

## Music and contemporary creation

Aintzane Cámara Izagirre, Lit. Ed.

# 18

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**Kaiero Claver, Ainhoa** (Maison Heinrich Heine (CIUP). 27 c, Bd Jourdan. F-75014 Paris): **El “oyente implícito” en la música del siglo XX** (The “implicit auditor” of 20<sup>th</sup> century music) (Orig. es)

In: *Musiker. Cuadernos de Música*. 18, 27-46

**Abstract:** Who is the target audience of contemporary music? The problem of the receiver is a matter that is imposed from the very beginning since all composers think of the target audience for whom their music is intended. This article deals with the current fading of the figure of the receiver in terms of market production and reception conditions, and of the incidence that this phenomenon had on static proposals and textual strategies of music in the 20th Century.

**Key Words:** Model reader. Implicit listener. Textual strategy. Encyclopaedic competence. Closed text. Modern open work. Indeterminate text. Experimental-aesthetics.

**Larrañaga Domínguez, Patxi** (Centro de Tecnología del Espectáculo. INAEM. Ministerio de Cultura. Torregalindo, 10. 28016 Madrid): **Un arte, todas las artes. Sobre la muerte de la música contemporánea** (One art, all the arts. On the death of contemporary music) (Orig. es)

In: *Musiker. Cuadernos de Música*. 18, 47-81

**Abstract:** Contemporary music is stuck in a dead-end alley due to certain aesthetic and historical factors of diverse relevance: the demolition of traditional languages; the fading of the limits between high and popular art; the fading of the traditional limits between the arts; and, above all, the change in the types of complexity demanded by the consumers of culture.

**Key Words:** Contemporary music. Complexity. Reception. High art. Popular art.

**Márquez, Israel V.** (Univ. Complutense de Madrid. Fac. de CC. de la Información. Dpto. de Periodismo III (Teoría General de la Información). Avda. Complutense, s/n. Madrid 28040): **Ética y estética del error en la música popular contemporánea** (Ethics and aesthetics of failure in contemporary popular music) (Orig. es)

In: *Musiker. Cuadernos de Música*. 18, 83-97

Abstract: This article deals with some of the most interesting and significant characteristics of glitches in contemporary popular music, with special emphasis on the importance of the new digital creation and edition tools for the ethics and aesthetics of such glitches, like those which we see in various musicians and artists for whom the use of glitches is a sign of musical creativity, innovation and experimentation.

Key Words: Error. Perfection. *Glitch*, *clicks and cuts*. Hyper reality. Simulation.

**Bonardi, Alain; Rousseaux, Francis** (IRCAM. 1, place Igor-Stravinsky F-75004 Paris): **L'émergence de pratiques musicales a-musicologiques** (The emergence of musical practices that are a-musicological) (Orig. fr)

In: *Musiker. Cuadernos de Música*. 18, 99-115

Abstract: For the last several years we have been observing the appearance of singular man-machine systems that place themselves in the field of musical creativity without invoking the categories of musicology. This movement is inscribed in the wider field of the rise of multimedia-related representations in detriment of those that belong to the "graphosphere". Traditional organology is discarded. We propose two strong models, on one hand that of traditional musicology, and on the other hand singular "non-musicological" systems. We show the difficulty in establishing correspondences between them.

Key Words: Man-machine systems. Manipulation. Listening. Organology. Algorithm. Networks of knowledge. Computational reason.

**Morales Flores, Iván C.** (Joaquín Villa Cañal, 7 - 4 A. 33006 Oviedo): **La obra compositiva de Louis Aguirre. Una inusual confluencia sonora de ritos y culturas** (Louis Aguirre's compositional music work. An unusual sound confluence of ritual and cultures) (Orig. es)

In: *Musiker. Cuadernos de Música*. 18, 117-139

Abstract: Louis Aguirre (Cuba, 1968) is currently one of the most active and prolific young composers of Cuban origin. His work exhibits a composition language with a high dramatic and interpretational level, together with an open and syntactic multicultural vision. This study of this composer will allow us to approach a singular representation of the Cuban character in close relationship with European composition means.

Key Words: Louis Aguirre. Contemporary Cuban music. Afro-Cuban Culture. Karnatic music. Multicultural.

**Pérez Castillo, Belén** (Univ. Complutense de Madrid. Fac. de Geografía e Hª. Dpto. de Musicología. Avda. Prof. Aranguren, s/n. Edificio Filosofía B. 28040 Madrid): **Tradición y comunicabilidad: el Concierto de cámara (2005) de Fabián Panisello** (Tradition and communication: Fabián Panisello's *Chamber Concert* (2005)) (Orig. es)

In: *Musiker. Cuadernos de Música*. 18, 141-169

Abstract: This article studies the *Chamber concert*, completed in 2005 by Fabián Panisello – an Argentine composer who has lived in Spain since the 1990s. Through scrutinizing the work, the article presents some of the key aspects of his style and demonstrates a general trend in newly created Spanish music in order to move towards a more integral understanding of musical processes.

Key Words: Fabián Panisello. Contemporary Music in Spain. New compositional tendencies. Communication. Treatment of the harmonic spectrum. Pattern.

**Ordiz Castaño, Noelia** (IES de Villaviciosa. Maximino Miyar, s/n. 33330 Villaviciosa): **Aproximación a la figura del compositor Jesús Villa Rojo: historia viva de la creación musical española** (An approach to the composer Jesús Villa Rojo: living history of Spanish music creation) (Orig. es)

In: *Musiker. Cuadernos de Música*. 18, 171-186

Abstract: Around the Spanish musical creation of the late 20<sup>th</sup> and early 21<sup>st</sup> century, there is a series of composers, among which is Jesus Villa Rojo, who places our contemporary music in the front line of current musical creativity. His contributions in the field of instrumental music, especially those dedicated to the clarinet, and in the field of non-conventional musical notation, have been the starting point for important in-depth changes in Spanish contemporary creation.

Key Words: Jesus Villa Rojo. Clarinet. Instrumental music. Non-conventional musical notation. Spanish musical creation. Contemporary music.

**Echeverría Jaime, Jesús** (Musikene. Palacio de Miramar. Miraconcha, 48. 20007 Donostia – San Sebastián): **Agustín González Acilu, *Sinfonía nº 2*: propósito estético, coherencia compositiva** (Agustín González Acilu, *Symphony no. 2*: Aesthetic purpose, compositional coherence) (Orig. es)

In: *Musiker. Cuadernos de Música*. 18, 187-215

Abstract: Agustín González composed his *Symphony no. 2* five years after completing his *Symphony Nº 1*. By means of the analysis of his second Symphony we shall attempt to show the importance of a fundamental attitude in the author's philosophy, which is none other than compositional coherence. This is a rigorous and methodical conduct without concessions, which becomes evident in the meetings and conversations maintained with the composer.

Key Words: Agustín González Acilu. *Symphony no. 2*. System of potentials. Musical analysis. Contemporary music. Harmonic entities. Physics of sound. *Cluster*.

**Moro Vallina, Daniel** (Univ. de Oviedo. Fac. de Geografía e Hª. Dpto. de Hª del Arte y Musicología. Teniente Alfonso Martínez, s/n. 33011 Oviedo): **La música religiosa del compositor Carmelo A. Bernaola. Consideraciones a la luz de la reforma conciliar** (Religious music of composer Carmelo A. Bernaola. Considerations in the light of the conciliar reform) (Orig. es)

In: *Musiker. Cuadernos de Música*. 18, 217-245

Abstract: We analyze one of the composer Carmelo A. Bernaola's lesser-known genres: religious music-creation, divided into two broad categories: specific liturgical pieces and works of free christian inspiration. Although both groups emerge with a different purpose, they have interesting similarities in building of musical aesthetic, the result of the considerations that the composer wrote about liturgical gender after II Vatican Council.

Key Words: Twentieth-century spanish music. Composers basques. Generation 51. Bernaola. Sacred music. Vanguard. Vatican II.

**Heine, Christiane** (Univ. de Granada. Fac. de Filosofía y Letras. Dpto. de Hª y Ciencias de la Música. Campus de la Cartuja. 18071 Granada): **Funktionen des Kommas in *Superficie nº 4* (1968) von Carmelo Bernaola (= Zweites Streichquartett)** (Functions of the commas in *Superficie no. 4* (1968) by Carmelo Bernaola (Second String Quartet)) (Orig. de)

In: *Musiker. Cuadernos de Música*. 18, 247-263

Abstract: The problem of organizing the musical discourse in contemporary works has been resolved by Spanish composer Carmelo A. Bernaola (1929-2002) in *Superficie nº 4* (1968), with the utilization of commas. Goal of the present text is to show, that in the analyzed work the comma is used, similarly to linguistic grammar, as syntactic and semantic resource fulfilling a triple function as a graphical sign, shaping element, and stylistic rest.

Key Words: Spanish music. 20<sup>th</sup> century. Carmelo A. Bernaola. "*Superficie*". String quartet. Syntax. Semantics. Linguistics.

**Cámara Izagirre, Aintzane** (UPV/EHU. E.U. de Magisterio de Bilbao. Dpto. Didáctica de la Expresión Musical, Plástica y Corporal. Sarriena, s/n. 48940 Leioa); **Lazkano Ortega, Ramón** (Musikene. Dpto. Composición. Palacio Miramar. Miraconcha, 48. 20007 Donostia): **Luis de Pablo a través de su música** (Luis de Pablo as seen through his music) (Orig. es)

In: *Musiker. Cuadernos de Música*. 18, 265-281

Abstract: This is a text that has been written as from a conversation maintained with Luis de Pablo on 25<sup>th</sup> September 2010. The composer's words come alive in the trajectory he follows through the various moments of his work and musical experiences. Also included are the notes to the Premier programme of his work entitled *Recado* and the testimony of Óscar Candendo, the soloist who interpreted it.

Key Words: Luis de Pablo. Vanguard music. Spanish music. Chamber writing. Musical work. *Recado*.

**Larrinaga Cuadra, Itziar; Torre Alonso, Joseba** (Musikene. Palacio Miramar. Miraconcha, 48. 20007 Donostia – San Sebastián): **Ser en el sonido: entrevista a Félix Ibarrodo** (Being in sound. Interview with Félix Ibarrodo) (Orig. es)

In: *Musiker. Cuadernos de Música*. 18, 283-326

Abstract: Born in Oñate (Gipuzkoa) in 1943 and living in Paris since 1969, Félix Ibarrodo is one of the Basque composers with the highest international projection. This work is a synthesis of the interview carried out with the author in Huarte (Navarra) on 16<sup>th</sup> and 17<sup>th</sup> August 2010.

Key Words: Félix Ibarrodo. Henri Dutilleux. Maurice Ohana. Francisco Guerrero. Max Deutsch. Creative act. Musical time. Contemporary music.

**Russomanno, Stefano** (Torregrosa 14, 10 – 2. 28043 Madrid): **Félix Ibarrodo. Una lectura geológica** (Félix Ibarrodo. A Geological Reading) (Orig. es)

In: *Musiker. Cuadernos de Música*. 18, 327-336

Abstract: This article proposes an aesthetic interpretation of Félix Ibarrodo based on the analogy between his sound concept and his musical syntax, on one hand, and the mineral element, on the other. Certain passages of the *Historia naturalis* by Pliny the Elder and of *Pierres*, by Roger Caillois are the common thread for the analysis of his work.

Key Words: Félix Ibarrodo. Roger Caillois. Pliny the Elder.

**Catalán, Teresa** (Real Conservatorio Superior de Música. Dpto. Composición. Sta. Isabel, 52. 28012 Madrid): **Música somos todos** (We are all music) (Orig. es)

In: *Musiker. Cuadernos de Música*. 18, 337-348

Abstract: This text contains a testimony of composer Teresa Catalán on her determination, since she was a child, to belong to the world of music and on her commitment and dedication as a composer. This brief text includes experiences and feelings of her close relationship with music, through which she attempts to transmit what music is for her, as well as her final goal, which is communication. (This includes a catalogue of her works).

Key Words: Teresa Catalan. Music. Musician. Composer. Creative process. 20<sup>th</sup> Century.

**Gan Quesada, Germán** (Univ. Autònoma de Barcelona. Fac. de Filosofia i Lletres. Campus Universitari de Bellaterra, s/n. 08193 Bellaterra – Cerdanyola del Vallès): **Danzas de formas y volúmenes sonoros: Ramón Lazkano y su Igeltsoen Laborategia** (Dance of sound forms and volumes. Ramon Lazkano and his Igeltsoen Laborategia) (Orig. es)

In: *Musiker. Cuadernos de Música*. 18, 349-362

Abstract: Throughout the first decade of this century, Ramon Lazkano (Donostia, 1968) has integrated a considerable part of his chamber music in this series entitled *Igeltsoen Laborategia*, the reference of which is Jorge Oteiza's "chalk laboratory"; this text is an initial approach to the common characteristics that vertebrate the whole set and to the aesthetic and stylistic constants of his composition language.

Key Words: Contemporary music aesthetics. Ramon Lazkano. Jorge Oteiza.

**Andrés Vierge, Marcos** (Univ. Pública de Navarra. Dpto. Psicología y Pedagogía. Ed. Los Magnolios. Campus Arrosadía, s/n. 31006 Pamplona – Iruña): **Joseba Torre. Poética, sistema y recepción crítica de su obra** (Joseba Torre. Poetics, System and Critical Reception of the Work) (Orig. es)

In: *Musiker. Cuadernos de Música*. 18, 363-384

Abstract: The present study provides a selection of the critical reception of Torre's music. This is used to observe how some essential features of this composer's music are perceived, primarily by the Spanish journalistic criticism. The text updates some data of the catalog and includes an annex with reviews of the selected references.

Key Words: Joseba Torre. Contemporary Music. Compositional technique. Critical reception. Musical perception.

**Aurtenetxe Zalbidea, Auritz** (Eusko Ikaskuntza, Uribitarte pasealekua, 10 behe. 48001 Bilbo): **Mikel Laboa (1958-1978), tradizioa eta abangoardia, kantagintza berriaren sortzaile** (Mikel Laboa (1958-1978), tradition and innovation, creator of the Basque New Song) (Orig. eu)

In: *Musiker. Cuadernos de Música*. 18, 385-402

Abstract: In the following article, by means of reflexion on the personal and professional trajectory of musician Mikel Laboa, the author proposes to carry out an approach to the creative process. In this sense, the 1958-1978 period is considered; these are the years in which Laboa presented the three lines of work he would later develop. We consider the following decades were decades of reaffirmation. Such lines of work were the interpretation of traditional songs, turning poems from various authors into music as well as the experimental field. This article pretends to explain the fine details behind such work, stressing the renovating proposals that Laboa offered to Basque songs by means of his musical work.

Key Words: Mikel Laboa. Creation. *Ez dok amairu*. Songs. Traditional songs. Contemporary poets. *Lekeitioak*.

**Cámara Izaguirre, Aintzane** (UPV/EHU. E.U. de Magisterio de Bilbao. Dpto. Didáctica de la Expresión Musical, Plástica y Corporal. Sarriena, s/n. 48940 Leioa); **Larrinaga Cuadra, Itziar** (Musikene. Palacio Miramar. Miraconcha, 48. 20007 Donostia – San Sebastián); **Moro Vallina, Daniel** (Univ. de Oviedo. Fac. de Geografía e Hª. Dpto. de Hª del Arte y Musicología. Teniente Alfonso Martínez, s/n. 33011 Oviedo): **Música y creación contemporánea en España: la Generación del 51. Bibliografía temática** (Music and contemporary creation in Spain: Generation of 51. Thematic bibliography) (Orig. es)

In: *Musiker. Cuadernos de Música*. 18, 403-462

Abstract: This bibliography is dedicated to the composers of the so-called Generation of '51. It includes the most relevant bibliographical references on each composer as well as an important number of their written works. In addition, in the general first section, it presents the main references related to the period to which their activity was limited.

Key Words: Generation of '51. Contemporary musical creation. Composers. Biographies. Bibliography. Works.

**Lerena, Mario** (UPV/EHU. Dpto. Hª del Arte y Música. Sarriena, s/n. 48940 Leioa): **"De mi querido pueblo": vasquidad y vasquismo en la producción musical de Pablo Sorozábal (1897-1988)** ("De mi querido pueblo": Basquity and Basquism in the musical output of Pablo Sorozábal (1897-1988)) (Orig. es)

In: *Musiker. Cuadernos de Música*. 18, 465-495

Abstract: This is an analysis of the imprint that, in an explicit, tacit or conflictive manner, composer Pablo Sorozábal Mariezkurrena's Basque roots contribute in the development of his career as a composer. In spite of the fact that his catalogue appears to be divided into apparently irreconcilable facets, the global revision there of reveals important points of contact between all his creations, including certain unpublished projects which we now reveal here. Therefore, the need to adapt to the circumstances of the society, like society in the Basque Country in the 20<sup>th</sup> century -in continuous transformation- is a basic factor to understand the work by this author.

Key Words: Sorozábal. Basque music. Musical nationalism. Popular music. Zarzuela. 20<sup>th</sup> century.

**Goialde Palacios, Patricio** (Musikene. Miramar Jauregia. Miraconcha, 48. 20007 Donostia – San Sebastián): **La urbe cosmopolita a ritmo de swing. La música de jazz en la literatura de las primeras vanguardias y de la Generación del 27** (Cosmopolitan cities at a swing rhythm. Jazz music in the literature of the initial vanguards and the 1927 Generation) (Orig. es)

In: *Musiker. Cuadernos de Música*. 18, 497-520

Abstract: This article studies the presence of jazz music in Spanish literature in the interwar period, focusing on the initial vanguards and the 1927 Generation and its environment. Jazz as a symbol of modernity will appear connected to technological advances, to the cosmopolitan atmosphere of cities and to a yearning for universality.

Key Words: Jazz. Literature. Modernity. Vanguards. 1927 Generation.

**González, Marcela** (Univ. de Oviedo. Fac. de Geografía e Hª. Hª del Arte y Musicología. Teniente Alfonso Martínez, s/n. 33011 Oviedo): **La canción de cámara argentina en torno al primer centenario de la independencia rioplatense, 1910-1920: identidades superpuestas** (Argentine chamber songs at around the first centenary of Argentine independence, 1910-1920: Overlapping identities) (Orig. es)

In: *Musiker. Cuadernos de Música*. 18, 521-547

Abstract: In spite of the fact that Argentine chamber songs have some very distinct characteristics in terms of the historical moment in which they are generated and of their significance in terms on musicality, they have not benefited from sufficient study from this perspective in texts on Argentine music. For this reason, the purpose of this article is to offer a vision, after one century, of the production of such chamber songs at or around the hundredth anniversary of independence, and of one of the critical moments in which there was much debate on the consolidation of the Argentine national identity.

Key Words: Argentine chamber songs. Languages and identity. Nation. Songs. Songs and identity. Centenary of Argentine independence.