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| Gandini, Gerardo (1936-2013) |
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| Gerardo Gandini, an Argentinian composer, pianist, and conductor, was borninBuenos Aires, Argentina, on October 16, 1936 and died in Buenos Aires on March 22, 2013. As a former student and assistant of Alberto Ginastera, Gandini produced more than 120 works, which enabled him to occupy a significant place within Argentine contemporary culture. Gandini's work forms an intertextual framework that relates his own music with other works of music, as well as with other arts. |
| File: gandini.jpg  Gerardo Gandini, an Argentinian composer, pianist, and conductor, was borninBuenos Aires, Argentina, on October 16, 1936 and died in Buenos Aires on March 22, 2013. As a former student and assistant of Alberto Ginastera, Gandini produced more than 120 works, which enabled him to occupy a significant place within Argentine contemporary culture. Gandini's work forms an intertextual framework that relates his own music with other works of music, as well as with other arts.  Gandini studied piano with Pía Sebastiani, Roberto Caamaño and Ivonne Loriod, and composition with Alberto Ginastera. From 1962 onwards, Gandini worked as an assistant professor of composition and analysis at the avant-garde Latin American Centre for Advanced Musical Studies of the Di Tella Institute in Buenos Aires. In 1966, he studied with Geofredo Petrassi at the Accademia di Santa Cecilia in Rome. In 1970, he taught composition at the Julliard School of Music in New York. Afterwards, he acted as composition professor at the National University of La Plata, the Argentine Catholic University, and taught Latin American courses in contemporary music. He gave courses of composition at various institutions in Buenos Aires, such as the Goethe Institute, San Telmo and Antorchas Foundations, and Melos Publishing House.  Gandini's compositions and career were distinguished by numerous prizes, such as the Buenos Aires Prize for Composition (1960), the Molière Prize given by the French Government for theater music (1977), the Guggenheim Fellowship (1982), the Argentine National Music Prize (1996), the Career Trajectory Prize of the Argentine National Fund for the Arts (1996), the Osella d’Oro at the Venice Film Festival (1998), and the Tomás Luis de Victoria Ibero-American Composition Prize (2008).  As a pianist, Gandini has participated in many international festivals, and has performed as a piano soloist at the Argentine National Symphony Orchestra. His performances not only consist of contemporary concert music but also of jazz and tango. In 1989, he took part in the last sextet founded and led by Astor Piazzolla. From then on, he interpreted and recorded a number of tango arrangements, called ‘Postangos,’ for which he was awarded the Latin Grammy prize in 2004. As a conductor, he conducted the Sinfonietta of the Omega Insurance Foundation. He also conducted the Buenos Aires Philharmonic Orchestra, and served as Musical Director of the Colón Theatre.  Gandini's concerns as an interpreter and conductor informed by his activity as a disseminator of contemporary music in Argentina. He premiered numerous works by other composers. He was also founder and director of the Center of Experimentation in Opera and Ballet for the Colón Theatre of Buenos Aires, and curator of concert cycles of contemporary music at both public and private institutions in Argentina, among them the National Library.  Since 1969, Gandini developed a musical poetics based on different modes of musical citation or allusion, which are not limited to music but extend to other arts as well. These references inform the meta-musical condition of his works: Gandini sees composition as result of a conversation among different works of music in an ‘Imaginary Sound Museum.’ This position results from what the composer himself characterized as an exhaustion of the stage of material experimentation and discovery, and their displacement to the level of musical syntax. Critics often link this trend to the crisis of material thinking in European postwar contemporary music, which Gandini shared with other Argentinean composers, such as Alberto Tauriello and Marta Lambertini.  Among Gandini’s ample production as a composer, an important group of his works comprises elements taken from Robert Schumann’s music. The group includes *Eusebius*, in its versions for piano (1984) and for orchestra (1984-85); *RSCH: Escenas*, for piano and orchestra (1984); *RSCH: Testimonios*, for voice, piano and tape (1984); *RSCH: Elegía*, for piano (1986); some pieces of the *Diaries I-III, 36 Preludes* for piano (1960-87); the *Studies*, for violin and piano (1990); the opera *Liederkreis: una ópera sobre Schumann* (2000); and, lastly, *Eusebius II* for piano (2006). The *Fantasie-Impromptu* for piano and orchestra, premiered inWashington in 1971 and recorded by the Louisville Orchestra (USA), depicts an imaginary portrait of Chopin by means of a re-reading of the *B-flat minor Mazurka*. *Imaginary Landscape* (1988), for piano and orchestra, commissioned by the BBC for the Welsh Symphony Orchestra, has a descriptive aim; its first movement, ‘Description of the waters,’ reworks musical topics by Franz Liszt and Arnold Schoenberg. Works composed in 1991, such as *Mozartvariationen*, for chamber orchestra, and *Rondando en la menor*, for two pianos, recreate gestures and materials taken from Mozart's music.  In 1996, Gandini began to compose Sonatas, of which eight are for solo piano, and one for violin-cello. He composed three operas: *La casa sin sosiego* [*The house without calmness*] (1991), with libretto by Griselda Gambaro; *La ciudad ausente* [*The absent city*], based on the novel by Ricardo Piglia (1995), and *Liederkreis, una ópera sobre Schumann* [*Liederkreis, an opera about Schumann*] (2000), with libretto by Alejandro Tantanián. All of them premiered at the Colón Theatre in Buenos Aires. |
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