

# TEACHING IN THE KEY OF LIFE: Our Latin Americanist Music Faculty

From protest music in Cuba to Andean popular music to Mexican mariachi music, the interests of the faculty below, all at UT's Butler School of Music, are indicative of the diverse areas of musical scholarship available to students in Latin American Studies.



## Robin Moore

Robin Moore is Associate Professor of Ethnomusicology at the University of Texas at Austin, where he earned his Ph.D. He teaches courses on the history of ethnomusicology, on music and race in Latin America, and on music in Mexico and the Caribbean, among others. Regarding his professional interests, he says, "I'm very grateful to be teaching at one of the handful of U.S. institutions that

takes music from Latin America seriously as a focus of study, and that has such excellent library resources for students and faculty in that area. Latin American music is tremendously important to the future of this country, but most music programs have been very slow to recognize that fact."

Dr. Moore recently presented a paper on protest music in socialist Cuba at the UT conference *What's Left of the American Left?*, which was organized by LLILAS and the Department of Spanish and Portuguese. Elaborating on this theme, he says, "Cuba of the post-1959 period has produced many excellent musicians. Their compositions are not only musically sophisticated, but demonstrate a keen understanding of social realities within and outside of Cuba. It's a shame the performers aren't better known in this country."

He has received awards and fellowships from the Rockefeller Foundation, the MacArthur Foundation, and the National Humanities Center. His primary research interests include music and nationalism, music and race relations, popular music study, and socialist art aesthetics.

Dr. Moore is the current editor of the *Latin*

*American Music Review (LAMR)*, published by the University of Texas Press. He is also author of *Nationalizing Blackness: Afrocubanismo and Artistic Revolution in Havana, 1920-1940* and articles on Cuban music in *LAMR*, *Cuban Studies*, *Ethnomusicology*, *Encuentro de la cultura cubana*, and other journals and book anthologies. His latest book, *Music and Revolution Cultural Change in Socialist Cuba*, concerns artistic life in Cuba after 1959.

Dr. Moore also has been instrumental in extending offerings in Latin American music performance in recent years, and in creating ties to the Spanish-speaking performance community in the Austin area. Through an agreement funded jointly by the School of Music, the Dean of Fine Arts, and the office of Vice President Gregory Vincent, Moore has helped to hire a local performer, Adolph Ortiz, to direct the UT Mariachi Paredes, and has created a new Conjunto Ensemble under the direction of Grammy-winning artist Joel Guzmán as well as J. J. Barrera. Dr. Moore himself directs a performance ensemble devoted to music of the Spanish-speaking Caribbean and Colombia. All these groups are open to UT students, graduates or undergraduates.



### Joshua Tucker

Joshua Tucker is Assistant Professor of Ethnomusicology at the University of Texas, specializing in popular musics of Latin America. He received his Ph.D. in 2005 from the University of Michigan, where he was a founding member of the interdisciplinary *Círculo Micaela Bastidas de Estudios Andinos*. He held a postdoctoral fellowship in ethnomusicology at the University of Chicago before joining the faculty at UT Austin in 2006, and will spend the 2008–2009 year as a visiting scholar at Brown University’s Center for Latin American Studies.

In the ethnomusicology program, students receive training in a variety of historical, analytical, and cultural issues before specializing in a historical period or geographical area. Professor Tucker regularly offers courses on Andean and Brazilian music. He also teaches music of indigenous peoples of the Americas, gives surveys of world popular music, and directs the University of Texas Andean Music Ensemble.

Since 1999, Dr. Tucker has studied Andean popular music in Peru, both in the highland city of Ayacucho and among migrant groups in Lima. Focusing on media workers, including record producers and radio DJs, his research demonstrates how they create new publics for styles blending traditional forms with international sounds. He is interested in the way that these agents are redrawing the dominant notions of “Andean” and “indigenous” subjectivity subscribed to by other kinds of state and civil actors. “Popular commercial music is not often taken seriously in Peru as a site for redefining social norms, particularly in light of

the more tangible political changes in Bolivia and Ecuador,” Dr. Tucker says. “But in contemporary Lima, popular culture is probably the most dynamic force reshaping racial and ethnic ideologies.” Among his publications are a forthcoming article in *Popular Music and Society* entitled “And Then There Was a Public,” and a chapter on Peruvian chicha music for a forthcoming edited collection on *cumbia* in Latin America. He has regularly contributed reviews to *Latin American Music Review*, *Social Anthropology*, and *The Journal of Latin American and Caribbean Anthropology*. His work has been supported by a number of agencies, including the Wenner-Gren Foundation for Anthropological Research and the Social Sciences and Humanities Research Council of Canada.

In summer of 2008, Professor Tucker returned to Lima to research Internet radio stations that disseminate Andean music. He also began an investigation into Peru’s recent boom of *telenovelas* based on the lives of Andean migrant superstars, focusing on the way that viewers interpret the narrativizations of migrant experience created by non-Andean producers.



### Lorenzo Candelaria

Lorenzo Candelaria, Associate Professor at the Butler School of Music, is a historian of Western European art music in the fifteenth and sixteenth centuries. He received his Ph.D. with distinction from Yale University, where he studied with renowned musicologist Craig Wright. Prior to his work at Yale, he studied classical violin at the prestigious Cleveland Institute of Music under Viktor Danchenko (a pupil of

David Oistrakh), and later, at the Oberlin Conservatory. Dr. Candelaria reflects on the Oberlin experience as a transformative one. “My love of music history really began at Oberlin,” he says. “As a violinist, I naturally dreaded the rigorous courses in Medieval and Renaissance music history. The repertory I knew was Mozart and Beethoven, not Machaut and Josquin. But the professors there made early music come alive in ways I never anticipated.”

Deeply impressed by Oberlin’s interdisciplinary approach to music culture, Dr. Candelaria switched majors from his first love, violin performance, to music history and thus started down the path that would lead him through Yale and, ultimately, to the University of Texas, where he has been on faculty since 2001. At UT, he continues to pursue an interdisciplinary approach to music culture. In addition to his affiliation with LLILAS, he is associated with the Center for Mexican American Studies (CMAS) and the Center for Religious Studies, and has worked closely with the Blanton Museum of Art.

Dr. Candelaria has a wide variety of interests ranging from Gregorian chant to Mexican mariachi music. As a violinist with two Grammy-nominated mariachi groups in the 1990s, he has a real insider’s perspective on the latter. Reflecting on the experience, he says that “touring with those guys is about as close as I’ll ever get to being a rock star.” Nonetheless, he much prefers his life as a scholar and teacher. “It was a great experience, but my real passion and calling is here in Austin with my wife, our three children, and our extended family at the University of Texas.”

His mariachi days well behind him, Dr. Candelaria’s work now focuses on Catholic music in sixteenth-century Spain and its subsequent impact on devotional cultures in Latin America and the southwestern United States. His most recent books include *American Music: A Panorama*, a best-selling textbook coauthored with Daniel Kingman, and *The Rosary Cantoral: Ritual and Social Design in a Chantbook from Early Renaissance Toledo*. The latter focuses on a stunningly beautiful chantbook from fifteenth-century Spain that was donated to a prominent religious house by a group of accused heretics. Dr. Candelaria is currently writing a book on music in Mexican Catholicism which includes a chapter on the popular Mariachi Mass—a topic that neatly bridges two seemingly diverse interests. ✨