

**FOLIO
OF
COMPOSITIONS**

Carlos Zamora

PhD

Music

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Abstract

Two significant facts have guided my career as a composer. One of them is that I am a composer who belongs to the Pre-Columbian Lican-Antay culture and, at the same time, I am a Chilean composer trained in the European musical tradition. Thus, my ancestral roots are as foreign for classical music, as classical music is for my ancestral roots. However, I have tried to combine my embodied indigenous culture with the development of Western classical music, trying to forge a distinctive language to express my double identity.

In addition to delving into other Pre-Columbian cultures and European contemporary musical thinking, I decided to incorporate historical events in which people had been victims of human rights violations. Specifically, those faced by indigenous people during the Latin American conquest and similar events of recent Chilean history. Thereby, besides the purely musical elements I have used in this portfolio, such as melodic and rhythmic cells excerpted from indigenous music, I have considered extra-musical aspects, such as texts and descriptive titles, as part of the artistic proposal. These aspects are a significant part of the music development, connecting the listener explicitly with the context behind the artistic work.

This doctoral portfolio comprises seven original works composed between February 2016 and January 2019. The pieces were written for a variety of instrumental settings, ranging from solo to orchestra. The artistic outputs, submitted in audio and video files, and scores, are accompanied by commentaries that address technical aspects and refer to the facts that inspired me and fed into my creative processes.

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List of Compositions

Title	Instrumentation	Date of Composition	Duration
<i>O Vos Omnes</i>	Mixed choir (SSAATTBB)	2016	7 minutes
Cuarteto de Cuerdas Nº4 – <i>El Silk'nam</i> (String Quartet Nº4 - <i>The Selk'nam</i>)	String Quartet	2016	11 minutes
<i>Concierto para Flautas Dulces y Orquesta de Cámara</i> (Concerto for Recorders and Chamber Orchestra)	2 flutes (2º piccolo) 2 oboes 2 clarinets in Bb 2 bassoons 2 horns in F 2 trumpets in C 4 timpani 2 percussionists (gong, wood-blocks, glockenspiel, tubular bells, xylophone, vibraphone, snare-drum, bass-drum) Violins 1 Violins 2 Violas Cellos Double-basses Soloist (Sopranino recorder, Paetzold basset in F recorder, Modern Alto recorder)	2016 – 2017	20 minutes
<i>Chacabuco – Una Plegaria en el Desierto</i> (<i>Chacabuco – A Prayer in the Desert</i>)	8 violins 3 violas 2 cellos 2 double-basses	2017	9 minutes
<i>La Tumba del Gringo</i> (<i>The Grave of the Gringo</i>)	Piccolo 2 flutes 2 oboes English horn 2 Clarinets in Bb 2 bassoons contra-bassoon 4 horns in F 3 trumpets 3 trombones tuba harp celesta 4 timpani	2017 – 2018	22 minutes

	3 percussionists (triangle, cymbals, snare-drum, tam-tam, xylophone, vibraphone, bass-drum), female choir (three parts), Piano obbligato Violins 1 Violins 2 Violas Cellos Double-basses		
<i>Cuatro Momentos para Órgano</i> (Four Moments for Organ)	Organ	2018	9 minutes
<i>Lautaro</i>	Flute Clarinet in Bb Soprano Piano Percussion (vibraphone, 4 timpani) Violin Cello	2018	9 minutes

Total Duration of Works: c. 94 minutes

List of Accompanying Audio and Video Files

Folder 1 – Audio Files

Title	Performers
<i>Cuarteto de Cuerdas Nº4 – El Selk’nam</i> (String Quartet Nº4 - <i>The Selk’nam</i>)	Surkos String Quartet David Núñez – Violin 1 Marcelo Pérez – Violin 2 Mariel Godoy – Viola Francisca Reyes – Cello
<i>Concierto para Flautas Dulces y Orquesta de Cámara</i> (<i>Concerto for Recorders and Chamber Orchestra</i>)	Carmen Troncoso – Recorders The University of York Chamber Orchestra Carlos Zamora – Conductor
<i>Chacabuco – Una Plegaria en el Desierto</i> (<i>Chacabuco – A Prayer in the Desert</i>)	Marga Marga String Orchestra Luis José Recart – Conductor
<i>La Tumba del Gringo</i> (<i>The Grave of the Gringo</i>)	Jakob Fichert – Piano The University of York Symphony Orchestra and Female Choir Carlos Zamora – Conductor
<i>Cuatro Momentos para Órgano</i> (<i>Four Moments for Organ</i>)	James Redelinghuys – Organ
<i>Lautaro</i>	Chimera Ensemble Nafsika Kar – Flute James Redelinghuys – Clarinet Helen Southernwood – Soprano Oscar Ridout – Piano James McLeish – Percussion Pip Booth – Violin Sunny Huang – Cello Richard Powell - Conductor

Folder 2 – Video Files

Title	Venue
<i>Concerto for Recorders and Chamber Orchestra</i>	Sir Jack Lyons Concert Hall University of York
<i>Chacabuco – A Prayer in the Desert</i>	Palacio Rioja Viña del Mar – Chile
<i>The Grave of the Gringo</i>	Sir Jack Lyons Concert Hall University of York
<i>Four Moments for Organ</i>	Sir Jack Lyons Concert Hall University of York
<i>Lautaro</i>	Sir Jack Lyons Concert Hall University of York

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Author's Declaration

I declare that this thesis is a presentation of original work and I am the sole author. This work has not previously been presented for an award at this, or any other, University. All sources are acknowledged as References.

Carlos Zamora

INTRODUCTION

Context

From very early in my composing career, I have incorporated in my works musical and extra-musical elements from Northern Chilean Pre-Columbian cultures. My particular interest is the Lican-Antay¹ heritage of the San Pedro de Atacama area, given that I belong to that group. However, as part of my PhD portfolio, I also decided to explore and incorporate elements drawn from Southern Chilean indigenous cultures, thus, marking a new creative stage in my artistic development. In these works, composed between 2016 and 2019, one can trace a different direction in musical and extramusical aspects, creating a new imaginary sound.²

To understand this new development I have referred above, I must explain my previous work. After gaining my degree in music teaching and later in composition, I started to reflect upon my creative voice. After years of exploration, I developed a personal and recognisable style in which the use and recontextualisation of musical and extramusical elements, especially from Northern Chile, were the centres of attention, rather than other considerations such as harmonic development or timbre exploration.

I attended many contemporary music concerts and festivals in Latin America and Europe between 1993 and 2000, as well as summer composition workshops in Málaga, Spain, given by Spanish composers Cristobal Halffter and Mauricio Sotelo between 1998 and 2000. Still, I continued to identify myself as an outsider in the world of European classical and contemporary music. The notation system, the instruments and the historical aesthetic relating to European social changes were alien to me, a Lican-Antay composer.

However, and contradictorily, I was trained in the European classical music tradition and, therefore, felt familiarised and comfortable within its *rules* to express my musical ideas, but not so with the twentieth-century contemporary music avant-garde, which remained distant to my artistic thinking.

¹ The Lican-Antay, also called Atacameños, is an indigenous community which lives in oases and valleys of the Atacama Desert, nearby the Andes in Northern Chile and, the Argentinian and Bolivian southwestern Altiplano (high-plato). Lican-Antay 'means' *the inhabitants of the territory* in their language called Kunza. Further information of Lican-Antay culture can be found on 'Atacameños', *Chile Precolombino*, Museo Chileno de Arte Precolombino, 2012, accessed 03 October 2019, <http://chileprecolombino.cl/en/pueblos-origenarios/atacamenos/ambiente-y-localizacion/>

² Rafael Díaz Silva, 'El Imaginario Aborigen de La Música Chilena Indigenista: Construcción, Subversión y Desplazamiento de Centros Paradigmáticos de Identidad' [The Aboriginal Imaginary of Chilean Indigenous Music: Construction, Subversion and Displacement of Paradigmatic Centre], (PhD Thesis, Universidad Autónoma de Madrid, 2009), 20.

Being a classical musician born outside Europe but developing a career in the European musical tradition, simultaneously concerned with Latin American music, specifically that from Chilean Pre-Columbian cultures, I found points in common with some reflections made by other non-European composers such as the Mexican Carlos Chávez, the Japanese composer Toru Takemitsu and the Argentinian Mauricio Kagel. For example, Carlos Chávez states that

The musicians of Mexico must know our tradition, for until such day as they do, our composers will not write Mexican music and they will go on saying that we have to continue in the European tradition and that the Mexican tradition does not exist.³

Similarly, Toru Takemitsu ponders:

Certainly, in the traditions of the West and of the East, but in studying each other's music and learning from each other's music we are, together, beginning to fashion a 'universal egg' of communication between cultures.⁴

I subscribe specially Mauricio Kagel's commentary given in an interview with Max Nyffeler. Kagel said that

I am glad to have been born in Argentina, since I was not confronted with the notion of cultural hegemony, which in Europe has been used to justify fatal inhibitions and aggressions. ... As regards the concept of 'cultural identity': sure I've got one, my identity, yet I would prefer to speak of 'fragmentary identities'. The aggressive identification with a single culture has often led to catastrophes.⁵

Assuming my outsider condition as a composer, I started to combine my inherited indigenous culture – particularly Lican-Antay musical elements in combination with the learnt European musical language, rules, methods and procedures of as well as with the instruments related to my classical musical training. This generated my musical style and a set of identifiable musical resources – or musical ingredients, as I like to call them, making an analogy with cooking, an activity that also fascinates me. However, I felt a need to explore beyond; to try out other resources and to question my compositional habits again.

³ Josiah Fisk, ed., 'Carlos Chavez,' in *Composers on Music: Eight Centuries of Writings* (Boston: Northeastern, 1997), 339.

⁴ Josiah Fisk, ed., 'Toru Takemitsu,' in *Composers on Music: Eight Centuries of Writings* (Boston: Northeastern University Press, 1997), 457.

⁵ 'Fragen wird es immer genug geben: Mauricio Kagel im Gespräch mit Max Nyffeler', *Lettre*, 51/iv (2000), n.p.; quoted in Björn Heile, "Transcending Quotation': Cross-Cultural Musical Representation in Mauricio Kagel's 'Die Stücke Der Windrose Für Salonorchester,'" *Music Analysis* 23, no. 1 (2004): 57–85, www.jstor.org/stable/3700429.

In addition to delving deep into the Pre-Columbian cultures and exploring the European contemporary musical thinking during my PhD, I discovered that my interest was not only focused on musical, artistic and cultural aspects. In many cases, my thoughts were continuously and involuntarily diverted to historical events, in which people belonging to the cultures from which I was taking compositional elements had been victims of human rights violations. Specifically, I refer to historical situations faced by indigenous people such as the Mapuche⁶ during the Latin American conquest in the sixteenth century and the Selk'nam⁷ during the Patagonian conquest in the late nineteenth and early twentieth centuries. Aware of this, I regard *respect for human rights* as an essential part of my current compositions. Thereby, this led me to consider the contemporary events of Chilean political history since 1973.⁸ The sorrow, desperation, and life experience of people who have been victims of human rights violation have profoundly touched me. After visiting places where people encountered frightening and traumatic situations, I was driven to focus my creativity on saying something through my music. As a composer, I felt the obligation to say something regarding the mistreatment and humiliation these people have endured. These considerations have been extremely important in my artistic production and also crucial to my own personal development.

Since creating my first compositions, I found influences in several classical composers from western music history. For example, I have been touched by works such as the *Missa Papae Marcelli* by Giovanni Pierluigi da Palestrina, the Cantata 'King David' by Arthur Honegger or *Passio et Mors Domini Nostri Jesu Christi Secundum Lucam* by Krzysztof Penderecki, to name a few on a long list of my favourites works. Nevertheless, the music by and thoughts of composers such as Mexican Silvestre Revueltas (1899 – 1940) and Carlos Chavez (1899 – 1978); Argentinian Alberto Ginastera (1916 – 1983); Bolivian Alberto Villalpando (1940 –); and Peruvian Celso

⁶ The Mapuche people are the largest Pre-Columbian folk in Chile and Argentina. Until the sixteenth century, they inhabited most of south of both countries. As an indigenous group, they have claimed until today for the damage done during the conquest and the subsequent governments. Further information of the Mapuche culture can be found on Museo Chileno de Arte Pre-Colombino website: 'Mapuche', *Chile Precolombino*, Museo Chileno de Arte Precolombino, 2012, accessed 04 November 2018, <http://chileprecolombino.cl/en/pueblos-originarios/mapuche/ambiente-y-localizacion/>

⁷ Selk'nam people (also known as the Onas) are an extinct ethnic group. They inhabited Tierra del Fuego's largest island, enduring an extreme climate in a mountainous region of forests and lakes. Further information of Selk'nam culture can be found on Museo Chileno de Arte Pre-Colombino website: 'Selk'nam', *Chile Precolombino*, Museo Chileno de Arte Precolombino, 2012, accessed 28 September, 2017, <http://chileprecolombino.cl/en/pueblos-originarios/selknam/ambiente-y-localizacion/>

⁸ *Cuando Chile Cambió de Golpe* (When Chile suddenly changed) is a five-episode documentary about Pinochet's coup and the following years. The episodes can be watched on 'Reportaje – Serie – Cuando Chile Cambió de Golpe – Golpe Militar en Chile – Informe Especial – TVN', Videoteca – www.e-histotia.cl, accessed 06 April 2019. Television broadcast, <http://www.e-historia.cl/videoteca/e-historia/reportaje-serie-cuando-chile-cambio-de-golpe-golpe-militar-en-chile-informe-especial-tvn/>

Garrido-Lecca (1926 –) have influenced my creativity, especially given their profound commitment to Latin American indigenous and folkloric music – a characteristic that I share.

I have found inspiration in the history and beliefs, traditions and customs of the Chilean indigenous cultures, and even more, in the strength and effort they have demonstrated to keep their ethnicity alive.⁹ Eventually I am convinced that it is my duty and responsibility to share my Lican Antay culture within the framework of what I know how to do as a trained composer under the parameters of Western classical music. In this sense, the musical pre-Columbian elements are the foundation stone that sustains not only the works created for my doctoral portfolio but almost all of my catalogue developed during my career.

The Scope of this Commentary

I have divided the seven works of this portfolio of compositions into two groups:

1. The first one consists of works based on indigenous musical elements. These are Concerto for Recorders and Chamber Orchestra, *Lautaro* and *The Grave of the Gringo*.¹⁰ (The latter, however, has a suggestive title, although only with the purpose to dedicate the piece to the *Gringo's* (a man's) honour.)
2. The second group consists of works based on specific historical contexts related to human rights violation triggered by specific historical events. These are *O Vos Omnes*, String Quartet N°4, *Four Moments for Organ* and *Chacabuco - A Prayer in the Desert*.

In the works that make up the first group, the musical elements taken from the Pre-Columbian cultures Lican-Antay, Aymara¹¹ and Mapuche are treated as essential components that hold the structure on which the artistic discourse develops. In this way, the aboriginal origin of the works is not always recognisable, but instead, as a backbone, it is hidden and surrounded

⁹ I found particularly interesting Gundermann's insight into the current indigenous cultural development. Hans Gundermann K, 'Procesos Étnicos y Cultura En Los Pueblos Indígenas de Chile' [Ethnic Processes and Culture Among Indigenous Peoples of Chile], *Alpha* 36 (2013), 93–105.

¹⁰ *Gringo* is a word used in Latin America to refer to a foreign non-Spanish speaker. See *Diccionario de La Lengua Española* [Dictionary of the Spanish Language], (Madrid, Real Academia de la Lengua, 2018). s.v 'gringo'.

¹¹ The Aymara are an indigenous group dispersed over a vast area from the shores of Lake Titicaca (Perú and Bolivia), the Bolivian and Chilean high-Plato, and the Argentinian north-western. They have preserved to this day their language and their ancient traditions. Further information of Aymara culture can be found on 'Aymara', *Chile Precolombino*, Museo Chileno de Arte Precolombino, 2012, accessed 12 May 2018, <http://chileprecolombino.cl/en/pueblos-originarios/aymara/ambiente-y-localizacion/>

by harmonic and counterpoint development. As referred to earlier, this musical treatment is significant as it marks the radical departure from the way I had previously approached the composition of similar works. In these, the indigenous elements were always recognisable being the fundamental core.

In the case of the works that make up the second group, it is the historical contexts that had generated the basis of the creative idea: the evangelization process in Patagonia, the human zoos of the International Fair of Paris in 1889, where Selk'nam were shown,¹² and the Chacabuco concentration camp¹³ between 1973 to 1975, during Pinochet's dictatorship in Chile. Both are historical facts upon which I have built a musical narration.

Eventually, my musical proposal included an ethnographic approach, by incorporating not only sound elements from both Pre-Columbian and Chilean cultures but also traditions, landscapes, daily life and people's stories that I wanted to *voice*.

Starting Points

Indigenous Heritage

First, at a very early stage in my career as a composer, I realized that my musical heritage as an indigenous person was more significant to me than that I had previously thought. Yet, I had not considered including this aspect in the development of my creative thinking: I was too immersed in embracing the traditional European classical music tradition. In 1994, faced with the composition of a choral piece called Padre Nuestro Kunza (Our Lord in Kunza Language) I began to incorporate elements such as melodies, rhythms and scales of the Lican-Antay and other cultures with similar music and traditions (Inca and Aymara, among others). Since then, I have not stopped composing using indigenous elements. To date, I have written almost seventy works related to my cultural heritage.

In this portfolio I have aimed to broaden the indigenous influence, inspired by the enormous and fascinating pre-Columbian Latino-American cultural heritage; it will always be a challenge to face and explore even one simple aspect of it. In musical terms, there is a universe of sonorities and instruments also huge and diverse. On this last matter, Chilean indigenous cultures offer a rich source of resources given that in a nearly three-thousand-mile-long country

¹² Peter Mason Cristian Báez, *Zoológicos Humanos - Fotografías de Fueguinos y Mapuches En El Jardín d'Acclimatation de París, Siglo XIX [Human Zoos - Photographs of Fueguinos and Mapuches in the Jardin d'Acclimatation in Paris, 19th Century]*, Pehuén Edi, 2006, 47-54.

¹³ Gloria Alejandra Ochoa Sotomayor, 'Identidades y Memorias En Londres 38, Paine y Chacabuco (Chile)' [Identities and Memories in London 38, Paine and Chacabuco (Chile)], *Revista Colombiana de Sociología*, 2017, 39-41.

there are fourteen different pre-Columbian cultures with little or even no cultural relationship between them some of them are already extinct but others are currently alive.

In this way, in addition to the elements taken from my indigenous culture, I decided to incorporate two other different cultures as part of the PhD process. Those cultures are the Mapuche, given historians recognize them as one of the most representative cultures in Chilean history having resisted for more than five hundred years all kind of attempts for converting them into "Chileans", and the already extinct Patagonians (a generic name for Selk'nam, Yaganes and Alacalufes).

Methodology

Secondly, it is essential to consider my working methodology, which I divide into three stages. The first stage is directly related to what I regard as the big variables; it opens up questions about the instrumentation, duration, and the use of musical and/or extra-musical elements. The second stage is associated with the general form (sections) and tempo. Finally, the third stage consists of the process itself, *i.e.* that concerning the sound: the treatment of each of the instrumental or vocal parts. Once I finish asking myself these questions the work is alive in my mind, and it is only then that I start the notation process.

Within the three stages, the decision-making mechanism is maieutic;¹⁴ I am simultaneously the one who raises and answers questions building up step by step the musical work in my mind. It is an extensive and iterative process of reflection and selection, in which only what remains clearly in my mind, will be part of the final work. Therefore, an identifiable point of view in my processes is the belief that only that content which is relevant is not forgotten.

The preliminary question that I pose to myself concerns the instrumental combination. For this portfolio, I defined seven instrumentations for seven independent works: one for choir; one for string quartet; one for recorder and chamber orchestra; one for string orchestra; one for piano and symphony orchestra; one for organ; and one for an ensemble. The last two pieces offered an additional challenge since it was the first time I composed for these instrumental formations.

However, the central aspect of the first stage of my working methodology is the decision on the use of musical and extra-musical elements as a source of inspiration for the works.

¹⁴ Maieutic is a Socratic method that consists based on asking and answering questions to stimulate critical thinking and extract new or underlying ideas.

Musical and Extra Musical Elements

Rhythmic patterns, gestures, particular instrumental sonorities and articulations taken from or inspired by Pre-Columbian indigenous cultures, as well as their stories, customs, languages and traditions, are part of the palette of musical and extra-musical elements used in the works I am presenting here.

Concerning the indigenous musical elements, it is essential to consider what their starting points were, how they were transformed, and where they ended up. The indigenous musical elements I have used in my compositions are derived from two sources: my tacit knowledge of pre-Columbian indigenous cultures and research into specific historical and academic sources which will be referred to later on this commentary.

Some examples of these musical elements, recognisable in a variety of Pre-Columbian musical genders, were notated by me as follows (figure 1):

Figure 1 consists of three musical examples labeled A, B, and C. Example A is in 2/4 time and shows a rhythmic pattern of eighth notes. Example B is in 3/4 time and shows a rhythmic pattern of quarter notes. Example C is in 6/8 time and shows a rhythmic pattern of eighth notes, with the label 'pifilca' above the staff and 'drum' below the staff.

Figure 1 A) Rhythmic pattern of a dance called Takirari, B) Rhythmic pattern of a dance called Cachimbo, and C) Rhythmic pattern of ritual dance called Guillatún

The indigenous elements I considered in my compositions were used in three different ways:

1. with no changes

This refers to the rhythmic patterns appearing in my music exactly how they occur in their natural musical environment. That is the case, for example, of the Cachimbo rhythm in *La Tumba del Gringo*.

2. with small changes in the accents or rests between notes

That is the case, for example, of the Gillatún rhythm in the third movement of Concerto for Recorders and Chamber Orchestra.

3. as an inspiration to create new elements

This refers to the creation of new material based on specific indigenous elements – like the newly created takirari in the first movement of the Concerto for Recorders and Chamber Orchestra, or the newly created motif based on a traditional Selk'nam song in *O Vos Omnes* – and also the evocation of particular instrumental sonorities – as in the second and third movement in Concerto for Recorders and Chamber Orchestra, with the basset and the alto recorder emulating the zampoña and the pifilca.

Those uses of the indigenous elements will be discussed and will be discussed and illustrated below work by work, but as a general consideration, the indigenous element ended up either being part of a musical development interwoven with new music or surrounded by harmony and counterpoint textures. My aim was to incorporate those elements, however avoiding any literal appropriation: I am aware of the sonorities and cultural meaning of these elements and they inspired my creativity. These indigenous musical elements are part of the internal structure of the works without necessarily being recognized as such, although they act as backbones. This is part of the search for and experimentation of a new way of using these materials to enable me to expand my palette of creative possibilities.

It is also important to mention that one aspect that I was interested to explore in the framework of the doctorate was the development of harmony. For this, I decided to move away from the harmony directly related to modal, pentatonic and classical-romantic harmony that I had previously used. Thus, in all the works from this portfolio, there is a harmonic development where the vertical relationship of the instrumental parts and the voices are built on dissonant intervals and/or without the tonal relationship between chord sequences. In this regard, it is important also to say that except for *O Vos Omnes* and *Lautaro*, in which there is a pre-compositional mechanism for pitch selection, there is not any kind of mechanism for harmony production. Even, and as will be seen later in the analysis of the works just mentioned, whenever the process produces a result that I did not like, I simply changed it by considering instinct and taste as the only parameter for final decision-making.

The extra-musical elements used in the compositions of this portfolio are directly related in some way to stories of human rights violations. I discovered that the cultures from which I was taking musical aspects had been victims of numerous massacres and human rights violations during the Spanish conquest. This variable is directly related to my personal life in two dimensions. On the one hand, my historic self as an indigenous person and therefore, as offspring of those who experienced human rights violations in their lives. Also, my experience during the Pinochet dictatorship between 1973 and 1990, in which family and friends were

victims. This deepened my urgency to denounce abuses, and thus my commitments to respect people and cultures, encouraging me to get involved with society through music, as a way of complaint and protest in the name of the victims.

Thus, String Quartet No. 4, *Lautaro* and *Four Moments for Organ* are based on traumatic stories of the life of pre-Columbian peoples and *Chacabuco - A Prayer in the Desert*, based on a contemporary history, where although the indigenous element is not present, it is related to a contemporary history of violation of human rights.

Commentaries

*Imprisoned by the buds and grass,
I build an island in my mind
By weaving branches from a shore.
Harbors dissolve. Black lines
Unweave themselves. I pass*

*Between the barriers and springs
Of light that made my dream.
I feel the jailed astonishment
Of every butterfly that falters
In a fluttering of dying wings.*

(‘The Captive’ by Adonis, translated by Samuel Hazo)

O Vos Omnes

For a capella mixed Choir (SSCCTBB)
(2016)

As a choral singer, I have been in choirs for about twenty-five years. I have sung all kind of repertoire, from renaissance polyphony to contemporary works. This musical experience has given me a deep fondness for choral music. Therefore, I have composed several choir pieces, both *a capella* and accompanied by an orchestra. Two of them, *Padre Nuestro Kunza* (Our Lord in Kunza Language, 1995)¹⁵ and *Tenebrae Factae Sunt* (1998),¹⁶ have moved me to keep exploring choral sound.

Four milestones in Selk'nam history have inspired this work. These are:

- The first encounter between indigenous people and Europeans.
Probably, Selk'nams saw a European person for the very first time in 1520 when the Portuguese Sailor Hernando de Magallanes passed through Patagonian lands, later called Tierra del Fuego.¹⁷
- The evangelisation.
The Salesian congregation undertook the evangelisation process over the Selk'nam people,¹⁸ and so began the extermination of Selk'nams.
- The human zoo in Paris.
A few Selk'nams were shown as an example of exotic people from Tierra del Fuego at the International Faire in Paris in 1889.¹⁹
- The death of the last Selk'nam.
Ángela Loij was the last Selk'nam person.²⁰ She died in 1974.

¹⁵ *Padre Nuestro Kunza* can be heard at https://www.youtube.com/watch?v=tUE_XldwDho&t=68s performed by Coro Madrigalistas UMCE conducted by Ruth Godoy. The video was uploaded by the author in 6th August 2012.

¹⁶ *Tenebrae Factae Sunt* can be heard at <https://www.youtube.com/watch?v=NyQFsWtUpSs> performed by Coro Bellas Artes conducted by Víctor Alarcón. The video was uploaded by the author in 27th June 2017.

¹⁷ Diego Barros Arana, 'Capítulo Primero: Magallanes, 1520 [Chapter I: Magallanes, (1520)]', in *Historia General de Chile, Volumen 1* (Editorial Universitaria, 2000), 105–10.

¹⁸ María Andrea Nicoletti, 'Los Misioneros Salesianos y La Polémica Sobre La Extinción de Los Selk'nam de Tierra Del Fuego [Salesian Missionaries and the Controversy over the Extinction of the Selk'nam of Tierra Del Fuego]', *Anthropologica* 24 (2006), 153–77.

¹⁹ Cristian Báez, *Zoológicos Humanos - Fotografías de Fueguinos y Mapuches En El Jardín d'Acclimatation de París, Siglo XIX [Human Zoos - Photographs of Fueguinos and Mapuches in the Jardín d'Acclimatation in Paris, 19th Century]*, 47-54.

²⁰ Anne Chapman, 'Angela Loij, La Ultima Selk'nam [Angela Loij, the Last Selk'nam]', *Journal de La Société Des Américanistes* 62 (1973), 232–34.

As I said above, I decided to approach the composition of this work in ways that I had never done before. I made a thorough decision-making mechanism before the composition process. This process considered the previous definition of both the general structure of the piece and the musical elements based on historical data transformed into musical sound.

I selected two texts to represent both the indigenous and the Salesian monks. The first text, excerpted from ritual ceremonies from Selk'nam, was translated into Spanish by Ángela Loij due to the extreme difficulty in discovering how to pronounce it. The text speaks of a trip to a cosmological place named Ham-nia to visit the ancient shamans' spirits to ask them to care for young men. The other text is in Latin. It was excerpted from Jeremiah's Book of Lamentation and is used as part of the Easter Saturday ceremonies. These texts are in Appendix 1.

Thereby, I started the composition process drawing on the dates of the milestones. I transformed the years 1520 and 1974 into musical information by selecting notes from the chromatic scale using the single numbers, as shown in figure 2:

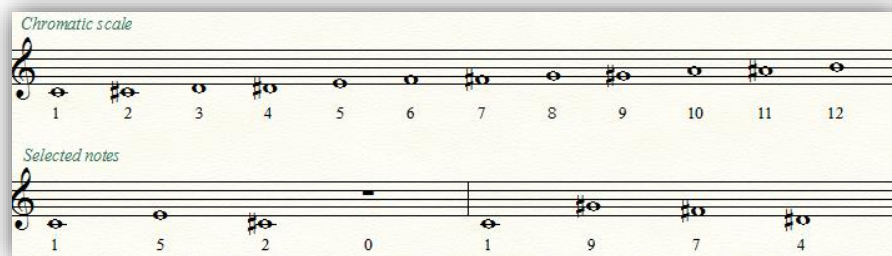


Figure 2- Selected notes from data transformed into musical information

Thus, by blending the two groups of notes, the result is a hexatonic scale with a distance between notes no larger than a major second ($\frac{1}{2} - T - \frac{1}{2} - T - T$). Another hexatonic scale is produced when using the remaining notes (see figure 3), this time with a minor third as the largest interval. Later, this larger interval integrates a new musical motif.

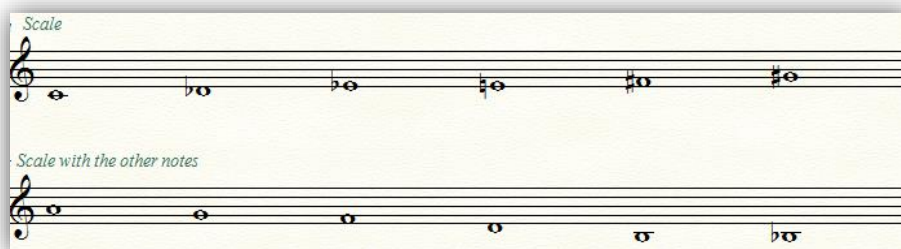


Figure 3 - Scale made by selected notes and scale made by remaining notes

The year 1889 is represented by the use of the minor-third mentioned above and by using triplets (as illustrated in figure 4) over the text ‘Me llaman desde lejos’ (They call me from afar).



Figure 4 - 1889 motif, bar 25, soprano II

After having worked concerning the numbers (years), I defined rhythmic cells, created by the imitation of Selk'nam traditional music found in the only existing recording made by the Franco-American anthropologist Anne Chapman in 1965.²¹

Selk'nam music uses small intervals, it is built by the repetition of short music-cells and at the same time, it is over-accented (many accents close to each other). The text is usually sung by using short rhythmic cells with no more than two or three pitches. Figure 5 shows two transcribed examples excerpted from Anne Chapman's research and sung by Lola Kiepja²².



Figure 5 - Selk'nam's rhythm examples, transcription made by the author from the CD Selk'nam Chants of Tierra del Fuego, Argentina by Lola Kiepja and recorded by Anne Chapman. Track 8, second 31 and track 33, beginning.

Then, I made a general structure by separating the piece into three sections, each one with two internal divisions according to the scheme shown in figure 6.

	Section 1		Section 2		Section 3	
Female Choir	Selk'nam text	1889 musical cell	Parlatto	Latin text	1989 musical cell	Latin text
Male Choir	Latin text	Latin text	Latin text	Parlatto	Latin text	Selk'nam text

Figure 6 – *O Vos Omnes*' general structure

²¹ Anne Chapman and Lola Kiepja, 'Selk'nam Chants of Tierra Del Fuego, Argentina,' *Biblioteca Nacional de Chile* (Musee de l'homme, Paris and, Wenner-Gren Foundation for Anthropological Research, Nueva York, 2018), CD.

²² Lola Kiepja was indeed known as the last pure Selk'nam. She died in 1966. Later, Angela Loij, also a pure Selk'nam person, continued collaborating with Anne Chapman's research. In 1973 Anne Chapman wrote 'Angela Loij, the Last Selk'nam' at the *Journal de la Société des Américanistes*.

Following the idea of short and simple musical cells, and simultaneously using the natural accent of the text translated into Spanish and the notes from the first scale, I created new cells (figure 7) inspired in those illustrated in figure 5. These are used in the final work.

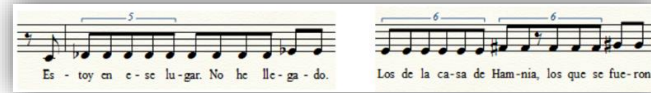


Figure 7 – *O Vos Omnes'* musical cells

Eventually, with these decisions taken, I faced the next creative process, considering two layers of sound, given that there are two cultures represented by two different texts. Next to the cells created (already described) and the decision to have two contrasting textures during the piece, I also decided on the use of *parlato* (spoken text) to strengthen and intensify the dramatism and the representation of sorrow.

Additionally, there is a paradox that caught my attention and that also fed into my creation. The text by prophet Jeremiah represents the crucified Jesus' sorrow by saying:

Original text

*O vos ómnes qui transítis per víam,
atténdite et vidéte si est dólór
símilis sicut dólór méus.*

My translation

*Oh, all you who walk by on the road,
attend and see if there is any sorrow
like mine*

Contradictorily, the evangelisation carried out by Christian missionaries also triggered a spiritual, even physical pain on indigenous people who, during the process, were praying to their deities reflecting a significantly different cosmological view and beliefs. This contradiction made me realise that not only indigenous musical elements were essential to my creative process, but extra-musical facts related to respect for human rights were also part of my artistic thinking.

As the last note of the musical-cell (figure 8) is the highest, the sensation of accents is produced by the repetition on the cell as a sort of canon as notated in figure 7. At the bottom we can observe the similitude between the triplets in the second transcription (figure 4) and the musical result in my work.

Figure 8 – *O Vos Omnes* bars 5 to 7. The last staff is only for illustrate the similitude between the musical result and the triplets in transcription shown in Figure 4.

A second contrasting layer of sound is created by using the Second text, in Latin, treated in an almost homophonic texture (see figure 9).

Figure 9 – *O Vos Omnes*, contrasting texture by using the Latin text, bars 47 to 49

In Section 1 (bars 1 to 44), there are two layers of sound, one by the female choir presenting the Selk'nam text and the cacophonic texture and the other by the male choir performing the Latin text in a sort of homophonic texture, as explained in figure 9. These two layers work independently, however, they cross their features with the others from time to time. The voices even take elements from each other, aiming to highlight the Latin text. The harmony is built on the notes from the first hexatonic scale (figure 2) in the same order they appear. After the presentation of the 1889 theme, at the beginning of the second part of Section 1 (bar 30), the music reaches a breaking point triggered by the increasing sound density.

In Section 2 (bars 45 to 68), a new element is presented, which is the *parlato* (spoken text). This element is used in the female choir while the male choir's voices introduce a new harmony using the second hexagonal scale (figure 3). In the second part of Section 2 (bar 59),

the bass voices take the *parlato* while the female choir and the two tenors present a harmonic sequence which leads to the climax at the end of this section.

Finally, Section 3, a recapitulation (bars 68 to the end), presents a reduced version of the harmony built using the 1889 notes while the piece starts to decrease its dynamics. The second part of Section 3 (bar 85) is marked by the emergence of the first Selk'nam text and musical motive, gradually disappearing. This is accompanied by a pure harmony that leads to the end of the piece.

O Vos Omnes was published in 2017 by Editorial Nacional.

Cuarteto de Cuerdas N^o4 – El Selk’nam

(String Quartet N^o4 - The Selk’nam)
(2016)

Composing for string quartet is, in my opinion, a particular challenge, considering the several iconic string quartets works in contemporary music history. I will refer to some influential works below.

I composed my first string quartet in 1994²³ as part of my training as a composer. It is a dodecaphonic piece but in a non-strict treatment. The second, composed in 1999,²⁴ is based on a popular song from the island of Chiloé in southern Chile; which I worked in a tonal context. The string quartet N^o 3²⁵ was created in 2015 and is also based on folk music – however, this time from England – and is developed in both tonal and modal systems. All of them were written as a single movement with internal sections. Willing to go beyond my previous thoughts about a string quartet, I decided to explore a completely different way of working on the string quartet N^o 4, which I present here.

First of all, I started to listen and relisten to, as well as to analyse and reanalyse, emblematic string quartets from the second half of the twentieth century, paying special attention to the *Twelves Microludes* by György Kurtág: its dense texture influenced me significantly.

Secondly, I decided to base this new work on a tragic story of the Selk’nam people. From May 6th to October 31st, 1889, France celebrated the centenary of the Revolution, hosting the Exposition Universelle (Universal Exhibition). As part of the celebration’s framework, the organisers exhibited eleven Selk’nams (see figure 10) and hundreds of indigenous people from all over the world at Le Jardin d’Acclimatation in Paris.²⁶ Presumed to be cannibals,²⁷ the Selk’nams were presented behind bars. Every afternoon, visitors threw raw horse meat to watch

²³ *String Quartet N^o1 – The Serious* can be heard at <https://www.youtube.com/watch?v=RQHAJG6PMYQ&list=PL-SPZIoAzzCEhv40a5788gzhzhzhaCzMzV> , performed by Surkos String Quartet. The video was uploaded by the author in 25th February 2019.

²⁴ *String Quartet N^o2 – The Chilote* can be heard at https://www.youtube.com/watch?v=g4KmdasE8VA&list=OLAK5uy_ItAI6EhcEHLEN_q_4CWlq9oycz9xubel0&index=2 , performed by Surkos String Quartet. The video was uploaded by the author in 25th February 2019.

²⁵ *String Quartet N^o3 – The English* can be heard at https://www.youtube.com/watch?v=6ld4kMBFzjw&list=OLAK5uy_ItAI6EhcEHLEN_q_4CWlq9oycz9xubel0&index=4 , performed by Surkos String Quartet. The video was uploaded by the author in 25th February 2019.

²⁶ Christian Baez and Peter Mason, ‘Detrás de la Imagen. Los Selk’nam Exhibidos en Europa en 1889’ [Behind the Image. The Selk’nams Exhibited in Europe in 1889], *Revista Chilena de Antropología Visual* 4 (2004), 253–67.

²⁷ Lorena P.López Torres, ‘Fitz-Roy, Darwin y los Zoológicos Humanos en Jemmy Button de Benjamín Subercaseaux,’ *Revista de Humanidades*, 2012, 105

them eat. They also kept them dirty and without the possibility of hygiene so that they had the appearance of savages (uncivilised people).



Figure 10 - The businessman Maurice Maître and nine out of eleven Selk'nam people²⁸

Deeply moved by this story and, empathising as one indigenous person to another, before composing the music, I decided to visit the place in France where the human zoo took place. Thanks to a grant by the Music Research Committee from the University of York, I travelled to Le Jardin d'Acclimatation in Paris. The main aim of this research trip was to imagine how the visitors watched the indigenous people but, most importantly, how the indigenous people could have endured the traumatic experience of being shown as animals.

Walking around the place, which today is a zoo, I found that the scenography created in 1889 especially for the human zoo is still there, like the cave in figure 11.



Figure 11 - Cave where people were exhibited at Le Jardin d'Acclimatation (Acclimatation Garden) in Paris²⁹

²⁸ Cristian Báez, *Zoológicos Humanos - Fotografías de Fueguinos y Mapuches En El Jardín d'Acclimatation de París, Siglo XIX [Human Zoos - Photographs of Fueguinos and Mapuches in the Jardín d'Acclimatation in Paris, 19th Century]*, 47.

²⁹ Author's picture.

Back from the trip, I split the story into five movements, each exploring a different musical development in terms of harmony, texture and density. Each movement would represent one specific scene guided by the following titles: ‘La Despedida’ (the farewell) – the last time the indigenous saw their lands, family and friends on board the ship; ‘El Viaje’ (the trip) – the journey from Patagonia to Paris; ‘La Jaula’ (the cage) – their life inside the place where they lived at Le Jardin d’Acclimatation; ‘El Rito’ (the rite) – the memories of traditional ceremonies while prisoners, knowing they were not going to be free anymore; and ‘La Última Mirada’ (the last Look) – the moment before their death.

In contrast to *O Vos Omnes*, here the entire piece was composed instinctively, with no previous musical decisions nor indigenous musical elements but a programmatic connection to the story. I gave myself leeway to imagine a *sound* through iterative processes of reading the story, looking at pictures, feeling and reflecting. Essential for this creative process was my visit to the original place where the story took place. All the pictures and mental images I could put into my mind guided the creation of each movement. Below I refer to each movement separately.

The first movement (‘La Despedida’) is slow and tense. The quiet sound of the sustained notes is disrupted from time to time by a tremolo *sul ponticello* effect that represents the incredulous look and emotional shock of that Selk’nam, who sees his home move away on a journey imposed towards the alien (see figure 12). The dynamics, never stronger than *piano*, suggest their resignation. The quietness is broken in bar 16 with a dramatic crescendo until *fortissimo*, expressing the pain as a pressure in the heart. Finally, a static texture drives the sound narrative towards the end.

The image shows a musical score for the opening bars of 'La Despedida' (The Farewell) from String Quartet N°4. The score is in 4/4 time with a tempo marking of quarter note = 40. It features four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The music is characterized by sustained notes and tremolos, with dynamics ranging from ppp to pp. The score includes markings for 's. pont.' (sul ponticello) and 'ord.' (ordine).

Figure 12 – String Quartet N°4, opening bars of La Despedida (The Farewell)

The second movement ('El Viaje') describes the ship's undulating and intense motion through the use of one semitone, played in fast semiquavers. The short motif goes up and down (see figure 13, first bar), randomly extended by either one extra semitone or a jump and interrupted from time to time by long notes. Dynamics are also essential in the second movement to increase the wavy sensation of boat travelling. All this is illustrated in figure 13.

Figure 13 – String Quartet N°4, opening bars of El Viaje (The Trip)

The third movement ('La Jaula') represents the cage's bars during the exhibition days. I used repetitive groups of four semiquavers played *detache* and *sul ponticello*, as illustrated in figure 14. The motion of these random semiquavers conveys the sensation of hopelessness, interrupted by long notes played by the four instruments characterising the nights in captivity. The tight harmony, portrayed by the use of small intervals, keeps the tension and fear.

Figure 14 – String Quartet N°4, bars 14 to 16 of La Jaula (The Cage)

In the fourth movement ('El Rito'), a monotone rhythm firstly played pizzicato, and later col legno represents Selk'nam ritual music (see figure 15). This movement is the only one based on solely Selk'nam music elements. I wanted to represent how I imagined the Selk'nams remembered their musical traditions while in captivity. For this purpose, I did not develop the Selk'nam singsong of repetitive notes.

The musical score for 'El Rito' (The Rite) from String Quartet N°4, starting at bar 32, is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The music consists of a continuous, monotone rhythmic pattern of eighth notes. The dynamics are marked as *ppp* (pianississimo) and *f* (forte). Performance techniques include *pizz* (pizzicato) and *col legno* (col legno). The score ends with a final *f* dynamic.

Figure 15 – String Quartet N°4, El Rito (The Rite), bar 32 to the end

In the last movement ('La Última Mirada'), the hope is almost lost, like dying before death. Long notes are accompanying a slow melodic motion describing the moment experienced before losing everything (see figure 16). Prisoners look at their situation and the environment they are in. There is nothing they can do about it, and they give up life.

The musical score for 'La Última Mirada' (The Last Look) from String Quartet N°4, starting at bar 26, is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The music features long, sustained notes and a slow melodic motion. The dynamics are marked as *ppp* (pianississimo) and *mf* (mezzo-forte). Performance techniques include *Stacc* (Staccato) and *Ord* (Ordinary). The score ends with a final *ppp* dynamic.

Figure 16 – String Quartet N°4, La Última Mirada (The Last Look), bars 26 to 32

After the string quartet completion in 2016, the Ligeti String Quartet from London workshopped the piece at the University of York. In 2018 it was recorded by the Surkos String Quartet from Chile as part of the compact disc called 'Carlos Zamora – String Quartets' (figure 17) and launched in 2019 under the label of Editorial Nacional. The same performers premiered it at the Copyright Chilean Society Contemporary Music Festival in 2019.

The String Quartet N°4 – *The Selk'nam*, was published in 2017 by Editorial Nacional.

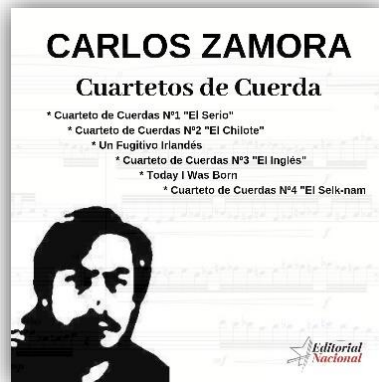


Figure 17 – Carlos Zamora – String Quartets CD cover³⁰

³⁰ The cover's picture of the CD *Carlos Zamora - Strings Quartet* has been kindly authorised by Editorial Nacional in an email sent to the author on 21st January 2020.

Concierto para Flautas Dulces y Orquesta de Cámara

(Concerto for Recorders and Chamber Orchestra)
(2016 – 2017)

In this project, I collaborated with my wife, Chilean recorder player Carmen Troncoso, who was also a fellow PhD student at the University of York. I started working with Troncoso in 2003 composing works for recorders in different instrumental settings. Now we wanted to create a piece that would bring together our research topics, Troncoso's being 'Exploring an Instrument's Diversity: The Creative Implications of the Recorder Performer's Choice of Instrument'. In 2016, I received the Sir Jack Lyons Celebrations Award, to compose a concerto for recorders and the University of York's chamber orchestra.

After several conversations about how we were going to collaborate and the instruments we were going to use, we first decided to use three contrasting recorders; the soprano, the electroacoustic Paetzold basset and the electroacoustic Modern Alto Recorder in E (see figure 18).



Figure 18 – From left to right: Electroacoustic Paetzold basset, Soprano and Electroacoustic Modern Alto recorders³¹

³¹ The use of the picture has been kindly authorised by Carmen Troncoso.

We also agreed to work together on highlighting certain idiomatic features of each of the instruments (such as certain sounds, melodic gestures, articulations, ornaments and the consideration of their associated historical repertoire) as well as on exploring sonorities akin to specific South American Pre-Columbian cultures (the Aymara, Lican-Antay and Mapuche) and to allude to related instruments (quena, zampoña (also called sikus), pifilca and tarka). Moreover, we decided to combine acoustic and amplified recorders, to display – as Troncoso comments – ‘the contrasting designs entwined in twentieth-century recorder making, combining old and current design concepts and technologies’, and, ‘not intending to convey uniformity between their voices but to represent and express diversity and creativity’.³²

In contrast to my previous works, *Concerto for Alto Recorder, Flute and String Orchestra* (2003)³³ and *Concerto for Alto Recorder and String Orchestra* (2006),³⁴ this new work involves a chamber orchestra, three different recorders – two of them built-in mic systems – and, regarding the Pre-Columbian elements utilised, these are incorporated but they are not the centre of musical development. Nevertheless, they are markedly present within my creative process. Moreover, this concerto is innovative in being the first to include the Paetzold basset in an orchestral context, as well as the particular combination of the three recorders selected.

As part of the creative process, I searched for other composers’ works for recorder and orchestra, including woodwind, brass, percussion and string instruments. I paid attention to works composed specially for the Modern Alto Recorder and the Paetzold Basset, since they were the instruments I was going to write for. Two pieces caught my attention. The first one is *Recordare* (2015) by the German composer Markus Zahnhausen.³⁵ This work opened my mind about the use of percussion instruments dialoguing with the recorder. The second is Gabriele Manca’s *Concerto for Recorder, Bassoon and Chamber Orchestra* (2006)³⁶, in which Manca used another Paetzold recorder, which is the contrabass, exploring its extended techniques.

³² Carmen Troncoso, ‘Exploring an Instrument’s Diversity: The Creative Implications of the Recorder Performer’s Choice of Instrument’ (PhD Thesis, University of York, 2019), 219.

³³ *Concerto for Alto Recorder, Flute and String Orchestra* can be heard at <https://www.youtube.com/watch?v=GH8b5Jf2m8>, performed by Carmen Troncoso and the Marga-Marga String Orchestra conducted by Carlos Zamora. The video was uploaded by the author on 4th February 2019.

³⁴ *Concerto for Alto Recorder and String Orchestra* can be heard at https://www.youtube.com/watch?v=HG3ITgM6GEg&list=OLAK5uy_mvWfUWFd65PZBI_AAx95BeFUgKaq6HpU, performed by Carmen Troncoso and the Marga-Marga String Orchestra conducted by Carlos Zamora. The video was uploaded by the author on 4th February 2019.

³⁵ Markus Zahnhausen, ‘Recordare for solo Recorder and Symphony Orchestra’, *German & French Recorder Concertos*, OUR Recordings, 2016, CD.

³⁶ Gabriele Manca, ‘Concerto for Recorder, Bassoon and Chamber Orchestra’, YouTube video, 1:44, posted by ‘giul_m,’ 24th May 2006, accessed 18 June 2017, https://www.youtube.com/watch?v=1Qabt31Z_E0

The piece I present here has three movements, each written for a specific recorder. Below I comment on each separately.

First Movement – for Sopranino recorder

The concerto starts with the acoustic sopranino recorder playing alone, followed by a sustained note played by the piccolo flute. A thin texture leads towards an abrupt contrast generated by the entrance of the orchestra in bar 5, which establishes the character of the first movement, as illustrated in figure 19.

Figure 19 - *Concerto for Recorders and Chamber Orchestra*, first movement, opening bars

The thin, high, acoustic voice of the sopranino establishes a sonic environment in which the balance and the dialogue with the orchestra differs significantly from those of the following movements, played by amplified and lower pitched recorders. I wanted to stress the fluency and agility of this recorder, influenced by Vivaldi's well-known concertos RV 443, RV 444 and RV 445 for sopranino recorder and especially Troncoso's performance of the contemporary solo work *Schlaflied für einen Kolibri* (Lullaby for a Hummingbird) by Markus Zahnhausen.³⁷

The musical material of this movement draws on a folkloric dance from the cultures of the high Andes (Bolivia, southern Peru and Northern Chile and Argentina) called *Takirari*.

Regarding the treatment of the sopranino recorder, Troncoso mentions that

³⁷ Markus Zahnhausen, 'Toccata (Schlaflied fuer Einen Kolibri)', in *Flauto Dolce Solo (1988/1990): 7 Stücke Für Blockflöten*, ed. DOBL 4457 (Doblinger, 2002), 12-14. Troncoso's performance can be heard on La Compañía de Céfiro, *The Language of the Birds. Confabulations of Music and Poetry*, SVR Producciones, 2009, CD.

[It] is not meant to allude to any other instrument or sonority but to showcase its agility and high voice, [and that] its full two-octave chromatic register is utilised, as are traditional, idiomatic ornamental effects such as the trill, grupetto, tremolo and glissando.³⁸

Second Movement – for Electroacoustic Paetzold Basset

In this movement, the solo part was written to evoke Latin American Pre-Columbian instruments such as the *zampoña* (also called *sikus*), *quena* and *tarka* (see figure 20).

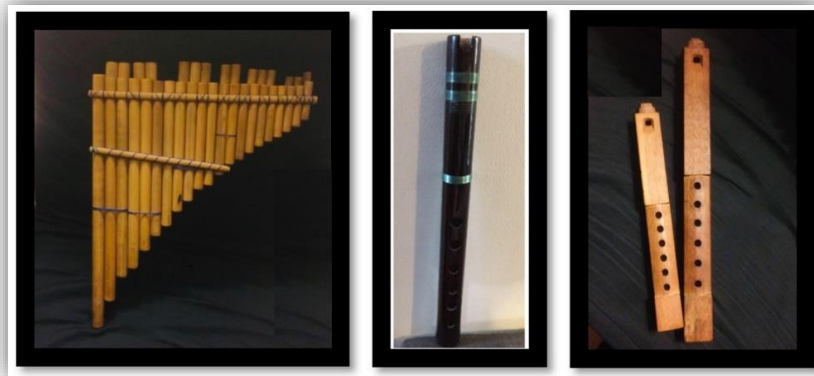


Figure 20 – From left to right: zampoña, quena and tarkas³⁹

The similarity between certain sounds produced by the Paetzold and the alluded instruments inspired that decision. These sounds are:

- The airy-sound attack, which produces a sort of ‘click’ noise or ‘shift’. Played of fast speeds, it sounds like the Latin American native instrument called the sikus (see figure 21).



Figure 21 - *Concerto for Recorders and Chamber Orchestra*, opening bars, Paetzold basset recorder's part

³⁸ Troncoso, 'Exploring an Instrument's Diversity: The Creative Implications of the Recorder Performer's Choice of Instrument', 226.

³⁹ The use of these pictures has been kindly authorised by Alejandro Lavanderos in an email sent to the author on 21st January 2020.

- The ribattuto (English ‘retort’) effect,⁴⁰ produced when overblowing a repeated note of the low register of the instrument, generating a similar sound to those made by tarkas: the so-called ‘sonido rasgado’ (ripped or torn sound). See figure 22.

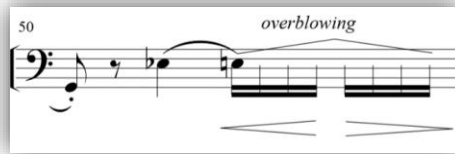


Figure 22 - *Concerto for Recorders and Chamber Orchestra*, second movement, bar 50: ribattuto effect

The two effects are mixed and varied by using staccato and acciaccaturas, producing an evocative sound related to folk music from Northern Chile that I have re-imagined from memory given I know it ever since.

Troncoso’s Paetzold basset recorder was fitted with an electroacoustic system. This characteristic make Troncoso’s basset a unique and original instrument (see figure 23)



Figure 23 - Electroacoustic Paetzold basset recorder⁴¹

The use of the built-in mic system was a necessary feature because Paetzold’s models do not have enough volume to face a chamber orchestra – even if the orchestra plays *pianissimo* dynamics. Nevertheless, I did not use the amplification system as part of the musical development (for example, to explore electronic effects) but only to increase the recorder’s

⁴⁰ The ribattuto effect was first used by Fausto Romitelli, when collaborating with recorder performer Antonio Politano, playing an amplified Paetzold contrabass recorder.

⁴¹ The use of the picture has been kindly authorised by Carmen Troncoso.

weak sound. Similarly, the orchestration of this movement was devised to intensify and expand the soloist's sound.

Third Movement – for Electroacoustic Modern Alto

As I mentioned earlier, my previous concertos were written for the alto recorder. I was, therefore, familiar with its register and main features when playing with a string orchestra. This new concerto, however, is composed for a chamber orchestra, 'inserting the instrument into a much more challenging context, especially regarding balance', as Troncoso comments.⁴²

Troncoso's recorder is fitted with an electroacoustic system similar to that of her Paetzold instrument. This possibility of amplification and the specific features, such as the instrument's extended register and its more flute-like sound, provided me with a significantly different instrumental world and scope for composing.

Regarding the orchestration, I opted mainly for (in Troncoso's words)

an immersive instrumental treatment, approaching the recorder almost as a member of the orchestra, but alternating this with a more significant number of soloistic passages and gestures that allude to the *pifilca*, a wind instrument that belongs to the Mapuche people.⁴³

The *pifilca* (see figure 24) is mainly used in a Mapuche ceremony called the *Guillatún*.



Figure 24 - Pifilca⁴⁴

Throughout this movement, I included musical gestures imitating the *pifilca*'s sound by using ornamentation such as acciaccaturas. This articulation, when played by the recorder selected sounds quite similar to the indigenous instrument. Also, I imitated the *Guillatún* rhythm, which is always binary with ternary sub-division, i.e. 6/8 and the *pifilca* plays the first and the fourth

⁴² Troncoso, 'Exploring an Instrument's Diversity', 227.

⁴³ Troncoso, 'Exploring an Instrument's Diversity', 227.

⁴⁴ The use of the picture has been kindly authorised by Rodrigo Covacevich in an email sent to the author on 21st January 2020.

quavers. In my case, I put the acciacaturas in similar distances one to another. This is illustrated in figure 25.



Figure 25 - *Concerto for Recorders and Chamber Orchestra*, third movement, bars 101 to 103, pifilca gestures

Troncoso and I agreed that she would make a cadenza. In her words:

I wanted space within the piece to articulate and express my impressions of the concerto's material and to highlight the alto recorder's voice. Alongside bringing back gestures played by the soprano and the bassoon in the previous movements, I also recalled the natural sound and rhythm of a traditional *pifilca*, making evident, for the first time, the allusion to the Mapuche ritual context, as a respectful homage to their resilient culture.⁴⁵

Overall, the collaborative approach in devising this concerto met our shared attention to diversity and to make alive the culture of the native people who inhabited and inhabit the current Chilean, Peruvian and Bolivian territories.

This work was premiered on 14th February 2018 at the Sir Jack Lyons Concert Hall of the University of York by Carmen Troncoso as the soloist and I as conductor of the University of York Chamber Orchestra (figure 26).

Concerto for Recorders and Chamber Orchestra was published in 2018 by Editorial Nacional.



Figure 26 – The University of York Chamber Orchestra, Carmen Troncoso and Carlos Zamora, *Concerto for Recorders and Chamber Orchestra* premiere

⁴⁵ Troncoso, 'Exploring an Instrument's Diversity', 229.

Chacabuco – Una Plegaria en el Desierto

(Chacabuco – A Prayer in the Desert)

For fifteen string parts

(2017)

I conceived *Chacabuco – Una Plegaria en el Desierto* as a tribute to those who were prisoners at Chacabuco, a former saltpetre town situated in the middle of the Atacama Desert, that was used as a concentration camp during Pinochet's dictatorship after the coup in 1973.⁴⁶ In total, the camp received more than three thousand prisoners between 1973 and 1975. Later, the military transferred the prisoners to other places, and Chacabuco was closed (figure 27).



Figure 27 - Chacabuco⁴⁷

Amongst the prisoners was Ángel Parra (1943 – 2017), the oldest son of Violeta Parra (1917 – 1967), both renowned Latin American folklorists and active defenders of social rights. In 1974, while a prisoner in Chacabuco, Ángel Parra composed the *Oratorio de Navidad Según San Lucas – Cantos Cautivos* (Christmas Oratorio according to St Lukas – Captive Songs). The work was premiered and clandestinely recorded during Christmas in 1974 at Chacabuco's theatre. Parra was the soloist, and a group of prisoners-musicians and -singers were the performers. All the other prisoners were the audience.

I met Ángel Parra in 1998 while singing his *Christmas Oratorio* with the Chilean Choir Bellas Artes conducted by Víctor Alarcón in Paris and then in Santiago (see figure 27).

⁴⁶ Ochoa Sotomayor, 'Identities and Memories En Londres 38, Paine y Chacabuco (Chile) [Identities and Memories in London 38, Paine and Chacabuco (Chile)], ' 39–41.

⁴⁷ Pictures taken by the author.

Afterwards, the three of us worked together on a project that we, unfortunately, could never finish, the composition of a symphony based on Violeta Parra's music, with Ángel as the soloist and Alarcón conducting. During our meetings, Parra revealed to me some memories from his political imprisonment. He would later die in March 2017, and I decided to compose a work in homage to him.



Figure 28 - Flyer, concert *Oratorio de Navidad* by Angel Parra in Santiago-Chile⁴⁸

Chacabuco was written for the Chilean string orchestra Marga-Marga. Considering the specific instrumental division of this orchestra – four violins I, four violins II, three violas, two cellos and two double-basses – I decided to compose for its 15 individual parts. That was an exciting compositional challenge. I was profoundly influenced by Krzysztof Penderecki's *Threnody for the Victims of Hiroshima* (1960),⁴⁹ due to both this work's sound and strong reference to sorrow and desperation.

Of course, my composition would be significantly different in several aspects. First, mine was intended for 15 string parts instead of the 52 string performers designated by Penderecki. Secondly, *Chacabuco* was initially written in memory of the sorrow of the prisoners. By using the string instrument's sound and its technical possibilities such as glissandi, multiple-stops both by bow and pizzicato, etc. I tried to represent a desperate prayer made by tortured prisoners. Penderecki's *Threnody* was originally named *8' 37''* and conceived as a purely sonic exploration (an example of 'sonoristics', term coined by Józef Michal Chomiński). It was only after the work's premiere that Penderecki changed its purpose. In Penderecki's words:

When [Polish conductor] Jan Krenz recorded it and I could listen to an actual performance, I was struck with the emotional charge of the work. I thought it would be a waste to condemn it to such anonymity, to those 'digits'. I

⁴⁸ The use of the picture has been kindly authorised by Francia Gómez in an email sent to the author on 21st January 2020.

⁴⁹ Krzysztof Penderecki, *'Threnody for the Victims of Hiroshima'* (Boca Raton: Edwin F. Kalmus, 1961).

searched for associations and, in the end, I decided to dedicate it to the Hiroshima victims (1994).⁵⁰

Thirdly, Penderecki's treatment of both the strings and the musical language emphasises the unconventional, instead of my conventional approach to notation system, which usually provides me with the necessary resources to express my musical imagination.

Chacabuco contains two principal elements dialoguing along the way, a long note (mostly) within a closed harmony (see figure 29), and sequences of semiquavers. (figure 30).

The image shows the opening bars of the violin section for 'Chacabuco - A Prayer in the Desert'. It features four staves for Violin I, II, III, and IV. The music consists of long, sustained notes with a closed harmonic structure. The dynamics are marked as *ppp* (pianissimo) in the first measure, *mf* (mezzo-forte) in the second, and *pp* (pianissimo) in the third, with *mf* appearing again in the fourth and fifth measures. The notes are connected by long horizontal lines, indicating their duration.

Figure 29 – *Chacabuco – A Prayer in the Desert*, opening bars, long notes with closed harmony

The image shows measures 19 to 22 of the violin section. The music is characterized by a continuous, regular sequence of semiquavers (eighth notes) across all four violin staves. The dynamic marking is *mf* (mezzo-forte) throughout this passage. The notation is dense and rhythmic, contrasting with the long notes in the previous figure.

Figure 30 - *Chacabuco – A Prayer in the Desert*, bars 19 to 22, four semiquavers.

These two elements create two layers (for example, in bars 21 to 24) where the long notes represent the immensity of the desert, while the regularity of the four semiquavers recall the sound that the guards produce when marching. Those layers approach and move away from

⁵⁰ Liner Notes by Mieczyslaw Tomaszewski, trans. by Jan Rybicki and Richard Whitehouse. Penderecki, Krzysztof [National Polish Radio Symphony Orchestra (Katowice), Antoni Wit conducting]. *Orchestral Works Vol. 1: Symphony No. 3, Threnody*. Audio CD. Katowice, Poland: HNH International, Ltd., 1998.

each other squeezing and/or opening the texture, which always shows its recognisable elements in an unpredictable way.

Several new contrasting elements such as the tremolo (bar 30), the pizzicato (bar 57) and the glissandi (bar 105) appear as a sound's complement surrounding the main ideas and increasing the musical tension.

There are two contrasting themes, which configure the exposition section. The first theme, made up of the first element (long notes), is presented from bar 1 to 9, followed by a bridge (bars 10 to 16) that introduces the second theme, made up of the semiquavers (bars 17 to 25). The musical development takes place from bar 26 to 145. In this section, both themes are recognisable, and the tremolo, pizzicato and glissandi enrich the sonic atmosphere while also providing variation. In bars 30 to 34, the tremolo is meant to blend the layers, while in bars 82 to 93, it acts as a contrasting effect. In bars 107 to 125, the multi-stop pizzicato played alternately by the different instruments, represent the gunshots (see figure 31). From bars 120 to 163, the descending glissandi, representing human lamentations (see figure 32), replaces the long-note element.

Figure 31 - *Chacabuco - A Prayer in the Desert*, bars 108 to 111

Figure 32 - *Chacabuco - A Prayer in the Desert*, bars 146 to 149

The recapitulation starts in bar 146. As mentioned above, the opening theme with the long notes is replaced here by the glissandi. Both ideas sound simultaneous and intertwining. From bar 164 until the end, a high pitch cluster (see figure 33) accompanies the double-basses' low-register long notes, which recall the first theme and configure a coda.

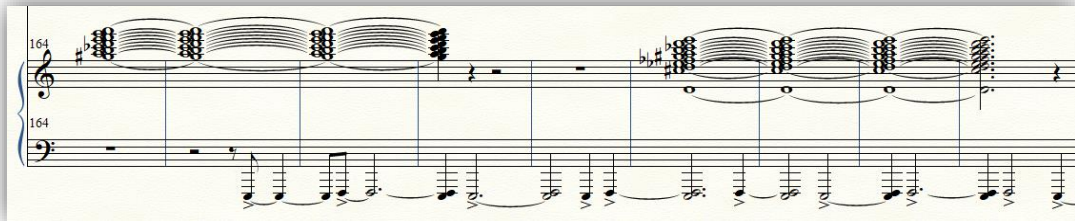


Figure 33 - *Chacabuco - A Prayer in the Desert*, bars 164 to 172

On March 23th 2018, *Chacabuco – A Prayer in the Desert* was premiered at Palacio Rioja in Viña del Mar, Chile, by the Marga-Marga Orchestra, conducted by Luis José Recart (figure 34).

Chacabuco - A Prayer in the Desert was published in 2018 by Editorial Nacional.



Figure 34 – *Chacabuco – A Prayer in the Desert* premiere, Marga-Marga String Orchestra, Luis José Recart, conductor⁵¹, Palacio Rioja, Viña del Mar, Chile

⁵¹ The use of this picture has been kindly authorised by Luis José Recart in an email sent to the author on 27st January 2020.

La Tumba del Gringo

(The Grave of the Gringo)
for symphony orchestra, female choir and piano obbligato
(2017 – 2018)

A collaboration with pianist Jakob Fisher.

I conceived this work as a tribute to Mr Sydney Ewart Hollingworth (1899 – 1966), a British geologist.⁵² He undertook several research trips to Chile during the 1950s and 1960s, in which he marvelled at its geological significance and imposing landscapes and territories. Upon his request, his youngest son scattered his ashes in the Atacama Desert, in Northern Chile, my homeland. Mr Hollingworth was buried in a lonely grave on the east side of the Domeyko Range, with a spectacular view towards the Andes.

My father used to tell me Mr Hollingworth's story while my family and I were, almost weekly, travelling from Calama to San Pedro de Atacama. Since then, I wondered why a British geologist had such a deep fondness for this place. That made me realise the marvellous natural place I had the privilege to be born in. The present work is a creative response to the situation described above.

The piece was written for full symphony orchestra, including the harp, the celesta and four percussionists. The most significant addition to the orchestration was the incorporation of a three-part female choir. The choir, which does not have a text but the vowel 'a' to sing, enriching the orchestral palette of colours unexpectedly. Among the composers who have incorporated the female choirs as part of the orchestra are Gustav Holst in his 'Neptune' from *The Planets*, Claude Debussy in 'Sirenes' from *Nocturnes* and Ralph Vaughan Williams in his *Antarctic Symphony*. However, neither they nor other composers have included a female choir treated as an instrumental 'colour' – with no text – as part of an orchestra, where the piano is the protagonist.

Before facing the creative process, I went through iterative processes of listening, reflecting on and re-listening to specific works for piano and orchestra. I was mainly influenced by five works, each one in a particular aspect. These works are:

- Piano Concerto (1987-88) by Christóbal Halffter.⁵³ I considered his orchestration, the protagonism given to the percussion instruments and especially his treatment of the piano part.

⁵² F.W . Shotton, 'Sydney Ewart Hollinworth - 1899 - 1966,' *Journal of Glaciology* 6, no. 46 (1967), 580-81.

⁵³ Christobal Halffter, 'Concierto for Piano and Orchestra' (Madrid: Universal Editions, 2007).

- Piano Concerto *Resurrection* (2002) by Krzysztof Penderecki.⁵⁴ I found an affinity with his musical language and narrative, which supported my thoughts about incorporating techniques and aesthetics from different periods of western classical music history.
- Piano Concerto (1985-88) by György Ligeti.⁵⁵ I considered Ligeti's particular attention to the ensemble's sonority, which influenced my decision to reduce the orchestration in certain parts, exploring a rather chamber-music approach.
- Piano Concerto for the Left Hand (1931) by Maurice Ravel.⁵⁶ I considered this work's shape and the idea of building a substantial one-movement musical speech.
- Divertimento RF-78 for String Orchestra with Piano Obligato (1978) by the Chilean composer Wilfried Junge (1928 – 2001).⁵⁷ Like Junge, I integrated the piano part within the orchestral sound, thus not always prioritising the development of a concertante dialogue between solo instrument and the orchestra.

To develop the music, I used a pentatonic scale, illustrated in figure 35. Throughout the work, the order of the scale's notes varies and therefore also do the resultant intervals.



Figure 35 - *The Grave of the Gringo*, pentatonic scale

I constructed short and long melodies and intervallic sequences. See figures 36, 37 and 38.



Figure 36 - *The Grave of the Gringo*, short melody, violin I, bars 28 to 30

⁵⁴ Krzysztof Penderecki, 'Piano Concerto' (Madrid: Schott Music, 2007).

⁵⁵ György Ligeti, 'Piano Concerto' (Madrid: Schott Music, 1988).

⁵⁶ Maurice Ravel, 'Left Hand Piano Concerto' (Paris: Durand & Cie., 1931).

⁵⁷ Wilfried Junge, 'Divertimento RF-78' (Concepción: Unpublished, 1978).



Figure 37 - *The Grave of the Gringo*, long melody, tuba part, bars 31 to 40



Figure 38 – *The Grave of the Gringo*, major and minor seconds sequence, celesta part, bars 79 to 81

I also excerpted a rhythmic cell ($\downarrow \cdot \cdot \cdot$)⁵⁸ from Northern Chilean folk music, specifically the dance called *Cachimbo*, performed during traditional religious ceremonies in the Northern Chile Tarapacá region. This rhythm appears for the very first time in bar 80 played by the double-basses being from here a sort of heartbeat of sections B.

The work's musical structure was developed as a three-section sonata form with an exposition (bars 1 to 226), a development (bars 227 to 255), and a recapitulation (bars 256 to 465). However, the sections are not treated strictly as in a sonata form but as follows (figure 39).

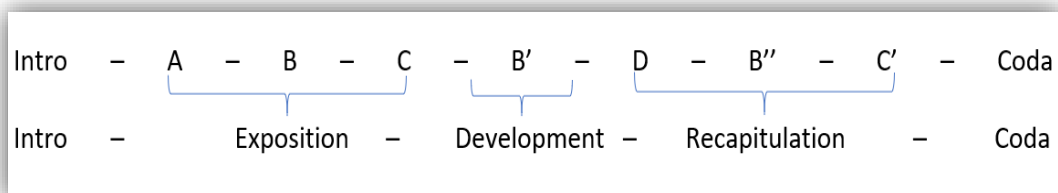


Figure 39 – *The Grave of the Gringo's* general shape

As can be seen in the score, parts A and D are unique; they are not to be repeated and are different. Both have their particular features in terms of density, texture and character (see figures 37 and 38). In Part A, the rhythmic element predominates, with the staccato articulation helping to produce a percussive sonority (figure 40).

⁵⁸ Margot Loyola, *El Cachimbo - Danza Tarapaqueña de Pueblos y Quebradas [El Cachimbo - Tarapaquean Dance of Villages and Streams]*, (Santiago: Ediciones Universitarias de Valparaíso de la Universidad Católica de Valparaíso, 1994), 108.

The image shows a musical score for three woodwind parts: Flute 3 Piccolo, Flute 1-2, and Oboe 1-2. The score covers bars 43 to 48. All instruments play a rhythmic, staccato melody. The Flute 3 Piccolo part starts with a 'C' time signature change. The notation includes various accidentals and articulation marks to indicate the staccato effect.

Figure 40 - *The Grave of the Gringo*, staccato articulation, bars 43 to 48

In contrast, Part D is more melodic; the main feature of the piano part being the left-hand arpeggios (see figure 41), accompanying a sort of canon built over a variation of a melody from Part A and played by wind instruments.

The image shows a musical score for the Piano part, covering bars 264 to 266. The left hand plays a continuous, rhythmic arpeggio accompaniment. The right hand plays a melodic line with some slurs and accents. The score is written in a standard musical notation with a treble clef.

Figure 41 - *The Grave of the Gringo*, left-hand arpeggio, piano part, bars 264 to 266

Part B is played three times, and both repetitions are varied in length and instrumental density. In the original Part B, the piano is accompanied by wind instruments which are replaced in the first repetition (B') by percussion instruments. In the second repetition (B'') the piano plays the characteristic melodic motif of this part, which dissolves into a harmonic texture played by the strings (see figure 42).

The image shows a musical score for four parts: Piano, Violin I, Violin II, and Viola. The score covers bars 302 to 314. The Piano part plays a melodic motif. The Violin I and Violin II parts play a harmonic texture. The Viola part plays a similar harmonic texture. The score includes dynamic markings such as *ppp* and *mp*.

Figure 42 - *The Grave of the Gringo*, second repetition of part B (B''), bars 302 to 314

Part C is the longest and most developed section and is played twice. In it, certain motives of Parts A and B, (figures 36, 37 and 38), are combined for accompanying new motives (figure 43).

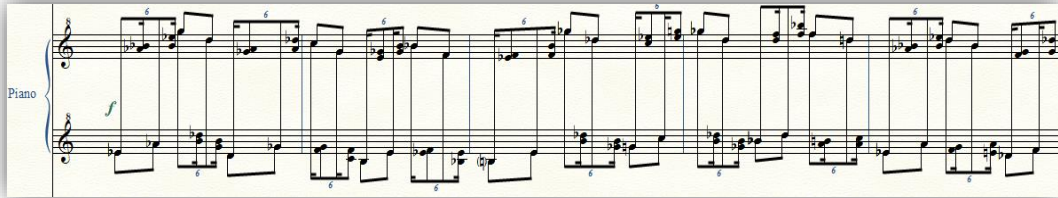


Figure 43 - *The Grave of the Gringo*, new music material, piano part, bars 368 to 372

Also, the short melody from Part A (figure 36) is now played with long notes. By gradually increasing the instrumentation and concentrating the musical ideas, during the repetition of Part C, the work heads towards its climax, reaching it in bar 429. The coda starts in bar 466 with the entrance of the female choir, whose sonority eventually replaces that of the orchestra, however maintaining the harp, the celesta and the piano.

Overall, the main objective of this project was for me to face, for the first time, the idiomatic sonority and writing of the piano, within a collaborative framework for the creation of a substantial work. *La Tumba del Gringo* was awarded the Terry Holmes Commission Award in 2018 and premiered on 12th June 2019 at the Sir Jack Lyons Concert Hall of the University of York, by the soloist Jakob Fichert and the University of York Symphony Orchestra, conducted by me (figure 44).

The Grave of the Gringo was published in 2020 by Editorial Nacional.



Figure 44 – The University of York Symphony Orchestra, Jakob Fichert and Carlos Zamora, premiere of *The Grave of the Gringo*

Cuatro Momentos, para Órgano

(Four Moments for Organ)
(2018)

A collaboration with organist James Redelinghuys.

Four Moments for Organ drew on a story of four Fuegian people who were taken by 23-year-old aristocrat Capitan Fritz Roy from Tierra del Fuego in Patagonia (the southernmost tip of South America) to the United Kingdom, on board the Royal Navy's vessel HMS Beagle, during Roy's first trip to Patagonia in 1830. Capitan Roy took three prisoners from a Kawésqar⁵⁹ group that had been accused of stealing a ship's boat, and later, a teenager from the Yaghan⁶⁰ people, to whose family Roy offered a few pearl buttons as payment. During the trip, the crew gave new (sarcastic) names to the four indigenous people: 'York Minster' (a twenty-six-year-old man originally named El'leparu), 'Jemmy Button' (a fourteen-year-old boy originally named O'run-del'lico), 'Fuegian Basket' (a nine-year-old girl originally named Yok'cushly), and 'Memory Boat' (a twenty-year-old man) who, during their brief sojourn in London, died of smallpox.

Against their will, the three indigenous people (figure 44) were obliged to stay in Great Britain to learn and adapt the aspects of the British Society that were forced upon them. They attended Saint Mary School in London and King William IV and Queen Adelaide received them at St James Court. Fritz would later return the three native Fuegians who survived, during his second trip to Patagonia (1831-36), with Charles Darwin amongst the travellers.



Figure 45 – Two sketches of the three Fuegians made by Charles Darwin. From left to right: Fuegian Basket, Jemmy Button and York Minster⁶¹

⁵⁹ The Kawésqar people inhabited the territory extended from the Gulf of Penas through to the Cockburn Channel in Tierra del Fuego, including the Magallanes' Strait. They are a subgroup of the Alacalufe people. Further information of Kawésqar people can be found on 'Kawashkar', *Chile Precolombino*, Museo Chileno de Arte Precolombino, 2012, accessed 24 June 2018, <http://chileprecolombino.cl/en/pueblos-originarios/kawashkar/ambiente-y-localizacion/>

⁶⁰ The Yaghan people inhabited the archipelagos at the southern tip of Chile, from the Brecknock Peninsula to Cape Horn in Tierra del Fuego. They are known as 'Yaghans' or 'Yámanas'. Further information of Yaghans people can be found on 'Yámana', *Chile Precolombino*, Museo Chileno de Arte Precolombino, 2012, accessed 24 June 2018, <http://chileprecolombino.cl/en/pueblos-originarios/yamana/ambiente-y-localizacion/>

⁶¹ Henshaw Ward, *Charles Darwin: The Man and His Warfare* (London: John Murray, 1927), 114.

Altogether, the story described above, and the fact that I was studying in York and therefore knew York Minster was once used as a nickname for a native Fuegian, as well as the (imagined however not fulfilled) possibility of having a piece to be played on the Minster's organ, inside that magnificent building, fascinated and encouraged me to face the composition of my first piece for organ.

Firstly, I explored and familiarised myself with the organ of the Sir Jack Lyons Concert Hall at the University of York (figure 46). This instrument is not large, but it still provides a considerable amount of stop combinations (registers). I tried different register combinations, tested the dynamic pedal and explored the possible changes in timbre when alternating the use of the organ's four keyboards. Having once written some drafts, I tried these on the instrument to check whether my musical ideas were sounding as I expected.



Figure 46 - Organ, Sir Jack Lyons Concert Hall, University of York⁶²

Simultaneously, I listened, reflected and revisited several works, from the Baroque period to the present. I paid special attention to Olivier Messiaen's *L'Ascension* (1932)⁶³ and *La Nativité du Seigneur* (The Birth of the Lord, 1935),⁶⁴ from which I took ideas for using the stops and the pedal-keyboard – this latter, not only to produce sustained notes, but also as part of the melodic development.

The piece has four movements or 'Moments', each named after one of the Fuegians. The movements' internal structure, as well as the relations between them, were not conceived

⁶² Authos's picture.

⁶³ Olivier Messiaen, *L'Ascension*, ed. Alfonse Leduc (Paris: LEDUC, 1934).

⁶⁴ Olivier Messiaen, *La Nativité Du Seigneur*, ed. Alfonso Leduc (Paris: LEDUC, 1935).

before the composition but developed instinctively during the compositional process. Nevertheless, in the end, the four moments are related through two elements: dynamics, by producing a gradual crescendo that develops across the four moments; and sequences of open and closed intervals. Regarding the dynamics, the work goes from pianissimo and piano in Moment I, to forte and fortissimo in Moment IV by increasing the stops. Regarding the sequence of intervals, the major/minor second is preceded or followed by a bigger interval, almost always a third or a fourth.

Below, I refer to each movement's distinctive features.

Moment I – Jemmy Button – O'run-del'lico

The beginning of Moment I presents an eight-bar period divided into two four-bar parts. The first one is built by adding note by note (melodic antecedent), and the second part incorporates chords (harmonic consequent). This is shown in figure 47. This movement's development is based on this eight-bar period.

Figure 47 - *Four Moments for Organ*, Moment I, opening bars

A contrasting element is introduced in bar 23, played by the pedal keyboard (figure 48).

Figure 48 - *Four Moments for Organ*, Moment I, opening bars

Individual notes taken from the chords mentioned above are repeated, leading the music towards the end of the first section (bar 38). Between bars 39 and 42, a sustained note

played in the pedal keyboard acts as a bridge, followed by the melodic antecedent. A new contrasting section starts in bar 48, with chords (with different rhythm) accompanying the staccato notes played in the pedal keyboard (figure 49). Then, the harmonic consequent reappears to finalise the movement.

The image shows a musical score for five bars, numbered 48 to 52. The music is written for organ, with a treble clef and a 3/8 time signature. The upper staves contain chords and melodic lines, while the lower staves feature staccato notes. A 'III' marking is present above the second staff in bar 48. The score is set against a light grey background.

Figure 49 - *Four Moments for Organ*, chord with a different rhythm, bars 48 to 52

Moment II – Fuegian Basket – Yok’cushly

The musical material of this movement was influenced by two specific situations, which I describe below.

I made a musical representation of the bristles opening and closing while knitting a straw basket (alluding to Yok’cushly’s given name), by using a sequence of alternating opened and closed intervals (perfect/augmented fourths, major/minor seconds and major/minor thirds). See figure 50.

The image shows the opening bars of a musical score for Moment II. The score is in 6/8 time and features a sequence of alternating opened and closed intervals. The tempo is marked as quarter note = 90. The score is written for organ, with a treble clef and a 6/8 time signature. The upper staves contain a sequence of intervals, while the lower staves feature staccato notes. A 'II' marking is present above the second staff in the first bar. The score is set against a light yellow background.

Figure 50 - *Four Moments for Organ*, Moment II, opening bars

To represent the arrival in England of the Fugian nine-year-old girl, I decided to evoke a traditional English song. I selected the twelfth-century song ‘Scarborough Fair’, played on the pedal keyboard (bars 51 to 56, as illustrated in figure 51).



Figure 51 - *Four Moments for Organ*, Moment II, bars 51 to 56, an allusion to Scarborough Fair song played on the pedal keyboard

Moment III – York Minster – El’leparu

This is the most difficult movement to perform. The same sequence of intervals (open-close-open) goes up and down representing York Minster’s intricate architecture. At the same time, to represent both the large number of ornaments as well as the impressive height of the building, I asked for a significantly faster speed and a more significant number of notes, all of which impedes the listener to distinguishing the variety of musical details, as an analogy to the sensation of being overwhelmed by the vast amount of architectural and artistic details that York Minster has along its naves and corridors. This is partially illustrated in figure 52.

Figure 52 - *Four Moments for Organ*, Moment III, opening bars

Moment IV – Memory Boat

This movement considers two musical elements, representing two specific situations. First, I took the harmonic consequent of Moment I (shown in figure 46) to situate Jemmy Button in this movement's story, since it was Button who revealed the tragic story of Memory Boat (whose real name is unknown), his death occurring a few days after the arrival to England. Secondly, I used mostly chromatic ascending notes and a close harmony on the organ's high stops (see figure 53), also utilising the dynamic-pedal, aiming to evoke Memory Boat's trip to (the Fuegian) *Ham-nia, in the sky of the west*.

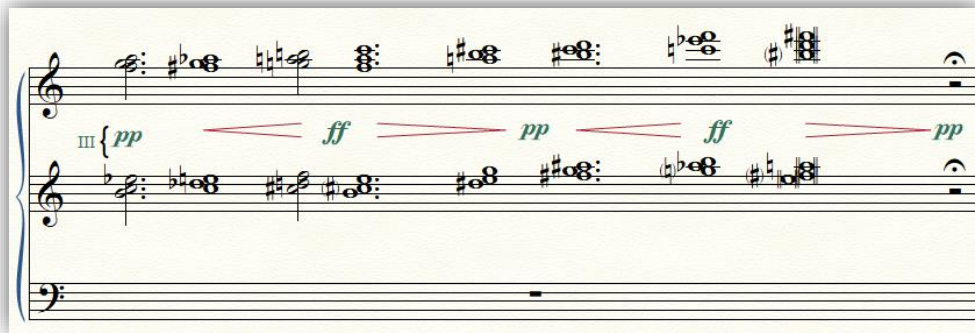


Figure 53 - *Four Moments for Organ*, Moment IV, closed and ascending harmony

The organist James Redelinghuys performed the piece at the Sir Jack Lyons Concert Hall in the framework of the Postgraduate's Forum (2019) of the Music Department at the University of York. Later, on 8 November 2019, the piece was officially premiered by Redelinghuys at the same concert hall, as part of the conference called 'A Window onto Latin America II'.

Four Moments for Organ was published in 2019 by Editorial Nacional.

Lautaro

(2018)

Four variables underpin this work: the choice of a specific instrumental setting; a Spanish text; Mapuche musical elements and serialism.

I had decided to finish the PhD process writing a piece as a tribute to my first composition tutor, Professor Miguel Aguilar (1931 – 2019). Aguilar certainly was ‘an outstanding example on the adoption of the twelve-tone system’⁶⁵ in Chile, so it was natural for me, as his student, to apply dodecaphonic series already in my first ever composition works.

The new work would be written for ensemble and utilising serialism, given Aguilar’s commitment to the Second School of Vienna. Consequently, I decided to write for a Pierrot ensemble (flute, clarinet, violin, cello and piano). Additionally, I incorporated percussion – considering Aguilar’s enthusiastic interest in my *Estudio para Percusión N°1* (Etude for Percussion N°1) composed in 1993⁶⁶ – and a soprano who sings and narrates, as a clear reference to Arnold Schoenberg’s *Pierrot Lunaire*⁶⁷.

I created a twelve-note series whose sequence of minor and major seconds, separated by tritones, is the core element, as shown in figure 54.

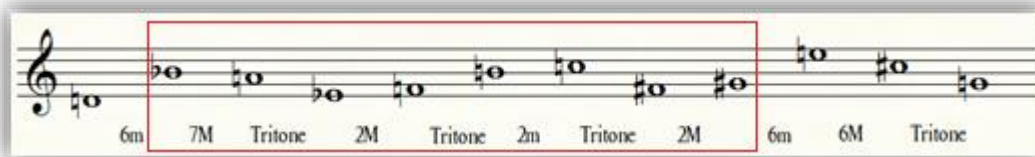


Figure 54 – *Lautaro*, original dodecaphonic series

Even though *Lautaro* was conceived as a dodecaphonic piece, my treatment of the dodecaphonic series was not strict. I altered the series each time I was not convinced of the musical result. Furthermore, I have scattered the series’ notes across the ensemble, making it extremely complex to rebuild the original series in musical analysis.

⁶⁵ Díaz, Nicolás Masquiarán, ‘Miguel Aguilar Ahumada (1931--)', *The Routledge Encyclopedia of Modernism*: Taylor and Francis, 2016, accessed 21 January 2020
<https://www.rem.routledge.com/articles/miguel-aguilar-ahumada-1931>.
 doi:10.4324/9781135000356-REM545-1

⁶⁶ *Etude for Percussion N°1* can be heard at
https://www.youtube.com/watch?v=tFRCB2tOIGs&list=OLAK5uy_nDhQzfAAZ_U6VyEwC10p8BUxqp8xjr_nQk&index=5, performed by Grupo de Percusión UC conducted by Guillermo Rifo. The video was uploaded by the author in 4th September 2018.

⁶⁷ Arnold Schoenberg, ‘*Pierrot Lunaire Op21*’ (Mineola: Dover Publications, 1994).

The text that I selected, the epic poem *La Araucana* by the Spanish Alonso de Ercilla y Zúñiga⁶⁸, is representative of the encounter of two cultures, the Pre-Columbian Mapuche and the European. The verses that I chose (Appendix 2) are those related to one of the most remarkable sixteenth-century warriors from Mapuche's culture, a man called Lautaro and, excerpted from Chant III, Chant VII and Chant XIV.

The work's structure is described below (figure 55):

A – B – C – A' – C' – B' – A''

Figure 55 – *Lautaro*, work's structure

Section A comprises just the first bar, presenting the short text that I wrote to introduce the Ercilla's text and the figure of Lautaro as illustrated in figure 56.

Figure 56 - *Lautaro*, opening bars

⁶⁸ *La Araucana* by Alonso de Ercilla and Zúñiga, published in 1569, is one of the most significant pieces of the Spanish epic literature. It is a poem in three parts with a total of 37 Chants. *La Araucana* tells the bloody clashes between Araucanos and Spaniards in Chilean lands during the conquest. Alonso de Ercilla y Zúñiga, *La Araucana* (Madrid: Antonio de Sancha, 1776).

Original text

Cuenta Alonso de Ercilla y Zúñiga por allá por 1569 en su poema épico La Araucana, la historia de Lautaro, fiero guerrero libertario.

My translation

about 1559, Alonso de Ercilla y Zúñiga tells in his epic poem La Araucana, the story of Lautaro, fierce libertarian warrior.

In Section B (bars 2 to 47), I present musical elements excerpted from Mapuche ceremonial music, specifically from the Ngüllatun, that I knew deeply while I studied my undergrad in southern Chile.⁶⁹ However, the use of Mapuche gestures was influenced by the work for female choir *Cantos Ceremoniales de Aprendiz de Machi* (Ceremonial Songs for the Machi's Apprentice, 2004),⁷⁰ by Chilean composer Eduardo Cáceres. It is possible to observe the similitude between my piece (see figure 56, soprano part) and the piece by Cáceres (figure 57).



Figure 57 Opening bars from *Cantos Ceremoniales de Aprendiz de Machi* by Eduardo Cáceres.⁷¹

Section C (bar 48 to bar 95) is the most developed. It starts with a quiet accompanied melody played by the clarinet and the piano, followed by an increasing textural density produced by the entrance of the other instruments and the gradual acceleration of the rhythms. Then, the texture gets thinner, and by the end of the section, only the clarinet, the flute and the violin play in quiet dynamics.

Situated in the centre of the piece, A' (bars 96 to 109) works as a *hinge*. The text is the same as in Section A but this time measured and accompanied by the vibraphone, as illustrated in figure 58.

⁶⁹ A Ngüllatun or Guillatún, is a rite which works as a connection with the spiritual world. It is conceived either to ask for well-being or to thank the received benefits.

⁷⁰ Eduardo Cáceres, *Cantos Ceremoniales para Aprendiz de Machi* (Santiago: Unpublished, 2004).

⁷¹ The use of this piece has been kindly authorized by the composer Eduardo Cáceres in an email sent to the author on 2nd June 2020.

Figure 58 - *Lautaro*, bars 98 to 99

From here, the structure goes back across $C' - B' - A''$. Section C' (bars 110 to 117) is shorter and less complex than C . The reason for this is that the initial Section C is the development of musical material presented in Section C' . Thus, C' could be regarded as a sort of *anti-development*.

Section B' (bars 118 to 168) leads towards the work's musical climax in bar 154 to bar 157.

In Section A'' (bars 169 to the end), an instrumental prelude precedes the last entrance of the text, which acts as a coda.

Similar to the compositional challenge faced in *Six Moments for Violoncello*, writing for *ensemble* in this project forced me to explore new creative approaches, enriching my *imaginary sound* (I referred to in the introduction) and allowed me to explore, familiarise myself and eventually learn how to address the composition of a work of comparable instrumental settings.

Lautaro was premiered on 22nd November 2019 by the Chimera Ensemble conducted by Richard Powell at the University of York's Sir Jack Lyons Concert Hall (figure 59).

Lautaro was published in 2019 by Editorial Nacional.



Figure 59 – The University of York Chimera Ensemble, Richard Powell, conductor, *Lautaro*'s premiere

Conclusion

One of the most relevant considerations that I have addressed and incorporated over the past four years has been my desire to highlight respect for human rights. This central issue has marked my musical production, bringing my artistic thinking to areas beyond music, such as ethnography, ethnomusicology, history and politics, which will continue to play an essential role in my future creative work.

Human sadness and despair resonate strongly in five out of seven works of this portfolio. My voice, profoundly affected by the suffering of victims of abuse and political or racial violence, has found a way to claim through my work, to enter deeply into my compositional voice.

Regarding my musical thinking, I have increased and improved my knowledge of, and skills for the development of harmony. Also, I have explored different instrumental settings, ranging from solo works to a massive orchestral sound, expanded by choir, piano and percussion. Especially challenging was the creation of a work for ensemble, a compositional effort that I had dodged for a long time.

I also expanded the use of Pre-Columbian musical and extra-musical elements, incorporating not only cultures from Northern Chile (such as my indigenous Lican-Antay homeland) but also distant, southern ethnicities such as the Selk'nam and Mapuche. Also, I explored methods to portray and incorporate those foreign elements in the new music in a thoughtful, respectful and musically convincing manner.

Throughout the journey of my PhD, it is possible to observe changes in my musical voice as a composer. This is not only observable in the works that make up this portfolio, but also in the commissions I received over the last four years. Following the chronological timetable of these latter works, it is evident how the harmonic development and the treatment of indigenous elements change significantly and evolve consistently and progressively. Among these works are String Quartet N°3 – *The English* (the last piece I composed before starting the PhD in 2015 and already living in the UK), *Today I Was Born* (for soprano and string quartet – 2016)⁷², the Cantata

⁷² *Today I Was Born* can be heard at https://www.youtube.com/watch?v=DGejoBHWQz0&list=OLAK5uy_ItAIGhcEHLEN_q_4CWlq9oycz9xubel0&index=5, performed by Cecilia Barrientos and the Surkos String Quartet. The video was uploaded by the author in 25th February 2019.

A Song for Peace (for mixed choir and chamber orchestra – 2016)⁷³ and, *In Memoriam Víctor Alarcón* (for soprano, mixed choir and chamber orchestra – 2019)⁷⁴.

New and original approaches to composing arose, triggered by shifts in my compositional habits and processes and, in the exploration of other resources, and through the attention to elements that had not been much evident in my previous work, thus enriching my musical experience.

Having completed this folio of seven compositions, I believe that I have fulfilled the aims proposed at the beginning of this long journey of thinking, learning and exploring. I consider that now I have an expanded pallet of resources and, more relevantly, new motivations to greater artistic creativity, all of which allow me to undertake my future career as a composer with more freedom and consistency.

⁷³*A Song for Peace* can be heard at <https://www.youtube.com/watch?v=aOme1aO5L0g&t=689s> , performed by Orfeó Catalá and Crecer Cantando choirs and, The Víctor Alarcón Chamber Orchestra conducted by Carlos Zamora. The video was uploaded by the author in 15th December 2019.

⁷⁴*In Memoriam Víctor Alarcón* can be heard at <https://www.youtube.com/watch?v=6gqs5rEaVTI&t=141s> , performed by Andrea Aguilar, The Universidad de La Serena Symphony Orchestra and Choir, conducted by Rodolfo Fisher. The video was uploaded by the author in 19th October 2019.

Appendix 1:

Texts used in *O Vos Omnes*

Text Nº1 – Viaje a Ham-nia

Canto chamánico - viaje a Ham-nia	*Shamanic singing - trip to Ham-nia
Estoy en ese lugar. No he llegado.	I am in that place. I have arrived.
Los de la casa de Ham-nia, los que se fueron, me llaman desde lejos. La oreja del guanaco está parada en Ham-nia del viento.	Those from Ham-nia's house, Those who were, They call me from afar. Guanaco's ear standing in Han-nia of the wind.
Estoy sobre las pisadas de los que se fueron.	I am in the footsteps of those who left.
Voy andando por la pisada hacia el Hain de Ham-nia.	I walk down the path towards Hain of Ham-nia.
Estoy cantando en el lugar de las madres guanaco, de los que se fueron, en la casa de Ham-nia.	I am singing in place of the guanaco mothers of those who left, in the house of Ham-nia.

*English translations made by the author.

Text Nº2 – O Vos Omes from The Jeremhias' Lamentation

O Vos Homnes	Oh, You All
O vos omnes qui transitis per viam, attendite et videte: Si est dolor similis sicut dolor meus. Attendite, universi populi, et videte dolorem meum. Si est dolor similis sicut dolor meus.	Oh all you who walk by on the road, attend and see: If there is any sorrow like mine. Attend, all people of the world, moreover, see my pain: if there is any sorrow like mine.

Appendix 2

Extractos de La Araucana de Alonso de Ercilla y Zúñiga (1533 – 1594)	*Excerpts from La Araucana by Alonso de Ercilla y Zúñiga (1533-1594)
<p>Canto III Fue Lautaro industrioso, sabio, presto, de gran consejo, término y cordura, manso de condición y hermoso gesto, ni grande ni pequeño de estatura.</p>	<p>Chant III Lautaro was diligent, wise, quick, of great advice, term and sanity, meek of the condition and beautiful gesture, neither large nor small in stature.</p>
<p>Por la astucia de Lautaro y el demasiado trabajo de los españoles, fueron los nuestros desbaratados y muertos más de la mitad dellos, juntamente con tres mil indios amigos.</p>	<p>Due to the cunning of Lautaro and the excess of work of the Spaniards, our people were devastated and killed more than half of them, along with three thousand Indian friends.</p>
<p>Canto VII Hizo también solene juramento de no volver jamás al nido caro, ni del agua, del sol, sereno y viento ponerse a la defensa, ni al reparo; ni de tratar en cosas de contento hasta que el mundo entienda de Lautaro que cosa no emprendió dificultosa, sin darle con valor salida honrosa.</p>	<p>Chant VII He also made a solemn oath of never returning to the expensive nest, or the water, the sun, serene and wind, to put himself on defence, or repair; nor to try in happy things until the world understands of Lautaro that thing did not undertake difficult, without giving it with honourable exit value.</p>
<p>Canto XIV Por el siniestro lado, ¡oh dura suerte!, rompe la cruda punta, y tan derecho, que pasa el corazón más bravo y fuerte que jamás se encerró en humano pecho; de tal tiro quedó ufana la muerte, viendo de un solo golpe tan gran hecho; y usurpando la gloria al homicida, se atribuye a la muerte esta herida.</p>	<p>Chant XIV On the sinister side, oh lousy luck!, Break the raw tip, and so straight, that the bravest and strongest heart passes that never locked itself in human chest; of such a shot the death was boasted, seeing in a single blow such a significant fact; and usurping the glory of the murderer, this wound is attributed to death.</p>

*English translation made by the author.

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