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General Secretariat, Organization of American States



LATIN AMERICAN MUSIC TODAY

by **BARBARA AYLOR MARCH**

Latin America has a continuous history of musical creation beginning, of course, with the Indian music which was supplanted and as much as possible wiped out in the name of piety by the Spanish conquerors in the sixteenth century. The natives adapted to European liturgical music easily and greatly enjoyed Gregorian chant and polyphonic singing. In fact, the Church came to consider music a necessary part of conversion.

A Neo-Hispanic music followed, some manuscripts of which are still in existence in libraries and cathedrals in Latin America. Several of these colonial works are regarded as masterpieces in their own right by musicologists such as Robert Stevenson, who has specialized in this music.

Toward the end of the colonial period, there was a musical decline in most countries which did not end until after independence when, little by little, the importance of music was once again felt, and there began the importation of glamorous and expensive productions of Italian opera. Later there were attempts by Latin American composers to write and mount Italian-style operas of their own composition. This period can be described as musically disastrous, especially in its influence on most composition not only of that time but also of later times. Fortunately, there soon began to appear a few genuinely nationalistic composers here and there; conservatories cropped up, and, by the end of the nineteenth century, a fairly active and truly Latin American musical life had begun to develop. Today, Latin America boasts many fine performers, composers, and musicologists, a situation which shows every sign of continuing and expanding.

Among the major orchestras of Latin America today are SODRE in Montevideo, Uruguay, (maintained, interestingly enough by customs taxes on all imported radio parts), the Chilean National Symphony and the Chilean Philharmonic, both in Santiago, and national symphonies in Mexico, Brazil, Argentina, Venezuela, and Colombia. Perhaps the most highly regarded of these is the National Symphony of Buenos Aires whose conductor is Juan José Castro. A man of immense talent and energy, Castro is doing for the Buenos Aires Symphony today more or less what Carlos Chávez did for the Mexican National Symphony in the twenties, building it into a major orchestra. In addition, Castro has a strong conviction about contemporary music: it is not sufficient to compose it; orchestras must play it, and if it has merit, it will survive. This is not to say that the public will refrain from complaining at the beginning. Castro insists on having a cycle of contemporary music every year,

including at least three concerts made up of uncompromisingly modern music. He has found that young people are extremely receptive to this music and beg for more, and, realizing his responsibility to this younger group, he gives them what he can to foster their interest. His own musicians are also delighted with his approach to new music, and this naturally shows up in the high quality of their performance.

Buenos Aires has a full concert season, which lasts through the winter and includes concerts by the National Symphony, the National Radio Orchestra, the Philharmonic Orchestra, the Orchestra of the Teatro Colón, and various chamber groups; opera; recitals; and ballet. There is tremendous public interest in, and large-scale government support of, music in Argentina as in most of the rest of Latin America. Enthusiasm is evident from the creation and continued existence of many little music clubs: the Wagnerian Association, Amigos de la Música, the Mozarteum Argentino, the Piano Association, the Music Critics' Circle, and others, some of which hold competitions and award prizes of medals and scholarships. Occasionally, ensembles go on tour as did the String Quartet of the Wagnerian Association during the winter of 1959 when it played in Washington and New York. The musicians who make up the Buenos Aires National Symphony are for the most part Argentines. Many of them have studied in Europe although a sizeable number are products of the National Conservatory and other Latin American conservatories.

Because the United States has orchestras which are among the finest in the world, comparisons between our ensembles and those of other nations can be a mistake. At this time, we have here the best educational facilities in the world and absolutely cannot expect the same standards from smaller and less highly developed countries. Even Castro's fine orchestra cannot be compared to the Boston Symphony, for instance, and such a comparison should not be attempted.

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Frequently, in a small country, if one musician drops out of a first chair, replacing him can be the most difficult task imaginable, since in all probability there will be few or no musicians in the area qualified to take his place. As might be expected, musicians' salaries are minimal, a condition which adds to the problem of maintaining high performance standards. It may be noted here that there is a strongly positive aspect of the life of the professional orchestral musician in Latin America. Although his salary is low, he has a full-time, year-round job to which is attached a great deal of dignity, prestige, and respect. This is in sharp contrast to our orchestral musician who plays his twenty-week season and then drives a taxi or tends bar for the next thirty-two weeks.

I have cited Argentina as an example of a typical highly cultured center of the arts. This by no means suggests that other countries are inactive. Montevideo has a full season and an excellent orchestra as do Santiago, Rio de Janeiro, and Mexico. Caracas is well organized musically and presents an important Latin American Music Festival every few years in addition to its regular concert season. Chile's official musical activities are all under the Institute of Musical Extension whose activities are supported by a five per cent entertainment tax which is levied on movies, sports, circuses, etc. Cuba has an old and famous music society called the Sociedad Pro Arte Musical de la Habana. Its members have built a theater from dues, and each member has his own seat for which he pays a nominal monthly fee. These seats have been increasingly difficult to obtain in recent years, and, at present, the acquisition of one is almost impossible.

Opera in Latin America is of great interest to the music public, and, once again, Buenos Aires serves as a good example of a typical capital with its gorgeous and ornate Teatro Colón (supported, incidentally, by a city tax). In this magnificent hall famous singers appear in classical, romantic, and modern works including operas and ballets by Argentine composers. Opera excites tremendous reaction among critics and public. There is seldom a dull review of a performance, and critics are quite capable of the most devastating of criticisms including the suggestion that the theater be closed down and other equally bitter remarks if they are dissatisfied, which happens rather often since the standards are so high. The Opera of the Teatro Colón has the reputation of being second only to La Scala.

Mexico has a fine opera season in its Palacio de Bellas Artes. This building is famous not only for its great beauty but also for the fact that every time there is an earthquake, the building sinks a little more into the mud upon which Mexico City is built. Mexicans are most matter-of-fact in their assumption that eventually the whole building will be under ground. Perhaps the most fascinating aspect of the structure of the Palacio is the luxurious arrangement whereby the opera-goer gets out of his car and enters an elevator which goes directly to his box. In this way he can enjoy the opera and remain almost completely uncontaminated by the proximity of people! The Palacio de Bellas Artes serves as headquarters for almost all the important cultural events in Mexico City and is the official building of the Instituto de Bellas Artes. Here, a substantial opera season takes place with presentations of both classical and contemporary works. New works are received with interest in Mexico although the Mexican public tends to be somewhat conservative and quite critical.

Recitals form a constant factor in the music world of Latin America. In addition to the countless visiting artists from all over the world, Latin America itself provides a formidable number of fine performers. Chile is the nation of pianists of superior ability. Other countries do not seem to specialize so in their performers and turn out creditable violinists, cellists, and other instrumentalists in a more balanced way.

The number of recitals in one season in any large city is staggering. In one month in Montevideo, Uruguay, for instance, as many as fifty soloists may appear in recital - in big halls, universities, small clubs, and churches. Soloists also travel on tour into the interior of the country to the smaller towns and villages. The programming of these recitals is significant in that after the usual Beethoven and Debussy, a whole slew of Latin American works, most of which we shall never hear, will often be played. Thus, a great many different varieties of composition enjoy a hearing, and musical life is greatly enriched.

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Ballet is popular throughout Latin America. The works performed and the approach to choreography do not seem to differ greatly from those of the United States or of Europe; standard classic ballets are interspersed with contemporary ballets and the more experimental types of modern dance. José Limón is well-known for the latter as is his fellow Mexican, Waldeen. Waldeen has successfully attempted a valid Mexican expression using indigenous sources without binding herself to their limitations. These dance expressions do not seem to differ in their intention from many of the works by Martha Graham or Agnes DeMille in that they are endeavors to convey a national heritage through movement rather than to tell a fairy tale with embroidery after the fashion of the classic ballet of the past.

Contemporary music composition in Latin America is a lively art. Most of us are familiar with some works by Heitor Villa-Lobos. His death in November of 1959 brought increased attention to his compositions, and his catalog now contains about eight hundred works, an astonishing number for one lifetime. He remains the Titan of Latin American composers and is likely to occupy this position for some time to come although there are several other Latin American composers who are highly talented. Mexico's Carlos Chávez has contributed several works of great popularity, the favorite being his SINFONÍA INDIA. Alberto Ginastera of Argentina has made remarkably fast progress and has had several of his works recorded here in the United States. His VARIACIONES CONCERTANTES is felt to possess the most merit. Chile's Juan Orrego Salas is writing wonderful things. His EL ALBA DEL AHLELI is an incredibly lovely song cycle. Argentina's conductor, Juan José Castro, is also highly regarded as a composer. His operas have been particularly successful. His PROSERPINA AND THE STRANGER received first prize at the La Scala contest in Milan in 1952 and was the first opera by a composer of the Americas ever to receive this honor. His BODAS DE SANGRE and THE SHOEMAKER'S PRODIGIOUS WIFE after García Lorca are both significant contributions to opera literature.

In general, it may be said that the big move back to purely indigenous source material which took place in the nineteen-twenties and had most of its impetus from Mexico, has evolved into a more personal form of musical expression. Most of today's composers are looking for a musical language, which, although it retains a somewhat nationalistic flavor, has progressed well into a universally understandable music.

Experimental music occupies young composers to a certain extent, and most of them have dipped into electronic music. Most composers agree that it offers rich and important resources, but the extent of its possibilities has not yet been determined.

Music education on the grade-school level is even more of a problem in Latin America than it is here in the United States. In a generally underdeveloped system of elementary and secondary schools, not enough qualified music teachers are available. It has been shown that early exposure to good music is essential to the small child if he is to become appreciative of it.

There is such a lack of normal-school music programs in Latin America that many teachers must come to the United States for their training. Here they encounter the problem of first having to learn English before they can begin the technical material. When attempts are made later to translate what they have learned into Spanish, they have difficulties with the subject matter. Terminology is different; points of reference are not always adaptable, and the result is quite unsatisfactory.

With these thoughts in mind, the Inter-American Music Council (CIDEM) is now working toward setting up two specialized schools for music educators: one in Puerto Rico to serve the north and the other in Santiago, Chile, to serve the south. Santiago has been chosen because of Chile's serious interest and hard work in the field of music education. There are some excellent people in Santiago. Cora Bindhoff de Sigren, for instance, has managed to prepare almost single-handedly two volumes of *CANCIONES PARA LA JUVENTUD DE AMÉRICA* (*SONGS FOR THE YOUTH OF AMERICA*) recently published by the Pan American Union. These are both big fat books containing a wealth of simple folk melodies of great charm. Of course, two books will hardly be enough for all Latin America, but it is heartening to know that some work is being done.

Music education at the conservatory and university level is fairly acceptable in Latin America, with a few exceptions chiefly in the smaller and poorer countries where mere existence is frequently terribly difficult. Each country, however, has its own conservatory and its own official theater.

Beautiful folk music exists in every country of Latin America, but in ordinary living, with the exception of locations of extreme isolation, the same kind of popular music which saturates the United States thrives and blots out the folk tradition. In fact, if it were not for the ethnomusicologist, who travels in out of the way places and sets down folk music as he hears it, and such organizations as the Institute of Folklore in Caracas, Venezuela, most of the folk tradition would disappear under Hollywood and the Afro-Cuban drum beat.

Many Latin American children are denied the opportunity to know their own folk tradition, and an appetite for good music is never whetted. Children must be provided with a basis for good musical taste and the tools with which to develop an understanding and appreciation of the world of music outside provincial limits. Singing has been shown to be a most effective beginning, but, in order to learn sight singing, books are necessary and so are teachers. Both are in shockingly short supply.

An inter-American conference of music specialists was held in December of 1960 at the Inter-American University of San Germán in Puerto Rico in order to formulate methods of improving this situation. Specialists in music education from Latin America, the United States, and Canada attended, and some definite planning was done. Included were explicit teaching systems to be used in classrooms and extensive coverage of common and special problems. This was the first such conference, and it was understood that it could only begin to deal with a widespread unfavorable condition.

Latin America is moving increasingly toward serious music. We can expect much enjoyment from both its composers and its performers now and in the years to come.

II GENERAL ASSEMBLY OF THE INTER-AMERICAN MUSIC COUNCIL (CIDEM)

DELEGATIONS

The II General Assembly of the Inter-American Music Council was presided over by Héctor Campos Parsi of Puerto Rico, Andrés Sás of Peru, and Andrés Pardo-Tovar of Colombia. The following is a list of the delegations of active members and observers who participated in the II General Assembly: BRAZIL: H. J. Koellreutter and H. B. Soares; CANADA: Jean Marie Beaudet; CHILE: Brunilda Cartes and Cora Bindhoff de Sigren; COLOMBIA: Andrés Pardo-Tovar and Fabio González Zuleta; GUATEMALA: Salvador Ley; MEXICO: Jesús Durón; PANAMA: Roque Cordero; PERU: Andrés Sás; PUERTO RICO: Héctor Campos Parsi, Luis Manuel Rodríguez Morales, Alfredo Matilla, María Luisa Muñoz, Monserrate Deliz, Carmelina Figueroa, Francisco López Cruz, and Angel Fonfrías; UNITED STATES: Harold Boxer, Gilbert Chase, Samuel R. Rosenbaum, and Carleton Sprague Smith; and VENEZUELA: Luis Felipe Ramón y Rivera and Isabel Aretz.

REPORT OF THE SECRETARY GENERAL

I. First Inter-American Music Festival

Immediately following the close of the I General Assembly of CIDEM in Mexico City in 1958, the Secretary General devoted a great deal of effort to the organization of the I Inter-American Music Festival which took place in the city of Washington, D. C., from April 18-20 of the same year under the auspices of the Pan American Union and other organizations. Participating in the Festival were the National Symphony Orchestra of Washington, D. C., the National Symphony Orchestra of Mexico, the Juilliard String Quartet, the Claremont String Quartet, the Howard University Choir, the pianists, Roberto Caamaño and Jesús María Sanromá, and the clarinetist, Harold Wright. The programs were made up of world premières of works commissioned for the occasion by the composers, Heitor Villa-Lobos and Camargo Guarnieri (Brazil), Juan Orrego Salas (Chile), Alberto Ginastera and Roberto Caamaño (Argentina), José Ardévol and Aurelio de la Vega (Cuba), Violet Archer (Canada), Norman Lockwood, Quincy Porter and Russell Woollen (United States), and a number of first auditions in the United States of works by composers from Venezuela, Panama, Mexico, Argentina, Uruguay, Chile, and Brazil. The I Inter-American Music Festival was a great success, in terms of both critics and public. It was financed by the Coolidge and Koussevitzky Foundations, the National Institute of Fine Arts of Mexico, the Pan American Union, the International House of New Orleans, and several business firms in the United States.

II. Activities of the Secretary General

The Board of Directors of CIDEM during the period from 1958 to 1960 was composed of Jesús Durón, President; Gilbert Chase, First Vice President; Aurelio de la Vega, Second Vice President; Alberto Ginastera, Third Vice President; José Siqueira, Sir Ernest McMillan, Juan Orrego Salas, Andrés Sás, Carlos Estrada, and Luis Felipe Ramón y Rivera, voting members; and Roque Cordero, Secretary. At the close of the I General Assembly in Mexico, the following were active members of CIDEM: the National Music Council of the United States, the National Music Commission of Uruguay, the National Music Council of Peru, the National Music Council of Mexico, the National Music Council of Colombia, the Argentine Music Council, and the National Music Council of Guatemala. The National Music Councils of Cuba and Ecuador and the Music Council of Panama were accepted as active members on a provisional basis until the regulation documents could be deposited with the Secretary General. At the beginning of 1959, the National Music Council of the Dominican Republic and the Canadian Music Council asked to be admitted to CIDEM. The definite admission will be made by the present General Assembly. There are few members of CIDEM

who have remained active, and it is up to the honorable Assembly to decide what is to be done in this respect. The Secretary General believes it is necessary for a special committee to study the most practical way for the councils and commissions of each country to function. The Secretary General also believes it is up to the honorable Assembly to formulate a means by which all the American republics may be represented on CIDEM through commissions or councils which act regularly on national and international matters.

In accordance with the recommendation approved by the I General Assembly of CIDEM, in the past two years the Secretary General has undertaken several projects with the collaboration of some of the national councils and commissions and sponsored by the Pan American Union, the Faculty of Arts and Sciences of the University of Chile, and other similar organizations. I wish to mention the splendid collaboration received from certain professionals and organizations in the different countries. Under the auspices of the Pan American Union, the Secretary General was able to keep the services of general information and correspondence current.

The activities of the Secretary General were focused upon the recommendations of the previous General Assembly regarding music education, traditional music, monuments of music of the Americas, and a documentation archive. For the realization of these projects, studies will be presented to the honorable Assembly by the delegates; Luis Felipe Ramón y Rivera, Gilbert Chase, Héctor Campos Parsi, and Cora Bindhoff de Sigren. Below, I shall comment briefly on each one of these programs.

III. Inter-American Institute of Music Education

6 The gravest problem in Latin America is the small amount or complete lack of music instruction given in the primary and secondary schools and in the universities. In some countries the problem has been resolved in an intelligent manner, but in most countries, music education is in the hands of unspecialized teachers, and in a few countries, music forms no part of the general education programs. The lack of textbooks in the national language, of special courses for the training of teachers of music, and of instruction in the normal-schools for teachers of general education has made difficult the solution of the problem in many countries. The majority of the Latin American musicians who specialize in the United States encounter the obstacle of the language and the solitary task of later transmitting in Spanish what they have learned in English. For the foregoing reasons, the Secretary General has thought from the beginning that it is necessary to give preference to the recommendations on music education of the I General Assembly of CIDEM, and the adopted resolutions on the same subject of the III Meeting of the Inter-American Cultural Council.

Under the sponsorship of the Pan American Union and the excellent services of the Faculty of Sciences and Musical Arts of the University of Chile, the publication of the two volumes of SONGS FOR THE YOUTH OF AMERICA, compiled by a group of specialists under the direction of Cora Bindhoff de Sigren and Brunilda Cartes, distinguished Chilean professors of music education, has been made possible. We also owe to them the bases for the establishment of an Inter-American Institute of Music Education in Santiago, Chile, in order to coordinate and encourage this activity in the Latin American republics. The organization of the Institute includes the establishment of a school where instruction in Spanish will be given. Another similar school is also planned in San Juan, Puerto Rico, for the students of the Caribbean nations. In order to put these two institutions into operation, the Secretary General is taking steps to obtain economic aid in the form of scholarships from several foundations. The Institute of Santiago, Chile, will deal principally with governments in the encouragement of music education under specialized teachers and with the creation of courses in the conservatories for the preparation of new teachers.

IV. Inter-American Archive of Traditional Music

The preservation of the traditional American music is another problem which urgently requires a solution. In some countries there exist institutions directed by professionals for the compilation and study of national folk music using the most modern methods; in other countries this service is directed by amateurs, or it receives no attention whatsoever. Although it seems impossible, it is a demonstrated fact that in some countries traditional

music is disappearing. For two or three of its publications in this field in recent years, the Pan American Union was unable to obtain even one example of folk music from these countries. In the two volumes of SONGS FOR THE YOUTH OF AMERICA, recently published by the Pan American Union and compiled by the two Chilean experts mentioned earlier, the delegates will note the absence of suitable material from those countries where the traditional music is disappearing for lack of a specialized organization dedicated to preserve and study it. Both the I General Assembly of CIDEM and the Meetings of the Inter-American Cultural Council have attempted to deal with this problem and both made recommendations to improve the situation. Professionals in this field of musical art have written hundreds of articles, in fact, volumes on this subject.

The richest collection of traditional American music is found in the Library of Congress in Washington, D. C. In Latin America the national collections of Argentina, Chile, Brazil, Mexico, and Venezuela are excellent. In some countries the interest in the preservation of national folk music has been awakened and in these there are collections of importance. The prevailing problem is that of reliance on an inter-American organization which helps motivate the collection and investigation of the traditional music of the whole continent, and which brings together the results of these efforts in one archive. The great distances between the countries of the Americas make it impossible for the investigator to undertake certain comparative studies which require him to travel far from his home. All this can be remedied if the documentation of American traditional music is concentrated in a capital easily accessible to most investigators. The new organization will provide technical aid as it is needed and equipment and specialized personnel. It will keep copies on discs or on tape of the musical documents collected in the different countries of America; photostatic copies of documents transcribed into musical notation; documentary films of dances, ceremonies, etc., related to music; photographs and drawings of musical instruments used in the execution of traditional music; an organographical museum and other facilities necessary to the work of the investigator. We must not forget the creation of a school for the preparation of true folklorists who will later organize the archives of their own countries.

The Secretary General of CIDEM has given a great deal of attention to this matter and last year, before consulting with the members of the Board of Directors, began to discuss the establishment of an Inter-American Archive of Traditional Music in Caracas under the auspices of the National Folklore Institute of Venezuela.

V. Monuments of Music

In accordance with the Third Resolution of the I General Assembly of CIDEM, a committee headed by the United States musicologist, Dr. Gilbert Chase, has prepared a project for the creation of an Inter-American Institute of Musical Research, with the purpose of promoting musicology in the Americas and coordinating the publication of the Monuments of American Music, that is, collections of music of historic value which are an integral part of the past of our continent, presented and annotated according to the different historical and scientific criteria.

VI. Inter-American Archive of Musical Documentation

This is another problem of no less importance than the preceding. On the American continent there exist several scattered collections of printed music, manuscripts, records, books, etc., which are not truly useful in the international field. We need the services of a central archive where official and private institutions, professionals, and amateurs can obtain the most complete information available about any subject related to music. This actually means a large library of musical information containing all the material which has been published and recorded on music of the Americas. In Washington, D. C., for example, there exists the Music Division of the Library of Congress, the only one of its kind which encompasses all the countries of the world. Duplicating their material relating to Latin American music, the Columbus Memorial Library in the Pan American Union possesses a rich and interesting collection of music and records. All these services are prohibited to the countries south of the Rio Grande since an interlibrary loan system does not exist, and neither the Pan American Union nor the Library of Congress trusts its treasures to the mails. Furthermore, there is neither the personnel nor the equipment to serve Latin America in this sphere.

Thanks to the collaboration of the Institute of Puerto Rican Culture, the Chief of the Music Division of that organization, Mr. Héctor Campos Parsi, and the Director of the General Archive of Puerto Rico, Mr. Luis M. Rodríguez Morales have been able to prepare a study of the establishment of a musical documentation center in San Juan.

VII. Projects in Collaboration with the International Music Council in Paris

The VIII General Assembly of the International Music Council which took place in Paris from October 17-22, 1960, approved a resolution to further extend its relations with the Inter-American Music Council and to carry out several projects in mutual collaboration. These projects begin with the organization of seminars on music education and the creation of scholarships for professors and students in the field; the donation of technical aid to countries where symphony orchestras do not exist; the interchange of scores; recordings on tape; the promotion of expeditions for the collection of folk music in the more isolated areas of Latin America; and other business which will be made known to the honorable Assembly in a special resolution.

VIII. II Inter-American Music Festival

The II Inter-American Music Festival will take place in Washington in April of 1961 with the participation of symphony orchestras from Canada, the United States, and Mexico and several chamber ensembles, choirs, and a number of eminent soloists.

RECOMMENDATIONS

The II General Assembly recommended the creation of the following bodies: I) the Inter-American Institute for Musical Research, with its seat in Tulane University, New Orleans, Louisiana, U.S.A.; II) the Inter-American Institute of Music Education, with its seat in Santiago, Chile, under the auspices of the Ministry of Education and the Faculty of Sciences and Musical Arts of the University of Chile; III) the Inter-American Institute of Experimental Music and Esthetic Studies, with its seat in the University of Bahía, Salvador, Brazil; IV) the Inter-American Center of Music Information and Documentation, with its seat in the General Archive of the Institute of Puerto Rican Culture, San Juan, Puerto Rico; and V) the Inter-American Institute of Traditional Music, with its seat in the Institute of Folklore of the Department of Culture and Fine Arts of the Ministry of Education of Venezuela, in Caracas.

BOARD OF DIRECTORS

The Board of Directors of the Inter-American Music Council for the period 1961-62 has been named as follows: Gilbert Chase (United States) - President; H. J. Koellreutter (Brazil) - First Vice President; Sir Ernest McMillan (Canada) - Second Vice President; and Luis Sandi (Mexico), Fabio González Zuleta (Colombia), Cora Bindhoff de Sigren (Chile), Héctor Campos Parsi (Puerto Rico), Ernesto Epstein (Argentina), and Lauro Ayestarán (Uruguay) - members; Guillermo Espinosa - Secretary General.

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