

Galician Music, Emigration and Otherness: the Presence of Galicia in the Musical Production of Argentinian Composers of the Mid-twentieth Century

María Fouz Moreno¹

The ‘Other’ Galician Music

Since the late nineteenth century and especially after the Spanish Civil War there have been numerous migratory movements from Galicia to Argentina, with Galicians becoming the most substantial group of migrants in that country. The Galician emigrant community maintained many of the customs and traditions of their birthplace in the place where they settled, and among them music has played a very important role in serving as a link between past and present because of its ability to remind them of their place of origin. As Smith points out, international migration does not negate the sense of belonging which communities feel with respect to their places of origin, but rather migrants “transport and transplant with them their original identity, creating what some theorists have called ‘transnational community’”(Giménez, 2011:12-3).

As Elizabeth Sosa argues, ‘otherness’ “is an epistemological position which explores discursively the image of the cultures that made their space on the periphery and other interstices” (Sosa, 2009:39). In this way, according to this same author, ‘otherness’, as a category of analysis of culture “allows visualization of the peripheral subject from different angles, recognizes the conceptual expansion of radius and the generation of new approaches” (Sosa, 2009:39).

The point of view of ‘otherness’ allows us to analyze the image of those cultures that experienced development in different spaces from their place of origin, and this could be considered peripheral. This occurs with Galician culture, preserved or reinterpreted in different places of settlement of Galician emigrants. In this way, it can be seen how academic music influenced by Galician culture and created in migratory contexts, in this case

in Argentina, has become a space for the 'other' in Galician musical historiography. This will be considered from two different perspectives, firstly with the composers Juan José Castro and Roberto Caamaño and, secondly through the figure of Isidro Maiztegui.

Galician Academic Music of Argentina.

The phenomenon of Galician emigration, which began in the late nineteenth century, brought with it a relocation of Galician music and an interesting resurgence of this outside the borders of the Iberian Peninsula, especially in the field of academic creation.

Despite the long migratory tradition of Galicia, and the importance of musical phenomena in emigrant communities, the history of Galician musical historiography is written mainly in relation to the music composed within its territory. This trend has prevailed and has created a vision of the history of Galician academic music, in which those 'other' composers, who made their music on the periphery (within the concept of 'otherness' previously outlined), were excluded or relegated a secondary role in the process of construction of academic discourse.

There are a number of Galician emigrant composers and descendants of emigrants who have been widely involved in musical composition in Argentina but who are quite unknown today. Nonetheless there are some exceptions, such as the case of Andrés Gaos, whose figure was recovered thanks to the appearance of a number of academic works, publications, published scores, concert programs and recordings of some of his

works².

Among the emigrant Galician musicians that continued their musical and compositional activity in Argentina, names like Egidio Paz Hermo, Manuel Prieto Marcos, Ricardo Pérez Camino, Juan María López, Juan José Castro Piñeiro, among others, stand out³. Some of their compositions with reference to Galicia can be seen in the table on the following page:

As Aurora del Corno says:

"Many of these composers [...] emigrated to Buenos Aires after carrying out distinguished work in Galicia [...], in search of new horizons and better circumstances, in some cases, in which to develop their art.

It is probable that Galicia has recognized their importance but the impression remains that there was no real interest in making the name of these remarkable artists live on through their work, in all its aspects, beyond the limits of Galicia.

On reaching the Galician capital, there was general awareness of the works they produced, but these works show great humility, an enormous love for their native Galicia, expressed in each musical phrase which referred to the region, more like a show of nostalgia than a show of the talent they possessed. The community honored them with recognition but did not provide them with sufficient support so as to continue to expand their art" (Corno, 1989:139-140).

Given the brevity of this article, it is necessary to place special emphasis on those 'other' examples of Galician music by Argentine composers, descendants of

| COMPOSER | WORK |
|--|---|
| Ricardo Pérez Camino (Santiago de Compostela, 1842 – Argentina, 1915) | <i>Himno a Galicia</i> (1879) |
| | <i>Himno a Pontevedra</i> (1880) |
| | <i>Himno a las Artes</i> (lyrics by Emilia Pardo Bazán) |
| Juan María López (A Coruña, 1855 – Argentina, 1939) | <i>Fantasia Gallega</i> , texto de Curros Enríquez (1894) |
| | <i>Recordando a Galicia</i> (1901) |
| | <i>Segunda fantasia gallega</i> (1902) |
| | <i>Fantasia sobre motivos de aires gallegos</i> (1902) |
| | <i>Na Ruada</i> , muiñeira |
| Egidio Paz Hermo (Puebla do Caramiñal – A Coruña, 1863 – Buenos Aires, 1933) | <i>Adiós Ríos, Adiós Fontes</i> (lyrics by Rosalía de Castro) |
| | <i>¿Onde vas?</i> (lyrics by Aveliño Velloso) |
| | <i>Sempre o memos</i> |
| | <i>Amor patrio</i> |
| | <i>A realidade</i> |
| | <i>O medianeiro</i> |
| | <i>O crebanto</i> |
| | <i>Noite de lúa ou Mingos e Rosa</i> |
| | <i>Matorral</i> |
| | <i>O consolo</i> , (plot by Castro López) |
| | <i>Alma Gallega</i> |
| | <i>Alboradas, Alalás, Muiñeiras</i> , etc. |
| Andrés Gaos Berea (A Coruña, 1874 – Mar del Plata, 1959) | <i>Muiñeira para violín y piano</i> (1891) |
| | <i>Aires Gallegos</i> , suite para piano (1905) |
| | <i>Nuevos aires gallegos</i> , suite para piano (1915) |
| | <i>Sinfonía N°2 En las montañas de Galicia</i> (1917-1919). |
| | <i>Rosa de Abril</i> (Lyrics by Rosalía de Castro) |
| Manuel Prieto Marcos (Tui, 1905 – Buenos Aires, 1945) | Cuatro cantigas: <i>Alalá, Foliada, Muiñeira y Ruada</i> . |

Galicians, as is the case of Juan José Castro (Avellaneda, 1895 - Buenos Aires, 1968) or Roberto Caamaño (Buenos Aires, 1923-1993). Their family ancestry, the first generation of descendants of Galician emigrants in Argentina, maintained their interest in Galician cultural heritage and this is reflected in their compositions. As Julio Ogas notes, during the 1940's "there is a large increase in Argentinian music with musical, programmatic or poetic allusions to Spanish culture" caused, among other factors, by its 'descent or nationality' or by the «recognition [...] of the intellectual values of exiled poets, imprisoned or killed during Franco's regime" (Ogas, 2005:92).

Medieval Galician poetry and Rosalía de Castro's *Follas Novas* appear in the repertoire of songs of Castro and Caamaño. The selection of these texts shows their commitment to the movement of recovery and promotion of Galician literary heritage, as well as the protection of the Galician language (mother tongue of their parents in this case) which takes place in exile. Similarly, it connects them with the determination of emigrants to maintain their language as a distinctive sign of identity.

On the one hand, Juan José Castro creates *Dos canciones de Rosalía de Castro* (1948) based on poems by Rosalía de Castro «*Eu levo una pena*» and «*Que hermosa te dou Dios*», and *Cantares de amor* (1951), with texts by the Galician minstrel Juyao Bolseyro. On the other hand, Roberto Caamaño composes *Dos cantos gallegos op.3* (1945) based on the poems «*A Xustiza pola man*» and «*Vamos Bebendo*» by Rosalía de Castro (receiving awards at the Inter-

national Competition of the Galician Centre in Buenos Aires in 1950); and also *Dos cantares galaico-portugueses del s. XIII op. 18* (1954) based on «*Ay madre, nunca sentiú*» by Juyao Bolseyro and «*Filha se grado eres*» by the minstrel Lopo⁴. As Marcela González noted "the setting of these poems to music contains clear references to musical rhythms or melodic turns of phrase of folk and medieval Galician music" (González, 2010:185)

However, the influence of Galician music with respect to sound stands out in *De Terra Galega. Rapsodia para Coro y Orquesta* by Castro. This work came about as a request from the Galician Centre in Buenos Aires in 1946⁵. In this score, clear references to elements of Galician musical heritage, such as *Alalá*, *Alborada* or *pandeirada*, are highlighted. The aforementioned work (with its *Suite Introspectiva*) was recovered and edited in Galicia, thanks to the work of Joam Trillo and support from the Instituto Galego das Artes Escénicas e Musicais.

Along this line, we can also quote the figure of the composer on whom we will focus below: Isidro B. Maiztegui. In the same way as J. J. Castro and R. Caamaño, he forms part of the first generation of descendants of Galician emigrants in Argentina that decide to incorporate references to Galicia in their scores.

However, it is necessary to explain that there is a difference between them from the point of view of 'otherness':

- In the case of Caamaño and Castro we have talked of 'otherness' from the point of view of the deterritorialization of Galician culture (recreation and de-

velopment of Galician culture in Buenos Aires).

- Maiztegui is an immigrant musician who, after establishing contact with Galician culture through the Galician community of emigrants, arrives in Spain where he becomes familiar with the Galician musical and cultural environment. He then works with important Galician intellectuals and, as a result, begins to compose his Galician works. Despite this, this composer stands as a 'foreign other' in Galician territory and he is excluded from the official History of Galician music.

'Other' Music in the Musical Identity of Maiztegui

As indicated in the introduction, the second focus of this article is on the analysis of cultural and musical circumstances leading a composer, born outside Galicia, to take on, as part of his own identity, that 'other' music bequeathed by his ancestors. In this sense, this study starts by observing the cultural and creative process that leads this musician to take Galician music as a constituent part of his idiosyncrasy, which situates 'otherness' within the scope of academic music from Río de la Plata.

One particularly interesting case is that of Isidro Maiztegui (Guaileguay, 1905-Mar del Plata, 1996) who decided to integrate Galician music into his compositions after establishing direct contact with the native culture. In immigrant communities a sense of collective identity is maintained over time. As Núñez Seixas noted, this identity does not necessarily disappear in the second generation but, in some cases, is trans-

mitted "in the form of ethno-cultural symbolic identity to their descendants, who maintain it as a form of voluntary and emotional affiliation, consistent with a type of pride in tradition and culture shared by the original group" (Núñez Seixas, 2002:18).

Maiztegui presents a multifaceted identity in his ideas and in his artistic work, shaped by segments created from the traditions received and selected (Argentine, Galician, Spanish), and by fragments which come together in his creative and intellectual work. The fact that is of interest here is the selection of the 'other' Galician culture as a constituent part of his identity and his work, influenced mainly by the oral transmission of Galician culture from his mother, an ideology linked to Spanish intellectuals exiled in Argentina and, above all, his nationalistic Galician consciousness formed through his close relationship with Galician emigrant communities and the links established with different Galician intellectuals in Argentina, as well as during the ten years that he lived in Spain (Luis Seoane, Isaac Diaz Pardo, Fernandez del Riego, etc.).

Galician influence is revealed in the scenic cantata *Macías o Namorado* (1956), *Preludios galegos op.28 for piano* (1957), songs for voice and piano *Sin niño* (1964), *¿Qué pasa ó redor de min?* (1964), *Longa noite de pedra y Tempo de chorar* (1968), *Paco Pixiñas. Historia dun desleigado contada por il mesmo* (1970), *Seis poemas Galegos de Federico García Lorca*. Most of these works were composed during the period when Maiztegui emigrated to Spain.

At this point, it should be pointed out that this last work was created at the request of Professor Luis Perez Rodriguez, after a meeting with Maiztegui in Mar del Plata in August 1994. The score was included in the book *O Pórtico poético dos «Seis poemas galegos» de García Lorca* by Luis Perez and edited separately by the Consello da Cultura Galega. The world premiere of this composition was on April 12, 1996 in this same institution, with Maiztegui on piano accompanying the soprano Marta de Castro (Pérez Rodríguez, 1998:359).

The relevance of his Galician works within their catalogue and the manner in which they are extolled by this composer, demonstrates his strong commitment to Galician culture. In these works references can be found to customs and traditions from Galicia (cordel literature, religious festivities, etc.) and, above all, the clear influence of Galician music is revealed through the use or resounding allusion to certain traditional instruments, the use of resources from popular musical genres and, at other times, through the quoting of fragments of works from Galician academic music.

These works are not only a tribute to Galicia, but they also entail the intention of a reevaluation of the cultural tradition inherited from his mother. In this way, for example, with works like *Macías* or *Namorado* or *Paco Pixiñas*, Maiztegui reinterprets elements of the Galician tradition to bring them to an academic plane, where the various elements that are part of Galician cultural heritage become features that represent a real identity.

It is also necessary to emphasize that in some of the film projects in which he

participates as a composer- Mariñeiros (José Suárez, 1939), *Viento del Norte* (Antonio Momplet, 1954), *Sonatas* (Juan Antonio Bardem, 1959) and, to a lesser extent, in *La venganza* (J. A. Bardem, 1958) he includes elements of Galician culture through references to his music, using popular tunes and using musical instruments or traditional instrumental groups.

Epilogue

To conclude, the phenomenon of Galician emigration in the nineteenth and twentieth centuries brought about fragmentation and a process of relocation of contexts of creation of Galician music. This is referred to in the following quotation from Pablo Cirio:

“Galician music is like a coin with two sides, one showing the territorial Galicia and the other, the Galicia abroad. Both are inevitably different, but both constitute an inseparable unity, and one cannot be understood without considering the other, as each shows a different ‘side’ of the music of the Galician people” (Cirio, 2006, 17)

In this way, ‘otherness’ as a category of analysis of the framework of Galician academic music, serves to highlight the importance of peripheral music generated in the context of migration, in this case from Argentina, from two points of view:

- On one side, through the study of the implications that generated the discourse of ‘otherness’ in creating the history of Galician music, we have highlighted the need to broaden the concept of «Galician academic music» and to include in Galician musical historiography those ‘other’ composers, immi-

grants or descendants of immigrants, who included references to Galicia in their works (as is the case of Juan José Castro and Roberto Caamaño).

- On the other side, as a result of this approach, a new history of Galician music also brings together the discourses of both music and identity, generated from the contexts of migration and the consideration of those circumstances leading certain composers to take on, as part of their own identity, that 'other' music passed on by their ancestors (as in the case of Maiztegui).

Whereas Caamaño and Castro represent 'otherness' from the deterritorialization of Galician culture produced by the phenomenon of emigration, Maiztegui, as an immigrant musician, represents the 'foreign other' within Galician territory. However, we must bear in mind that both are part of the same reality because both are excluded from the official history of Galician music, despite the importance they had in sustaining a reinterpretation of a Galician musical identity from both sides of the Atlantic.

Bibliography

Andrade Malde, Julio, Andrés Gaos: El gallego errante, A Coruña, Vereda, 2010.

Castro, Juan José, De Terra Galega. Rapsodia para Coro e Orquesta, Santiago de Compostela, Ars Gallaecia Musicae, 1993.

Cabanillas, Ramón / Lorenzo, Antonio de / Maiztegui, Isidro B., Macías o Namorado: poema escénico, prosa e verso, a xeito de guieiro musical, sóbor dunha cantata de Otero Pedrayo, Vigo, Galaxia, 1956.

Cirio, Norberto Pablo, «La investigación de la música de las colectividades en la Argentina. Su aporte al estudio de los procesos migratorios. El caso de la colectividad gallega». Entremúsicas. Música, investigación y docencia, 2006, <http://entremusicas.com/investigacion/la-investigacion-de-la-musica-de-las-colectividades-en-argentina/> (Accessed 4-7-2016).

Cirio, Norberto Pablo, «Repensando el patrimonio musical gallego desde quienes emigraron a la Argentina» in Rodrigo Romaní, (ed.) A música galega na emigración: [actas do] IV Encontro O Son da Memoria, Santiago de Compostela: Consello da Cultura Galega, 2009: 157-62.

Corno, Aurora del, «Músicos gallegos en la República Argentina», Revista da Comisión Galega do Quinto Centenario, 2, 1989: 127-40.

Ferreiro, Celso Emilio / Maiztegui, Isidro / Díaz Pardo, Isaac. Paco Pixiñas: historia de un desleigado contada por el mesmo. Romance de Aristides Silveira cun limiar tirado dos provérbios do conde de Vimioso (o vello) e um epílogo de Celso Emilio Ferreiro, Sada - A Coruña, Edición do Castro, 1970.

Giménez, Gilberto, «Cultura, territorio y migraciones. Aproximaciones teóricas», Alteridades, vol. XI, 22, 2001: 5-14.

González, Marcela, «Poesía española en la canción de cámara argentina (1910-1950)», Revista de Musicología, XXVIII, 2, 2005: 1335-44.

González, Marcela, «Ecos del Rexurdimento. Las canciones de Juan José Castro y Roberto Caamaño con poemas de Rosalía de Castro», Cuadernos de música Iberoamericana, vol. XVIII, 2009: 167-86.

González, Marcela, *Déjame tu voz. La poesía española en la canción de cámara argentina*. Asturias, El autor, 2010.

Núñez Seixas, Xosé Manoel, *O Inmigrante Imaxinario: Estereotipos, Representacións E Identidades Dos Galegos Na Arxentina (1880-1940)*, Santiago de Compostela, Universidade de Santiago de Compostela, Servicio de Publicacións e Intercambio Científico, 2002.

Maiztegui, Isidro. *Música para os seis poemas galegos de Federico García Lorca*, Santiago de Compostela, Consello da Cultura Galega, 1996.

Maiztegui Pereiro, Isidro B., *Preludios Galegos op. 28.*, Baiona-Pontevedra, *Dos Acordes-Series Ars Gallaeciae Musicae*, 2009.

Ogas, Julio: «Primera década de la tendencia hispanista en la música argentina de los años cuarenta» in Suárez-Pajares, Javier (ed.), Joaquín Rodrigo y la música española de los años cuarenta, Valladolid, Sitem-Glarez, 2005: 79-93.

Pérez Rodríguez, Luis: *O pórtico poético dos seis poemas galegos de F. García Lorca*, Santiago de Compostela, Consello da Cultura Galega, 1998.

Sosa, Elisabeth: «La otredad: una visión del pensamiento latinoamericano contemporáneo», *Letras*, 80, 2009: 349-72.

Notes

1 Member of the Grupo de Investigación en Música Contemporánea de España y Latinoamérica (GIMCEL)- Diapente XXI (University of Oviedo)

This article is inscribed within the research project «Música en conflicto en España y Latinoamérica: Entre la hegemonía y la transgresión (Siglos XX y XXI)» [MINECO-16-HAR2015-64285-C2-1-P] coordinated by Dra. Celsa Alonso González (University of Oviedo). It forms part of the Programa «Severo Ochoa» de Ayudas Predoctorales para la Formación en Investigación y Docencia del Principado de Asturias that is a beneficiary its author.

2 See into: Panceira Luaces, Vanesa, «La revalorización de la figura de Andrés Gaos en Galicia», (Repositorio Institucional de la Universidad de Oviedo, <http://hdl.handle.net/10651/17396> [Accessed 10-1-2015])

3 See into:

- Cirio, Norberto Pablo, «Repensando el patrimonio musical gallego desde quienes emigraron a la Argentina» in Rodrigo Román, (ed.) *A música galega na emigración: [actas do] IV Encontro O Son da Memoria*, Santiago de Compostela: Consello da Cultura Galega, 2009: 163-165.

- Corno, Aurora del. «Músicos gallegos en la República Argentina», *Revista da Comisión Galega do Quinto Centenario*, 2, 1989: 127-140.

- Andrade Malde, Julio, *Andrés Gaos: El gallego errante*, A Coruña, Vereda, 2010

4 See into:

González, Marcela, «Poesía española en la canción de cámara argentina (1910-1950)», *Revista de Musicología*, XXVIII, 2, 2005: 1339-1340.

González, Marcela, «Ecos del Rurdiemiento. Las canciones de Juan José Castro y Roberto Caamaño con poemas de Rosalía de Castro», *Cuadernos de música Iberoamericana*, vol.XVIII, 2009: 167-85.

González, Marcela, *Déjame tu voz. La poesía española en la canción de cámara argentina*. Asturias, El autor, 2010.

5 Castro, Juan José, *De Terra Galega. Rapsodia para Coro e Orquesta*, Santiago de Compostela, *Ars Gallaeciae Musicae*, 1993.