launched on an even larger scale, involving the cities of São Paulo, Salvador and Brasília next to Rio, and including a conference exploring the musical interconnections between Latin America, Africa, Europe, and North America. Yet, after two years of negotiating with the Guanabara government, Nabokov lost faith in the possibility of the festival to remain uncompromised by Brazil's turbulent internal politics and resigned from its organization. In the end, the festival component of the project did materialize, but contrary to the original commitment to a syncretic "people's event," it came out as a rather elitist affair centering on the most famous attraction of the festival, Igor Stravinsky.

**Keywords:** Cold War; Congress for Cultural Freedom; Nicolas Nabokov; Stravinsky; *Festival Internacional de música e danças do Rio de Janeiro*

### **Julio Mendívil**

#### **Bambus and ponchos in Germany. From exotic landscapes to common places**

In this paper I want to show that South American musicians nowadays are also constructing an image of American Indians as bon sauvages in the German pedestrian zones. South American Indian music can be heard in German streets for about forty years. Nevertheless, there are still no sociological, musicological or historical studies about this phenomenon. As a musical subculture and an illegal market segment belonging to the everyday life of many European people panpipes and poncho ensembles have been eclipsed by sonic and visual pollution in the big German cities, yet they build a very interesting case for an intercultural music field, which involves both American and German elements.

## **Ulrike Mühlischlegel (Ibero-Amerikanisches Institut Berlin)**

### **Transatlantic scores: The Ibero-American Institut in Berlin and its function as archive of Latin American music in Germany**

At the Ibero-American Institute, the special collections serve as an interface between the library and research and help foster cultural exchange. Developed since the 1930s, they are a unique resource for research projects, publications and exhibitions. The special collections provide new insight into the cultures of Latin America, the Caribbean and the Iberian Peninsula and play a key role in preserving the cultural heritage of these regions. The audio collection (or audio library) reflects the diverse ranges of music in Latin America, the Caribbean, Spain and Portugal. It comprises recordings of various music genres, ethnographic recordings and other materials such as sounds of nature, audio clips of writers and politicians, audio books, and language courses, on various media ranging from shellac records to CDs.

Each year visiting scholars focusing on Latin America and the Caribbean conduct research at the IAI based on the Institute's vast collections. From its inauguration, however, the IAI has always been more than an archive of knowledge. It is also a place of knowledge production, scientific exchange, and cultural translation, a laboratory for Latin American Studies across the disciplines and through the ages.

The lecture will present some key collection of the audio library, other music collection at the Ibero-American Institute and their importance for the production and exchange of knowledge.

**Keywords:** Ibero-American Institute; Latin American music; Europe; archive; knowledge production

## **Gesine Müller**

### **Reading Global? Methods, problems and contents of the cultural transfers in literature**

The debate over the concept of *World Literature* has reemerged in tandem with a period of globalization that began in the 1980s, and for the past few years it has been in a highly charged, critical, and intense phase. At the center of this field of scholarship is the challenge of reformulating a concept with such a long tradition behind it to account for the profoundly different conditions of contemporary globalization. What this requires above all is that Eurocentric perspectives be revised by a comprehensive understanding of transfer processes, and that categories of knowledge be tested for their relevance in an international context. A fundamental issue for current scholarship is that we have on the one side a wealth of individual descriptive studies of selection processes in the globalized publishing world, themselves produced largely in isolation from each other, and on the other side an abundance of theoretical formulations making programmatic claims about the concept of *World Literature*. "Reading Global" aims to integrate these two sides. To this end, the case of Latin American literatures serves as an example, inasmuch as it represents the challenge of a revised understanding of literatures of the world, one that aims to call into question Eurocentric dispositions.

## **Daniel Moro Vallina**

### **Cultural exchanges between Chile and Spain in the reception of Twelve-tone technique (1955-1965)**

This paper deals with the influence of Latin American avant-garde composers in the reception of contemporary musical trends in Spain, during the decades of 1950s and 1960s. We focus on the role played by the Chileans Gustavo Becerra-Schmidt and Pablo Garrido regarding the dis-

semination of Twelve-tone technique. In 1956, Becerra gave a lecture in Madrid that meant the introduction in Spain of European treatises such as those by Ernst Krenek (1940), Carlo Jachino (1949), and Herbert Eimert (1952). These books were important sources for the assimilation of Twelve-tone technique by several Spanish composers; nevertheless, the presence of Becerra in Madrid did not receive any attention by the official musical press of the time. Conversely, in the next years these exchanges were supported by Franco's regime in order to promote the adoption of serial music as an evidence of the modernity and high technique of Hispanic culture. In addition, we analyze this strategic discourse held in events such as the Festival of Music of the Americas and Spain (1964).

**Keywords:** Franco's regime; Cultural politics; Musical press; Chilean composers; Spanish Avant-garde; Twelve-tone technique.

### Ilza Nogueira

#### Intercultural dialogues in Brazilian concert music: the case of the Composers Group of Bahia

**Abstract:** During the first years of the 1950s, the Brazilian state of Bahia was leaving a long period of economical and cultural stagnation and starting to experience a great development. Within this context the Brazilian naturalized German musician Hans-Joachim Koellreutter, then living in Rio de Janeiro, was invited to organize intermittent didactic activities in the new Bahia University (UBa). Within a short period those activities led to the foundation of the University's Music School named "Free Music Seminars" (oct. 1954). With a bold and vanguardistic orientation, this school had total support from the university's President: Prof. Edgard Santos, a visionary cultural promoter. Koellreutter directed the "Free Music Seminars" with unlimited power until 1962, having established a technical and pedagogic team almost exclusively with European musicians, who were mostly Germans. Conceived as an "opera aperta" as opposed to the traditional teaching based in formulas and rules, Koellreutter's pedagogical program considered methodological liberty as a paradigmatic orientation for the formation of critical thought and the development of the creative mind. This orientation represented the main attraction to the invited teachers as well as to music students from all over the country who moved to Bahia during the fifties and early sixties. The military dictatorship initiated in Brazil in 1964 and the regained confidence in the economical development of the Central-European countries was the major reason for the gradual leave of many European professors from the University of Bahia, who returned to their countries during the sixties. Swiss composer Ernst Widmer was one of the European teachers who remained in Salvador and established his career at the Federal University of Bahia. He replaced Koellreutter both at the school administration and the composition chair, giving impetus to the foundation of the Composers Group of Bahia in 1966, a movement that projected the "Free Music Seminars" in Brazil and abroad during the seventies. This essay evaluates the heritage of the old "Free Music Seminars" in the continuous production of the composers from Bahia, demonstrating how the cultural exchange fostered by Koellreutter has been masterfully conducted by Widmer to singular aesthetic achievements distinguished by a critical, inclusive and creative compositional praxis.

**Keywords:** Intercultural dialogues in Music; Multiculturalism in Music; Composers Group of Bahia

## **Julio Ogas**

### **Julian Bautista in Argentina. Between the reaffirmation of the Spanish and Neo-Expressionism**

The contributions of Julian Bautista to Argentinian music can be summarized into two main sections: a) the presence of a Spanish discourse different of the one promoted by Manuel de Falla and his Argentinian followers, and b) the musical discourse, with a neotonal and expressive perspective, which integrates and helps consolidate the neo-expressionism in the region. This is reflected both in his concert music and in his film music such as *Fantasía española* (1945), el *Tercer cuarteto de cuerda* (1958), or the music for the Uruguayan film *Pupila al viento* (1949). These compositions show the incidence of the exile in Bautista's compositional career. On the one hand in his returns to the sound identity of his homeland. On the other hand in the effort, once he consolidated his integration, to return the creative path that he was forced to relegate after the Spanish civil war and the exile.

**Keywords:** Julián Bautista. Argentine hispanismo. Neo-expressionism.

## **Matthias Pasdzierny**

### **The “other Germany” and its missionaries, or: Is the musicological research on exile German-centric?**

In his article about Erich Kleiber for the first edition of the encyclopedia *Musik in Geschichte und Gegenwart* from 1958 Winfried Brennecke draws a significant conclusion of the exile years of this conductor in Latin America. Kleiber, during his years in Argentina, Uruguay, Chile, Peru, Mexico, Guatemala and Cuba had turned out to become the “musical educator of the whole South American continent”. Starting from a quote like this the paper will follow Germano- or Eurocentric topics and argumentations within descriptions of and research on the emigration of German-Jewish musicians during the Nazi period. A main focus will lie on the early years of musicological “Exilforschung” in West Germany, asking for its special role in German society as well as in historiography.

## **Greta Perón Hernández**

### **Manuel Duchesne Cuzán and New Music concerts in Cuba during the 1960s**

Cuba's adhesion in the year 1961 with the socialist bloc led to a cultural exchange with the European countries that favoured the emergence of the Cuban music avant-garde of the second half of the 20th century. Imbued by the new aesthetic ideas after his assistance to one of the editions of the Warsaw Autumn International Festival of Contemporary Music, the maestro Manuel Duchesne Cuzán conducted during the 1960s in front of the National Symphony Orchestra a series of concerts under the title of “Concerts of New Music” premiering some of the works with more magnitude of the emerging Cuban avant-garde and the 20th century, with special emphasis on the “new Polish school of composition”. Thanks to this work of dissemination the Cuban public came into contact for the first time with European compositional techniques as novel as aleatory music, spatialism, serialism or concrete music.

In this communication we will present the results of research on the media impact and audience of these concerts as well as the repercussion for the Cuban creators of the dissemination carried out with the National Symphony Orchestra by Manuel Duchesne Cuzan, key man of the Cuban avant-garde.

**Keywords:** socialist bloc, New Music concerts, new Polish school of composition, Manuel Duchesne Cuzan, Cuban avant-garde.

Friedemann Pestel

## National Representation and Global Trajectories: Austrian and German Orchestras Touring Latin America in the 1950s and 1960s

The 1950s and 1960s mark a decisive step towards the global presence of European symphony orchestras. As a result of Cold War cultural diplomacy, the growing record industry and the rise of intercontinental air traffic European orchestras extended their touring activities both to the Americas and the Far East. Starting with the Bamberg Symphony Orchestra in 1954 Latin America developed into a relevant touring destination especially for German and Austrian Orchestras.

Taking the cases of the Bamberg Symphony and the Vienna Philharmonic, this paper, first, discusses the role of Latin America within the ensembles' global touring schedules and the political interests behind these tours for the Federal Republic of Germany and Austria. Governmental authorities regarded Latin America as a promising destination for raising international sympathies for post-war Germany and Austria. The involvement of migrant and émigré communities or concert agents based in Francoist Spain, however, highlight the tours' ambiguous position orchestral between national representation, political cleavages, and cultural traditions.

Second, this paper places state-sponsored orchestral tours to Latin America into a multi-perspective panorama of musical internationalisation. The expectations of cultural diplomacy need to be contextualised by the interests of other actors within the musical field: concert agents, conductors and orchestral musicians, Latin American publics, and the press. These changes of perspective call for reassessing the role of cultural diplomacy within the globalisation of classical musical in broader terms.

Christina Richter-Ibáñez

## Performing, teaching, organizing: The repertoire of German musicians in Argentina and Brazil after 1945

Exiled musicians in South America have been the subject of several recent studies which usually focus on the persecution, escape and arrival at the exile as well as on German speaking communities and opportunities for the continuation of a musician's professional career. Those who did not return to Germany after the war nevertheless developed their musical career on the basis of German repertoire and German influences, though slowly opening up to local music. With an analysis of the concerts by Hilde Mattauch and Theodor Fuchs in Buenos Aires on the one hand and the lecturers of the international summer courses for music in Teresópolis founded and organized by Hans-Joachim Koellreutter on the other, the paper discusses the context and influencing factors of individual artistic developments.

**Keywords:** Hilde Mattauch, Theodor Fuchs, Buenos Aires, international summer courses for music in Teresópolis, concert repertoire, musical institutions

Tobias Rupprecht

## Moscow Mambo. Latin American popular music in the Cold War Soviet Union

Gushing artists and an enthusiastic audience reveled for Latin America in the Cold War Soviet Union. The Cuban Revolution had exacerbated a romanticism among many Soviet writers and musicians for what they called the 'blazing continent'. The Soviet state succeeded in filling this apolitical longing for an idealized Latin America with ideological content. Leftist Soviet protest movements of the 1970s and 1980s, whose protagonists had grown up with this official idealization of Latin American revolutions and rebels in Soviet official culture, used this content in their protest against what they saw as the stalling, or even the betrayal, of socialism in the USSR.

## Dörte Schmidt

### Programs of Artistic Exchange between Europe and Latin America after World War II in the Mirror of Sources from the Archives of the German Ministry of Foreign Affairs

Cultural politics have been an important branch of the German foreign affairs policy after World War II., trying to reintegrate the Federal Republic of Germany into the international community of states. In this context the Federal Republic has driven several programs for artistic and scientific exchange and participated in such. The cultural institutions abroad were not only an important platform for such a reintegration and international exchange, but also allowed to renew the relationship between Post-war Germany and the exiled Germans living in the respective countries. The paper tries to follow the sources in the Archives of the Ministry of Foreign Affairs, concerning e.g. the activities of Goethe Institutes in Buenos Aires and Santiago de Chile, in order to get an insight into the cultural relationship between Germany and Latin America.

## Rosa Tamarit

### The Orfeó Català de Mèxic, port of arrival at the exile

The paper focuses on the meeting of two phenomena of completely different origin, whose only common denominators are Catalan society and its process of national affirmation. On the one hand, there are the choral societies of the XIX century linked to the industrial development of Catalonia; on the other hand, the massive exodus provoked by Franco's regime will be considered. The meeting point between the two phenomena germinated in the *Orfeo Català de Mèxic*, who lived its brightest stage (1940-1960) due to the contribution of exiled musicians.

The *Orfeó Català de Mèxic* was founded in 1906 by G. Ferrer Clavé. First of all, the association was a place for joint singing. Nonetheless, the strong company and the shared aim for conserving Catalan culture as well as patriotism concentrated in the reception of the refugees who found in the *Orfeó* a harbor, an embassy of the lost homeland.

**Keywords:** Exile, Catalonia, Orfeó Català de Mèxic, Choral society

## Belén Vega Pichaco

### Ibero-America sings and dances on the French stage: Remarks upon Identity and Cultural Policy at the Théâtre des Nations (1957-1967)

The *Théâtre des Nations* (TDN) was a festival where, for several months a year, Opera, Dance and Theatre from every corner of the globe were scheduled. Although created within the framework of UNESCO, it was chiefly organized and supported by French authorities since 1957. In spite of its importance, it has been only paid attention in isolated monographs that underlined its avant-garde literary and dramatic aspects. On the contrary, music and dance have deserved a minor role in the extant bibliography. Furthermore, Latin American music and choreographic performances still remain in an almost absolute oblivion, excepting for Peslin's panoramic dissertation (2009). For this reason, an analyse of the Ibero-American performances at the TDN is required in order to evaluate how they contributed to the spread in Europe of identity stereotypes always under the sanction of French cultural policy in the complex period of the Cold War.

**Key words:** *Théâtre des Nations*, Dance and Opera, Latin America, Cold War, Identity, French Cultural Policy

**Maria Alice Volpe**

### **Rogério Duprat's manifestos from Música Nova to Tropicália to silence: Brazilian anthropofagy of Darmstadt, the Beatles, and Cage**

The composer, arranger, conductor, producer, and cello player Rogério Duprat (Rio de Janeiro, 1932 – São Paulo, 2006) was a key figure in two movements of Brazilian art and popular musics, both as the principal writer of the Manifesto Música Nova (1963), and the chief orchestral arranger of Tropicália (1968). Duprat's role in the shaping of Brazilian music during the 1960s and 1970s results mostly from his proclivity to problematize contemporary culture in the course of his musical narrative. Duprat's extraordinary ability to integrate a large array of musical languages, styles, and techniques in a cross-referential relation – often with underlining irony – of vanguard and popular musics ultimately aimed at blurring the borders of "high" and "low" culture. Duprat's experiments with orchestral music, big bands, serialism, concrete and electronic music, chance music, happenings, international popular music, Brazilian popular music, film music, and commercial jingles must be understood in the light of Duprat's view of the compositional craft as well as his anthropophagic creative process. Duprat's aesthetic experience with Darmstadt Summer Course (1962), the Beatles revolution, and the paradigmatic shift of John Cage had a substantial impact on Duprat's career. Firstly, Duprat's affiliation with both Marxist ideology and vanguard placed him in the inevitable dispute between tradition and innovation. Secondly, Duprat's involvement with popular music placed him in the ongoing quarrel between national and international styles, and the issues of mass media. Ultimately, Duprat's particular responsiveness to Dadaism as well as to Cage's challenging musical philosophy on the top of Duprat's critical, skeptical view of contemporary music, culture, and society lead him nearly to relinquish composing. Silence was the last Rogério Duprat's manifesto.

**Keywords:** Brazilian music – vanguard – popular music – 20<sup>th</sup>-century manifestos.

**Dean Vuletic**

### **Latin America and the Eurovision Song Contest**

Established in 1956, the Eurovision Song Contest is one of Europe's most-watched television shows and the world's biggest popular music competition. Although it is based on entries that represent states of Europe and the Mediterranean rim, throughout its history the contest has always sought to expand, by reaching new viewing audiences or including new participants, to other parts of the world. This presentation will discuss the commercial, political and technological reasons for why Latin America figured prominently in the European Broadcasting Union's plans for the Eurovision Song Contest's expansion in the 1960s. The presentation will also examine the reception of the contest among viewing audiences in Latin American states and how this influenced the establishment of the Organisation of Iberoamerican Television Festival that was modelled on the Eurovision Song Contest.

**Keywords:** Eurovision Song Contest; OTI Festival; Popular Music

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# Phone numbers



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U/S-Bahn [underground and suburban trains]:  
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U-Bahn: Mendelssohn-Bartholdy-Park (line U2)

Buses M48 and M85: Kulturforum

Bus M29: Potsdamer Brücke

**From the Hauptbahnhof:**

Take bus M85 (heading for S Lichterfelde Süd) to the stop "Kulturforum."  
The trip takes about 10 minutes.

Taxi from Hauptbahnhof to IAI: ca. 15 euros

**From Tegel Airport:**

Take bus 109 heading for S+U Zoologischer Garten and get off at the stop "U Kurfürstendamm." Change to bus M29 heading for U Hermannplatz/Urbannstr. Get off at "Potsdamer Brücke."  
The trip takes about 50 minutes

Taxi from Tegel Airport to Berlin City Center / IAI: ca. 30 euros

**From Schönefeld Airport:**

Take bus SXF1 heading for S Südkreuz Bhf and get off at the stop "S Südkreuz Bhf" and change there either for S-Bahn S25 heading for Hennigsdorf Bhf, Regionalexpress RE4 heading for Schwerin Hauptbahnhof, or Regionalexpress RE5 heading for Rostock Hauptbahnhof. Disembark at the station "S+U Potsdamer Platz" and either walk or take bus M48 in the direction of S+U Rathaus Steglitz. Get off at the stop "Kulturforum."  
The trip takes about one hour and fifteen minutes.

Taxi from Schönefeld Airport to Berlin City Center/ IAI: ca. 50 euros

# Public transport



Berlin public transport is fast, cheap and efficient (and really safe, but beware of pick-pockets). We provide you with some basic informations. You can plan your individual travel and get a lot information on the interactive website <http://www.bvg.de/en>, available in English.

## Tickets, tariff zones and route maps of public transport in Berlin

With a valid ticket, ticket holders have access to all public transport in Berlin: S-Bahn, U-Bahn, buses, trams and even ferries. The fare depends on the tariff zone and the ticket's period of validity.

### Tariff Zones & Network Maps

Berlin is divided into three tariff zones: AB, BC und ABC. Tariff zone AB includes the urban area until the city boundary. Zone ABC additionally includes Berlin's surrounding area and Potsdam. To get to Schönefeld Airport, you also need a ticket for ABC.

### Tickets:

#### One Way Ticket

A single fare ticket (Einzelfahrtschein) is valid for one person and a two hour journey through the city. Note: It is not allowed to travel towards the direction of the starting point. For that purpose a new single-ticket must be purchased.

**Fares:** Tariff AB: 2.70 ; Tariff BC: 3.00 ; Tarif ABC: 3.30

#### Short Distance Ticket

A short distance ticket (Kurzstrecke) costs 1.70 Euros, and is valid for three stops with S- and U-Bahn. Changing trains is allowed. The ticket is also valid for six stops in buses and trams, but only if not changing vehicles.

#### Day Ticket for one Person

A day ticket (Tageskarte) allows travelling during the whole day for as many trips as desired. The ticket is valid from its the day of its validation until 3 a.m. the following day and costs 7 Euros in tariff zone AB.

#### Seven-Day-Ticket for one Person

The seven-day-ticket is valid for seven consecutive days from the day of its validation. The ticket costs 30 Euros. Its validity ends on the seventh day at midnight.

## **Group Day Ticket for up to five Persons**

The small-group day ticket allows up to 5 people to use all public transportation services until 3 a.m. the following day. The small-group day ticket costs 17.30 Euros in tariff zone AB.

## **Buying & Validating Tickets**

### **Buying Tickets**

Tickets can be purchased at multilingual ticket machines on the platforms of S-and U-Bahn stations. In buses, fares are paid to the bus driver, in trams at machines inside the trains. In larger stations the S-Bahn and BVG provide ticket counters.

### **Validation of Tickets**

Before the journey starts tickets must be validated by stamping them at the yellow or red boxes on the platforms, in buses or trams. In case of inspection, a ticket that is not stamped is invalid.

### **Fare Evasion in Berlin**

Anyone caught in public transportation without a valid ticket must pay a higher fare of 60 euros. Even people who forgot to stamp their ticket must pay the fine. Note: Ticket inspectors are dressed in plain clothes and will not make any exceptions for tourists. Those who get caught have to show an ID, otherwise the police will be called.

# Restaurants around the Potsdamer Platz



## Weiland

Organic, Well Food     €  
Marlene-Dietrich-Platz 1  
25899717  
Monday to Friday 10:30 a.m. - 8 p.m.

## Maultaschen Manufaktur

South German Specialty - Kind of Pasta     €  
Lützowstr. 22  
68070943  
Monday to Friday 12 noon - 10 p.m.

## Diekmann

Fish, Meat, Vegetarian     €€€  
Alte Potsdamer Straße 5  
25 29 75 24  
Monday to Saturday 12 noon - 1 a.m.

## Mommseneck - House of 100 Beers

German     €€  
Alte Potsdamer Straße  
25 29 66 35  
Daily 11 a.m. - 1 a.m.

## Ristorante Essenza

Italian     €€€  
Potsdamer Platz 1  
25 79 68 56  
Daily open from 11:00 a.m.

## Lindenbraeu

Regional dishes and Bavarian specialities     €€  
In the Sony Center  
25 75 12 80  
Daily 11:30 a.m. - 1:00 a.m.

## Vapiano

Italian     €€  
Potsdamer Platz 5  
23 00 50 05  
Monday - Saturday 10 a.m. - 1 a.m.,  
Sunday 10 a.m. - 12 midnight

## Café Einstein

Austrian     €€  
Kurfürstenstraße 58, 10785 Berlin  
263 91 90  
Daily 8 a.m. - 1 a.m.

## Café im Kulturforum

Mediterranean and German     €  
Potsdamer Platz, in the Kulturforum, Old  
Master Paintings Gallery, first floor  
266 42 8501  
Tuesday - Sunday 10 a.m. - 6 p. m.

## Maredo

Steaks, Fish, Salads     €€  
Potsdamer Platz 1  
23005362  
Daily 11:30 a.m. - 12 midnight

## Tony Roma's

Ribs, Steak and Seafood     €€  
Marlene-Dietrich-Platz 3  
25 29 58 30  
Daily 12:00 noon - 0:30 a.m.

## Joseph Roth Diele

German dishes and snacks     €  
Potsdamer Str. 75  
26369884  
Monday - Friday 10 a.m. - 12 midnight

There are a lot of cafés, bagel shops, Asian, Indian and American restaurants in the mall "Potsdamer Platz Arkaden" (Monday to Saturday, 10 a.m. to 8 p.m.) and a lot of cafés, snack bars, bakeries and organic restaurants on Potsdamer Strasse, crossing the bridge and heading south

€ - Main Dishes under 10 €, €€ - Main Dishes under 20 €, €€€ - Main Dishes under 30 €

