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# Experimental Music for the People: Avant-garde Composition in Post-1959 Cuba , Lecture by Marysol Quevedo

Cuban Research Institute, Florida International University

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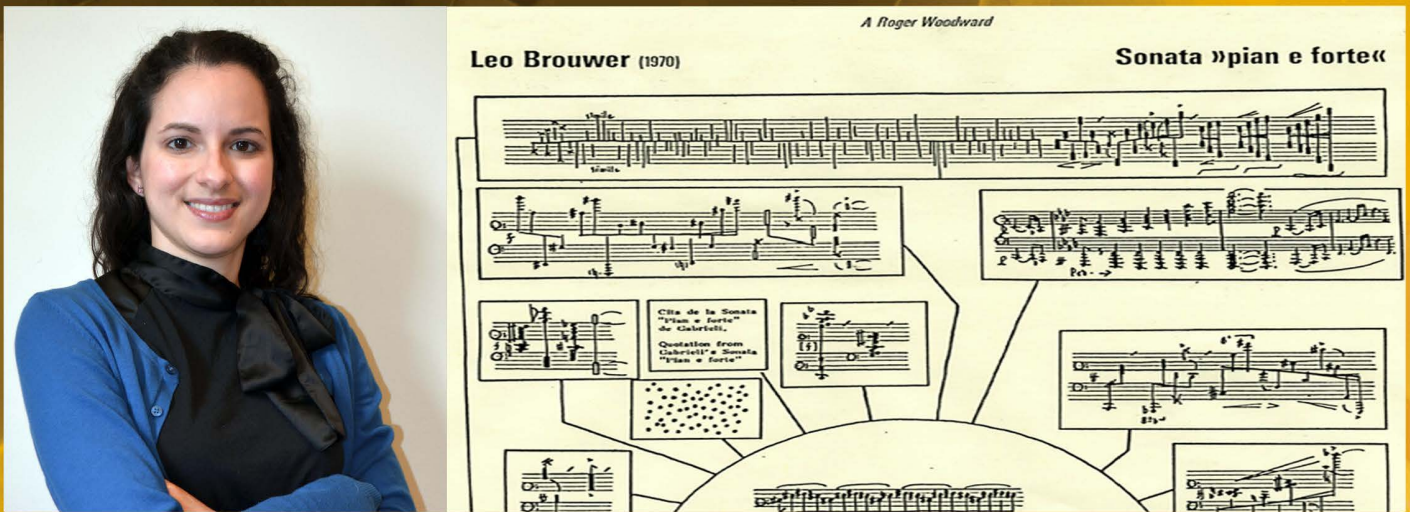
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# Cuban Research Institute

School of International and Public Affairs



## Experimental Music for the People: Avant-garde Composition in Post-1959 Cuba

Lecture by Marysol Quevedo

May 20, 2014 | 12:00 PM | Modesto A. Maidique Campus | DM 353

This presentation will examine the work of Cuban composers Harold Gramatges, Juan Blanco, and Leo Brouwer, who stayed on the island after the 1959 Revolution and held administrative and advising positions at prominent cultural institutions. These three composers promoted new, avant-garde, and experimental music by contextualizing that music within the reconfigured cultural framework of the Cuban Revolution. Cuban composers' support of experimental music carried aesthetic meaning in two intersecting ways: first, as part of a long tradition of leftist, *vanguardista* artists; and second, as part of the revolution's cultural politics of enacting social change through culture.

Marysol Quevedo is a Ph.D. candidate in the musicology program at Indiana University. She is currently a visiting lecturer with IU's musicology department, as well as editor and researcher at the Latin American Music Center. Marysol is currently writing a dissertation on art music in Cuba after the 1959 Revolution, examining the relationship among music composition, national identity, and the Cuban socialist regime. She has contributed several biographical articles on Latin American composers and musicians to *The Grove Dictionary of American Music* (2<sup>nd</sup> edition, 2013), and has presented her work at the American Musicological Society's 2013 Annual Meeting and at other conferences on Latin American music.

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**Cuban Research Institute**  
FIU Modesto A. Maidique Campus | DM 445  
(305) 348-1991 | [cri.fiu.edu](http://cri.fiu.edu)

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