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| **About you** | **[Salutation]** | Nicolás | Masquiarán | Díaz |
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| (La Cruz [Quillota], Chile, 1899; Santiago, Chile, 1987) |
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| Lawyer, composer and academic. His career was built upon several achievements in formative, artistic, administrative and extensional fields, making him a key figure for understanding the 20th century's Chilean music. His influence and relevance are undeniable today, specially by his role in the creation of a musical institucion in his country, place from where were draw the guidelines for its art music in the first half of 20th century. |
| Lawyer, composer and academic. His career was built upon several achievements in formative, artistic, administrative and extensional fields, making him a key figure for understanding the 20th century's Chilean music. His influence and relevance are undeniable today, specially by his role in the creation of a musical institucion in his country, place from where were draw the guidelines for its art music in the first half of 20th century.  He studied law from 1917 at the Law School, University of Chile, graduated with a lawyer degree in 1921. In parallel received instruction in composition from Enrique Soro, making his first works in these years. Once his studies finished, between 1922 and 1923, he traveled to Europe as a secretary of the Chilean Embassy in Madrid, where he takes some lessons with Conrado del Campo. On his return he assumes a position in the Ministry of Foreign Affairs. Having resumed his public activity in Chile, Santa Cruz assumed the leadership of the Bach Society -chorus founded in 1917- and reformulated its aims. Through it and thanks to its significant influence in social and politics, promotes a changeover in Chilean musical institution. Their efforts succeeded the annexation of the National Conservatory of Music to the University of Chile (1928), with subsequent consideration of musician as a university professional. The process that settled off then led to the creation of entities such as the Faculty of Arts in the University of Chile (1929), the National Association of Composers (1935) and the National Symphony Concerts Association (1931-1938), to name a few.  The climax of his efforts is the foundation of the Institute of Musical Extension (1940), which meant the recognition of musical culture as part of the State's institutions. This led to the creation of the Symphonic Orchestra of Chile, Choir of the University of Chile, National Ballet, Radio University of Chile and Chilean Musical Review. Also through the Institute of Musical Extension are created the Chilean Music Festivals (1947-1969) and the Prizes for Work, the main space for the performing and outreaching of Chilean academic music while they stay active.  Between 1928 and 1953 he gives the professorship of composition in the Faculty of Arts, University of Chile, where he taught an entire generation of Chilean composers, counting among them Gustavo Becerra-Schmidt, Miguel Aguilar, Carlos Botto, Alfonso Montecino and Juan Orrego Salas, among others. For his academic work, in 1932 he is assigned as Dean of the Faculty of Arts. In 1944 is appointed as Vice Rector of the University and between 1948 and 1951 exercises as deputy Rector. In 1948 achieved the founding of the Faculty of Music Arts and Sciences, of which he was Dean from 1962 to 1968. Also took many relevant management positions in Chilean and international institutions: Vice President in the International Society for Music Education (1953-1955), member of the International Society for Contemporary Music (1954), President in the International Committee of Music (1956-58) and President in the Chilean Academy of Fine Arts (1980-82), among others.  Santa Cruz seems to gravitate in Chilean musical milieu more because of his role in the building of an institution than for his artwork, nevertheless of the recognition he received by him. We found in Chilean musicography many statements such as "the history of the musical life of this century Chilean confused with the very life of Santa Cruz" (Claro 1973: 164) or these that makes him part of "a national creative tradition that is transmitted through the organic promotion, outreaching and preservation" driven by himself and that are part of the creators as P. H. Allende, Isamitt, Cotapos, Soro and Leng, main references for later composers (Merino 1979: 16). This categorical presence has promoted a critical review from the most recent Chilean musicology.  The institutional model formulated by Santa Cruz favored some aesthetic criteria highly influenced over the profile of academic production in Chilean music during the first half of the 20th century. A ideological foundation of racial kind helped to place a Germanic tradition passed through J. S. Bach, Beethoven and Wagner as main references, and gathered its most recent influences from Post-Romantic, Neoclassical and Expressionists -previous to twelve-tone technique- composers. These features are actually present in his music, which also includes the medieval and Renaissance polyphonic tradition. Becerra and Leng had found in his music "a tendency to monumentality" (Merino 1979: 23) that because of its variety and complexity it enriches in the crossover of diverse factors. They also appear, at an early stage, some nuances of Impressionism.  His creative life distinguishes three stages: initiation (1917-1929), maturation (1930-52) and maturity (1952 onwards). Except in the first stage, where we found greater exuberance and a tendency to be guided by the emotional, it is possible to establish a general characterization of his work. Santa Cruz assigned to melody a structural function, favoring polyphonic textures and motivic development, with an autonomous driving of melodic lines that don't lose sight of the harmonic outcome. In general terms, he uses a modal setting for harmony that, in the horizontal driving and chromatic movement of voices, can reach sonority close to Atonality or even to Dodecaphony. Frequent in his music are the gradual moving in the construction of melodic and rhythmic cells, the motivic recurrence, the resolution of jumps with opposite movement, in the way of 16th century's polyphony, and use of irregular rhythms. The thoroughness of his compositional technique is also evident in a straight use of traditional structures such as rondo and sonata. Finally, its analysts note a marked concern for contrapuntal density than the timbre, leaving the instrumental color as a secondary factor in his compositional style.  Santa Cruz's catalog of works has around eighty scores, many of them small vocal and choral pieces. Among his most important works are *Cinco Poemas Trágicos* (1929), *String Quartet No. 1* (1930-31), *Cinco Piezas para Orquesta de Cuerdas* (1937), *Variaciones para piano y orquesta* (1943), *Symphony No. 2* (1948) *Égloga* (1949) and *Preludios Dramáticos* (1946) for orchestra, recognized as the most transcendental work of his repertoire. In 1951 he obtains the National Art Award in Music. Audio example <http://www.memoriachilena.cl/archivos2/audio/MC0063402.MP3> |
| Further reading:  (Claro and Urrutia)  (Editorial)  (Díaz and P.)  (García)  (Leng)  (Merino)  (Salas)  (Santa Cruz) (Urrutia) |