

New paths in Argentine contemporary music: *Aparecida* (1986) by Carlos Mastropietro

Edgardo J. Rodríguez

Facultad de Bellas Artes, Universidad Nacional de La Plata, Argentina
edgardo.rodriguez2@speedy.com.ar - www.edgadorodriguez.com.ar

Abstract

The development of the Argentine twentieth-century music may be described and explained according to the compositional and esthetic models from the central European countries. The fundamental opposition between A. Ginastera and J. C. Paz (the leaders of the two main divergent tendencies in the Argentine compositional history) is articulated in terms of categories belonging to those models and defines the limits of esthetic and compositional stances in Argentina from the forties onwards.

Ginastera was an heir to the nationalist poetics, while Paz focused his work on musical internationalism. The former was directly linked to Bartok and Stravinsky's esthetic and compositional concerns; the latter to the Viennese School, especially to Schoenberg's work.

In turn, by the mid-sixties, the Latin American Center of High Musical Studies emerged at the Instituto Di Tella (headed by Ginastera) which exerted a strong influence on the composers born in the forties. The Center, which existed until the beginning of the seventies, updated the knowledge of European and North American mainstream tendencies, which did not cancel the trends already present in the country (those initiated by Ginastera and Paz), but provoked their diversification.

Precisely, this generation influenced the Argentine composers that today are about fifty years old. Standing out from among them is Carlos Mastropietro's (1958) production about whom we will discuss one of his earliest work '*Aparecida*' (1986) and some of his most important esthetic concerns, those which separate him from traditional models.

The main source of his compositional language is his 'bad memory', which transforms his musical culture in 'a source of forgetfulness and deformities' that structurally precludes textual and stylistic quotes. In close relation to these we will develop two of his main esthetic and technical ideas, those of the 'non-domestication' of music, on the one hand, and the 'fragility' of the work, on the other.

CV

Edgardo J. Rodríguez: PhD (Musicology) from University of Buenos Aires. Professor and researcher at the National Universities of La Plata and Buenos Aires. PhD Scholarship (2001-2003) at FOMEC (Fondo para el Mejoramiento de la Calidad Universitaria). Fellow (1996-2001) at the National Council of Scientific Research (CONICET, Argentina)