|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Camila | [Middle name] | Juarez |
| [Enter your biography] | | | |
| Instituto Universitario Nacional del Arte-Universidad de Buenos Aires (IUNA-UBA) [National University of the Arts-University of Buenos Aires] | | | |

|  |
| --- |
| **Your article** |
| Bértola, Eduardo (1939-1996) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Eduardo Bértola wasborn in Córdoba, Argentina, 14 July 1939, and died in Belo Horizonte, Brazil, on 20 February 1996. Bértola was part of a generation of Latin American musicians from the 1960s and 1970s that included Joaquín Orellana from Guatemala, Coriún Aharonián from Uruguay, as well as Graciela Paraskevaídis, Alcides Lanza, Gerardo Gandini, Mariano Etkin and Oscar Bazán from Argentina. Bértola is recognised in the field of electroacoustic composition and, as Aharonián and Paraskevaídis have pointed out, his work is characterized by timbral exploration, distinctive textures, use of silence and repetition, austerity of materials, and a structure based on repetitive units without development.  Between 1963 and 1968, Bértola lived in the province of Chaco, Argentina, and collaborated with several institutional projects. Paraskevaídis (2001) notes that, while his earlier works date from the fifties, his mature production begins in 1966 with *Variantes Alpha-Omega,* composed for the *Coro Polifónico de Chaco* [Chaco Polyphonic Choir]; *Las doradas manzanas del sol,* for piano, dedicated to Gerardo Gandini; *Usher-II-2005,* for piano duet, dedicated to Alcides lanza; and *Procne,* with an English text by Peter Quennell, for three sopranos and an instrumental group. |
| File: Bértola.jpg  1 Photo of Eduardo Bértola, Cerro del Toro (Uruguay) 1971; http://www.latinoamerica-musica.net/frames/en.html  Eduardo Bértola wasborn in Córdoba, Argentina, 14 July 1939, and died in Belo Horizonte, Brazil, on 20 February 1996. Bértola was part of a generation of Latin American musicians from the 1960s and 1970s that included Joaquín Orellana from Guatemala, Coriún Aharonián from Uruguay, as well as Graciela Paraskevaídis, Alcides Lanza, Gerardo Gandini, Mariano Etkin and Oscar Bazán from Argentina. Bértola is recognised in the field of electroacoustic composition and, as Aharonián and Paraskevaídis have pointed out, his work is characterized by timbral exploration, distinctive textures, use of silence and repetition, austerity of materials, and a structure based on repetitive units without development.  Between 1963 and 1968, Bértola lived in the province of Chaco, Argentina, and collaborated with several institutional projects. Paraskevaídis (2001) notes that, while his earlier works date from the fifties, his mature production begins in 1966 with *Variantes Alpha-Omega,* composed for the *Coro Polifónico de Chaco* [Chaco Polyphonic Choir]; *Las doradas manzanas del sol,* for piano, dedicated to Gerardo Gandini; *Usher-II-2005,* for piano duet, dedicated to Alcides lanza; and *Procne,* with an English text by Peter Quennell, for three sopranos and an instrumental group.  Between 1968 and 1971, Bértola lived in Paris and met with Pierre Schaeffer, Iannis Xenakis, and Émile Leipp; he also participated in the International Summer Courses of New Music in Darmstadt, Germany. During this period, he composed two chamber pieces (*Hertz* and *Signals*) but, above all, devoted himself to experimenting with electroacoustic music in works like *Episode* (1969), *Rouges* (1969), *Dynamus* (1970), *Penetraciones* (1970), *Penetraciones II* (1971), and *Pexoa* (1971); later on he continued his production in Buenos Aires, Argentina, with *Elictros* (1971-1972), *Gomecito contra la Siemens o el diablo de San Agustín* (1973), *Tramos* (1975), *Historias para un movimiento imaginario* (1977), and *Trovas, crónicas y epigramas I-VII* (1977), his last electroacoustic piece.  File: 04 Dynamus. 1970.wma  2 *Dynamus* (1970). Realizado en el del compositor, Paris.  Between 1973 and 1974, Bértola was a scholar at the *Centro de Investigación en Comunicación Masiva, Arte y Tecnología* [CICMAT, Centre for Research in Mass Communication, Art and Technology] in Argentina, where he studied with Francisco Kröpfl and composed several electroacoustic pieces, most of which are now missing. *Gomecito contra la Siemens o el diablo de San Agustín,* which recounts the story of a newspaper seller from Chaco, Argentina, is a reflection on good and evil, which according to Kröpfl, articulates such binary oppositions as regularity/irregularity and orientation/non-orientation. In *Tramos*, Bértola presents radiophonic material in fragments, containing linear juxtapositions with reiterations, to form a collage. Paraskevaídis (1992) sees the work as a political sound document of Argentina in the years 1972-1974.  File: 09 Tramos. 1975.wma  3 *Eduardo Bértola. Tramos*. 2000. Tacuabé and CLAMC, *Música Nueva* series. Montevideo, Uruguay. T/E 33 CD  From 1971 until 1984, Bértola served on the teaching staff at the *Cursos Latinoamericanos de Música Contemporánea* [CLAMC, Latin American Contemporary Music Courses] and, in 1975 and 1976, worked at the Winter Festivals in Ouro Preto, Brazil, giving seminars on acoustics and electroacoustic music, where he developed his concept of ‘poor musics,’ a concept that aligns him with other Latin American composers like Oscar Bazán and Joaquín Orellana.  In *Trópicos* (1975), a trio for violin, flute, and clarinet dedicated to Orellana, Bértola returned to instrumental music composition, focusing on timbre, and exploiting integrating acoustic distortions produced by extensions of the technical possibilities of instruments. Similarly, two versions of *La visión de los vencidos* (1978) were made under the same premises; the name (Vision of the Defeated) was taken from indigenous accounts of the Conquest of Mexico compiled by Miguel León-Portilla. Two duets were added in this period: *Anjos xifópagos* (1976), for two flutes, and *Um no outro* (1977), for two cellos, as well as two soloist works: *Tráfego* (1976), for piano, and *Traslaciones* (1976), for flute.  File: Score Trópicos.jpg  4 Score for ‘Trópicos’ from: http://souzareiseditoracaodepartituras.blogspot.com.ar/2011/02/eduardo-bertola-tropicos.html  In 1979, Bértola moved to Brazil, living first in Brasilia and then in Belo Horizonte, serving as Professor of Electroacoustic and 20th Century Music. In this last period, he composed instrumental works only: chamber music for various instruments (*A hora e a vez - Septeto Matraga —* a name taken from a story by João Guimarães Rosa *—* from 1989, for seven instruments; *Rituais do imaginário* from 1992, for twenty instruments; and *Cantos a Ho* from 1993, dedicated to Ho Chi-Minh, for seven instruments), and four duets (*Duo dos temperamentos e das cores* from 1984, for violin and viola; *De sonhos e quedas* from 1990, for two pianos; *Retornos do tempo* from 1991, for two bassoons; and *Caminhos de sinais* from 1992, for two clarinets). In addition to these works, he created soloist pieces, like the second version for piano of *Las doradas manzanas del sol* (1984) and *Lucípherez* (1994) for double bass. He also composed orchestral pieces in the 1980s, starting with *Os Sonhos* (1982), followed by two versions of *Grandes trópicos*, the first from 1992, the second and last of his works from 1995 — the year before he took his own life. The latter cited quotes from previous works, such as *Dynamus, Trópicos* and *La visión de los vencidos,* and to Bértola it meant a synthesis ‘of all my attempts and efforts on the side of the Latin American movement to search for a new, free music’ (‘Eduardo Bértola’ 42). Selected List of Works:Electroacoustic Music *Episode* (1969)  *Rouges* (1969) *Dynamus* (1970)  *Penetraciones* (1972)  *Penetraciones II* (1971)  *Pexoa* (1971) *Elictros* (1972 begin\_of\_the\_skype\_highlightingend\_of\_the\_skype\_highlighting)  *Gomecito contra la Siemens, o el diablo de San Agustín* (1973)  *Tramos* (1975)  *Historias para un movimiento imaginario* (1977)  *Trovas, crónicas y epigramas I-VII* (1977) Choir Variantes Alpha-Omega (1966) Chamber music *Procne* (1966) three soprano voices, nineteen instruments and percussion  *Hertz* (1968/1970 begin\_of\_the\_skype\_highlightingend\_of\_the\_skype\_highlighting) fourteen instruments *Signals* (1969) seventeen instruments  *Signals* (versión II, 1975) sixteen instruments *Trópicos* (1975) trio  *La visión de los vencidos* (1978) version one: four flutes; version two: four flutes, double bass and percussion  *A hora e a vez - Septeto Matraga* (1989) seven instruments  *Rituais do imaginário* (1992) twenty instruments *Cantos a Ho* (1993) seven instruments Duets *Usher-II-2005* (1966) pianos  *Anjos xifópagos* (1976) flutes  *Um no outro* (1977) cellos  *Duo dos temperamentos e das cores* (1984) violin and viola *De sonhos e quedas* (1990) pianos *Retornos do tempo* (1991) bassoons  *Caminhos de sinais* (1992) clarinets Soloist Works *Las doradas manzanas del sol* (first version 1966) piano  *Traslaciones, luego Tráfego* (1976) piano  *Traslaciones* (1976) flute *Las doradas manzanas del sol* (second version 1984) piano  *Lucípherez* (1994) double bass Orch *Os Sonhos* (1982)  *Grandes trópicos* (1995) |
| Further reading:  (Aharonián)  (Borém)  (Paraskevaídis)  (Paraskevaídis, Eduardo Bértola: Tramos CD liner notes)  (Paraskevaídis, Eduardo Bértola) |