

# Bicontinental Symposium

## Music, Migration, and the Exchange of Knowledge: Spain – North America – Latin America



New York

22–23 April 2025

The CUNY Graduate Center



**The Barry S. Brook Center for Music Research and Documentation  
Répertoire International de Littérature Musicale**

Conference organized and program edited by  
Tina Frühauf & Andrea Puentes-Blanco

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The program of the conference closed \_\_ Month \_\_\_\_

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This New York symposium is the second part of a bicontinental symposium, with the first part in Barcelona at the Institut d'Estudis Catalans on 28–29 November 2024.

For further information:

<https://sites.google.com/view/bicontinentalsymposium/home>

The New York symposium is organized in collaboration with the following institutions and projects:

— The CUNY Graduate Center



— The Barry S. Brook Center for Music Research and Documentation



— Institución Milá y Fontanals de Investigación en Humanidades, Consejo Superior de Investigaciones Científicas (IMF-CSIC)



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### **Belén Vega Pichaco**

Universidad de La Rioja

# Program

Tuesday, 22 April – The Skylight Room

**8:30**

## REGISTRATION

**9:00**

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## WELCOME AND OPENING REMARKS

**Tina FRÜHAUF**

Director of the Barry S. Brook Center for Music Research and Documentation  
Executive Director of Répertoire International de Littérature Musicale

**Andrea PUENTES-BLANCO**

Científica Titular, Institución Milá y Fontanals de Investigación en Humanidades, Consejo Superior de Investigaciones Científicas (IMF-CSIC)

**9:30**

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## MUSICOLOGICAL KNOWLEDGE AND MIGRATION

**Andrea PUENTES-BLANCO** (Consejo Superior de Investigaciones Científicas, Institución Milá y Fontanals of Research in Humanities Barcelona), *Musicological knowledge between North America, Latin America, and Spain: the career of Henrietta Yurchenco (1916-2007)*

**Emilio ROS-FÁBREGAS** (Consejo Superior de Investigaciones Científicas, Institución Milá y Fontanals de Investigación en Humanidades, Consejo Superior de Investigaciones Científicas (IMF-CSIC), *Transmission of knowledge from The Graduate Center, The City University of New York (CUNY), to the Hispanic World in the late 20th century: A personal experience as a PhD student*

**Chair – Tina FRÜHAUF**

**11:00**

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## COFFEE BREAK

# Program

Tuesday, 22 April – The Skylight Room

**11:30**

## EARLY MODERN EXCHANGES OF KNOWLEDGE

**María GEMBERO-USTÁRROZ** (Consejo Superior de Investigaciones Científicas, Institución Milá y Fontanals de Investigación en Humanidades, Consejo Superior de Investigaciones Científicas (IMF-CSIC), *Exchanges of musical knowledge in post-Jesuit Moxos (Bolivia), 1767–1800: The role of Indigenous populations*)

**Ascensión MAZUELA-ANGUITA** (Universidad de Granada), *Nuns' musical practices in the early modern Hispanic World: A transatlantic rivalry?*

Chair – **Andrea PUENTES-BLANCO**

**13:00**

## LUNCH BREAK

# Program

Tuesday, 22 April – The Skylight Room

**14:00**

## **PUNTES ESTÉTICOS Y DISCURSIVOS ENTRE LAS AMÉRICAS Y ESPAÑA: PANEL DE LA RED INTERNACIONAL**

**Belén VEGA PICHACO** (Universidad de La Rioja), *El “latinoamericanismo” como solución: concepto, problemática y estrategias del compositor cubano Aurelio de la Vega desde su exilio en Estados Unidos*

**Daniela FUGELLIE** (Instituto de Música, Universidad Alberto Hurtado), *Entre el exilio español y el panamericanismo musical: Hacia una conceptualización del neoclasicismo en Chile*

**Jesús HERRERA ZAMUDIO** (Universidad Veracruzana), *Difusión de música ibérica y latinoamericana en Norteamérica: Luis Zamudio, Miirha Alhambra, Emiliana de Zubeldía y la Rondalla Usandizaga en Nueva York (1929–1932)*

**Bernardino RODRÍGUEZ** (Universität Mozarteum-Salzburg), *De redes, sociedades y trayectorias: Las presentaciones de Andrés Segovia en Nueva York entre 1928 y 1936*

**Pablo ERNESTO JAUREGUIBERRY** (Universidad Nacional de Rosario), *Cuando las moviidades también devienen trama: Entrepuentes (2018), de Jorge Horst*

**Chair – Christina RICHTER-IBÁÑEZ** (Universidad de Música y Artes Escénicas de Fráncfort/Alemania)

**16:30**

## **TITLE FOR CONCERT?**

**Samuel DIZ** (Independent Researcher), *Homage to Debussy by Manuel de Falla*

# Program

Wednesday, 23 April – The Skylight Room

**9:30**

## CONSTRUCCIONES TRANSNACIONALES Y CONVERGENCIAS

**Lorena VALDEBENITO** (Universidad Alberto Hurtado), *El exilio como experiencia afectiva y política en la performance vocal de Cecilia Vicuña: Una aproximación posthumana*

**Alfredo COLMAN** (Baylor University), *La zarzuela paraguaya: Un diálogo de convergencias y expresiones culturales*

Chair –

**11:00**

## COFFEE BREAK

**11:30**

## TRANSNATIONAL COLLABORATION AND KNOWLEDGE TRANSMISSION

**Anthony LALENA** (Eastman School of Music), *Fragments and foreclosures: Humor, longing, and transatlantic collaboration in Rodolfo Halffter's and José Bergamín's Don Lindo de Almería*

**Kailbeth CHACÍN** (Pennsylvania State University), *El Cuatro: Venezuelan national instrument and its expansion through the world in recent times*

Chair –

**13:00**

## LUNCH BREAK



# Program

Wednesday, 23 April – The Skylight Room

**14:00**

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## KNOWLEDGE CIRCULATION AND INDIGENOUS KNOWLEDGE

**Javier SORIANO** (Conservatoire à Rayonnement Régional de Poitiers), *Circulación y adaptación de repertorios españoles, franceses e italianos en los circuitos de grabación de los cantantes líricos cubanos de principios del siglo XX*

**Christopher ELLIS ALEJANDRO REYES MONTES** (McGill University), *¡Guaitinaje! The pipe and tabor technique in pre- and post-contact Latin America: Expanding the musicological perspective*

Chair –

**15:30**

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## COFFEE BREAK

**16:00**

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## COMPOSITION AND KNOWLEDGE

**Isaac DIEGO GARCÍA FERNÁNDEZ** (Universidad Internacional de La Rioja), *Networks of creation, collaboration, and dissemination of Spanish, Latin American, and American musicians and sound artists in the New York experimental scene*

**Samuel DIZ** (Independent researcher), *Duran's songbook: A transatlantic musical testimony of the 1939 Spanish exile*

Chair –

**17:30**

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## CLOSING REMARKS

## Abstracts of Individual Papers

**Kailbeth Chacín** | Pennsylvania State University | *El Cuatro: Venezuelan national instrument and its expansion through the world in recent times*

The Cuatro, a musical instrument traditional of Venezuela has expanded its horizons in the past fifty years. The colonization of Venezuela during the third voyage of Cristobal Colon's travels in 1492 and the further efforts of Jesuit missions to educate native individuals, brought many musical instruments created in Western Europe, among them the Spanish guitar. From it the cuatro emerges as a four-stringed instrument that was used mainly in folkloric performances. In the twentieth century, several composers and musicians expressed interest in this instrument but did not have a method or a written book to teach themselves. In consequence, movements like La Siembra del Cuatro find its roots in Venezuela and from there, artists such as the members of C4 Trio started exploring the Cuatro not just in the folkloric aspect, but also the genres that it could be used for, as well as the stages in which it could be showcased. This paper explores the evolution of the Cuatro Venezolano as a musical instrument, but also as a tool to showcase the roots of the eight million people that have left their home country in the past ten to fifteen years, due to the current political situation.

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**Alfredo Colman** | Baylor University | *La zarzuela paraguaya: Un diálogo de convergencias y expresiones culturales*

Creada en 1956 con el estreno de *La tejedora de ñandutí*, obra del libretista Juan Manuel Frutos Pane (1906–90) y el compositor Juan Carlos Moreno González (1916–83), la zarzuela paraguaya fue desarrollada y celebrada durante los siguientes treinta años principalmente en la capital del país. Durante ese tiempo y con una alta influencia costumbrista, varios compositores y libretistas paraguayos se inspiraron en historias relacionadas al folklore paraguayo para así desarrollar sus ideas. Desde el 2010, varias compañías de opera y teatro en Asunción han revitalizado el género, poniendo en escena zarzuelas paraguayas “clásicas,” o de la primera época, así como también la más reciente de ellas: *Pohã vendeha* (La vendedora de hierbas naturales), zarzuela del libretista Marcial Bordas (b.1968) y el compositor Florentín Giménez (1925–2021). Inspirada en la zarzuela española de finales del siglo 19 y primera mitad del siglo 20, la zarzuela paraguaya integra diálogos y canciones en español y guaraní, así como también géneros particulares al vocabulario musical paraguayo como la polca paraguaya y la guaranía. Esta presentación tiene por objetivo: 1) ofrecer una introducción a la zarzuela paraguaya – incluyendo información sobre sus conexiones principales con la zarzuela española, los principales compositores paraguayos y zarzuelas específicas; 2) resaltar el espíritu paraguayo nacionalista de las mismas; 3) evaluar el alcance pasado y presente del género. Mi intención es demostrar que no solamente la zarzuela paraguaya ha sido inducida en la imaginación social como una “auténtica” comedia musical paraguaya, sino que también como una expresión fiel y nacionalista

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## Abstracts of Individual Papers

**Isaac Diego García Fernández** | Universidad Internacional de La Rioja | *Networks of creation, collaboration, and dissemination of Spanish, Latin American, and American musicians and sound artists in the New York experimental scene*

This paper presents an overview of the relations between the United States, Spain, and Latin America in the current field of experimental music and sound art in the specific context of New York City. To do this, the creative work of various Spanish and Latin American musicians and sound artists who currently develop their careers in this city is tracked and analyzed, as well as their relationships with other local artists, collectives, institutions, academic spaces, etc. It is important to remember that New York has historically been a fundamental meeting place for Spanish-speaking communities in the United States. For its part, the New York experimental scene is still presented today as a relevant “gravitational point” in the international context, which is especially attractive to those Spanish and Latin American musicians and sound artists who have not found training and development options in their countries of origin. From this perspective, the New York scene is conceived as an important meeting point and discussion about the epistemic framework that configures the complex and heterogeneous field of experimental sonic arts. We are especially interested in analyzing the networks of creation, collaboration, and dissemination that are established in the flow of Spanish, Latin American, and American creators, and how the knowledge resulting from this “sonic agency” configures a creation space in constant redefinition. More specifically, this study analyzes the collaborations established between various artists, such as Merche Blasco (Spain), Richard Garett (Venezuela), Jaime Oliver La Rosa (Peru), Cecilia López (Argentina), and Seth Cluett (United States), among others. This scene develops mainly in artistic and musical spaces in downtown Manhattan and Brooklyn (such as Roulette, Abrons Art Center, Issue Project Room, Diapason, The Stone...), but also has the growing complicity of different academic institutions, such as NYU, Columbia University, and Brooklyn College (CUNY), among others. With this, the active role of the academy is also vindicated in promoting the exchange of knowledge in this field, not only because it promotes scientific, artistic, and technological research, but also because of its important task in organizing meetings, festivals concerts, courses, etc.

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FORUMING SPRING 2025

## Abstracts of Individual Papers

**Samuel Diz** | Independent researcher | *Duran's songbook: A transatlantic musical testimony of the 1939 Spanish exile*

The Spanish Civil War marked a turning point in the life and work of composer Gustavo Duran (Barcelona 1906 - Athens 1969). After an intense military activity in defense of the Spanish Republic, Duran moved to New York and quickly joined the film department of the MoMA and the Pan American Union, where he published several musical researches such as '14 Traditional Spanish Songs from Texas' (1942). However, his artistic activity remained in the background in favor of diplomatic work for the U.S. Government or for the United Nations, being convulsive periods, marked by painful political persecutions of McCarthy or Franco, where music served him as a refuge. This musical testimony is made up of a set of three unpublished handwritten notebooks dated between 1944 and 1963, currently kept at the Residencia de Estudiantes (Madrid). These notebooks show his interest in Latin American folklore, with the presence of rhythms such as yaravies, bailecitos or triunfos, as well as songs in the languages of native peoples or arrangements of melodies such as the 'Tonada de Chachapoyas' from the Trujillo Codex of Peru. The melancholy of Spanish exile is presented as another unifying element, with influences of Felipe Pedrell or García Lorca, as well as the continuous presence of unrequited or manifested love that highlights the dilemma of the author's sexual identity: '[...] si eu pudesse amava, mas enfim coma não posso, paciencia não faz mal' (Toada, signed by Duran in Santiago de Chile, 1956). After a first approach to this repertoire in the album Memoria de la Melancolía (Poliédrica 2020), the concert guitarist and researcher Samuel Diz and the tenor Jonatan Alvarado will publish in 2025 a monographic recording dedicated to Duran's Songbook under the production and guidance of Lucy Durán, composer's daughter.

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**Samuel Diz** | Concertist and independent researcher | *Homage to Debussy by Manuel de Falla*

Franco's dictatorship led to one of the most remarkable migrations of the 20th century. After the Spanish Civil War (1936-1939), thousands of people sought refuge on the American continent in a transatlantic search for hope, where music served both as resistance to melancholy and as a means of fostering new cultural exchanges in the continuous search for a sense of belonging.

In August 1939, the pianist Rosa García Ascot made her debut at the Palacio de Bellas Artes in Mexico, performing works by her teacher, Manuel de Falla. Before leaving Spain, García Ascot incorporated into her Española for guitar the aesthetic of the neoclassical avant-garde—a musical renovation grounded in folklore and abstract ideas. This was an encounter between the popular and the erudite, as reflected by Emiliana de Zubeldia in her Capricho Basko and Paisaje Basko—two unknown works for guitar written after attending concerts by Regino Sainz de la Maza and Andrés Segovia in Montevideo and New York.

The concert guitarist Samuel Diz (Spain, 1986) recovers the unpublished works of this historical period, scattered across numerous archives on the American continent. His work is centered around Manuel de Falla's Homenaje a Debussy, a 'cubist habanera' that poet Federico García Lorca played on his own guitar—an instrument built in Granada around 1906. Diz has deeply researched this guitar after recording his album Memoria de la melancolía (Poliédrica 2020).

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## Abstracts of Individual Papers

**Christopher Ellis Alejandro Reyes Montes** | McGill University | *¡Guaitinaje! The pipe and tabor technique in pre- and post-contact Latin America: Expanding the musicological perspective*

Scholarship around the pipe and tabor in Latin America has often asserted that the instrument pair was introduced by the Spaniards during the Colonial Era (i.e., Vicente Mendoza 1944 and Rodríguez Van der Spoel 2013) because the instruments in their European form appear in iconography created after contact (as early as 1616). However, this argument ignores the iconographic and cultural evidence that demonstrates that Indigenous civilizations had their own versions of the pipe and tabor. In fact, studying the pre- and post-16th century contact iconography of a one-handed wind instrument and drum played by a single person—the “pipe and tabor technique,” coined by Charles Boilés (1966)—sheds light on the burgeoning musical and ceremonial syncretism and the resilience of Indigenous knowledge in Latin America. I will present pre-contact iconographic evidence that represents the pipe and tabor technique in Mesoamerica and South America. Then, I will discuss the uses of the pipe and tabor in the Viceroyalty of Peru, focusing on the two depictions in Felipe Guamán Poma de Ayala’s *Nueva Coronica y Buen Gobierno* (1616) and the many watercolor depictions and musical examples in the *Codex Trujillo* (c.1782). In both, the pipe and tabor represent the syncretism between Indigenous and European musical influences and knowledge transmission. In European contexts, the instruments reinforced Spanish dominance while also providing non-European musicians access to a higher status. In Indigenous contexts, the instruments aided in the relaying of community knowledge. I will use this information in tandem with organological writings on the pipe and tabor (i.e. Lasocki 2023, Montagu 1997) to discuss their possible roles and meanings in some of the notated musical pieces contained in the *Codex Trujillo*. I will end with a discussion of modern-day uses of the pipe and tabor technique in Latin America as continuing expressions of ancient traditions.

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## Abstracts of Individual Papers

**Pablo Ernesto Jaureguiberry** | Universidad Nacional de Rosario | *Cuando las movilidades también devienen trama: Entrepuentes (2018), de Jorge Horst*

La poética musical de Jorge Horst (Rosario, 1963) puede ser caracterizada por sus persistentes grados de transculturalidad, los cuales cubren desde recepciones productivas de distintas composiciones, géneros y propuestas teóricas; pasando por encargos de múltiples actores con alcances internacionales; hasta desplazamientos transatlánticos asociados con diversos roles docentes y compositivos. Así, *Entrepuentes (2018)* se erige como caso paradigmático ya que su rótulo y los intertítulos de los movimientos que la componen, “I. Córdoba”, “II. Qúrtuba”, y “III. Yadda Antonia”, catalizan una heterogénea convergencia de moviilidades culturales. A su vez, en esos sentidos, destaca que el autor la reconozca peritextualmente como “comisionada y dedicada a la Orquesta de Córdoba, España y a su director Maestro Carlos Domínguez Nieto” y, asimismo, que haya completado su soporte en el viaje que involucró los ensayos generales y el estreno, el 24 de enero de 2019, en la mencionada ciudad andaluza. Consecuentemente, mediante una postura amplia, que recorre aspectos transtextuales e indeterminados, lo cual llega a conectarnos, por ejemplo, con la poética de John Cage, con el flamenco, y con la representación criptológica de Ernesto Guevara, entre otras variables, proponemos partir de *Entrepuentes (2018)* para reflexionar sobre cómo se interrelacionan o sitúan ciertas técnicas, discursos y conocimientos musicales.

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**Daniela Fugellie** | Instituto de Música, Universidad Alberto Hurtado | *Entre el exilio español y el panamericanismo musical: Hacia una conceptualización del neoclasicismo en Chile*

Entre las décadas de 1940 y 1960, la música docta chilena vivió grandes transformaciones institucionales. Desde la Universidad de Chile, nuevos cuerpos orquestales y corales posibilitaron estrenos de obras chilenas e internacionales, mientras las visitas de solistas y directores europeos y norteamericanos fueron frecuentes. Desde el primer libro sobre la creación musical chilena (Salas Viu 1951) existe consenso en vincular a una mayoría de los compositores del período con el neoclasicismo, tendencia que se refleja también en la obra del influyente compositor y decano Domingo Santa Cruz, quien se resistía a incorporar la dodecafonía en la enseñanza del conservatorio. Esta tendencia estética surgió de la confluencia de dos vertientes principales: Por una parte, el modernismo musical español de los 1920s y 1930s, representado por el musicólogo español exiliado en Chile Vicente Salas Viu, quien a su vez fue mediador del pensamiento de Adolfo Salazar. Por otra parte, el panamericanismo musical, proyecto del cual Santa Cruz fue figura protagónica, reflejado en los intercambios con Aaron Copland y diversos directores que llevaron repertorios norteamericanos a Chile. Por último, podemos agregar la visita de Igor Stravinsky en 1960. Entre la confluencia de ideas provenientes de España y Estados Unidos y posturas propias, la ponencia se propone profundizar en el término “neoclasicismo” en **Chile**

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## Abstracts of Individual Papers

**María Gembero-Ustárroz** | Consejo Superior de Investigaciones Científicas, Institución Milá y Fontanals of Research in Humanities, Barcelona | *Exchanges of musical knowledge in post-Jesuit Moxos (Bolivia), 1767–1800: The role of Indigenous populations*

This paper aims to underline the relevance played by Indigenous musicians in Moxos (present-day Bolivia) as transmitters of musical practices and musical knowledge after the expulsion of the Jesuits in 1767. The Moxos region, within the Amazon basin and on the strategic border with Brazil, includes a large savanna flooded for almost half the year, which isolates it, causing serious difficulties in establishing transportation routes, even in our days. European musical practices were initiated in Moxos by Jesuit missionaries during the seventeenth century but, after the Jesuit expulsion, the Spanish administration reorganized the region from enlightened perspectives, maintaining and even increasing colonial musical practices that coexisted with local traditions. The musical activities of native people in post-Jesuit Moxos are not easy to be approached, since the abundant extant sources are, almost exclusively, reports and other documents generated by the Spanish governors, their subordinates, the bishops, and secular priests that replaced the Jesuit administration. However, the overwhelming and ubiquitous presence of Indigenous people in Moxos society emerges with its own voice through some Spanish sources considered in this contribution. I will focus on three aspects: Indigenous populations of Moxos as recipients of European musical tradition through Western repertoires and instruments sent to several locations of the region by the Spanish governors, as well as through new schools founded to teach music; second, the active role of specific groups of Indigenous musicians, including women, as colonizers and educators of other ethnic Moxos groups incorporated into the Spanish Crown in the late eighteenth century. In addition, the Indigenous chapelmasters of small towns, as intermediaries between the local populations and the Spanish authorities, played also a decisive role in maintaining social peace and exchanging musical practices; third, the transmission of significant aspects of the Moxos musical culture to the official Spanish reports, sometimes including (through translators and illustrators) descriptions and drawings of dances, instruments, and diverse trees and woods used to build them. My research provides some nuances about the musical role of Indigenous people in Moxos, not limited to a passive and receptive attitude or a position of resistance to colonial imposition, as assumed in much of the previous literature. The study is based on rich unpublished documentation on Moxos consulted in archives of Spain, Bolivia, Chile, and Peru.

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## Abstracts of Individual Papers

**Jesús Herrera Zamudio** | Universidad Veracruzana | *Difusión de música ibérica y latinoamericana en Norteamérica: Luis Zamudio, Mirra Alhambra, Emiliana de Zubeldía y la Rondalla Usandizaga en Nueva York (1929-1932)*

El 30 de abril 1929 se presentó en el Teatro McMillin de Columbia University el concierto “An Evening of Spanish Music in Honor of Cervantes Day (Fiesta de la lengua española)”, organizado por el Instituto de las Españas en los Estados Unidos. Allí participaron el cantante mexicano Luis Zamudio, la pianista franco-chilena Pauline Joutard (conocida como Mirra Alhambra) y la Rondalla Usandizaga, grupo español de pulso y púa, entre otros intérpretes internacionales. En 1931 y 1932 Zamudio y Alhambra colaboraron con la pianista y compositora española Emiliana de Zubeldía en distintos escenarios de Nueva York, como el Town Hall y el Roerich Museum. Desde octubre de 1929, Estados Unidos vivió una etapa compleja ocasionada por la Gran Depresión, pero mantenía un vivo interés por España y México, que a la fecha es evidente en el Hispanic Institute de Columbia University. En esta ponencia se ofrece una breve semblanza de los intérpretes mencionados, que no tuvieron la fama de figuras como Andrés Segovia, José Mojica o Guty Cárdenas. Se analiza el repertorio musical—de los ámbitos popular y de concierto—presentado por los intérpretes estudiados para entender de qué forma participaron en la difusión cultural ibérica e hispanoamericana en Norteamérica.

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**Anthony La Lena** | Eastman School of Music | *Fragments and foreclosures: Humor, longing, and transatlantic collaboration in Rodolfo Halffter's and José Bergamín's Don Lindo de Almería*

In 1940, Spanish composer Rodolfo Halffter and writer José Bergamín premiered their ballet, *Don Lindo de Almería* in collaboration with American choreographer Anna Sokolow and Mexican painter Antonio Ruíz in Mexico City, to great critical acclaim. With the libretto written in 1926 and Halffter's score in 1935, their aspirations to stage the work in Spain were foreclosed by the Spanish Civil War. Both fled to Mexico in 1939, where, in exile, they became intent on finally producing their ballet. With its sardonic musical and narrative treatment of Andalusian tropes meant to ridicule church and government corruption, the ballet would have been a humorous jab at Spanish conservatism in its intended context. Yet, in Mexico, the work adapted to an entirely new context and in so doing enacted a double articulation. I argue that the ironic distance of the ballet's neoclassical aesthetic transforms the comedic glance at historical Spanish tropes into an expression of longing in diaspora, both for a home no longer accessible and a future no longer possible. To this end, I read the ballet alongside Bergamín's journal, *España peregrina* (1940), which gave voice to the Spanish diaspora and mourned for the foreclosed futures of the Second Spanish Republic. Through an analysis of the ballet's critical reception, I also suggest that *Don Lindo de Almería* marks the opening of a new pathway of exchange between Spain and the Americas. When Spanish exiles entered the Pan-American discourse on modernist music, largely established by composers like Aaron Copland and Carlos Chávez, the most radical among them brought an emotionally detached style of neoclassicism borne from interwar Europe. While no less nationalist in content than Copland's and Chávez's music, Halffter's comedic distance in *Don Lindo* allowed for a careful sublimation of Spain's colonial past—and the exiled Spanish intelligentsia—into Mexican nationalist music culture. Ultimately, I contend that the ironic detachment of Halffter's ballet, emphasized by the transnational collaboration with Sokolow and Ruíz, demonstrated possibilities of musical exchange between Spain and the Americas that were not solely conditioned by Franco's postimperial Spanish state.

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## Abstracts of Individual Papers

**Ascensión Mazuela-Anguila** | Universidad de Granada | *Nuns' musical practices in the early modern Hispanic World: A transatlantic rivalry?*

Spanish religious institutions in general, and nunneries in particular, participated in cultural and liturgical exchanges involving music at national and international levels, particularly through the existing networks of their religious orders. While the musical practices of Spanish nuns influenced foreign convents through these networks established by religious orders, it is also apparent that the circulation of relaciones and chronicles which reported on urban events, and which included references to nuns' music-making, might have had an impact on musical practices as well. The relaciones printed in the Iberian Peninsula, which contained reports on convent music making, were shipped to the New World and, conversely, Spanish nuns' musical practices might have been affected reciprocally by the reports on nuns' music in the New World. Collen Baade has suggested that there might have been some form of 'transatlantic rivalry' between convents, speculating whether Spanish nuns 'were inspired by reports of extravagant music on the other side of the Atlantic'. Through the analysis of several chronicles that contain laudatory descriptions of nuns' music, this paper aims to assess how conventual music served as a means of exhibiting power, social status, prestige, and influence. These writings about women's music might have contributed to the creation of transatlantic networks of musical discourse which influenced the participation of nuns and women in general in the musical life and their experience of music.

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# Abstracts of Individual Papers

**Andrea Puentes-Blanco** | Científica Titular, Institución Milá y Fontanals de Investigación en Humanidades, Consejo Superior de Investigaciones Científicas (IMF-CSIC) | *Musicological knowledge between North America, Latin America, and Spain: the career of Henrietta Yurchenco (1916-2007)*

Henrietta Yurchenco was an outstanding American ethnomusicologist. Born in New Haven to immigrants of Ukrainian origin, she moved to New York in her youth, where she started to build her career as an ethnomusicologist. She was a pioneer radio broadcaster, conducted field research all over the world, and taught ethnomusicology at different universities in New York, being a prolific researcher and author. Despite her outstanding contribution to the field, her career and legacy have not yet received the attention they deserve. This paper examines Yurchenco's career and contributions from the point of view of knowledge exchange, focusing on her activities in the United States, Latin America, and Spain. Yurchenco's career began as a radio producer at WNYC (New York's public radio). A rare female voice in broadcasting in the early 40s, she produced the first programs of folk and world music ever presented on New York airwaves. Through her activities at WNYC, she had the opportunity to meet musicians, artists, and intellectuals, including Europeans arriving in the USA seeking refuge, contributing to the vibrant cosmopolitan atmosphere of New York around the years of World War II. Influenced and inspired by ethnomusicologists of her time such as Charles Seeger, Georg Herzog, and Alan Lomax, Yurchenco started her field research in the early 1940s. In the span of almost fifteen years, she went on recording trips in several regions of Mexico, Guatemala, Spain, and Morocco. Hispanic and Pre-Hispanic music and traditions remained always at the center of Yurchenco's research interests. Many personalities and institutions were crucial in the success of her field trips: anthropologists like Daniel Rubín de la Borbolla and Manuel Gamio or the Instituto Indigenista Interamericano in Mexico, the folklorist Manuel García Matos, the Sección Femenina in Spain, and the Library of Congress in the USA, just to name a few. In this paper, I reconstruct the dense network of institutions, intellectuals, artists, scholars, and other people who shaped Henrietta Yurchenco's career, as well as her legacy in building and disseminating musicological knowledge.

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## Abstracts of Individual Papers

**Christina Richter-Ibáñez** | Universidad de Música y Artes Escénicas de Fráncfort/Alemania | *Puentes estéticos y discursivos entre las Américas y España. Panel de la red internacional "Trayectorias: Música entre América Latina y Europa"*

"Trayectorias: Música entre América Latina y Europa" es una red de investigación creada en 2014, que ha organizado congresos en Río de Janeiro, Berlín, Santiago de Chile y Heidelberg, además de otras labores. Su vocación de intercambiar conocimientos, perspectivas y metodologías aplicadas al estudio de procesos de circulación y transferencia desde el siglo XX entre América Latina y Europa es evidente en este panel, circunscrito aquí a España y al continente americano. Presentamos estudios en los que se muestra el establecimiento, desde la década de 1920 hasta la actualidad, de puentes estéticos y discursivos entre dichas geografías, a través de los cuales se han construido y circulado —en trayectoria bidireccional y/o circular— diferentes conceptos, repertorios musicales, agentes vinculados al ámbito musical, etc.

Vega Pichaco problematiza el concepto de "latinoamericanismo" defendido por el compositor cubano Aurelio de la Vega (1925-2022) desde su exilio estadounidense, como "solución" a las limitaciones e imposiciones estéticas e ideológicas de los diversos nacionalismos. Fugellie aborda la conceptualización del neoclasicismo musical en Chile como terreno de negociación en que las influencias española, interamericana y los intereses locales se entrelazan. Herrera se aproxima al papel de intérpretes europeos e hispanoamericanos en Nueva York alrededor de 1930, mientras Rodríguez se centra en los conciertos del guitarrista español Andrés Segovia en la misma ciudad y temporalidad, enfatizando su interacción con diversos compositores para crear una serie de obras. Por último, Jaureguiberry ahonda en los múltiples procesos transculturales que devinieron Entrepuestos (2018), del compositor argentino Jorge Horst, cuyo título sirve de inspiración para el título del presente panel. Las comunicaciones serán introducidas teóricamente al respecto de migración, transculturalidad y el estado de la investigación transatlántica por Richter-Ibáñez.

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**Bernardino Rodríguez** | Universität Mozarteum-Salzburg | *De redes, sociedades y trayectorias: Las presentaciones de Andrés Segovia en Nueva York entre 1928 y 1936*

Con una trayectoria artística ascendente y siendo ya una figura importante en el panorama guitarrístico internacional, Andrés Segovia realizó su debut en los Estados Unidos en 1928 con una exitosa tournée de conciertos. Nueva York, ciudad cosmopolita y receptora de múltiples expresiones culturales, representó no solo un lugar primordial en su agenda, sino un espacio de confluencia artística e intelectual, lo que, además de redimensionar y añadir éxitos a su actividad como concertista, permitió el estreno en este país de numerosas composiciones que contemporáneamente se generaban en colaboración con compositores europeos y latinoamericanos como Moreno-Torroba, Turina, Castelnuovo-Tedesco, Ponce, entre otros. Siendo el Town Hall uno de los escenarios preferidos y recurrentes en Nueva York durante sus primeras giras en los Estados Unidos entre 1928 y 1936, en la presente investigación se exploran las implicaciones de cómo el éxito norteamericano favoreció no sólo la circulación del intérprete sino de este corpus de obras, dando como consecuencia que, eventualmente, el denominado "Repertorio Segoviano" se convirtiera en referente de la literatura universal de la guitarra clásica.

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# Abstracts of Individual Papers

**Emilio Ros-Fábregas** | Consejo Superior de Investigaciones Científicas, Institución Milá y Fontanals of Research in Humanities, Barcelona | *Transmission of knowledge from The Graduate Center, The City University of New York (CUNY), to the Hispanic World in the late 20th century: A personal experience as a PhD student*

As a Ph.D. student at the CUNY Graduate Center from 1983 to 1992, supported by a three-year Presidential Scholarship, I had the opportunity to receive a unique training to earn a doctorate in Musicology, a degree that at the time did not exist in Spanish universities. As I look back at those years in New York, I would like to share those aspects of my experience at CUNY directly related to the topic of this conference concerning matters related to Spain, (1) as Assistant Editor of RILM Abstract (1985–93) and at RIDIM/RCMI (1985-1989) at the CUNY Barry S. Brook Center for Music Research and Documentation; (2) my work as assistant to Barry S. Brook (1918–97) during those years, in particular for his unfinished project *The Universe of Music: A History (UMH)* (1991–93); and 3) a dissertation on a Spanish manuscript of the Renaissance directed by Allan W. Atlas, which has been fundamental to transmit to my students—now teaching in Spanish universities and research center—the knowledge I received from such a great teacher and scholar. While the transmission of knowledge between Europe and the United States, and vice versa, has been constant in many disciplines throughout the twentieth century, the late incorporation of musicology as a university discipline in Spain invites a close examination of certain key figures and initiatives in the United States who may have played an important role in its development.

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## Abstracts of Individual Papers

**Javier Soriano** | Conservatoire à Rayonnement Régional de Poitiers | *Circulación y adaptación de repertorios españoles, franceses e italianos en los circuitos de grabación de los cantantes líricos cubanos de principios del siglo XX*

La transición entre los siglos XIX y XX en Cuba estuvo marcada por una intensa circulación y adaptación de repertorios líricos europeos, en particular de origen español, francés e italiano, ejerciendo una influencia notable en la escena teatral cubana. Este intercambio se enriqueció con la llegada de compañías de ópera y zarzuela, así como escenógrafos y decoradores europeos, lo que enfatizó la adopción de estéticas italianas en la producción teatral local, evidente en obras como "El príncipe jardinero y fingido Cloridano", basada en "Il principe giardiniere" de Cicognini, pero adaptadas a un contexto criollo. La formación de cantantes líricos en Cuba también recibió un impulso significativo en este contexto. A pesar de las deficiencias en la educación formal musical y vocal, personalidades como Ernesto Lecuona jugaron roles clave en el desarrollo y reconocimiento de talentos cubanos, facilitando la emergencia de voces como María Adams, Rosalía "Chalía" Díaz Herrera, Pilar Arcos, Antonio Utrera, Eusebio Delfín y Rafael Alsina. Este panorama se completó con las grabaciones realizadas en Estados Unidos por sellos discográficos como OASI, que registraron a estos intérpretes, documentando la adaptación y reconfiguración de los repertorios europeos en el ámbito lírico cubano. Este escenario plantea varias preguntas clave: ¿Cómo se articuló la relación entre los repertorios circulados, las actuaciones en vivo de artistas internacionales y la tradición lírica local en la interpretación de repertorios no criollos por parte de cantantes cubanos? ¿Qué elementos específicos de los estilos líricos españoles, italianos y franceses se incorporaron y consolidaron en la configuración vocal criolla cubana en la interpretación del bel canto? ¿Cuáles fueron las interacciones y transformaciones entre las características estilísticas de la música criolla y española y las obras líricas italianas y francesas en el contexto cubano? La revisión de grabaciones, junto con archivos documentales y crónicas periodísticas, revela cómo los repertorios principalmente españoles fueron reinterpretados y grabados por intérpretes cubanos, destacando un proceso de circulación y adaptación que evidencia la naturaleza transnacional del bel canto en Cuba y su registro discográfico en el siglo XX, ilustrando la interacción cultural en el desarrollo de la música lírica cubana.

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## Abstracts of Individual Papers

**Lorena Valdebenito** | Universidad Alberto Hurtado | *El exilio como experiencia afectiva y política en la performance vocal de Cecilia Vicuña: Una aproximación posthumana*

Este trabajo tiene como propósito comunicar parte de los resultados de una investigación sobre la artista y performer Cecilia Vicuña, quien parte al exilio en Nueva York en 1973 a raíz del golpe de estado cívico-militar ocurrido en Chile y se mantiene viviendo en Estados Unidos hasta hoy. Situamos el evento político del exilio como una instancia traumática en su vida, la que, junto con la ecología y su concepto de arte precario, se transforma en el soporte de su obra (Vicuña, 2007). En esta investigación, con un enfoque metodológico documental, se estudia la incidencia de la relación que Cecilia Vicuña mantiene con Chile para expresarse artísticamente por medio de la voz, en un conjunto de cantos a capella y con acompañamiento, grabados en 2005, 2006 y 2012. El interés musicológico de este estudio es exponer los resultados del análisis del uso de la voz, los recursos sonoros y estéticos de una selección de Red Coil (2005), registro de una performance realizada en el Festival de Sitelines en Nueva York y del álbum Kuntur Ko (2012) grabado el Departamento de Música Grabada de la Universidad de Nueva York. Se estudian los usos vocales no convencionales de Vicuña, en diálogo con la dimensión lírica de sus cantos, los que contribuyen a la construcción de una epistemología eco-afectiva y posthumana, la que es coherente con la propuesta estética de su obra visual y performativa. El enfoque teórico será abordado a partir de diversos autores de la corriente posthumana (Braidotti, 2022; Bingall y Braidotti 2019; Martí, 2023) del giro afectivo (Ahmed, 2004; Massumi, 1995; Labanyi, 2010), los estudios sobre la voz grabada, sus posibilidades sonoras y la noción de persona musical (Auslander, 2006; Moore, 2012; Travassos, 2008).

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**Belén Vega Pichaco** | Universidad de La Rioja | *El "latinoamericanismo" como solución: concepto, problemática y estrategias del compositor cubano Aurelio de la Vega desde su exilio en Estados Unidos*

El exilio político del compositor cubano Aurelio de la Vega (1925–2022) en California estuvo marcado, asimismo, por un "exilio estético" de la corriente musical entonces imperante en la isla, el denominado "neonacionalismo" (Ardévol, 1969). Su lucha contra toda suerte de nacionalismo musical —junto con factores identitarios vinculados a su condición de exiliado— hizo que de la Vega desplegase un importante papel en la construcción y difusión de una pretendida categoría de "latinoamericanismo" musical como forma de superación de las limitaciones e imposiciones de aquél. Su pertenencia a instituciones educativas, creativas y de gestión musical en Estados Unidos, la red de contactos que desde allí estableció, así como su destacada labor musicológica y artística permitieron que su "voz" (en términos estéticos y políticos) fuera escuchada en múltiples foros internacionales. Pero, a la vez, debió navegar con las dificultades de sentirse desubicado en una tierra que tenía unas determinadas expectativas de lo que debía ser la "música latinoamericana", como condenó, entre otros textos, en "A woeful perception of Latin American Music" (Los Angeles Times, 1989). En esta comunicación se propone analizar y problematizar el concepto de "latinoamericanismo" articulado por Aurelio de la Vega, así como indagar en sus estrategias de promoción del mismo desarrolladas desde su exilio en Estados Unidos.

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