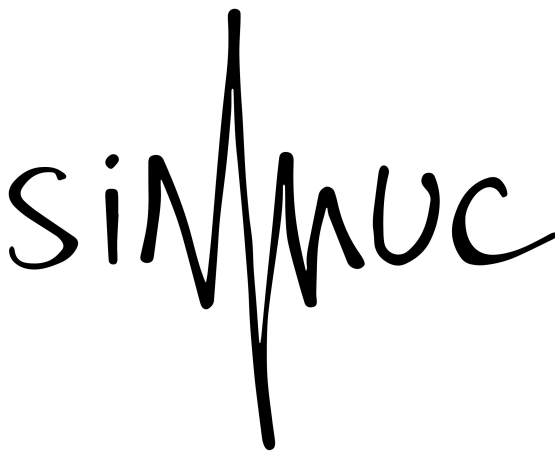


INTERNATIONAL MUSICOLOGY CONFERENCE

MUSIC COMPOSITION IN CHILE

TENDENCIES, CONFLICTS AND PERSPECTIVES



INTERNATIONAL SOCIETY
FOR CHILEAN MUSIC

*WITH THE SUPPORT
OF CHILEGLOBAL*



NOVEMBER 24 & 25, 2017 | MICA | VIENNA, AUSTRIA

The Conference

The SIMUC aims to promote Chilean music, musicians and musicologists, that is to say, composition, performance and theory. I think it is crucial to support these three areas and create the circumstances for them to support each other. In this sense, we are always encouraging Chilean performers to play music from Chilean composers in our concerts. In the same way, we have made several calls for works to encourage Chilean composers to let their work be performed and premiere by Chilean musicians. **Today is the turn of Chilean musicologists!**

In this conference we are very happy to have five Chilean music scholars who will talk about Chilean music, about being a composer in Chile, the working conditions of musicians in Chile, Chilean identity, etc.. I think nobody can analyze these topics better than those who are part of the same culture, who have grown up in the same society as their fellow musicians. This is a kind of knowledge that you cannot get in the Academia.

There are many performers-composers, musicologists-performers and an increasing number of composers-researchers. At the conference, a Chilean composer will present one of his pieces and will bring the creator's perspective into the discussion. In addition, an Austrian cultural scientist will address more global aspects and give us an external reference.

The conference will be complemented with interesting information from SIMUC's database, the premiere of our documentary film about the Chilean music scene, which was recently produced in Chile specially for this occasion, the live-streaming, the active participation from colleagues from Chile and other parts of the world through social media, and marvellous coffee breaks for networking.

I would like to thank the SIMUC team, all the presenters who came from different parts of the world to share their knowledge, the great musicians who participated on our film, all our collaborators and specially ChileGlobal for their financial support.



Javier Party *Composer*

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Javier Party is a Chilean composer. He lives and works in Vienna, Austria. He studied composition in Chile and Germany. His music has been performed worldwide. He is the president of the International Society for Chilean Music (SIMUC).

The Central Topic

Music composition in Chile was during most of the 20th century an academic practice. Most Chilean composers officially considered as such were and have been university professors, and it is common in Chile to define contemporary classical music simply as “academic music”. However, since the return to democracy three decades ago, new scenes and movements have reshaped this panorama: music composition is taught in more places, state funding has supported music composition beyond academia, and new generations have been trying to escape old practices in different ways. An important number of Chilean composers have also studied or work abroad, mainly in Europe. In the year 2016, the election of Vicente Bianchi as the first non-academic composer recipient of the National Prize for Music, created an important crisis about who is or can be a composer, and how music composition has been defined in the last century.

This first SIMUC musicology conference takes this “crisis” of local music composition, and the idea and practice of the composer in Chile and of Chilean music, to discuss the discipline, creators, relations with audiences and the space institutions occupy today in the world of music creation. Some of the questions we want to explore in the conference are: Who has written music in Chile, and why? How has music composition been defined in Chile, and by whom? Who is considered a composer in Chile? What could be considered Chilean in the written music tradition of Chile, and what would be a Chilean music composition? Is there an identity of Chilean music composition? How have these problems changed in time?

The Program

Friday

16:00 Gathering

16:15 Opening
Javier Party

KEYNOTE
16:30 *Músicas académicas*: Framing the Chilean composer
of the 20th century.
José Manuel Izquierdo

p. 7

17:15 Coffeebreak & Networking

SIMUC – FILM 1
17:30 Being a composer in Chile & the Chilean identity in
music.
SIMUC

PANEL DISCUSSION 1
17:45 Composition in Chile: Tendencies, conflicts and
perspectives. With José Manuel Izquierdo, Eileen
Karmy, Pablo Palacios and Carlos Zamora.
Moderated by Javier Party

Saturday

9:30 Gathering

PRESENTATION 1

9:45 South of the border with Disney. North American cultural industry, pan-Americanism and some questions about identity in Chilean art music. p. 8
Juan Carlos Poveda

PRESENTATION 2

10:30 *El comercio va invadiendo el arte*: Being a film music composer in Chile. p. 9
Martín Farías

SIMUC – FILM 2

11:15 The Chilean music scene.
SIMUC

11:30 Coffeebreak & Networking

PRESENTATION 3

11:45 Composers and intellectual activities in the Chilean academic music: the Gustavo Becerra experience. p. 10
Pablo Palacios

MUSIC & COMPOSER'S PRESENTATION

12:30 Flute Quartet N°1. Being a Chilean composer abroad. p. 11
Carlos Zamora

13:15 Lunchbreak

14:30 Gathering

PRESENTATION 4

14:45 Musicians as workers: a provocative perspective to understand the working lives of musicians beyond popular and classical. p. 12

Eileen Karmy

SIMUC – FILM 3

15:30 Erudite, classical, academic, art music, music of written tradition?

SIMUC

PRESENTATION 5

15:45 What enables composing? Empirical investigations and analyses. p. 13

Tasos Zembylas

16:30 Coffeebreak & Networking

SIMUC - DATABASE

16:45 Some numbers the Chilean music scene p. 14

Daygoro Serón

PANEL DISCUSSION 2

17:00 Composition in Chile: Tendencies, conflicts and perspectives. With José Manuel Izquierdo, Eileen Karmy, Pablo Palacios, Tasos Zembylas and Carlos Zamora.

Moderated by Javier Party

Músicas académicas: Framing the Chilean composer of the 20th century.

José Manuel Izquierdo

In Chile, most people tend to describe “classical music” as “academic music”, música académica, a rather adept symbol of the construction of the composer -and musical composition- in terms of an academic activity. For most of the 20th century, that was indeed the case for Chilean composers, when musical composition was overwhelmingly dominated by the Universidad de Chile, with very few and rare exceptions. While Chile had a conservatoire since 1850 -the second oldest in Latin America-, in which composition was also being taught at least since the 1880s, the conservatoire was scrapped in the 1920s in favour of a new model of musical institution, sustained by a university. Central to the debate was the question of who is a composer, and what is a “composition”, creating a shift from a perspective of the composer as craftsmen to that of artist, changing local aesthetics and aesthetics assumptions. A new law in 1941 finally consecrated to the Universidad de Chile the role of control over artistic musical life in Chile, further cementing a specific idea of “composer” through new institutions: the national symphonic orchestra, a musicological journal, festivals for new music, a national prize for composers with a lifelong government-funded pension.

Looking back, it is inevitable to see that this framework has shaped Chilean musical composition and what a composer is -or isn't-, even until our own days. Many composers of that period are still alive, and overwhelmingly -almost solely- the national prize for music has been given to composers from university circles. In this paper, however, I want to look critically not only at how that framework operated, what models of composer of composition it created or sustained, and also at the musicians who tried to break with that model in different ways. Who was considered a composer, and who was trying to reframe that question? Using different sources, I will trace that question through several decades, including the extension and articulation of the model during Pinochet's dictatorship, and its progressive collapse since the 1990s under the weight of new mediums, voices, cultural institutions, scenes and opportunities for funding.



José Manuel Izquierdo *Musicologist*

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José Manuel Izquierdo studied musicology in Chile and graduated with a PhD in Music from the University of Cambridge as a Gates Cambridge Scholar. His work has been mostly on Chilean and Andean composers from the 19th and 20th centuries, and is currently working on transnational opera in the region. For his research, which has been published in various journals and in the form of three books, he has received several awards including the Otto Mayer Serra Prize, the Ruspoli Prize and also the Tesi Rossiniane Prize for his PhD dissertation. He currently works at the Universidad Católica de Chile.

South of the border with Disney. North American cultural industry, pan americanism and some questions about identity in Chilean art music.

Juan Carlos Poveda

In 1941, in the context of a Pan Americanist project and the production of World War II-era propaganda, Walt Disney and a professional team of 18 people – including one composer – made a trip across Latin America for two months, in order to learn about different cultural aspects of Latin American countries. The result of this experience was the documentary *South of the Border* and the animated film *Saludos Amigos*. Chile was one stop on this journey, and the official person to talk about Chilean Music with John C. Rose, Disney's manager, was the composer Domingo Santa Cruz, then Dean of Facultad de Artes of the Universidad de Chile, and a key figure in the musical institutionality of the country. Only a few documents give us specific information about this conversation. However, just imagining this scene leads to some questions: What concept of "Chilean music" was offered to the Disney project by Santa Cruz, who acted like the "official musical voice" of the country? What aspects of a supposed Chilean music style could have been interesting for Disney and the North American culture industry?

Articulating with the focus of this Congress, this presentation questions and problematizes what might have been said about the concept of Chilean music in the forties, and, most importantly, how those discourses continue to circulate in music schools.



Juan Carlos Poveda *Musicologist*

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Academic of the Instituto de Música of the Universidad Alberto Hurtado. In addition to his degree in Music Education, he has studies in Guitar at the Facultad de Artes of the Universidad de Chile, the institution where he also obtained a Master's Degree in Arts with a major in Musicology. Thanks to the grant awarded by the Comisión Nacional de investigación Científica y Tecnológica (CONICYT), he is currently developing his thesis to obtain the degree of Doctor in Latin American Studies.

El comercio va invadiendo el arte: Being a film music composer in Chile.

Martín Farías

Despite the growing interest in the study of film music during the last decades, little attention has been paid to film music in Chile and particularly to the role of the composer in the Chilean film production. Owing to its position between art and work/industry, the figure of the film composer has often been hidden, undervalued and despised. In this paper, I explore key aspects in the development of this figure in Chile, considering the tension and negotiations between composers and the film production during the first decades of sound cinema (1940s to 1960s). Regarding specific debates surrounding the works of George Andreani, Acario Cotapos and Gustavo Becerra, I argue that conflicts between popular and academic music milieus, in addition to the hegemony of Hollywood industry and the economic constraints of the national film production shaped the figure of the film music composer in Chile.



Martín Farías *Musicologist*

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Martin Farias is a PhD candidate in Music at the University of Edinburgh, Scotland. His research interests include film music, stage music and politics. His PhD focuses on the development of film music in Chile from the beginning of the sound era in the late 1930s until the coup d'état in 1973 particularly in its relations with aspects of identity and politics.

Composers and intellectual activities in the Chilean academic music: the Gustavo Becerra experience.

Pablo Palacios

Since 1927 Chilean academic music has been developed in the Faculty of Arts of the University of Chile and other universities, the institutionalization of music generated an artistic, academic and bureaucratic role of the composers. The composer was the main character of the Chilean musical system, being responsible for creating diverse institutions that made possible the exercise of art music in Chile, such as the Instituto de Extensión Musical (1940), Orquesta Sinfónica de Chile (1941), Revista Musical Chilena (1945), and others. The present conference wants to be able to problematize the work of the Chilean composer Gustavo Becerra as intellectual, we believe that his artistic and theoretical work generated a change in the composition in Chile reconfiguring the role of academic music and establishing a new discourse on it, where commitment, the vanguard and elements of popular culture are used to build a new relationship with society. The intellectual role of Becerra we believe is understood under three elements: changes in Chile's internal politics of the fifties, such as the creation of leftist projects; the impact of the revolutionary experience in the Latin American political context; finally, the reception of avant-garde aesthetics by new actors in the Chilean musical system. The Gustavo Becerra's is a window can help us understand a significant moment in the history of Chile and his music.



Pablo Palacios *Musicologist*

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Pablo Palacios Torres is an academic at the University of Valparaíso (Chile). His academic life transits between the concert guitar and musicology. As a performer, he has played contemporary Chilean pieces at festivals in New York, Bogotá, Buenos Aires, Nice, Barcelona and Morelia. He recently premiered and recorded the first Chilean double concerto for classical and electric guitar in Valparaíso. As a musicologist his work focuses on avant-garde academic music of the 20th century. His doctoral thesis is dedicated to the Chilean composer Gustavo Becerra-Schmidt. He has a degree in history and music, in concert guitar and a master in Latin American Musicology. He is currently a PhD candidate in Musicology at the University of Oviedo, Spain.

Being a Chilean composer abroad.

Carlos Zamora

In the musical art, composers are the first link in the musical chain. We create the music, the performers play it, and the audience listens to it. But, most of the time, performers receive a payment for playing, audience pay for listening to, and composers receive only claps. Despite this, different countries and scenarios offer better opportunities than others in several variables, such as copyrights, the quantity of festival, competitions, even jobs market. Being a composer living abroad, especially in Europe, we can realize how different is received and respected ours work. The aesthetics considerations, in what extent our music follows the new tendencies and whether our music contains either Chilean or Latin-American roots, is not important. In spite of that, some composers have used, more than others, traditional musical elements extracted from several cultures trying to be “Chilean composers”. Nevertheless, we cannot talk about a Chilean creative movement or a recognizable Chilean creative trend. This is because most of the Chilean composers have subscribed European new tendencies instead an own national development.

On my piece called “Flute Quartet N°1” I show a way in the opposite direction. That is to say, from a sort of “contemporary” spot, I travel in three minutes to the traditional music from the north of Chile, trying to be a recognizable Chilean composer, or at least, a Latin-American one. The questions are, can Chilean composers be “Chilean composers” in musical terms? And, do we want to be recognizable as Chilean composers?



Carlos Zamora *Composer*

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Carlos Zamora was born in Calama, Chile, He studied music pedagogy at the Universidad de Concepción and composition at the Universidad de Chile. Since 1987 he has composed more than 70 pieces, most of them have been premiered and many are frequently programmed by orchestras and chamber ensembles both in Chile and abroad. Most of his works include musical elements from the *Licanantay* culture of northern Chile and other pre-Columbian cultures. He is currently based in the city of York, UK where he is a Ph.D. candidate in Composition by composer Thomas Simaku.

Musicians as workers: a provocative perspective to understand the working lives of musicians beyond popular and classical.

Eileen Karmy

This paper proposes to address musicians as workers to analyse the history of music in a comprehensive manner. This perspective allows to understand the differences between musicians, regarding their working life, genre and gender. It also helps to highlight the relevance of musicians' organisations in Chilean music history.

Through the case of study of the first musicians' union created in Chile (1931) and its precedent, the Musicians' Mutual Aid Society of Valparaíso (1893), this paper will argue that musicians' organisations had played a pivotal but largely unexplored role in Chilean music history. Musicians had organised in several forms, such as trade unions, societies and guilds, each of them followed different aims, for example, to improve the life and working conditions of its members, or to spread certain music across the country.

Reflecting on why musicians have congregated in different kind of organisations, the aims that they followed, and the sort and status of musicians that joined one or another organisation, this paper will help to shed light on what we can learn today about the history of musicians' organisations in Chile.



Eileen Karmy *Musicologist*

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Eileen Karmy is pursuing her PhD in Music at the University of Glasgow on musicians' working lives in early 20th century Valparaíso. She has a MA in Musicology from Universidad de Chile and a BA in Sociology from Universidad Alberto Hurtado. She has researched and published on Popular Music in Chile and its politics, especially cumbia, tango, and Nueva Canción. She is currently researching on musicians' organization in Valparaíso, creating the online archive: www.memoriamusicalvalpo.cl.

What enables composing? Empirical investigations and analyses.

Tasos Zembylas

Tasos Zembylas und Martin Niederauer (2016). *Praktiken des Komponierens. Soziologische, wissenstheoretische und musikwissenschaftliche Perspektiven*. Wiesbaden: Springer-VS, ISBN 978-3-658-13507-2

Tasos Zembylas and Martin Niederauer (2017): *Composing Processes and Artistic Agency: Tacit Knowledge in Composing*. London: Routledge, ISBN 978-1-138-21549-8

This monograph resulted from a two-year research process analysing composing processes in actu in art music and shedding new light on the constitutive conditions of creative work in general. The leading questions concern the changing role of various compositional activities such as listening, researching, imagining, trying out, reflecting, noting and correcting during the working process, and their internal dynamics. (What are composers doing when they compose? How do their actions change the meaning of previous action, and how do they prestructure future action?) Further, there is a particular focus on the complex synergy of various propositional and tacit forms of knowledge, material and symbolic artefacts, resources and collaborative arrangements with others. (What enables creative action? What is the role of theoretical knowledge and of corporeal, experiential and sensory knowing-in-action?) Consequently the book chapters develop an understanding of artistic agency and mastery as effects of shared practices and social participation. The findings will be interesting for sociologists and musicologists as well as for other scholars and artists interested in the epistemics of artistic practices.



Tasos Zembylas *Cultural Scientist*

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Tasos Zembylas holds a PhD in Philosophy and since 2003 has been Professor for Cultural Institutions Studies at the University of Music and Performing Arts Vienna. His research specializations lie in the sociology of artistic practices, the epistemics of the creative process, the institutional analysis of art worlds, and public funding of the arts. His recent publications are: (ed.) 2014. *Artistic Practices: Social Interactions and Cultural Dynamics*. London: Routledge, and (together with Martin Niederauer) 2017. *Composing Processes and Artistic Agency: Tacit Knowledge in Composing*. London: Routledge.

Data from SIMUC

Daygoro Serón

One of SIMUC's endeavors is its ambitious database. In 2016 we began with our list of *Chilean Musicians Abroad* and in the first half of 2017 we added a list of *Chilean Composers*. Soon we are going to publish an extensive Catalogue of pieces by Chilean composers, a SIMUC Project that was carried out together with Chilean musicologist Christian Spencer and financed by the National Council For The Arts And Culture of Chile.



Daygoro Serón *Cellist*

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Daygoro Serón is cellist at the Philharmonie Salzburg, cellist and arranger in Patagonien Quartett and teaches at the Triola Musikinstitut. He studied cello at the Universidad Católica de Chile and at the Universität Mozarteum Salzburg. He is the vice president of the International Society for Chilean Music (SIMUC).

The SIMUC

The International Society for Chilean Music (SIMUC) is a non-profit organization based in Vienna, Austria. Its purpose is to promote Chilean music of written tradition, musicians and musicologists internationally.

The SIMUC also aims to establish itself worldwide as an institutional support structure for the collaboration between Chilean and non-Chilean musicians and musicologists. It constitutes a network for supportive cooperation in the international art music scene.

The SIMUC depends mainly on external support to function. There are different ways to support us. You can contact us at office@simuc.org.

www.simuc.org

Some Projects of the SIMUC in 2017

1. **Chilean electronic music in Lüneburg, Germany**

On the first of October, the SIMUC offered a concert as part of the 43 New Music Festival of the city of Lüneburg. In this concert, we presented six acousmatic pieces from Chilean composers.

2. **Europe-Tour of the ensemble “Taller de Música Contemporánea”**

The prestigious ensemble *Taller de Música Contemporánea*, under the artistic direction of composer Pablo Aranda, came from the southernmost country of the world to four different European capitals: Bratislava, Rome, Paris and Vienna. They performed a varied and vivid repertoire of Chilean compositions that included pieces from recognized composers like Gustavo Becerra-Schmidt (1925-2010) and young ones like Maximiliano Soto (1991). For this tour the SIMUC did an open 'call for scores' to be premiered in Europe. Through this call the ensemble added three new pieces to its repertoire.

3. **Europe-Tour of renowned Chilean oboist José Luis Urquieta**

One of the most active and engaged contemporary performers of the Chilean musical scene: Oboist José Luis Urquieta. He has dedicated great part of his energy to Chilean repertoire, working closely with the composers. He gave several concerts in Europe, two of which were SIMUC-Concerts: On October 9 in Prague and on October 10 in Vienna.

4. **MEC**

MEC stands for *Música Electrónica Chilena*. It is the name of our podcast dedicated exclusively to Chilean electronic music. This year we aired the second season, which was produced by the group Yubarta, led by music educator and member of the SIMUC Executive Team Joaquín Ibar. In its 10 episodes, MEC addressed electroacoustic music in its relation to literature, politics, ethnic sounds and performance. In the first of ten episodes, Javiera Besoain pays tribute to Chilean composer and pioneer in the field of electronic music José Vicente Asuar (1933-2017).

5. **SIMUC-Database**

We are working to build the largest database of Chilean musicians ever made. In the summer of 2016, with our list of *Chilean Musicians Abroad*, the first part of this large-scale project was published (www.simuc.org). Earlier this year we added our list of *Chilean Composers*. Soon we are going to open a big segment: an extensive catalog of compositions by Chilean composers, which will be available on our website.

You can find out more about these and other SIMUC-Projects on our website:
www.simuc.org

The Membership of the SIMUC

The SIMUC lives for and thanks to its members. We have two types of membership. On the one hand, the active members such as composers, performers, music scholars and journalists, and on the other hand, the sponsoring members who support us with a small membership fee. The annual membership fee is only €30, but it makes up an important part of the budget that we have to carry out our projects. We would be honored to welcome you as an active or sponsoring member. If you are interested, please write to us at office@simuc.org.

If the initiative of the SIMUC is appealing to you, you can also support our work with a donation. This can be targeted at an area of the SIMUC that is of particular interest to you. For example, commissioning pieces to Chilean composers, organizing concerts, scholarships for talented young musicians, musicological projects and research, professional recordings and CD productions, projects concerning musical education, etc.. If you prefer, you can also finance or co-finance a specific project. Please contact us to discuss the different possibilities and amounts.



SIMUC-Concerto
TALLER DE MÚSICA CONTEMPORÁNEA
Musica Contemporanea Cileña

Casa Argentina
Via Veneto N. 7, 00186 Roma, Italia
Giovedì 28 settembre 2017, ore 19:30
Ingresso gratuito



SIMUC-Concert
TALLER DE MÚSICA CONTEMPORÁNEA
Musique Contemporaine Chilienne

Ambassade du Chili
2 av. de la Motte Picquet, 75007 Paris, France
Mercredi 28 septembre 2017 à 19h
Entrée gratuite



Nové proudy z Chile pro hoboje
José Luis Urquieta

Leonardo Cuevas
hostující hoboista

SIMUC-Konzert
Instituto Cervantes
Na Rybníčku 536/6, Praha 2
Pondělí 9. října 2017 v 19:00
Vstup zdarma



Neuer chilenischer Wind für Oboe
José Luis Urquieta

Leonardo Cuevas
Guestboast

SIMUC-Konzert
Mexikanisches Kulturinstitut
Türkenstraße 15, 1090 Wien
Di 10. Oktober 2017, 19 Uhr
Eintritt frei



Eröffnungskonzert Liederabend

Off Theater
Kirchgasse 41, 1070 Wien
Mi 29. Juni 2016, 19 Uhr

Clio Motrey, Bariton
Joaquín Cortés, Violon
Alejandro Pizarro-Enríquez, Bariton
Cristian Leal, Klavier

Zwei Dutzend präsentieren einen Gesamtzyklus durch das hundertjährige Chile von 1918 bis heute

Karten:
€10 / €5 (Studenten)
+ €2,00 (Service)
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Neue Streichertöne aus Chile

Instituto Cervantes
Rosenstraße 19/19, 10178 Berlin
Fr 2. Dezember 2016, 19 Uhr

Latin Strings
Javi Vega Villanar, Violon
Kathy Contreras, Violon
Erika García, Viola
Alejo Urribe, Cello

Zeitgenössische Musik für Streichquartett

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