

ISSN 1478-5722

TWENTIETH- CENTURY MUSIC

VOLUME 17 | NUMBER 3 | OCTOBER 2020

CAMBRIDGE
UNIVERSITY PRESS

Co-Editors

Pauline Fairclough (University of Bristol, UK)
Alejandro L. Madrid (Cornell University, USA)

Reviews Editor

Laura Anderson (University College Dublin, Ireland)

Journal Administrator

Lindsay Carter (University of Bristol, UK)

Editorial Board

Julie Brown (Royal Holloway, University of London, UK)
Gianmario Borio (University of Pavia, Italy)
David Clarke (Newcastle University, UK)
Guido Heldt (University of Bristol, UK)
Sarah Hill (University of Cardiff, UK)
Freya Jarman (University of Liverpool, UK)
Noriko Manabe (Temple University, USA)
Peter McMurray (University of Cambridge)
Carol Oja (Harvard University, USA)
Carlos Palombini (Universidade Federal de Minas Gerais, Brazil)
Jann Pasler (University of California, USA)
Benjamin Piekut (Cornell University, USA)
Hon-Lun Yang (Hong Kong Baptist University, Hong Kong)

Instructions for Contributors

Please direct submissions to <http://mc.manuscriptcentral.com/tcm> and queries to tcm@cambridge.org.
For full Instructions for Contributors please go to: <https://www.cambridge.org/core/journals/twentieth-century-music/information/instructions-contributors>

Twentieth-Century Music seeks to transcend traditional boundaries within musicology that often keep scholars working in diverse fields apart. We publish outstanding work in the fields of popular music studies and music sociology, ethnomusicology, media, sound art and film music studies and historical musicology and welcome submissions with a broad intellectual and disciplinary range. Please send any informal enquiries relating to individual submissions, Forum proposals or Special Issue proposals to Pauline and Alejandro either personally or via the journal administration.

Subscriptions

Twentieth-Century Music (ISSN 1478-5722) is published three times a year in February, June and October. Three parts form a volume. The subscription price of volume 17, including delivery by air where appropriate (but excluding VAT), is £199 (US \$338 in USA, Canada, and Mexico) for institutions (print and electronic); £172 (US \$293) for institutions (electronic only); £34 (US \$59) for individuals (print only). EU subscribers (outside the UK) who are not registered for VAT should add VAT at their country's rate. VAT registered members should provide their VAT registration number. Japanese prices for institutions (including ASP delivery) are available from Kinokuniya Company Ltd, P. O. Box 55, Chitose, Tokyo 156, Japan.

Orders, which must be accompanied by payment, may be sent to a bookseller or subscription agent or direct to the publisher: Cambridge University Press, Journals Fulfillment Department, University Printing House, Shaftesbury Road, Cambridge CB2 8BS; or, in the USA, Canada and Mexico: Cambridge University Press, 1 Liberty Plaza, Floor 20, New York, NY 10006, USA

Copying

This journal is registered with the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923, USA (www.copyright.com). Organizations in the USA who are also registered with the CCC may therefore copy material (beyond the limits permitted by sections 107 and 108 of US Copyright law) subject to payment to the CCC. This consent does not extend to multiple copying for promotional or commercial purposes. Code 1478-5722/2020. ISI Tear Sheet Service, 3501 Market Street, Philadelphia, PA 19104, USA, is authorized to supply single copies of separate articles for private use only. Organizations authorized by the Copyright Licensing Agency may also copy material subject to the usual conditions. For all other use, permission should be sought from Cambridge or from the American Branch of Cambridge University Press.

This journal issue has been printed on FSC-certified paper and cover board. FSC is an independent, non-governmental, not-for-profit organization established to promote the responsible management of the world's forests. Please see www.fsc.org for information.

Printed in Great Britain by Bell & Bain Ltd, Glasgow.

Internet Access

Twentieth-Century Music is included in Cambridge Core, which can be found at cambridge.org/tcm

© Cambridge University Press 2020

Contents

Special issue: Musical Trajectories between Latin America and Europe, 1970–2000

Guest editor: Daniela Fugellie

283 Notes on Contributors

Articles

- 285 Introduction to the Special Issue on Musical Trajectories between Latin America and Europe, 1970–2000
Daniela Fugellie
- 291 Art Music and Transterritoriality: Reflections on Cuban Migrations to Europe during the 1990s
Iván César Morales Flores
- 311 ‘*Devenir compositeur*’: Notes on the Insertion of Argentine Composers in the Contemporary French Music Scene (1970–2000)
Martin Liut
- 329 European Professors at the Cursos Latinoamericanos de Música Contemporánea: Two experiences – Piriápolis, 1974; Buenos Aires, 1977
Omar Corrado
- 347 In Between: Cultural Exchange and Competing Systems
Dörte Schmidt
- 361 *Ausentes presentes*: Art Music from the Chilean Exile in the Anacrusa Festivals at the Goethe-Institute Santiago (1985–89)
Daniela Fugellie
- 381 ‘They Fell Like Meteorites’: Avatars of the Andean Sound and Their Reception by Italian Music Groups (1973–1996)
Stefano Gavagnin
- 401 Latin American Songs in the GDR and the East German Singer-Songwriter Repertoire (1970–2000): Gerhard Schöne’s ‘Meine Geschwister’ in the Light of Translation Studies
Christina Richter-Ibáñez
- 419 Transatlantic Techno Myths: The 1994 Arica Eclipse Rave as an Example of the History and Historiography of Electronic Dance Music between Chile and Germany
Matthias Pasdzierny

Reviews

- 435 Seth Brodsky, *From 1989, or European Music and the Modernist Unconscious*
Alastair Williams
- 439 Jennifer Iverson, *Electronic Inspirations: Technologies of the Cold War Musical Avant-Garde*
Madison Heying