

The 'imaginary sound museum'- The reinterpretation of European tradition in the music of Gerardo Gandini

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Abstract

The availability of "the materials provided by the whole history of music" represents a fundamental attribute of the musical poetics of Gerardo Gandini (1936) –one of the most significant Argentine composers. Gandini regards composition as a result of a 'conversation' between different musical works in an 'imaginary sound museum' – a distinctive cosmopolitan stance of many contemporary art manifestations developed in Buenos Aires. This discursive imaginary could be associated with what the composer himself calls 'rereading': a compositional reworking of material and/or formal configurations taken from his own works or from works by other composers. (The music by Mozart, Schumann, Debussy, Schoenberg and Berg occupy a relevant place in Gandini's music as a basis for reworking.) This procedure establishes the 'objets trouvés' –according to the denomination that Gandini gives to the borrowed material included in his works– as a compositional substrate and transforms them in various ways, and through different works. The study of this compositional technique embodies not a restoration of disguised identities, but a characterization of the strategies of reinterpretation, transparency and opacity merged in the works. The reinterpretation of materials coming from different historical contexts shapes Gandini's music as a complex intertextual framework, whose analysis involves the recognition of structural, semantic and historical aspects, as they relate and manifest in the music itself. The paper explores these assumptions through the analysis of the rereading procedure applied to the piano piece "Vogel als prophet" by Robert Schumann (*Waldszenen* op. 82) in works such as Gandini's *Diaries* I-III (1960-87) for piano, and his *Estudios* for violin and piano (1990). This reworking poses the question of whether a distant perspective from European culture results in an particular approach for the reinterpretation of its music.

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