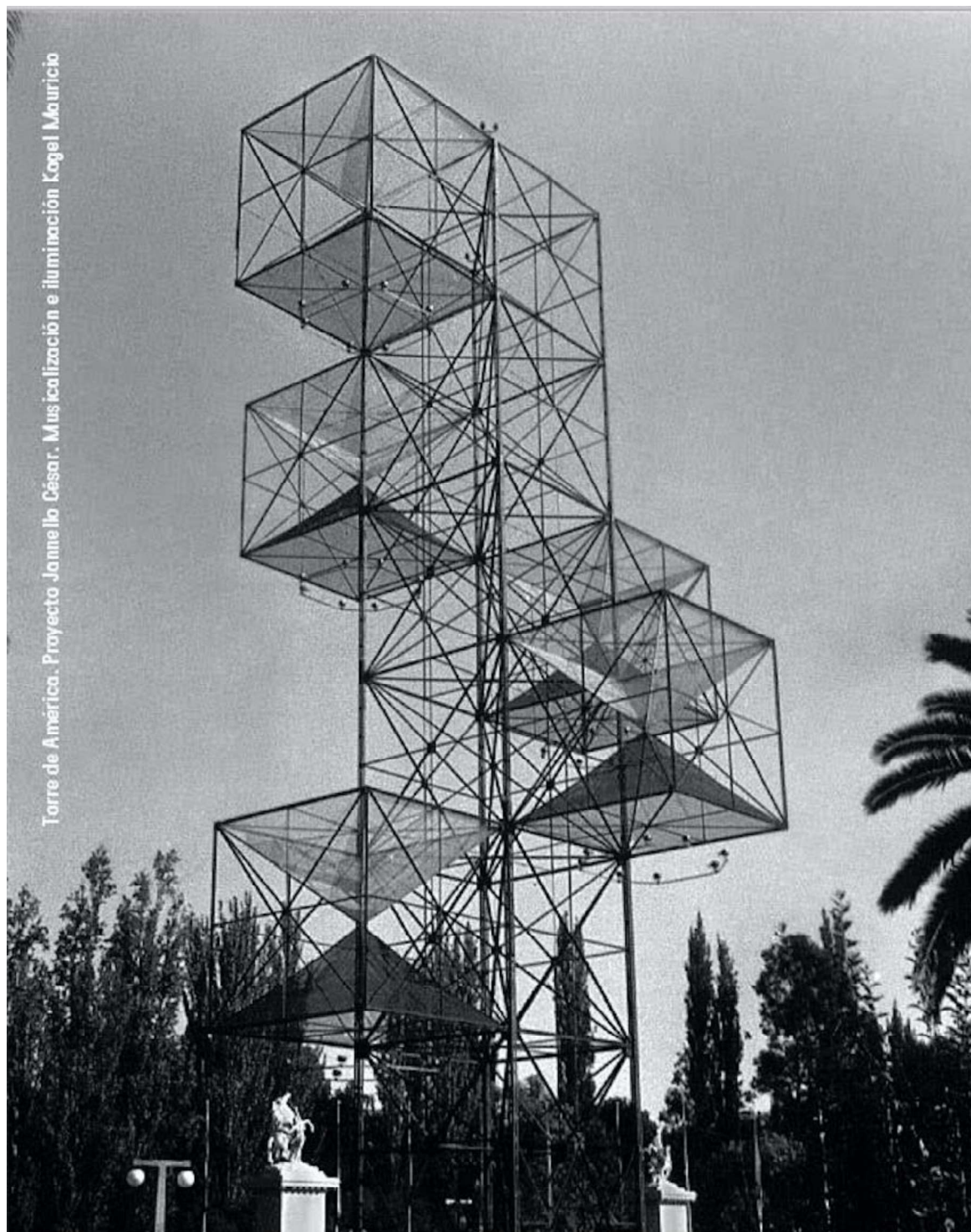


CONGRESO INTERNACIONAL

Teatro Instrumental. Música y Escena en América Latina (1954–2006)



Torre de América. Proyecto Janne Ilo César. Musicalización e iluminación Kogel Mauricio

3 A 5 DE DICIEMBRE 2018

Casa Nacional del Bicentenario – Auditorio

www.timeal2018.co

Programa / Programme

Lunes 3 de diciembre 2018 / Monday December 3, 2018

9h Café – recepción / Coffee-welcome

9h30 Palabras de apertura / Opening remarks – Violeta Nigro Giunta

10h Panel 1

Miguel Garutti (UBA), “Música y escena en el CICMAT: ejercicios de improvisación y música electrónica entre las Audiciones Didácticas y el Plan de Reencuentro del Teatro con el Pueblo (1973–1976)”

Laura Novoa (UBA), “Diálogos entre la música y la escena en el CLAEM (1963–1971)”

11h Pausa Café / Coffee break

11h30 Mesa Redonda / Round table – Música para la torre

“Kagel y las ideas interdisciplinarias de César Janello: ¿antecedentes al mito fundacional de *Music Walk* de 1958?”

Participan Francisco Kröpfl, Federico Monjeau, Björn Heile, Christina Richter–Ibáñez. Modera Laura Novoa

13h Almuerzo / Lunch

14h Charla abierta / Open discussion

Eduardo Kusnir, con Esteban Buch

15h30 Panel 2

Agustín Domínguez (CONICET–UNC), “La experiencia del ‘Teatro Musical’ en las producciones del Centro de Música Experimental de la Escuela de Artes (1965–1971)”

Daniela Fugellie (Universidad Alberto Hurtado), “Esmeralda 650 – El Goethe Institut Santiago como espacio de experimentación musical”

16h30 Pausa Café / Coffee break

17h Conferencia / Keynote 1

Björn Heile (University of Glasgow), “Embodied Cognition in the Experimental Music Theatre Work of Mauricio Kagel and Gerardo Gandini”

Martes 4 de diciembre 2018 / Tuesday December 4, 2018

9h30 Café / Coffee

10h Panel 3

Fernando Magre (University of Campinas, CESEM–NOVA), “Gilberto Mendes and Music Theatre ‘avant la lettre’: a look at Brazil and Latin America”

Noel Torres Rivera (The Graduate Center, CUNY), “¿Música o teatro? Performance y género en la obra ‘Presagio de pájaros muertos’ de Rafael Aponte–Ledée”

11h Pausa Café / Coffee break

11h30 Mesa redonda / Round table– Movimiento Música Más

Ramiro Larraín, Pablo Zukerfeld. Con la participación de Victor Tapia y Elda Cerrato y la presencia de las realizadoras Luciana Foglio y Luján Montes. Coordina Luis Conde.

13h Almuerzo / Lunch

14h Charla abierta / Open discussion. *La Pieza de Franz: escena y cine para una sonata*

Margarita Fernández con David Oubiña

15h30 Panel 4

Camila Juárez (UNQ), Esteban Buch (EHESS–CRAL), “Argentina, la noche... y el festival Kagel del 2006”

Abel Gilbert (UNQ), “Zappa–Kagel. Convergencias secretas”

Miguel Bellusci (Universidad Nacional de Cuyo), “Lo argentino en Kagel”

17h00 Pausa Café / / Coffee break

17h30 Conferencia / Keynote 2

Christina Richter–Ibáñez (University of Tübingen), “De la génesis: raíces porteñas en la obra de Mauricio Kagel”

Miércoles 5 de diciembre 2018

9h30 Café / Coffee

10h Panel 5

Cecília Maria Gomes Pires (EHESS-CRAL), “Aula-espectáculo no Movimento Armorial em Pernambuco-Brasil como teatro instrumental voltado à valorização no passado e à cultura popular nordestina”

Marcus Mota (Universidade de Brasília), “The Composer in the Classroom: Creative Strategies for Interaction between Musician and Actors at DramaLab-Brazil”

11h Pausa Café / Coffee break

11h30 Mesa redonda / Round table – Compositores Argentinos

Marcelo Delgado, Damián Rodríguez Kees y Patricia Martínez. Modera Martín Liut

13h Almuerzo / Lunch

14h Charla abierta / Open discussion

Marta Lambertini con Violeta Nigro Giunta

15h30 Panel 6

Hélisenne Lestringant (Université Paris Nanterre), “From the Influences of Instrumental Theatre on a German Performing Artist: The Flying Dutchman of Christoph Schlingensiefel in Manaus”

Joao Pedro Cachopo y Jelena Novak (CESEM, Universidade NOVA), “Loaded Singing: Opera, Realism and Politics. Perspectives from Latin America”

16h30 Pausa Café / Coffee break

17h Conferencia / Keynote 3

Carmen Baliero, “La música para teatro y otros temas”

18h Palabras de cierre / Closing remarks

Goethe Institut se presentaron también los ‘teatros para escuchar’ de la compositora chileno-alemana Leni Alexander, cuyo formato se inspira en los radioteatros vanguardistas de Kagel y John Cage. Si bien las características del medio musical chileno no propiciaron durante la segunda mitad del siglo XX una experimentación musical escénica de grandes proporciones, los hitos aquí mencionados dejan entrever que el espacio propiciado en Esmeralda 650 fue fructífero para la experimentación musical, albergando nuevos formatos y tecnologías, y fomentando el intercambio con Europa.

Panel 3

Fernando de Oliveira Magre (University of Campinas, CESEM-NOVA), “Gilberto Mendes and music theater ‘avant la lettre’: a look at Brazil and Latin America”
Gilberto Mendes (1922–2016) is considered one of the most important Brazilian composers of the second half of the twentieth century. He was responsible, along with his companions of the Música Nova Group, for the updating and renewal of Brazilian music from the 60's, which until then was still very much attached to nationalist aesthetics. In 1962, Gilberto Mendes attended the Internationale Ferienkürse für Neue Musik in Darmstadt. Upon returning from a Darmstadt already shaken by the passage of John Cage a few years earlier, Mendes was determined to invent his own compositional language without reproducing European standards. He wanted to make a vanguard music that was genuinely Brazilian, without exotism.

In response to his wishes, Gilberto Mendes found in Concrete Poetry the possibility of developing an original work. It was from then on that he began to explore extramusical possibilities in his compositions, arriving at the work *Cidade* (1964) on poem homonymous of Augusto de Campos. *Cidade* is a paradigmatic work in contemporary Brazilian music, because, as I say, it is the first Brazilian music theater. Moreover, considering its date of creation, it can be observed that it is contemporary to important creations of the repertoire of genre, such as Kagel's *Sur Scène* (1959), *Sonant* (1960) and *Match* (1964), Schnebel's *Nostalgie* (1962), Ligeti's *Aventures* (1962), among others. In addition to being the first Brazilian composer in the genre, Mendes was one of the only ones who composed music theater throughout his entire career.

In my master's dissertation (*Gilberto Mendes's music theater and its compositional processes*, 2017), I present a complete cataloging of the composer's repertoire of music theater. They are a total of 35 works, if we consider all the compositions that have some theatrical situation. Mendes was fundamental in the development of a Brazilian music theater aesthetics. He influenced directly and indirectly many composers who went through this practice, such as Gil Nuno Vaz and Roberto Martins, just to name a few. Through its Festival Música Nova, Mendes created ties with important figures of the world music theater, establishing a very prolific exchange environment. Among his personal contacts are Jorge Zulueta and Jacobo Romano (Grupo de Acción Instrumental), Juan Hidalgo and Walter Marchetti (Grupo Zaj), Jorge Peixinho, Dieter Schnebel, Carles Santos and Piotr Lachert, of which he made Brazilian and world premieres. Gilberto Mendes is a fundamental point of support for understanding music theater in Brazil and Latin America.

Noel Torres Rivera (CUNY, NY, USA), “¿Música o teatro? Performance y género en la obra Presagio de pájaros muertos de Rafael Aponte-Ledée”

Esta ponencia propone un estudio crítico de la obra *Presagio de pájaros muertos*, del puertorriqueño Rafael Aponte-Ledée, compuesta y estrenada en 1966 durante los estudios del