

# TRAY ECTORIAS

**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 EUROPA 1945–1970**



Veranstalter:



**Ibero-Amerikanisches  
Institut**  
Preußischer Kulturbesitz



Universität der Künste Berlin

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UNIVERSIDADE FEDERAL  
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[www.udk-berlin.de/musikwissenschaft/trayectorias](http://www.udk-berlin.de/musikwissenschaft/trayectorias)  
[trayectorias@udk-berlin.de](mailto:trayectorias@udk-berlin.de)

# 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 Richter-Ibáñez

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 Mühlshlegel (Ibero-American Institute, Berlin)

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

Daniela Fugellie (University 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 (National Autonomous University of Mexico):

***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 Mühlshlegel

Pablo Cuevas (Albertus-Magnus-University, Cologne)

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

Marcela Gonzalez Barroso (University of Oviedo)

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

Daniel Moro Vallina (University of 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 Twelve-tone technique (1955-1965)]**

Rosa Tamarit (University 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-University, 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 Mendívil (Goethe-University, Frankfurt)

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

Dean Vuletic (Vienna University)

**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 (University of 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 Richter-Ibáñez

María Fouz Moreno (University of Oviedo):

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

Greta Perón Hernandez (Complutense University of Madrid):

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

Belén Vega Pichaco (University of 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-University, 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 America 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 (University of Oviedo):

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

Victoria Eli Rodríguez (Complutense University of Madrid):

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

Maria Alice Volpe (Federal University of 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 Mühschlegel

Diego Alonso Tomás (University of La Rioja, Logroño)

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

Oswaldo Budón (University of the Republic, 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 (Federal University of 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. Dr. 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 (Independent scholar, Reutlingen)

**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)

**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)

### **Address**

Haus der Kulturen der Welt  
John-Foster-Dulles-Allee 10  
10557 Berlin  
Tel. + 49 - (0)30 - 397 87 0  
Fax +49 - (0)30 - 394 86 79  
info@hkw.de

### **Public Transport**

S-Bahn Hauptbahnhof – Main Station (S3, S5, S7, S9, S75)  
U-Bahn Bundestag (U 55)  
Bus 100 and Bus M 85

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 been 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. The 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

Oswaldo 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 Helmholtz, 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 an 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 legitimation 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 European 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, Frago, Méndez, De la Osa, ...), clarinetists, flautists, harpists, ... (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. Brockhaus, E. Stockmann and G. Bimberg (musicology) received in their classrooms of 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 welcomed 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. Gilbert 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**

In 1930 the Chilean Commission 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 Commission 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 of conferences, exhibitions, theater and concerts. The role of these 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 in 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

Cristina Capparelli Gerling

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

Following World War II, a large number of piano sonatas were written by Latin American composers from the southernmost regions of the continent – Argentina, Brazil, Uruguay and Chile. This repertoire is, with very few exceptions, largely ignored by international scholars and rarely played outside very specialized circles. Based on theories of intertextuality and narrativity, as well as historical and political contextualization, this presentation aims at discussing common threads that permeate these works including their avowed allegiance to neoclassical formal principles. Regardless of the choice to adopt or to refuse nationalistic traits and infused with the highest level of pianistic virtuosity, these works also bear strong points of resemblance with better known European and North American works through the adoption of stock figurations such passages in unison, liberal use of ostinati, and all manner of repetitions.

**Keywords:** Latin American music; Post-World War II; Piano sonatas; Compositional figurations

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

### **Bamboo 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 sub-culture 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 Mühlshlegel

### **Transatlantic scores: The Ibero-American Institute 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 dissemination 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**

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 *Fantasia 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 to the creative path that he was forced to leave 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 20<sup>th</sup> 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 20<sup>th</sup> 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 public, and the press. These changes of perspective call for reassessing the role of cultural diplomacy within the globalisation of classical music 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 realized 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 Orfeo 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 19<sup>th</sup> 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 *Orfeo 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 Orfeo a harbor, an embassy of the lost homeland.

**Keywords:** Exile; Catalonia; Orfeo 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 analysis of the Ibero-American performances at the TDN is required in order to evaluate how they contributed to the spread 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 manifesto of Rogério Duprat.

**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 the Iberoamerican Television Festival that was modelled on the Eurovision Song Contest.

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

**Barbara Alge** completed her habilitation in ethnomusicology at the Hochschule für Musik und Theater Rostock in 2016 with a dissertation on the impact of colonialism on music in the Brazilian state of Minas Gerais. At the same university she has acted as a junior professor between 2009 and 2017. She has further been a guest professor at the Universität Wien and the Universidade Federal de Minas Gerais and cooperates with the Instituto de Etnomusicologia in Lisbon. Her publications include *Die Performance des Mouro in Nordportugal* (2010) and, as an editor, *Kunstmusik-Kolonialismus-Lateinamerika* (2017).

**Diego Alonso Tomás** (Logroño, 1980) completed his PhD studies in 2015 at Universidad de La Rioja with a dissertation about the music composed by Roberto Gerhard for Arnold Schoenberg. He has presented his research results in conferences in Spain, Germany, England and Italy, including the three International Roberto Gerhard Conferences held up to now. He is co-author of *The Roberto Gerhard Companion* (Asghate, 2013).

**Oswaldo Budón** (Concordia, Argentina, 1965): Professor at the National University and Researcher at the National System of Researchers of Uruguay. Doctor of Music (McGill University). Guest *Berliner Künstlerprogramm* des DAAD (2014).

**Consuelo Carredano**, Musicologist PhD (Universidad Complutense de Madrid), she is a researcher in the Institute of Aesthetic Studies (UNAM), professor at the Music Faculty in UNAM University and member of Mexico's National Researcher System (CONACYT). She develops a line of research on exile and migrations in Mexico in the field of music.

**Pietro Cavallotti**, studies in musicology in Cremona (University of Pavia), 2002 PhD at Humboldt-Universität Berlin. Since September 2011 together with Dörte Schmidt head of the research project "Ereignis Darmstadt. Die Internationalen Ferienkurse für Neue Musik 1964-1990 als ästhetischer, theoretischer und politischer Handlungsraum", placed at Universität der Künste Berlin and financed by Deutsche Forschungsgemeinschaft. Publications about music of the 20<sup>th</sup> century, focussing on mainly source research and composing techniques.

**Omar Corrado**, Argentine musicologist, gained his doctoral degree in History of Music and Musicology from the Université de Paris-Sorbonne. His main research field is twentieth century Latin American art music, with special focus on Argentina. He is the author of the books *Vanguardias al sur: la música de Juan Carlos Paz*, *Música y modernidad en Buenos Aires 1920-1940*, and of articles included in international musicological publications. He lectured and presented papers at conferences in several countries of Europe and the Americas. He received the Casa de las Américas Musicological Prize (La Habana, 2008) and the Konex Prize (Argentina, 2009). He is a Member of the Academia Nacional de Bellas Artes (Argentina). He is currently a Professor of Music History at the University of Buenos Aires.

**Pablo Cuevas**, Graduate Studies in Composition und Musicology (Argentina). Doctoral Student at the Musicological Institute of the University of Cologne (Germany) on the electroacoustic Music of Latin-America.

**Victoria Eli** (Havana, Cuba). Professor Emeritus, Universidad Complutense de Madrid (2015- ). Director of the Research Department, Centro de Investigación y Desarrollo de la Música Cubana (CIDMUC, 1978-1997); Professor and Chair of Musicology, Instituto Superior de Arte (ISA), Cuba (1982-1997). Professor, Universidad Complutense de Madrid (1997-2015). Director of the interdisciplinary group that produced the 3-volume *Instrumentos de la música folclórico-popular de Cuba. Atlas* (Havana, CIDMUC, 1995-1997); and Deputy Director / Editor of *Diccionario de la música española e hispanoamericana* (Madrid, Instituto Complutense de Ciencias Musicales and Sociedad General de Autores y Editores, 1999-2002), 10 vols. She has taught and lectured at numerous universities throughout Latin America and Spain. Author of several publications on History, Music and Identity in Cuba, Latin America and the Caribbean. The Fondo de Cultura Económica published *La música en Hispanoamérica. Siglo XIX* vol. 6 (Madrid, 2010), *Siglo XX* vol. 8 (Madrid, 2015), co-author Consuelo Carredano.

**Maria Fouz Moreno** is part of the Research Group in Contemporary Music from Spain and Latin America "Diapente XXI" GIMCEL (University of Oviedo, España) and she is writing the doctoral dissertation "El compositor Isidro Maiztegui en el cine y la música española: migraciones, modernización e identidad" under the supervisión of Dr. Julio Ogas Jofre.

**Daniela Fugellie** is Assistant Professor for Musicology at the Universidad Alberto Hurtado in Santiago de Chile. In 2016 she concluded her dissertation at the UdK Berlin. From 2012 to 2015 she was scholar of the Graduate School "Das Wissen der Künste" at the UdK Berlin. Between 2010 and 2012 she was research assistant to the Chair "Transcultural Music Studies" in Weimar. Since 2007 she has worked as project manager of Música Iberoamericana e.V., devoted to the Ibero-American Art Music of the 20<sup>th</sup> and 21<sup>st</sup> centuries. Her research topics are 20<sup>th</sup>-century music, Latin American music history and the cultural history of music from a transnational perspective.

**Cristina Capparelli Gerling** is Full Professor at the Federal University of Rio Grande do Sul. Doctor of Musical Arts from Boston University. A leading figure in the musical circles of her native Brazil, pianist and scholar she appears frequently as soloist, recitalist, chamber musician, guest teacher, and lecturer in the United States, Canada, England, France, and Portugal. Her ongoing research project on Latin American piano music brought her a third Fulbright award to spend the Spring of 2014 at the Latin American Music Center of Indiana University–Jacobs Music School where she presented four lecture recitals.

**Marcela González Barroso**: Lecturer at the University of Oviedo and researcher at the *Music Project in Spain and Latin America conflict: between hegemony and transgression (20<sup>th</sup> and 21<sup>st</sup> centuries)* led by Celsa Alonso González. She has participated in the recovery and diffusion of the work of Argentine composers through 8 CD recordings. From her doctoral thesis *Argentina's song S.XX camera: the case of Carlos Guastavino*, her research focuses on the art song of Rio de la Plata and on the popular song and its impact on children's education.

**Carol A. Hess** teaches at the University of California, Davis. She has won several prizes for her scholarship, including for her 2013 book, *Representing the Good Neighbor: Music, Difference, and the Pan American Dream* (Oxford University Press).

**Harm Langenkamp** is Lecturer in Musicology at Utrecht University and the University of Amsterdam. His research explores the intersections between music, postcolonial theory, and cultural diplomacy. Currently, he is preparing a monograph based on his dissertation, which analyzes advocacies of musical cosmopolitanisms during the early Cold War.

**Ulrike Mühlischlegel** works at the Ibero-American Institute as Head of the Department of Reader's Services and Head of Collection for Spain, Mexico, Uruguay and the Caribbean. She is also Visiting Lecturer for Spanish and Portuguese Linguistics at the University of Göttingen. Her research and publications focus on Sociolinguistics, New Media, and the Cultural relations between Germany, Spain and Latin America. Among her latest publications features the book *Sonidos y hombres libres. Música nueva de América Latina en los siglos XX y XXI* (2014), co-edited with Hanns-Werner Heister.

**Gesine Müller** is Full Professor of Romance Studies at the University of Cologne, Germany. Her areas of research include literatures of French and Spanish Romanticism, Latin American contemporary literature, Latin American culture theory, literatures of the Caribbean, literary transfer processes and transcultural studies.

**Daniel Moro Vallina** has a PhD in Musicology by University of Oviedo. His thesis about the Spanish composer Carmelo Alonso Bernaola won the Research award convened by the Foundation Orfeón Donostiarra and University of País Vasco (UPV/EHU, 2016). He has published several papers in scientific journals such as *Musiker*, *Cuadernos de Música Iberoamericana*, *Il Saggiatore Musicale*, and *Revista de Musicología*. He is currently professor at Universidad Internacional de La Rioja (UNIR), where he teaches the subject *Análisis Musical Informatizado*.

**Ilza Nogueira** (PhD - State University of New York at Buffalo) is a senior scholar of the Brazilian "National Council for Scientific and Technological Development (CNPq)" and a member of the "Brazilian Academy of Music" (holding chair n. 27). Her professional career was established at the Federal University of Paraíba (1978-2006), where she taught composition, music theory and analysis. Her recent analytical work focuses on musical narrativity and narratography, with special emphasis on the 20<sup>th</sup>-century Brazilian concert music repertoire. For 15 years (2000-2015) she coordinated the musicological project "Historical Landmarks of Contemporary Composition in Bahia", results of which are available on the website <<http://www.mhccufba.ufba.br>>. Among the relevant contributions of this project the highlights are online catalogues of the complete works of Ernst Widmer, Lindembergue Cardoso, Fernando Cerqueira, Agnaldo Ribeiro and Jamarly Oliveira. In 2014 Ilza Nogueira was elected first President of the Brazilian Association for Music Theory and Analysis – TeMA, a position that she will hold until 2018.

**Julio Ogas** has a PhD in Musicology and a B.M. in Piano. Since 2001 he has been an associate professor at the University of Oviedo (Spain). Previously he was an associate professor at the National University of Cuyo (Argentina). He has also taught masters and doctoral degrees in different universities in Spain, Argentina, and Uruguay. He has participated in numerous national and international conferences (Spain, Chile, Brazil, Peru, Portugal, France, Uruguay, among others). In 2010 the Complutense Institute of Musical Studies (ICCMU) published his book *The piano music in Argentina (1929-1983): myths, traditions and modernity*.

**Matthias Pasdzierny** studied musicology, music and German literature in Stuttgart, Berlin, Hildesheim and Krakow. 2013 Dr. phil. at the University of Arts Berlin. From May 2016 research coordinator of the Bernd Alois Zimmermann Edition at the Berlin-Brandenburg Academy of



Science. Subjects of research: History of music in Germany after 1945; Techno/EDM aesthetics and history; Pop music and German history; Digital Music Edition.

**Greta Perón Hernández** holds a degree in Music in the specialty of Orchestral Conducting, by the Instituto Superior de Arte de La Habana, Cuba. She has directed the Opera Orchestra of the Gran Teatro de La Habana, the Symphony Orchestra of Matanzas, the Symphony Orchestra of Santiago de Cuba and the Symphonic Band of the Escuela Nacional de Arte. In her recent job she combines her facet as a performer and teaching activity with musicological research, focusing her task in the work of composer and orchestra conductor Pedro Sanjuán Nortes, Cuban musical avant-garde of the 20<sup>th</sup> century and the dissemination of the symphonic repertoire on the island. Currently preparing her doctoral thesis in Musicology, directed by Dr. Victoria Eli Rodríguez at the Universidad Complutense de Madrid, where she has obtained the Diploma of Advanced Studies (doctoral studies) with her thesis "Pedro Sanjuán and the Philharmonic Orchestra of Havana in the context of the Cuban avant-garde of the 1920s".

**Friedemann Pestel** is a lecturer in modern European history at Albert-Ludwigs-Universität Freiburg. He currently works on a global history of orchestral touring in the twentieth century. His research interests and publications include the French and Haitian Revolutions, political emigration in the age of revolutions, the history of classical musical life in the nineteenth and twentieth centuries, and memory studies.

**Christina Richter-Ibáñez** is a freelance musicologist teaching courses at the Universities of Tübingen, Stuttgart and Ludwigsburg. She received a PhD from the University of Music in Stuttgart and published her doctoral thesis *Mauricio Kagels Buenos Aires (1946-1957). Kulturpolitik – Künstlernetzwerk – Kompositionen* in 2014 (transcript: Bielefeld). Her research interests focus on music of the 20<sup>th</sup> and 21<sup>st</sup> centuries, music theatre, Latin America and the history of musicology.

**Tobias Rupprecht** is a lecturer in Latin American and Caribbean History at the University of Exeter, UK. His research deals mostly with contacts between the Second and Third Worlds during the Cold War and its aftermath. He is the author of *Soviet Internationalism After Stalin* (Cambridge 2015).

**Dörte Schmidt** is a Professor for Musicology at the University of the Arts in Berlin. One of her main fields of research is the music and the cultural history of music after World War II. She is editor of the Bernd Alois Zimmermann-Gesamtausgabe (Complete Works of Bernd Alois Zimmermann), vice president of the German Musicological Society and member of the German Music Council's Board.

**Rosa Tamarit Sumalla** is a professional singer as well as professor at the Department of the History of the Arts at the University Rovira i Virgili at Tarragona, Spain. She obtained her PhD by the University of Lleida with a research on the figure of María Magdalena (*Maria Magdalena, ecce mulier. Música, plor i èxtasi en l'adveniment del Barroc*, Tarragona 2010).

**Belén Vega Pichaco** is a Post-doctoral Researcher (University of Oviedo, Spain). Author of several publications on ideology, music criticism, dance and identity regarding Cuban and Latin American art music. She has done research work in Cuba (2010), the United States (2011 and 2014), Switzerland (2014-2015) and in Paris (2016) to explore sources of the TDN.

**Maria Alice Volpe** is Chair of Musicology at the Federal University of Rio de Janeiro, Brazil. Editor-in-Chief of the *Revista Brasileira de Música*, and Program Committee Chair of UFRJ International Symposium on Musicology. Elected member of the Brazilian Academy of Music. PhD in Musicology/Ethnomusicology from The University of Texas-Austin. Research interests include Brazilian music of the 18<sup>th</sup>, 19<sup>th</sup>, and 20<sup>th</sup> centuries, and theoretical issues in musicology, Brazilian musical historiography, cultural heritage, and scientific policies. Contributor of *Die Musik in Geschichte und Gegenwart*, *Enciclopédia da Música Brasileira*, *Dictionary of Caribbean and Afro-Latin American Biography* (Oxford UP), *RIPM-Brazil*, *Latin American Music Review*, *Brepols*, *Ashgate*, *EDUSP*, *CENIDIM*, among others. Publications: Download at [https://www.researchgate.net/profile/Maria\\_Volpe5](https://www.researchgate.net/profile/Maria_Volpe5).

**Dean Vuletic** is a historian who specialises in contemporary Europe. As a Marie Skłodowska-Curie Fellow at the University of Vienna, he has led the project “Eurovision: A History of Europe through Popular Music.” He is the author of the book *Postwar Europe and the Eurovision Song Contest* (Bloomsbury, 2017). He received his doctorate in history from Columbia University with the dissertation *Yugoslav Communism and the Power of Popular Music*.

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Ulrike Mühlischlegel (0)170 1496541

Matthias Pasdzierny (0)178 2600621

Christina Richter-Ibáñez (0)176 83445612

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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/Urbanstr. 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

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 (Einzelfahrschein) 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 €

