Poetics of Memory: Transmodern Echoes in Works of Gamaliel Churata, Olly Wilson, and Mathew Rosenblum, *and El Tríptico del Laykha* [Original Composition]

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Nicolás Aguía Betancourt, PhD

University of Pittsburgh, 2023

This dissertation departs from the notion of memory, understood as the permanence of the past in the lived present, to propose a philosophical transnational exegesis that connects works by two American composers, Olly Wilson (1937-2018) and Mathew Rosenblum (1954); and works by Peruvian philosopher and writer Gamaliel Churata (1897-1969). I focus on Wilson's musical composition for tenor and electronic sound titled *Sometimes* (1976), based on the African American Spiritual "Sometimes I Feel Like a Motherless Child" that dates back to the time of chattel slavery in the United States; and Mathew Rosenblum's clarinet concerto *Lament/Witches' Sabbath* (2017), a piece that narrates his grandmother's escape from the 1919 Proskurov Pogrom, through recordings of her testimony and Ukrainian and Jewish laments added to the musical fabric. Finally, I focus on Gamaliel Churata's literary works *Resurrección de los Muertos* (2013) and *El Pez de Oro* (2012), to delineate a philosophy of memory that emerges from the epistemic dialogue he establishes between Western philosophy, and Quechua and Aymaran epistemologies. By expanding on Enrique Dussel's concept of transmodernity,—notion that refers to the creative assimilation of modernity's cultural legacies by the populations subalternized by European colonization and American hegemony—I argue that Churata's philosophy of memory illuminates the conditions of possibility for assimilating modern cultural legacies and lays out the epistemological foundations for constructing the concept of a "transmodern aesthetic". The notion

of a transmodern aesthetic enables me to link Wilson, Rosenblum, and Churata’s cultural production through a transnational and transhistorical perspective.

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Preface

To my mother and brother.

1.0 Introduction: The Seed of Memory

For my dissertation, I analyze three artistic sources: Peruvian writer Gamaliel Churata's literary work and philosophical writings, and musical compositions by two American composers: Olly Wilson's *Sometimes* (1976), and Mathew Rosenblum's *Lament/Witches' Sabbath* (2017). By examining conjunctly artistic works based on Andean, African American, and Eastern European Jewish sources, I reflect on the conditions of possibility of a "transmodern aesthetic" that reconfigures Western artistic formats and challenges Western colonial discourses on its colonized subjects and its own internal "others" (specifically, Jews) (Hall 2019a, 145). Colombian philosopher Santiago Castro-Gómez uses the concept of transmodernity (Castro-Gómez 2019; Dussel 2017) to define counter-hegemonic political formations that contest the societal taxonomies of modernity (sex, gender, ethnicity, race, and class). Transmodernity therefore resides in the creative assimilation of modernity's cultural legacies by the colonized populations that were negated or subalternized by Euro-American hegemony.

My dissertation, inspired by Churata's literary poly-stylistic approaches, is divided in five sections. Starting and finishing with a short prelude and postlude; the first one presents the scope of the research and content of the chapters, and the postlude reflects on bridging a transmodern aesthetic of art that links the three historical lines: Eastern European Jewish, African American, and Andean cultures. In-between there are three acts: 1) Scapegoating and Messianism in Mathew Rosenblum's *Lament Witches' Sabbath*, 2) Spectral Illumination: Transmodern Utterances of Social Death and Christian Truth in Olly Wilson's *Sometimes*, and 3) The Musical Language of Gamaliel Churata. The unchronological order of the presentation, that goes from Rosenblum (1954), passes through Wilson (1937-2018), finishing with Churata (1897-1969), constitutes a philosophical journey that takes us back to the seed of memory: the permanence of the dead. I named them as acts since each piece involves some sort of enaction that narrativizes historical events that shaped the modern world from the first to the second modernity.[1]

Mathew Rosenblum's clarinet concerto uses field recordings of Jewish and Ukranian laments and the voice of his grandmother, Bella Liss, to weave a complex musical fabric. In the course of the concerto, Bella Liss tells her family's story of how they fled the pogroms in Ukraine and escaped from the town of Proskurov in 1919. During the Ukrainian civil war (1917-1921), the Ukrainian National Army and the Russian White Army created myths about the Jewish population in order to legitimize unjustifiable violence. In Rosenblum's piece, the simultaneity and similarity of Jewish and Ukrainian laments reveals the mythical nature of scapegoating and its irrational logic. Liss' testimony and Jewish vernacular music reveal a cultural expression that is at odds with the discursive strategies of the Ukrainian National Army and the Russian White Army.

I state that *Lament/Witches' Sabbath* blurs cultural distinctions by territorializing a musical space in which the Ukrainian and Jewish recordings co-inhabit in an empathy of lamentation. The microtonal quivering of the voices are echoed in the solo part and orchestra connect the semantic content of the laments with the emotional mode in which they are performed. The breaking of the voice is also the breaking of filial ties; the pitch drift amplifies that *unhomely*[2] condition. Following philosopher Gershom Scholem's reflection on lament, I contest that the non-communicative nature of the lament, pushing language to the verge of linguistic expression, reveals not only violent unnamable silence, but also exposes the process of silencing: the sacrificial logic that reveals the innocence of the victim.

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[1] "Dussel identifies two modernities. The first emerged during the sixteenth and seventeenth centuries and corresponds to the humanist Renaissance Christian ethos that flourished in Italy, Portugal, Spain and their respective American colonies. This modernity was globally administered by Spain (…) The second modernity, which presents itself as the only modernity, only begins to emerge at the end of the seventeenth with the geopolitical collapse of Spain and the emergence of new hegemonic powers (Holland, England, and France)" (Castro-Gómez 2008, 272-273).

[2] I use the made-up word 'unhomely' to do a more literal translation of the German word *unheimlich* that usually is translated to English as 'uncanny', referring to the text by Sigmund Freud titled "The Uncanny" (1999). This sense of the word helps me to illustrate not only the existential dread or presence of something frightening, but the displacement of home to analyze the break of filial ties in Wilson and Rosenblum's piece.

Olly Wilson's *Sometimes* for tenor and electronic sound is rooted in the tradition of the "solo art song spiritual" pioneered by African American composer Harry T. Burleigh. Wilson states that the interwoven genealogies of African American music and Western European music do not signify a unilateral movement for acculturation of Black music to the literate tradition of the West (Wilson 2017). Rather, the intersection of musical lineages creates complementary forms of expression through which Wilson dismantles sedimented cultural frames of reference regarding Western contemporary music and Black music.

This movement of deidentification of two apparent diverging aesthetic forms serves as an entry point to make a deeper reflection about the "nature" of African American subjectivity, and the process of subjectivation of Blackness within the social institution of slavery. Wilson takes the spiritual "Sometimes I feel like a motherless child", that dates back to the time of chattel slavery in the United States, to express the social disintegration caused by severing filial connections. I open up a discursive field that encompasses philosophy, and theology to understand the limit of slavery as social death, and the semantic ambivalence of Christianity inscribed in the captives' reality to problematize the reduction of Black subjectivity to the process of colonial subjectivation.

Gamaliel Churata's writings offer a complex web of interlocutors coming from different intellectual and philosophical traditions. For the purpose of this dissertation, I am going to focus on *The Golden Fish*[3] (2012) and *Resurrection of the Dead*[4] (2013), and a series of lectures that the author gave in Puno, Peru, in 1965. *The Golden Fish* is a literary work that poet Omar Aramayo considers to be the Bible of indigenism. Enigmatic and complex in style, it is a hybrid constellation in which poetry, philosophical reflection, literary criticism, and myth interweave, conforming an epistemological dialogue between Western philosophy and Quechua and Aymara cultures. The book is an epic saga about the Andean deity, the Khori-Puma, that seeks to resurrect his son, the Khori-Challwa, that carries the seed of the Tawantinsuyu. The Khori-Puma confronts the Wawaku to fulfill his purpose, a cursed spirit that dwells in the swamps of Lake Titicaca; the Wawaku is the bringer of slavery and death.

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[3] "*El Pez de Oro*"

[4] "Resurrección de los Muertos"

Resurrection of the Dead is a theatrical play in which the two main protagonists are the "Analphabet professor" and the ancient Greek philosopher Plato. Churata adopts the Platonic dialogue to stage an epistemological interplay between the philosophical tradition of the West and indigenous Andean knowledge. The theatrical literary form manifests a poetic hybridity of the written word and spoken text by conflating alphabetic writing and oral codes of cultural expression. One of the main arguments in this play, is the inexistence of death as a ontological space located outside of or transcendent of life. Churata formulates a philosophical understanding of life that he symbolizes through the Aymaran notion of *Ahayu-Watan*, the vital soul that ties living beings to life's transformational cycles. The dead remain in the permanence of life, tying present with past generations linking humans and non-humans alike. I state, on one hand, that Churata's epistemic and stylistic hybridity is precisely what makes his literary work a musical undertaking. And on the other, that the notion of *Ahayu-Watan* constitutes a philosophy of memory.

The main reason to theoretically link Rosenblum, Wilson, and Churata is that they offer a retrospective examination of three moments that shaped the inception of the modern world: the birth of the Nation State, the Atlantic slave trade, and the so called "discovery" of the Americas. These authors reterritorialize their cultural past by creating a poetics of memory, acknowledging that the past is not a petrified entity for recapturing an essential sense of identity, but is always narrativized and reinterpreted through memory: "The past is not waiting for us back there to recoup our identities. It is always retold, rediscovered, reinvented. It has to be narrativized. We go to our own pasts through history, through memory, through desire, not as a literal fact" (Hall 2019b, 79). By linking different populations and places of historical memory, this project contributes to cultural and music studies by formulating the idea of "a transmodern aesthetic" to reflect on artistic expressions at the interstices of hegemonic formations, in which aesthetic and philosophical transformation are rooted in the seed of memory: *Ahayu-watan*.

2.0 Act I. Scapegoating and Messianism in Mathew Rosenblum's Lament/Witches' Sabbath

American composer Mathew Rosenblum's clarinet concerto, *Lament/Witches' Sabbath* (2017), is a retelling of his family history and his most personal work to date. The piece's composition was supported by the Guggenheim Foundation for clarinetist David Krakauer and the Boston Modern Orchestra Project. In the words of the composer: "*Lament/Witches' Sabbath* involves the recounting of my personal and family history through instrumental sound (klezmer-tinged clarinet with orchestra) and the sound and texture of the voice (field recordings of Ukrainian laments; sung and spoken Ukrainian, Russian, and Yiddish text by my grandmother)" (Rosenblum 2018, 6). Rosenblum's grandparents and their children fled the Ukraine in 1919, a country ravaged by war and social turmoil. The exalted antisemitism that spread across Eastern Europe escalated to peaks of violence directed to Jewish populations. *Lament/Witches' Sabbath* offers a retrospective understanding of human violence. Rosenblum's work situates its story through the emotional mode of the lament, and testimonial rendition of his grandmother, Bella Liss, on the events that occurred in Proskurov in February 1919, when the armies of the ataman Ivan Semesenko invaded her town.

My theoretical reflection is going to be divided into three moments: 1) a historical contextualization of Rosenblum's family escape through the lens of René Girard's understanding of scapegoating, and its mythical rhetoric, 2) an analysis of the quotations from Hector Berlioz' *Symphonie Fantastique* (1830) fifth movement, "Dream of a Witches' Sabbath, arguing that they symbolize the looming danger and the murderous logic of ethnic violence, and also reveal the superstitious (ir)rationality that deidentifies ethnic minorities; and 3) I explore the linguistic nature of the lament and its inherent musical quality that blurs cultural differences to express a communal sense of pain, and the historical illumination caused when past and present temporalities collide.

2.1 Proskurov: A Scene of Scapegoating

Each Passover, Rosenblum's family used to meet in his grandparent's Bronx apartment, packed with thirty or more relatives. During this holiday, Bella Liss used to tell her grandchildren the story of the *grainetz*—the story of the border. In 1919, at the height of the Ukrainian civil war, Rosenblum's grandparents with their seven children had to escape the Proskurov (now Khmelnytskyi) pogrom, orchestrated by the Ukrainian military leader, the ataman Ivan Semesenko. During the Ukrainian Civil War, the escalation of violence started to build as all governmental institutions crumbled. The political instability caused by World War I and the outbreak of the Russian Revolution in 1917 created a crisis in which different social groups were contesting for hegemony in the Ukrainian territory. There was an air of destruction that spread across the land. It was really a war of all against all.

During the short-lived Ukrainian People's Republic (1917-1921), the absence of the State presence and inability to mitigate the conflict and mediate the widespread crisis caused an unprecedented escalation of the civil war. After the Russian Revolution, the former territories of the Russian Empire were at the mercy of different political factions: in the Ukraine were the Ukrainian National Army, headed by Simon Vasylyovych Petliura; the Volunteer Army, composed of former Russian imperial officers and led by Anton Ivanovich Denikin (also known as the White Army); the Bolsheviks; and smaller guerrilla groups, all fighting each other. The Ukranian Civil War came to an end when the Bolsheviks seized power and established a Soviet republic in Ukraine. During this period, the whole country was in complete chaos. Disorganized military groups roamed the land escalating the cruelty of the war.

In the 18th century, during the rule of Catherine the Great, the Pale Settlement was established by the tsarist power. It was a territory in the western region of the Russian Empire where the Jewish population was allowed to live within today's Russia, Ukraine, Moldova, Belarus, and Lithuania. Jewish settlement in any place beyond this region was absolutely prohibited. The marginality of Jews was defined even topographically. During World War I, the endemic anti-Semitism of the tsarist regime permeated their political rhetoric. The Jews were seen as traitors and portrayed as German spies conspiring against the autocratic regime.

Their precarity within the Russian Empire made them susceptible to any lies or rumors that legitimized violence against them. The idea of "the Jew" became a malleable concept that could contain contradictory notions and even absurdly capricious justifications. As Maurice Wolfthal notes in his introduction to Nokhem Shtif's book *The Pogroms in Ukraine 1918-1919* (2019)*:* "Even earlier, Russian loyal to the monarchy had alleged that Jews were conspiring to bring Bolsheviks to power. On top of the vicious stereotype as rich and greedy, there was now the canard that the Jews were Communists. A common refrain was 'Kill the Jews and save Russia'!" (4-5).

This rhetoric of constructing a myth of the tainted "Other"—the "Bolshevik Jew"—was also ingrained in the imagination of the Ukrainian nationalists. The myth of the cursed community that brought the crisis to the land spread across all military camps and was fed by the anti-Semitism present in the Russian White army and the Ukranian National Army. Despite the intent of the short lived progressive Central Rada Council in 1917 to grant rights to ethnic minorities, these hopes were shattered by a military coup orchestrated by the Germans in 1918. The general Pavlo Skoropadsky seized power and proclaimed himself to be as the "hetman of Ukraine". With 1918 capitulation of Germany and Austria, Skoropadsky abdicated, and the Ukrainian nationalists took over the government. In 1919, Petliura, the commander of the Ukranian National Army, became the new leader. Pogroms were a recurrent practice in the region but had never reached the brutality achieved during this historical period. Violence was ritualized in the attempt to blame an entire crisis on a singular community.

In René Girard's book, *The Scapegoat* (1986), he delineates mechanisms of ritualized violence, which he defines as "stereotypes of persecution". With the experience of a great social crisis, the social bonds that regulated intersubjective relations—even through the mechanism of marginalization of the Jewish population—broke down, and the situation made "men feel powerless when confronted with the eclipse of culture" (14). The spread of negative reciprocity—the violence that mediates the disintegration of a society—is directed to an individual or group by accusing them of causing the crisis, despite their relative weakness. This way, the social body degenerates into a mob that singles out minority ethnic groups. The cultural decline is blamed on them:

> The crowd by definition seeks action but cannot affect natural causes. It therefore looks for an accessible cause that will appease its appetite for violence. Those who make up the crowd are always potential persecutors, for they dream purging the community of the impure elements that corrupt it, the traitors who undermine it (16).

The stereotype of persecution, the canard of the "Bolshevik Jew", formed the enemy to whom the mob felt obliged to exterminate; ethnic cleansing became the glue that held the social bond of negative reciprocity. When Semesenko reached Proskurov on February 6, 1919, he reiterated the myth of Jews as traitors and even allies of the Bolsheviks. One week before the pogrom took place, he issued a proclamation to the local Jewish community: "Know that you are a people unloved by all, and you create such discord among people, as if you do not want to live, as if you are unconcerned for your nation" (Semesenko, quoted in Gilley 2019, 46).

As described by historian Cristopher Gilley in his article “Beyond Petliura: the Ukrainian National Movement and the 1919 Pogroms”, Semesenko entered the town after suppressing an anti-UNR (Ukranian People’s Republic) rebellion by some Bolsheviks in the settlement: “Semesenko put this rebellion down and proceeded to exact retribution on the Jewish population he believed to be behind the unrest” (2019, 46). The Jews were already marked as traitors and subversives, considering that Semesenko issued his proclamation before the Bolshevik rebellion on February 15. When the ataman and his army entered the town (on the Jewish Sabbath), armed with all kinds of military equipment, they broke into the Jewish settlers’ houses and killed everybody that they could put their hands on. Approximately 1,500 people were murdered. The scholar Nakhum Gergel estimates that during the Ukrainian Civil War between 50,000 and 60,000 Jews were killed (Gilley 2019,45-46).

2.2 Mythical Violence; the Trace of the Witch

Almost a century after these infamous acts took place, Mathew Rosenblum revisited his family history in *Lament/Witches’ Sabbath*, written in 2017. The work is structured in two main sections, separated by a prolonged pause. The composition has two foundational materials: the laments, and citations from Berlioz's fifth movement of his *Symphonie Fantastique*, *Dream of a Witches’ Sabbath*. The pitch world of the laments informs the piece's microtonal language which gives it its unfiltered expressivity. The quotations from Berlioz, according to Rosenblum (2017), allude to his grandmother’s superstitious beliefs rooted in Eastern European Jewish culture, and the fear that drove the violence against Jewish communities in Ukraine. The appropriation of

Berlioz's music is redefined, moreover, by its inscription in Rosenblum's sound world shaped by his filiation to traditional Jewish klezmer music and admiration for Krakauer's playing.

The quotations from the *Symphonie Fantastique* refer to the scene in which the hero finds himself in a witches' sabbath, surrounded by ghostly figures and wizards that are there to witness his funeral. These monstrous and horrific images are reterritorialized in Rosenblum's clarinet concerto to explore the superstition that feeds the rhetoric of the Ukrainian Nationalists. The witch is the "Bolshevik Jew" in the eyes of the persecutors that roamed the land of the Pale Settlement. Clearly, the superstitious fear embedded in the image of the witch expresses the contagion of negative reciprocity; the wide spread horror that implodes social bonds and propels the violence that is directed to Jewish communities. The appropriation of Berlioz' music does not seek to reterritorialize materials to create a self-reflective sense of music history—crafting a musical environment in which different compositional voices interact, as it can be appreciated in Luciano Berio's *Sinfonia* (1968)—but uses the quotations to introduce a new semantic level that speaks about the logic of violence itself.

Since the mob—in this case the Ukranian National Army—cannot establish the natural causes of the crisis, in the middle of a complex geopolitical turmoil, it regresses to the atavistic instrumentalization of scapegoating to try to find some sort of resolution. For Girard (1987), human societies are founded on sacrificial myths. These create a communal sense of identity scapegoating an innocent victim that enables human groups to determine who is and who is not part of the society.

> Girard's analysis develops as follows. Most communities are based on the ritual sacrifice of a scapegoat. The initial consensus required for harmonious social coexistence between otherwise competitive humans is made possible by a collective act of projection whereby some victimized outsider becomes the carrier of all violence, guilt, and aggression that sets one neighbor against another. The sacrificial victimization of the scapegoat serves to engender a sense of solidarity within the tribe, now reunited in a common act of persecution (Kearney 1999, 136).

According to the French philosopher, the mythical device of scapegoating is not confined to archaic societies but it carries on modern societies, and the Western world. When the scapegoating mechanism is desacralized, its ability to reconcile the community with itself is lost. Instead of producing myths, humans produce mechanisms of persecution that nevertheless carry on the logic of scapegoating as their driving force.

For the purpose of this reflection, I cannot delineate Girard's genealogical analysis of violence and myth that explores the foundational myths of different societies, and the ways the Judeo-Christian myth reveals the innocence of the immolated victim. What interests me is to understand the way the logic of archaic violence is reinscribed in the rationality that drives the persecution of Jewish communities in Ukraine, and the way Rosenblum is able to show its mythical nature by using Berlioz' allegorical rendition of the witch. This way, *Lament/Witches' Sabbath* operates in two semantic levels that depict violence: the myth of violence, and the innocence of the victim.

The opening music leading to the entrance of the clarinet contains within the tension that is going to anticipate the appearance of the quotations by Berlioz. The sound world of *Lament/Witches' Sabbath*, right from the first measure, establishes a tension between the pitch space of the field recordings and the one of the orchestra. To be more precise, the quivering sound of the recorded voices is evoked by the pitch oscillation of the musical ensemble and soloist.

> Because the lament field recordings are unaccompanied, there is a certain amount of pitch drift as they unfold. For example, the opening Ukranian lament begins on "D" a quarter-tone flat and gradually drifts up to Eb over the course of two minutes. This pitch motion and other expressive microtonal elements in the field recordings are echoed in the solo clarinet part and orchestra (Rosenblum 2021, interview with the author).

The angular melody presented in the clarinet in measure 44 reaches its climax in measure 65 by playing a tremolo on a high A. Throughout this virtuosic passage the clarinet oscillates between A and D, trying to achieve a sense of pitch centrality echoed by the sustained notes in the winds and lower strings. The notes G and Bb are added to the homophonic accompaniment in the strings. They form a tonal cluster build on G, A, and Bb. This harmonic cluster is superimposed to another cluster (D, Eb, F#) delineated by the woodwinds and the soloist, propelling a forward motion that introduces a chromatic descending line in the strings (Figure 1A); a quotation from Berlioz’s *Songe d’une Nuit du Sabbat* (Figure 1B).

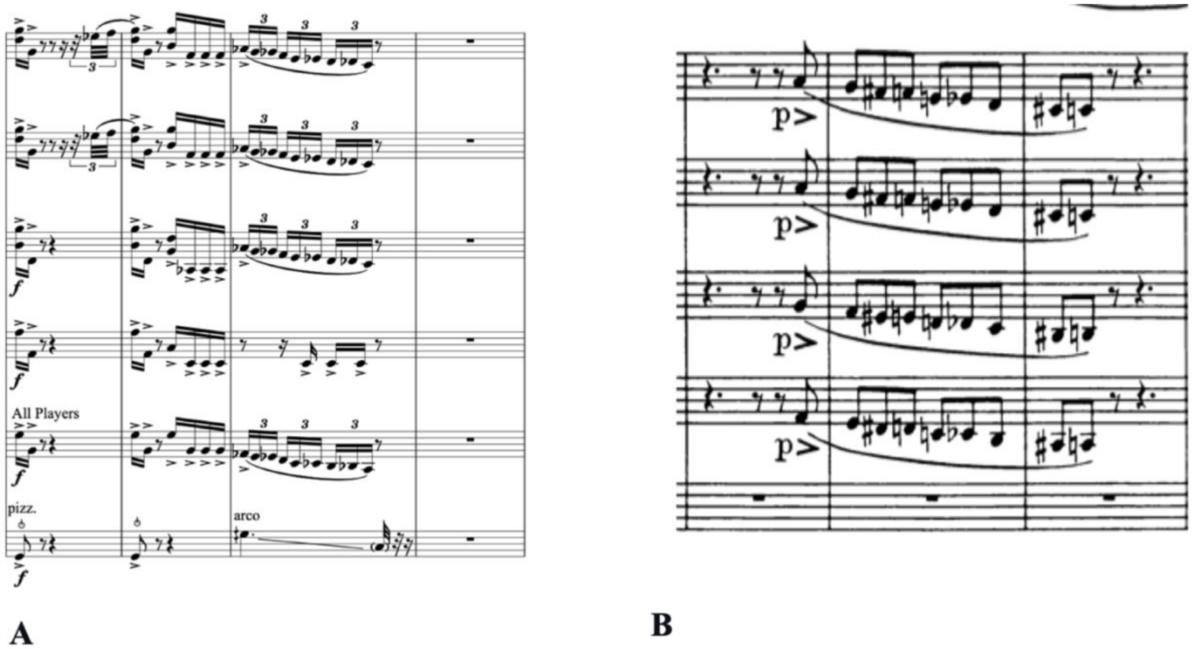

Figure 1A and 1B. Figure 1A shows. Lament/Witches’ Sabbath, mm. 69-71. Copyright © 2017 by Mathew Rosenblum. International Copyright Secured. All Rights Reserved. Used by Permission. Whereas Figure 1B shows Hector Berlioz (1830), Symphonie Fantastique, Songe d’une Nuit du Sabbat, mm. 119-121. Music Petrucci Library https://imslp.org/wiki/Symphonie_fantastique,_H_48_(Berlioz,_Hector) (accessed March 2023)

Rosenblum is able to amplify the tension between archaic violence and the innocence of the victim by putting together in the musical fabric the materials coming from the *Symphonie Fantastique* and the ones derived from the field recordings. There are two musical moments from

Berlioz' symphony that recur throughout the piece: a chromatic descent that serves to interrupt the declamatory flow of the lament, and a punctuated repeated rhythm (Figure 2). The last one, creates the impression of an imminent danger that is approaching. This galloping gesture propels the climax in the second section before the last iteration of the Ukranian Lament that opens the piece (Figure 3). This passage is quite telling in revealing the sacrificial act of scapegoating to which the escalation of violence leads to: the lament of the innocent victim is put against the violent force that victimizes it.

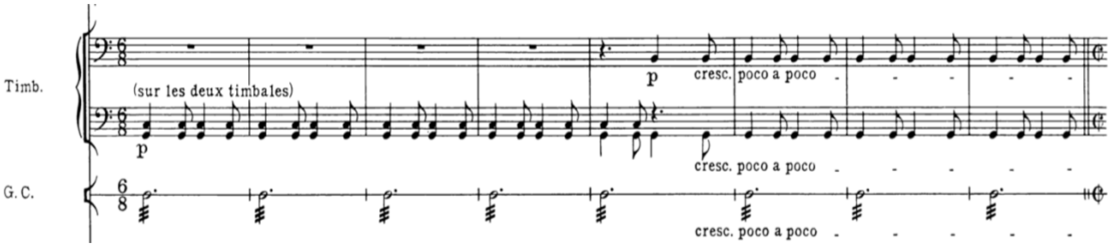
Timb.
(sur les deux timbales)
p
cresc. poco a poco
G. C.
cresc. poco a poco
cresc. poco a poco

Figure 2 Symphonie Fantastique, Songe d'une Nuit du Sabbat, mm. 21-28. Music Petrucci Library https://imslp.org/wiki/Symphonie_fantastique,_H_48_(Berlioz,_Hector) (accessed March 2023)

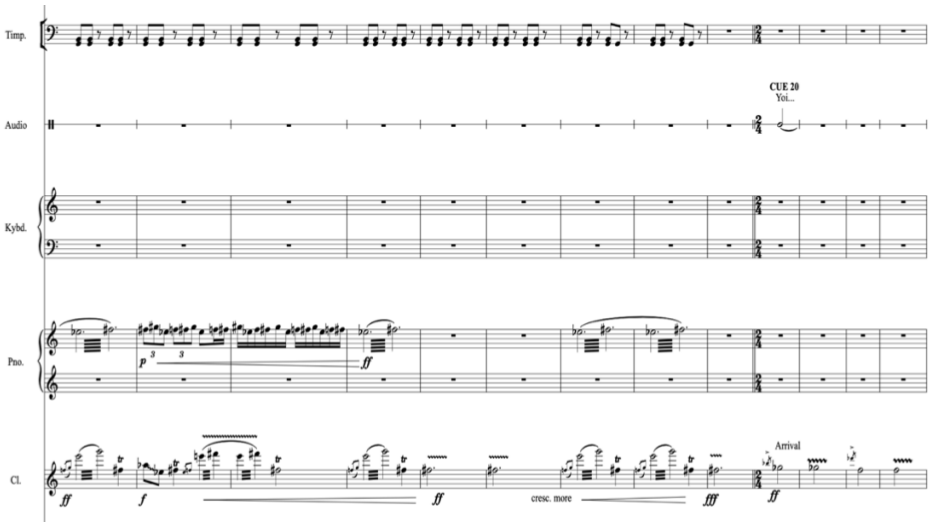
Timp.
Audio
CUE 20
Yoi...
Kybd.
Pno.
p
ff
Cl.
ff
f
ff
cresc. more
fff
Arrival
ff

Figure 3 Lament/Witches' Sabbath, mm. 595-607. Copyright © 2017 by Mathew Rosenblum. International Copyright Secured. All Rights Reserved. Used by Permission.

The ever-increasing violence to which it leads the sacrificial logic of persecution, punctuated by the unremitting pounding of the timpani, falls into the rising voice of the victim. This recurrence of the lament amplifies the innocence of victims, revealing what every foundational murder seeks to conceal: their innocence. In a desacralized world, in which the ritual positive aspect of violence can no longer hold the crisis and appease a society in turmoil is not going to return to a communal sense of solidarity, but it is going to spread out and reproduce incessantly its terrifying effects: "Only through the mediation of the scapegoat mechanism can violence become its own remedy, and the victimage mechanism can only be triggered by the frenetic paroxysm of the 'crisis'. This means that the violence, having lost its vitality and bite, will paradoxically be more terrible than before its decline" (Girard 1987, 195-96). The intrusions of the musical materials from Berlioz' *Symphonie Fantastique* allude to that unhinged wave of violence that tries to cling to its ritual containment.

Rosenblum's piece not only denounces the unremitting escalation of mythical violence, evoked by the image of the witch ("the Bolshevik Jew"), but reveals the concealment of their innocence. Since Igor Stravinsky's *Rite of Spring* (1913)[5], I consider that Rosenblum's *Lament/Witches' Sabbath* is one of the most poignant works in modern music that reveal the founding murder: scapegoating an innocent to try to consolidate a sense of social solidarity, disclosing also the apocalyptic truth that could help avoid humans falling into the spiraling doom of their own violence: “We now know that suspending violence, failing to renounce it straight away, always makes it grow. Violence can never reduce violence” (Girard 2009, 46).

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[5] "Ce Sacre du printemps, lorsque je l'ai découvert, m'a paru absolument saisissant sur le plan de ce que j'appelle la « révélation du meurtre fondateur » dans la culture moderne. La découverte du meurtre fondateur sous une forme telle qu'il rend sa reproduction impensable, impossible, trop révélatrice ! Si on regarde Le Sacre du printemps de près, on s'aperçoit que c'est un sacrifice, le sacrifice de n'importe qui, d'une jeune femme qui est là, par une espèce de tribu païenne et sauvage de la Russie archaïque, sacrifice qui se termine par la mort de cette femme" (Girard 2008, 221).

2.3 The Language of the Graneitz, a Border Between Historical Times

The first section starts with a field recording of a Ukrainian lament accompanied by a pedal in D punctuated by a syncopated rhythm in the microtonally tuned keyboard, the vibraphone, and string harmonics. This lightly accentuated texture is suddenly amplified by adding the violins and piano, playing in unison the D that triggers the opening of the instrumental accompaniment (Figure 4). The microtonal inflections of Rosenblum’s language blossoms from the sound world of the fixed media, as the grief-stricken emotion of the voices passes on to the orchestra and the soloist.

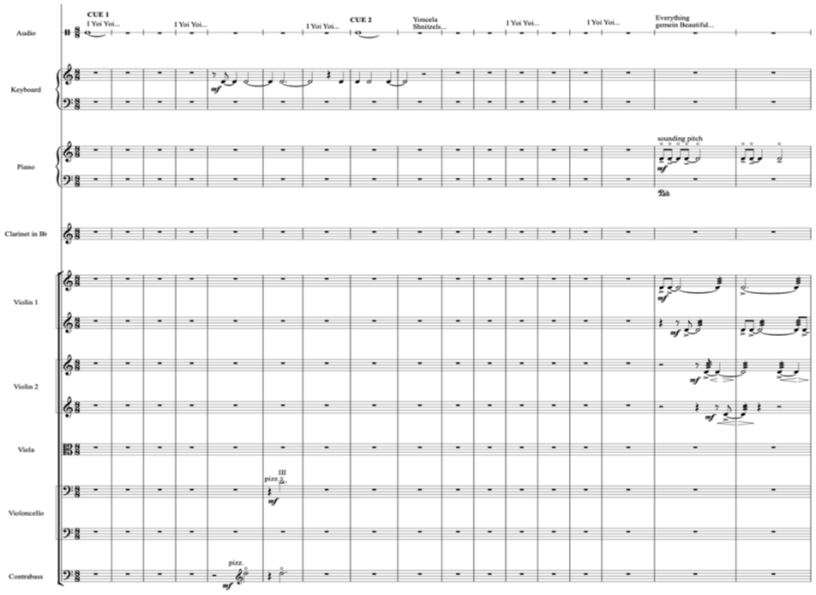
Audio
CUE 1
I Yoi Yoi...
I Yoi Yoi...
I Yoi Yoi...
CUE 2
Yoncela Shnitzels...
I Yoi Yoi...
I Yoi Yoi...
Everything gemein Beautiful...
Keyboard
Piano
sounding pitch
Clarinet in B♭
Violin 1
Violin 2
Viola
Violoncello
pizz.
III
Contrabass
pizz.

Figure 4 Lament/Witches’ Sabbath, mm. 1-18. Copyright © 2017 by Mathew Rosenblum. International Copyright Secured. All Rights Reserved. Used by Permission.

As the Ukrainian lament resonates with the orchestra, the voice of Bella Liss emanates from the midst of the music telling the story of the *graneitz*. Liss recollects how a family friend, Yankel Shnitzel, made a picture frame for her father in which there was a family portrait. She reminisces that they had to leave the frame behind when they crossed the border. The image of the frame is telling about the way violence dismantles a sense of identification. It symbolizes the breaking of filial ties and genealogical desolation. Both in Liss' narrative and in the Ukrainian Lament, there is an impassioned expression of sorrow caused by the erasure of home: "Laments are above all about separation and the severing of ties between mothers and their children, or other relationships often configured as ties between mothers and their children" (Hasan-Rokem 2014, 36).

Her recollection dialogues with the Ukrainian lament in which a woman sings: "Oh, child of mine, where are you flying away from us?" (Rosenblum, 24). By blending Liss' voice with the Ukranian lament, Rosenblum creates a process of gradual deidentification in which the two irreconcilable antagonists, Ukrainians and Jewish settlers, merge in a sounding body. There is an empathy of suffering that connects the Ukrainian and Jewish laments with Liss' voice by diluting the cultural differences through a musical constellation of lamentation: "Fear and superstition are elements that drive people apart, laments bring people together; the various Ukrainian and Jewish Laments presented in the piece are in sympathy with each other" (Rosenblum 2017, 9). The undifferentiated violence that spread across the Ukraine during the civil war, escalated to such degree that is only through superstition that the mob is able to maintain their bonds. With the escalation of negative reciprocity, the need to mythologize an innocent victim as guilty becomes necessary to find resolution to the social crisis. The tension inherent in the pitch drifting that follows the vocal inflections amplifies the expressive anguish of the lament, and the semantic contradiction between the stereotype of persecution and Jewish people’s cultural communal space.

In Liss’ story, she tells how Shnitzel used to make furniture that filled the house with a domestic sense of beauty that mesmerized anyone coming in. The violence that looms over, and hangs like a ghostly presence in the opening of the piece, is expressed in the uncanny musical world that Rosenblum crafts by emphasizing the tremulous D a quarter tone flat—the one the Ukranian lament starts with—doubling it with the microtonally tuned keyboard. As the opening gesture resounds, the string harmonics and vibraphone—tuning in equal temperament—dislocate the sense of pitch centrality blurring the D. The orchestral texture gradually increases emphasizing the pitch transformation that goes from D quarter tone flat to Eb. In addition, the bowed tremolos in the strings enhance the flickering pitch motion that oscillates in the orchestra and the field recordings.

The strings complement the restless emotion in the voice offering a different type of tremolo that is not expressed in pitch uncertainty, but in the attack. Rosenblum opens his work by a gradual microtonal ascension that goes from the initial D quarter tone flat to Eb, the D is located in a chromatic spectrum that emphasizes its unstable ground. It is also blurred by the C# pedal note introduced in measure 18. The textural change of that C#, by orchestrating that sustain, deidentifies the timbral quality, amplifying the instability inherent in the anguished and unhomely expressive nature of the lament (Figure 5). This tortuous melodic ascend prepares the entrance of the clarinet in measure 29. The whole orchestra echoes the trembling sound of the voice; it amplifies the shivering throat of the singers in the field recordings. In a way, Rosenblum does a musical anatomy of human suffering.

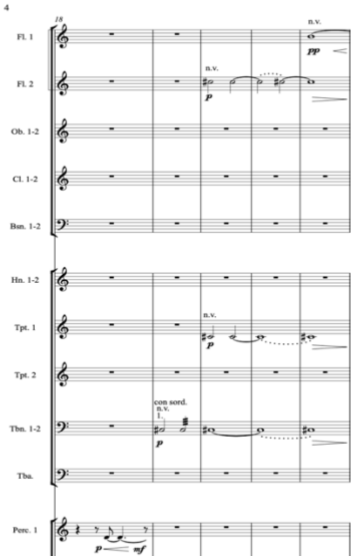

Figure 5 Lament/Witches' Sabbath, mm. 18-22. Copyright © 2017 by Mathew Rosenblum. International Copyright Secured. All Rights Reserved. Used by Permission.

There are various utterances of the quivering pitch motion of the laments in the echoing gestures of the orchestra and the soloist. Right before the end of the first section, the C# drone is reintroduced in measure 331; the sung lament that begins in cue 16 is also grounded in C#. The soloist is trilling on that C#, imitating the anxiety of the voice, complicating the stability of that note. The trombones echo the trill in the clarinet an octave lower, while the horns and bassoons sustain that C# without any pitch inflection. The differences in articulation not only orchestrate and enhance the timbral quality, but situates the lament at the limit of expression itself. The musical utterance is always placed against itself by destabilizing its timbral quality. In measure 334, the flute plays a D quarter tone flat intensifying the ambiguity by creating a sense of resolution. This procedure of extending the grieving voice to the instrumental ensemble reaches its zenith in the cadenza of the soloist, that starts in measure 422. In this instrumental passage, all the "micro inflections from the voice" (Rosenblum 2023, interview with the author) can be found in the written and improvisational moments, alluding as well to the trilling passages in the woodwinds from Berlioz' symphony.

In Vladimir Jankélévitch's book, *Music and the Ineffable* (2003), the French philosopher argues that the relation between language and music is deeply ambiguous: "Music does not "explain" word by word, nor does it signify point by point; rather, it suggests in rough terms, not being made for line-by-line translation or for the reception of indiscreet intimacies, but rather for atmospheres, spiritual evocation" (52). The meaning of music resides in the general sonic environment it creates, and not the particular semantic musings of specific words. What music does is to create the "shifting background" (Jankélévitch 2003, 54) in which words dwell. I consider that the reterritorialization of the field recordings in *Lament/Witches' Sabbath* not only offers a sonic atmosphere to bring what Jankélévitch conceptualizes as the "meaning of the meaning" (59)—the overarching *pathos* instead of referring to something in particular—but it weaves different textual sources to blur cultural distinctions, enhancing the ambiguity that characterizes music itself.

This ambiguity establishes a musical process of deidentification that evokes identity grounded in filial connections, but also the stereotype of persecution that breaks them. At the opening of the piece, Rosenblum gives the musical cues that suggest the idea of identity as transformation. In his work, transformation cannot be comprehended as self-realization, there is a forceful displacement caused by the escalation of war, and the widespread contagion of a violent wave that needs to find its resolution by killing an innocent victim. This is the transformation that goes from homely identification to the myth of scapegoating. The pitch space of *Lament/Witches' Sabbath* creates an atmosphere in which the sense of familiarity is expressed in the lament's melody that is also at the brink of being silenced by a harrowing process of misrecognition. The recorded songs functions as a trace of that homely feeling, the "inseparability of the mother-child relationship" (Hasan-Rokem 2014,36), that is profoundly disrupted by an external force.

When the clarinetist David Krakauer makes his entrance in measure 29, he begins playing a lyrical descending melodic line that goes from Ab5 to F4, and then rises to Db5 that functions as a chromatic appoggiatura to the D4 that initiates the next melodic passage in mm. 44, and is the same note that opened the piece. The tremolo in the D4 evokes the microtonal shifting from the gradual ascendance to Eb. Is a return to a unhomely home; an uncanny sense of self: a disjointed reality. Emphasized also by the angular movement of the opening line, putting the clarinet against itself trying to escape the gravitational force of that D (Figure 6).

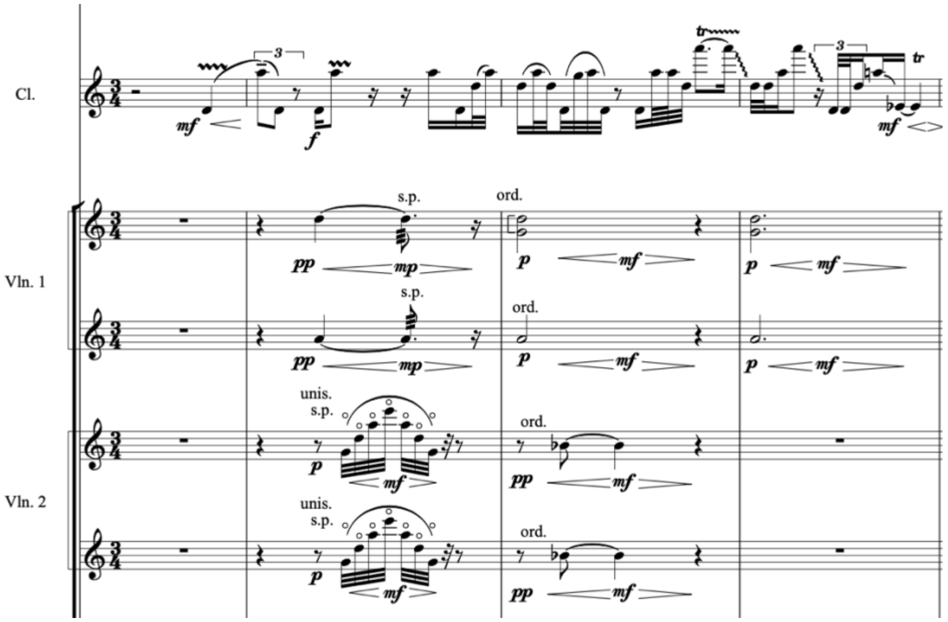

Figure 6 Lament/Witches' Sabbath, mm. 44-47. Copyright © 2017 by Mathew Rosenblum. International Copyright Secured. All Rights Reserved. Used by Permission.

This overarching movement of deidentification now interweaves the anguish line of the clarinet's with the field recordings of Jewish and Ukrainian laments. The act of lamenting is the structural and dramatic force that propels the unfolding narrative of the piece, creating a constellation of mourning that travels from Liss' testimony and the recorded laments to the orchestra and the soloist: territorializing a shifting background of human lamentation. Liss' story of the *graneitz* not only situates their escape and crossing of the border but manifests the precarity of the conditions in which they fled; the *graneitz* is a metaphor of the liminality between life and death.

According to philosopher Gershom Scholem (2014), the lament is a linguistic expression that resides in that border. The language of the lament is different from any positive linguistic expression of being, since its expression is on the verge of silence. In a way, it is the language at the limit of language itself since precariousness shapes the mode of enunciation: an existential utterance that is simultaneously affirmed and denied. Leora Batnitzky (2014) comments on Scholem's essay *On lament, and Lamentation*: "As an anguished cry, lament, as Scholem notes, stands between language and silence, between expression and annihilation" (xiii).

The lament's depiction of dying carries its own resurrection since it is a linguistic expression that oscillates between being and not being. The precarity is expressed in the absence of the object that it tries to name and to summon with the act of naming. This dynamic defines the ontological abyss of the grieving subject. The person lamenting is at the border of death—on the brink of silence—and revelation, located at the limit of linguistic expression. Scholem identifies mourning as the spiritual state of the one that laments (Ferber 2013, 172). The artfulness of Rosenblum's approach consists of framing the story of the *graneitz* with the language that, by its very nature, already dwells at the border: the lament cannot summon and reveal the objects that it tries to disclose. It is not semantically communicative: "human lamentation is by its very nature musical" (Scholem, quoted in Ferber 2013, 177).

The second section of the piece starts with a recording of Bella Liss singing a Russian folksong. Gradually, the strings join in, doubling the voice's melody (Figure 7). The song tells the story of two parents looking desperately for their daughters, finally realizing that they have drowned and have been washed away by the sea. As the song goes on, the clarinet enters in a duet with Rosenblum's grandmother. The interaction creates a temporal dislocation in which the past is synchronous with the present. This joining of historical temporalities in the empathy of lamentation recalls Walter Benjamin's (2005) second thesis on history: "In the voices we hear, isn't there an echo of now silent ones? (…) If so, then there is a secret agreement between past generations and the present one. Then our coming was expected on earth. Then, like every generation that preceded us, we have been endowed with a weak messianic power, a power on which the past has claim" (quoted in Lowy, 30). The theological quality of remembrance acts as a reparation for the despair and pain of the past. In that sense, remembrance is messianic. As sociologist Michael Lowy comments on Benjamin's writings: "There is no Messiah sent from Heaven: we are ourselves the Messiah; each generation possesses a small portion of messianic power, which it must strive to exert" (32).

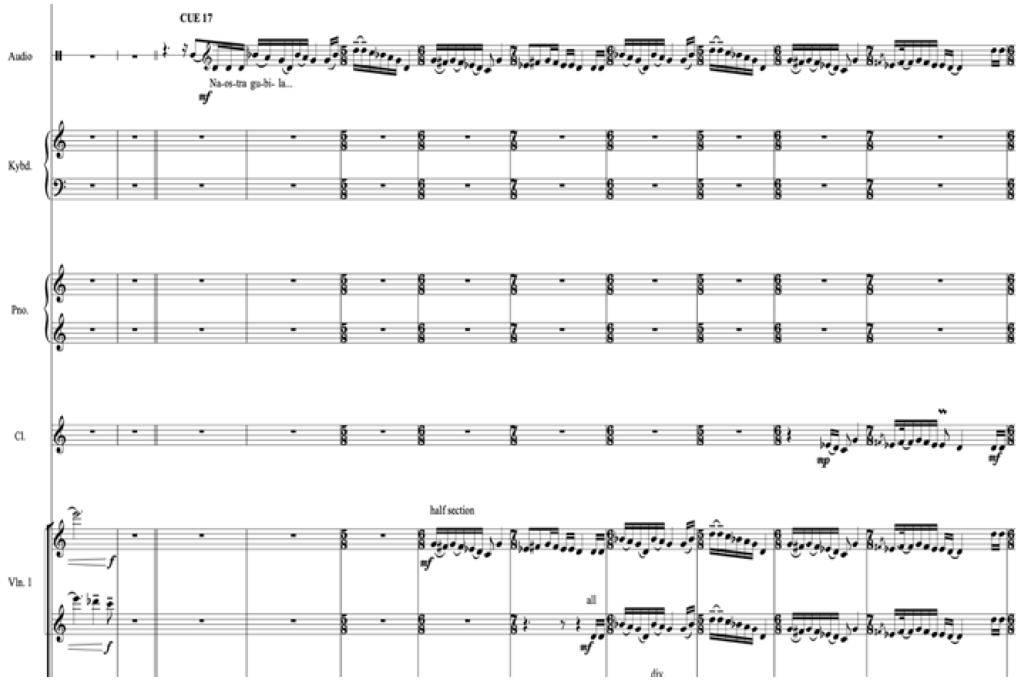

Figure 7 Lament/Witches' Sabbath, mm. 374-384. Copyright © 2017 by Mathew Rosenblum. International Copyright Secured. All Rights Reserved. Used by Permission.

Ultimately, Rosenblum's *Lament/Witches' Sabbath* recaptures the lack of closure of the past, and even more the impossibility of its being concealed. In my view, the duet between the clarinet and Liss' voice is the emotional climax of the piece, not for its musical energy or dramatic drive, but for the sobriety of the epiphany which is the disclosure of the mutual illumination between past and present: the idea that life can only progress by incorporating the spirits of the ancestors. The dead always carry their resurrection in the voice of the living: "The tomb it is only a cradle rocked by dawn"[6] (Churata 2013, 197). The clarinet is the extension of the composer's voice; accepting that his ability to sing is predicated by the presence of the voice of his grandmother. The tomb was never concealed but always remained open.

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[6] "La tumba fantasmal es sólo una cuna que mece la alborada".

3.0 Act II. Spectral Illumination: Transmodern Utterances of Social Death and Christian Truth in Olly Wilson's Sometimes

"Go down, Moses
Way down in Egypt's land
Tell old Pharaoh
Let my people go"
(Go Down Moses, African American Spiritual)

Olly Wilson's musical composition *Sometimes* for tenor and electronic sound written in 1976 is rooted in the tradition of the "solo art song spiritual", pioneered by African American composer Harry T. Burleigh (1866-1949): "*Sometimes* is dedicated to my parents, who, through love and patience, taught me how to sing" (Wilson 1976). Wilson builds his composition on the Spiritual "Sometimes I Feel Like a Motherless Child" that dates back to the time of chattel slavery in the United States. The composer emphasizes the role of memory and the oral transmission that made these "Sorrow Songs"—as American philosopher W.E.B Du Bois (2007) calls them—travel through time. They are the result of a long line of intimate filial transmission: "The child sang it to his children and they to their children's children, and so two hundred years it has traveled down to us and we sing it to our children" (Du Bois 2007, 170).

In this chapter, I take Olly Wilson's *Sometimes* as an entry point to reflect on the conditions of possibility of a transmodern Black aesthetic articulated by the creative assimilation of Christianity and the presence of West-African influences in Black liturgy. I am dividing this discussion in two sections: 1) I analyze the tension between the institution of slavery as social death, and the reclamation of humanity expressed in African-American Christianity and 2) I do an analysis of Olly Wilson’s *Sometimes* taking into account the cultural politics of the Spiritual, the limit of linguistic expression and orphanhood, and the antiphonal aspects characteristic of African-American liturgy.

3.1 Social Death and Subjection

To examine the tension inherent in the social assemblage of slavery between the objectification of the slave and their own agency, I use the idea of slavery as social death formulated by Jamaican sociologist Orlando Patterson (1982). Patterson comments that within the Western tradition, the idea of slavery is deeply intertwined with the idea of freedom. In the sense that: “We assume that slavery should not have nothing to do with freedom; that a man who holds freedom dearly should not hold slaves without discomfort; that a culture which invented democracy or produced a Jefferson should not be based on slavery” (ix). Following this line of thought, it can be discerned that freedom does not mean the absence of enslavement but that slavery is deeply connected to freedom. With the advent of what Argentinian philosopher Enrique Dussel has described as the second modernity, the ideas of freedom and the right to own private property were intertwined. Subjecting enslaved Africans as objects of property amplified and legitimized colonist’s basic notion of freedom supported by their sense of ownership.

Patterson states that all “human relations are structured and defined by the relative power of interacting persons (…) Slavery is one of the most extreme forms of the relation of domination, approaching the limits of total power from the viewpoint of the master, and the total powerlessness from the viewpoint of the slave” (1982, 1). This asymmetrical relation is rooted in an expression of structural violence in which the power of domination is the mark of having freedom. For instance, in 1829, North Carolina judge, Thomas Ruffin, ruled that the slave owner possessed the full right to inflict pain to an enslaved person and that this action did not constitute a crime, since volition was an attribute only possessed by the owner:

> With slavery… the end is the profit of the master, his security and the public safety; the subject, one doomed in his own person, and his posterity, to live without knowledge, and without the capacity to make anything his own, and to toil that another may reap his fruits. What moral considerations such as a father might give to a son shall be addressed to such a being, to convince him what is impossible but that the most stupid must feel and know can never be true-that he is thus to labour upon a principle of natural duty, or for the sake of his own personal happiness. Such services can only be expected from one who has no will of his own; who surrenders his will in implicit obedience in the consequences only of uncontrolled authority over the body. There is nothing else which can operate to produce effect. The power of the master must be absolute, to render the submission of the slave perfect (quoted in Patterson 1982, 3-4).

This excerpt from Ruffin' ruling is quite telling. The enslaved person is objectified to such degree that is only refer to as a "body" that is substantialized as an object of domination. Within this intersubjective framework, the powerlessness of enslaved people is predicated from the slave owner's power over them. Mentioning Frederick Douglas autobiographical narrative, the American writer Saidiya Hartman illustrates the "terrible spectacle" he witnessed to understand his enslavement, when he saw the beating of his Aunt Hester:

> By locating this "horrible exhibition" in the first chapter of his *1845 Narrative of the Life of Frederick Douglass*, Douglass establishes the centrality of violence to the making of the slave and identifies it as an original generative act equivalent to the statement "I was born." The passage through the blood-stained gate is an inaugural moment in the formation of the enslaved. In this regard, it is a primal scene. By this I mean that the terrible spectacle dramatizes the origin of the subject and demonstrates that be a slave is to be under the brutal power and authority of another (Hartman 1997, 3).

The social environment of the Antebellum South produced more than an ideology that reified notions of freedom as the ability to own property, it constituted a process that French psychoanalyst Félix Guattari defines as "*subjectivation*, or the *production of subjectivity*" (quoted in Rolnik 2007, 2). The slave's subjectivity has a machinic nature, in the sense that is manufactured to become part of the plantation's cycles. This production of the subject is not only at odds with the notion of the Enlightment self-determined individual, but molds subjectivity by objectifying subjectivity itself. As theologian Donald H. Matthews mentions: “ this ignoble differentiation of African persons, was not simply the creation of an Other. It was a violation of one of the greatest achievements of Western civilization, namely, that one should never treat a subject as an object. This practical violation of the Golden Rule and Kantian ethics has had severe moral and social consequences for Africans and Europeans alike” (1997, 3).

In his autobiography, Frederick Douglass (2009) writes that most enslaved people were unaware of their own age, only aware of it “as horses know theirs” (15). Time is measured by the cycles of labor, and their lives were caught in the machine of production which erased and molded them isomorphic to commodities. Ultimately, the social environment is an extension of the slave owner’s reach of power that orders all dimensions of social life: “The master was essentially a ransomer. What he bought or acquired was the slave’s life, and restraints on the master’s capacity wantonly to destroy his slave did not undermine his claim on that life. Because the slave had no socially recognized existence outside of his master, he became a social non person” (Patterson 1983, 5). The enslaved personhood is gradually erased by the violent process of subjection grounded on what Cameroonian philosopher Achille Mbembe’s conceptualizes as the “becoming black of the world” (2017):

> By reducing the body and the living being to matters of appearance, skin, and color, by granting skin and color the particular status of fiction based on biology, the Euro-American world in particular has made Blackness and race two sides of a single coin, two sides of a codified madness. Race, operating over the past centuries as a foundational category that is at once material and phantasmatic, has been at the root of catastrophe, the cause of extraordinary psychic devastation and of innumerable crimes and massacres (2).

Understanding the notion of power as domination or pure repression denies any form of agency from the part of the people that are subjected to it. This approach for understanding the asymmetrical and violent social dynamic of the plantation era, is characteristic of the nihilism that has pervaded African-American communities. Cornel West (2001) talks about a form of nihilism that is not understood in terms of a philosophy, that questions the metaphysical foundations of any sense of truth or authority, but that is an ontological disposition, a condition of being: a predisposition towards life as its own ruin: "*the lived experience of coping with a life of horrifying meaninglessness, hopelessness, and (most important) lovelessness*. (…) Life without meaning, hope, and love breeds a coldhearted, mean-spirited outlook that destroys both the individual and others" (23). In some way, this outlook and way of being reflects the idea of motherhood expressed by Sethe—one of the characters in Toni Morrison's novel *Beloved*—"who compares the space between her legs, from which life had once been born, to a grave" (Yeates 2015, 518).

I consider that this perspective, characteristic of the critical framework known as "Afro-pessimism"[7], reduces racialized people to the discursive practices that objectifies them and have material effect in their lives. In the end, racism is "the engine that drives the state's national and imperial projects ('the American ship of state…the ark of the covenant that authorized both liberty and slavery': DeLoughrey 2010, 53) cuts through all our lives and deaths inside and outside the nation, in the wake of its purposeful flow" (Sharpe 2016, 3). Racism ends up being the single logic that hierarchizes social relations, the codification of all differences by a single ideological matrix of power in which racism is its driving engine (Quijano 2000).

To open up a theoretical horizon that does not reduces power to the notion of domination, the Gramscian concept of hegemony enables me "to move beyond the conception of social domination as simply an outside imposition without subjects of cultural action" (Martín-Barbero 1993, 74). Hegemony functions as a symbolic order that is shared both by the dominating classes and subalternized people. Precisely, it is not an overdetermined field of social relationships since it is contested continually as a "lived process" (Martín-Barbero 1993,74). The incessant slave revolts both during the times of indentured labor and the era of chattel slavery, prove the unremitting contestation to break from bondage to reconfigure the 'nature' of social relations. In Howard Zinn's book *A People's History of the United States 1492-Present* (1995), he refers to various laws imposed during the seventeenth century that warned about the alliances between white indenture servants and enslaved blacks that escaped from bondage.[8] In the case of African American Spirituals, religion is also going to play the part in reconfiguring the cultural symbolic order of the dominating classes.

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[7] "Inspired by Saidiya Hartman's book *Scenes of Subjection*, Afro-Pessimism as a school of thought began to emerge at the turn of the millennium. (…) authors such as Frank Wilderson and Jared Sexton began using Hartman's analysis of an anti-blackness contained in everyday scenes—rather than in moments of spectacular violence—in order to develop a critique of the constitutive role of anti-blackness for United States civil society. Instead of accepting a post-racial paradigm, Afro-Pessimism's core axiom posits that 'Black' still equals 'slave' in the United States as well as in the Western or 'white' world in general" (Weier 2014, 420).

3.2 Transmodern Christian Religiosity

The religious black music known as Spirituals, that became part of the American public imaginary during the Civil War (1861-1865), subverted Christianity as a colonial tool of enculturation and opened the possibility of an African-American Christianity. In his book *The Soul of Black Folk* (2007), Du Bois emphasizes that African American Spirituals come from people at a temporal juncture in which the suffering of the present overlaps with a longing for a "truer world" (169) yet to come. This ontological ambivalence between being effaced from social life, and reclaiming the humanity denied by the colonial logic of social relations, shapes the content expressed in Spirituals. The theologian Howard Thurman states in his book *Deep River and The Negro Spiritual Speaks of Life and Death* (1975), that in the Antebellum South, the African American preacher created a “veritable Door of Hope” (17). His preaching was, in Deleuzian (1987) terms, a *line of flight* from the subjection of enslaved people and opened up a beacon of hope through which their subjectivity was delinked from the social death imposed by slavery. Within the constraints of the plantation era, “his ministry was greatly restricted as to movement, function, and opportunities of leadership, but he himself was blessed with an important insight: he was convinced that every human being was a child of God. This belief included the slave as well as the master” (Thurman, 17).

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[8] "there is evidence that where whites and blacks found themselves with common problems, common work, common enemy in their master, they behaved toward one another as equals. As one scholar of slavery, Kenneth Stampp, has put it, Negro and white servants of the seventeenth century were 'remarkably unconcerned about the visible physical differences.' Black and white worked together, fraternized together. The very fact that laws had to be passed after a while to forbid such relations indicates the strength of that tendency. In 1661 a law was passed in Virginia that 'in case any English servant shall run away in company of any Negroes' he would have to give special service for extra years to the master of the runaway Negro" (31).

This insight that Thurman illustrates, manifests not only the desire of enslaved people for reclaiming their humanity as children of God but pointing out the structural contradiction between Christianity and slavery: the “master” is at odds with its own system of religious beliefs. “By some amazing but vastly creative spiritual insight the slave undertook the redemption of a religion that the master had profaned in the midst” (Thurman 1975, 40). In Spirituals, the legacy of Christianity is held to its moral truth and express the defacement brought by being the ideological rhetoric of colonialism. The differentiation and identification of African people as racialized Others, created a logic of subjection that not only was at odds with the tenets of Christianity but also with the principles of citizenship articulated under the birth of the Nation-State. Spirituals are situated at the interstices of the plantation system’s social violence and the creative assimilation of Christianity by the people subalternized and subjected under that necropolitical yoke.

African American religious music emerged from the gradual conversion of enslaved Africans to Christianity. During the seventeenth century, the number of Africans converted was rather small, considering that at the time there was not a wide-spread evangelization policy and even some plantations owners were resistant to the idea. In 1680, the Anglican minister Morgan Godwyn published a book titled *The Negroes' and Indians' Advocate, Suing for Their Admission Into the Church*. He was a missionary that traveled to Virginia and Barbados from 1665 to 1685. With his book, he urged the Archbishop of Canterbury to encourage the priests stationed in the American colonies to baptize the enslaved Africans. Godwyn's directive was fully implemented by the beginning of the eighteenth century (Epstein 1977, 101). Nevertheless, the plantation owners had little or no interest in cooperating with these measures, not considering them as necessary since they often maintained that Africans did not have souls. The atmosphere of indifference and reticence to spread Christianity among the enslaved population can be corroborated by Reverend David Humphreys' 1730 testimony to the Sociey of Propagation of the Gospel in Foreign Parts, an organization formed by the Church of England in 1701:

> But alas! What is the of a few hundreds, in several years, with respect to the many thousands in uninstructed, unconverted, living, dying, utter Pagans… The greatest obstruction is, the masters themselves do not consider enough, the obligation which lies upon them, to have their slaves instructed. Some have been so weak as to argue, the Negroes have no souls; others, that they grew worse by being taught, and made Christians (quoted in Epstein 1977, 103).

One of the main proofs of the leniency of the colonists was the persistence of Sunday dances among the enslaved population. It was customary during the plantation era to let Africans rest during the Sabbath. According to various accounts they spent their non-forced working days by indulging in different cultural expressions. Sunday dances became an obsession for clergymen that were scandalized by the activities during that time of leisure. "The Reverend George Whitefield wrote on January 23, 1739/40: 'To the Inhabitants of Maryland, Virginia, North and South Carolina, Concerning Their Negroes': 'I have a great reason to believe that most of you, on Purpose, keep your Negroes ignorant of Christianity; or otherwise, why are they permitted thro' your Provinces, openly to prophane the Lord's Day, by their Dancing, Piping and such like?" (quoted in Epstein 1977, 39).

During the first half of the eighteenth century, the evangelization of the enslaved population started to increase with the advent of the Great Awakening, a religious revival that spread across the colonies to confront the growing secularism that started to permeate the ideological landscape. Different religious groups outside the Anglican Church, such as Presbyterians, Baptists and Methodists, started to extend their influence in the South. Among the clergymen, the Presbyterian priest Samuel Davies (1723-1761) of Hanover, Virginia, used *Psalms and Hymns* to convert the enslaved population to the Christian faith. He emphasizes that Africans had a "natural" disposition to music which made them assimilate the Psalms with a special willingness not present in their appreciation for the written Bible. As Davies notes:

> The books were all *very acceptable*; but none more so than the *Psalms* and Hymns, which enabled them to gratify their peculiar taste for *Psalmody*. Sundry of them have lodged all night in my kitchen; and, sometimes, when I have awakened about two or three a-clock in the morning, a torrent of sacred harmony poured into my chamber…In this seraphic exercise, some of them spend almost the whole night (…) I can hardly express the pleasure it affords me to turn to that part of the gallery where they sit, and see so many of them with their Psalm or Hymn Books, assisting their fellows, who are beginners, to find the place; and then all breaking out in a torrent of sacred harmony, enough to bear away the whole congregation to heaven (quoted in Epstein 1977, 104).

This encounter started a process of acculturation mediated by music that shaped the mode of enunciation of African American Christianity. As evangelization spread across the country, missionaries hoped to replace Sunday dances with evangelical hymns in an attempt to eradicate all African influences. Nevertheless, the assimilation of the Christian hymnody ended up by producing and hybrid assemblage that contested liturgical codes, incorporating elements of Black secular music such as: "rhythmic complexity, gapped scales, overlapping of leader and chorus, bodily movement, extended repetition of short melodic phrases—all now recognized as characteristics of African musics" (Epstein 1977, 217). This cultural interaction between Christian scripture and Black music shaped the crucible in which Spirituals were created.

Olly Wilson's *Sometimes* amplifies retrospectively the tension underlying slavery's ontological orphanhood and the redeeming truth of Christianity, religion that the colonizer ended up defacing in the midst of his logic of power. As Philosopher Enrique Dussel states, regarding the relation between colonialism and the Gospel's teachings, the colonized subjects were "victimized in the name of an innocent victim" (1995, 50). This inherent contradiction is articulated in Wilson's work by exposing the mode of enunciation of African American liturgy, the vocal African trace, and revealing the filial disintegration innate to the subjectification of the slave. *Sometimes* problematizes the extent of Paterson's idea that slaves are "genealogical isolates because they are denied access to the heritage of their ancestors" (Holland 2000, 13).

The Spiritual "Sometimes I Feel Like a Motherless Child" functions as an artistic device that frames his work as a "theatre-idea"[9] that combines text, the singer and his spectral reflection (electronics). Constituting an event, an *illumination* that bridges past and present, configuring performatively a "space of death" (Holland 2000, 4), territorializing an event that displaces dichotomic distinctions of life and death, blackness and whiteness, subject and subjectivation. There is a sort of temporal *miscegenation*, in which there is no dichotomic segregation. As French-Brazilian sociologist Michael Lowy comments on his book about Walter Benjamin's thesis on history: "the relation between today and yesterday is not a unilateral one: in an eminently dialectical processes, the present illuminates the past and the illumined past becomes a force in the present" (2005, 39). The musical work opens up a space in which the social liminality of enslaved

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[9] "A theatre-idea is first of all a kind of illumination [*éclaircie*]. Antoine Vitez used to say that the aim of theater is to clarify our situation, to orientate us in history and life. He wrote that theater has to render the inextricable life legible" (Badiou 2005, 72).

African-Americans is linked to the cultural African legacies marginal to the colonial order, and to the conformation of the slave. Art amplifies history. Music is the resonating body of the historical trace.

3.3 Sometimes, a Spectral Space

Wilson's musical piece is built on the interaction between the electronics and the singer. The composer recorded the original performer of the piece, William Brown, singing the spiritual "Sometimes I Feel Like a Motherless Child" and later processed it electronically, creating an antiphonal haunting sonic atmosphere. The piece is grounded on the different ways the electronic component anticipates, shadows, echoes, and responds to the soloist. Wilson decomposes the main sentences of the Spiritual: "Sometimes I feel like a motherless child", "a long way from home", and "true believer", to create a call and response between the electronics and the singer but also layering different semantic musings by superposing the textual units. The antiphonal nature of the piece not only bounces back and forward the melodic motives and vocal gestures of the performer and its double (electronics), but constantly reconfigures the semantic field through this textual interaction.

The piece begins with a two minutes and thirty second long electroacoustic prelude starting with vocal utterances that whisper "motherless child", and echoing voices that sonically bounce singing repeatedly: "mother, mother, mother". Music theorist Fred Lerdahl states that: "Words are categorized as either content words, which carry major semantic content, or function words, which mainly fill a syntactic role. For example, in the first line of the poem, "Nature's first green is gold", all the words are content words except 'is''' (2001, 338). The tension between presence and absence, the nameable and the unspeakable, coincide in the “content words”: ‘mother’, ‘motherless’, and ‘child’. In the piece, basically all words are content words with the few exceptions of ‘I’, ‘a’, and ‘from’. From a semantic perspective, *Sometimes* can be understood through a hermeneutical approach that emphasizes the juxtaposition and superposition of the content words present in the text.

Right from the start, the confluence of ‘motherless’, ‘mother’, and ‘child’, establishes a semantic dissociation by coinciding a term and its contrary simultaneously. The echoing voice in the electroacoustic part that repeats “mother, mother, mother”, right after the whispering segment that reiterates the oxymoron “motherless child”, manifests the ontological aporia of enslavement: being born motherless, and being a childless mother. This abysmal contradiction shapes the existential paradox of the enslaved. In his book *Deep River and The Negro Spiritual Speaks of Life and Death* (1975), Thurman introduces the second chapter by quoting the Spiritual that reads: “The Blind Man stood on the road and cried; Crying that might receive his sight” (37). The unfathomable nature of pain is expressed in the realization that freedom entails a shift that reorders the meaning of life itself. The blind man never saw but the darkness that engulfed his sight, this means that blindness conditioned his ability to see. This aporetic oxymoron illustrates how liberation can be frightful since that fatidic question incessantly returns: how life can exist outside pain?

The opening of Wilson’s piece delineates this exploration in the meaning of pain, and the disintegration of the self, brought by enslavement. For the composer, the Spiritual offers an entry point to reflect on the historical crucible of African Americans and their sense of religiosity in an abject reality, in which reality itself is its own oxymoron: life is a negation of living. However, by entering into the depths of human tragedy and despair through the Spiritual, Wilson is able to state that it is: “not only the profound expression of human hopelessness and desolation that characterizes the traditional spiritual but simultaneously on another level, a reaction to that desolation which transcends hopelessness" (Wilson, quoted in Maxile 2016, 110).

In this sense, the reaction is a form of negation of the living conditions of subjection. Voicing the unspeakable and inexpressible nature of existential orphanhood is articulated by putting language against itself: the simultaneous appearance of conflicting semantic meanings not only establishes a process of layering different musical objects—melodic lines, rhythmic punctuations, or sustain sounds—but opens a semantic space that propels the dramatic unfolding of his work, and that shapes the form by the recurrence of different combinations of the discursive sentences contained in the Spiritual.

When the singer makes his entrance, after the electroacoustic prelude, he starts singing the verse: "sometimes I feel like a motherless child". The sentence is fragmented in three semantic units: "sometimes", "I feel", and "like motherless child". The gradual completion of this sentence shapes the first melodic ascendance in the piece, reaching the high register of the tenor voice. Since there is a loose metrical sense in the piece, "a looping pattern of strong and weak beats" (Lerdahl 2020, 56), the ascendant and descendent melodic lines shape a floating sense of movement that functions also as a rhetorical device, enhancing the tension between hopelessness and redemption. Wilson is able to reach this first climatic moment in the piece by a process of layering the filtered pre-recorded sounds, as if they were building blocks constructing a sounding testament.

This approach to develop musical material and its formal realization comes from his interest in electronic music: "changes in such factors as texture, timbre, and density became more preeminent ones to determine progress, to determine movement, as opposed to changes in pitch or changes in tonal center. That probably resulted from my involvement with electronic music" (Wilson, cited in Maxile 2016, 113). These sound blocks propel the first melodic ascendance that goes from page one (Figure 8) to page four in the score, delineating a sense of longing accompanied by a filtered voice in the electronic part that repeats: “a long way, a long way, long way…”.

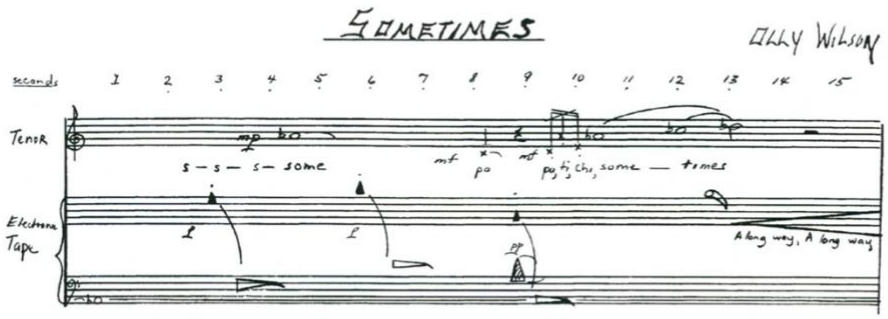

Figure 8 ***Sometimes*****, page 1. SOMETIMES by Olly Wilson Copyright © 1980 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.**

By presenting simultaneously these two verses from the Spiritual, Wilson emphasizes a feeling that has been recurrent in history. Meaning that there is a long way before this existential orphanhood might be overcome. Going back to Thurman’s reflection on “The Blind Man stood on the road and cried; Crying that might receive his sight”, he opens his chapter by summarizing the biblical story associated to Luke 18:35, and that seems was the inspiration for the Spiritual. There was a blind man standing by the road waiting for the Healer. Word had come to town that he was going to pass through the town the Blind Man lives. As Thurman continues:

> The persistent hope for sight had never quite left him. True, he had been blind all his life, and yet, through all the corridors of his spirit, the simple trust persisted that he would someday gain his sight. At last, with his head slightly tilted the better to reassure himself of the quiet thud of walking feet, he *knows*. All his life he has waited for that precise moment. There is no greater tragedy than for the individual to be brought face to face with one’s great moment only to find one is unprepared (37).

The figure of the mother that Wilson tries to summon through the reiterative act of naming, can be exchange by the figure of the Healer that comes to set free the grieving subject from their pain and hopelessness. However, the tragic nature of both is that the moment of redemption is not an end point, but characterized by a disposition of being able to undertake that sense of wandering, that “long road”, regardless if the answer to and relief of their sorrow might come. Thurman points out that there is a significant difference between the Spiritual and the biblical story: the Blind man is able to recover his sight and rejoice in the grace of Jesus, while in the song, the people who sing it never received the grace to liberate them from their pain. By reframing the biblical story to their social reality, African Americans appropriated creatively a scene from the Gospel to render palpable their experience. This symbolic turn amplifies the ontological desolation, the existential wasteland of enslavement, that even the grace of God has forsaken. Christianity is put against itself by an spiritual insight that weaponizes the colonizer’s tool of acculturation holding it to his moral truth: “For you are all sons of God through faith in Christ Jesus” (Galatians 3:23).

In *Sometimes*, the tragic character resides in the fact that for enslaved women, their motherhood was disavowed. Their children became spectral figures that shattered the family unit, caused by a system that made black subjects incapable of producing a social heritage, constituting “the status of the black as a non-entity” (Holland 2000,15). Nevertheless, the incessant yearning and gradual ascendance builds the threshold through which the subjective transformation from social dead, from being a non-entity, to reclaiming humanity is erected. In the first four pages of the score, the interaction between the semantic field presented by the singer and the electronics, reiterates the existential anxiety marked by the oscillation between absence and genealogical isolation, and the unrelating desire to fill that filial void.

At the closing of *Sometimes*, there is a solo in the electroacoustic part that flows into the recurrence of the text: “a long way, a long way…”. The singer begins intoning the same textual line out of phase, creating a call and response between the two musical layers. The sense of longing and perennial displacement of a sense of home, the family unit, causes a temporal displacement in which the longing of the past—the echoing distant voice of the electroacoustic part—pervades the present of African Americans. The historical trace of that unrelentless feeling of belonging conforms performatively that “space of death” as a space in which it also blossoms a sense for living .

By blending the electroacoustic part and the live singer, Wilson conforms an organic musical unit; a temporal dissociation in which the past illuminates the present, decoupling the self into the lived present and the historical claim for redemption (Figure). The canonic texture interweaved by all melodic layers territorializes a musical space of temporal indistinction. The echoing voices in the prerecorded component anticipates the response by the singer; the fixed media functions as a portal not to the past, but as the threshold through which the past intervenes in the present.

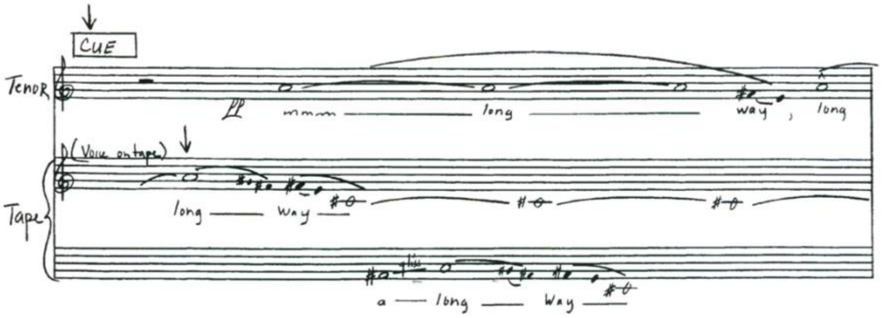

Figure 9 *Sometimes*, page 18. SOMETIMES by Olly Wilson Copyright © 1980 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.

Spirituals, as Du Bois (2007) mentions, remembering the time he heard them for the first time in Nashville are permeated by historical voices suspended in time: “To me Jubilee Hall seemed ever made of these songs themselves, and its bricks were red with the blood and dust of toil. Out of them rose for me morning, noon, and night, bursts of wonderful melody, full of the voices of my brothers and sisters, full of the voices of the past" (167). As Walter Benjamin states in his Second Thesis on History about the redeeming nature of the past when being disclosed: "nothing that has ever happened should be regarded as lost to history. Of course, only a redeemed mankind is granted the fullness of its past—which is to say, only for a redeemed mankind has its past become citable in all its moments" (Benjamin, quoted in Löwy 2005, 34). In this statement, there is an understanding that the past awaits to be redeemed at the present moment, in which humanity is granted a messianic power that can be wielded to restitute a claim from the past: a past injustice. This theological understanding of historical time is also present in his Second Thesis in which Benjamin affirms there is a bond between past and present generations (Löwy 2005, 30).

In the case of the Spirituals, particularly in Wilson's rendition of "Sometimes I feel like a motherless child", I consider that the theological temporal conception is not grounded in the act of revealing something that never was, or that was interrupted and concealed in the midst of time, but that the burden of enslavement and its social defacement lingers in the palimpsestic effects of that historical injustice. It unfolds as an incessant frustration that pervades the lived present.

> The religious experiences of the slave were rich and full because his avenues of emotional expression were definitely limited and circumscribed. His religious aspirations were expressed in many songs delineating varying aspects of his desires. The other-worldly hope looms large, and this of course is not strange; the other-worldly hope is always available when groups of people find themselves frustrated in the present. When all hope for release in this world seems unrealistic and groundless, the heart turns to a way of escape beyond the present order (Thurman 1975, 29).

"True believer" sings the tenor (Figure 10), right after the first melodic ascendance that completes the first verse of the spiritual. This statement expresses the implacable feeling for overcoming the conditions of the subjection that constituted African-American as non-entities, within the racial social order, as a less than human source of labor. The first enaction of the statement, in *fortissimo*, follows the same descending pattern than the previous melodic line that sings: "like a motherless child".

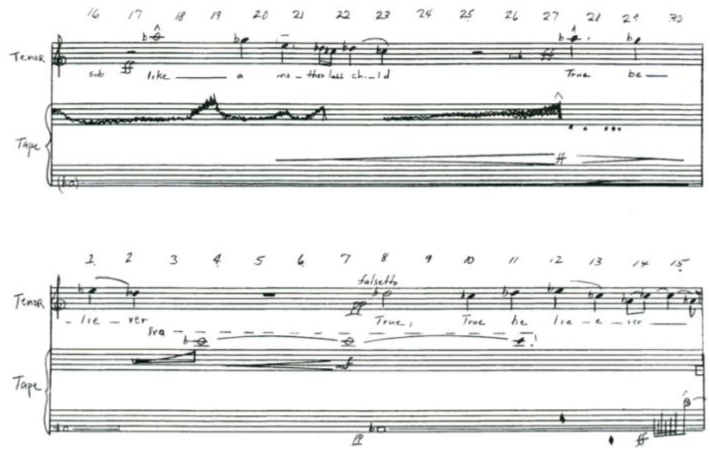

Figure 10 ***Sometimes*****, page 4. SOMETIMES by Olly Wilson Copyright © 1980 by G. Schirmer, Inc. International Copyright Secured. All Rights Reserved. Used by permission.**

One is melodically isomorphous to the other, sharing the same movement but expressing an ambivalence between hopelessness and the reaction to transcend it by undertaking a tortuous path: “Deep river, my home is over Jordan. Deep river, Lord, I want to cross over into campground. Oh, don’t you want to go to that Gospel-feast? That Promised Land, where all is peace?”(*Deep River*, African American Spiritual). Evidently, there is a temporal continuity that lives subcutaneously to the hegemonic social order, exposing the disavowed humanity of African Americans. At the same time, *Sometimes* voices that humanity can only be redeemed by reclaiming “the making of a name” (Bhabha 1996, 58); the name of the denied mother, expressed in the echoing voices that resound in the depths of *the spectral space*.[10]

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[10] In page 18 of the score, on the first system, there is a descending line that seems to evoke Anton Dvořák’s 9th Symphony (1893). Given that Wilson is inspired by the tradition of the “solo art song spiritual” pioneered by composer Harry T. Burleigh—who was a close collaborator of Dvořák, providing him musical materials for his work—, it could be possible that this is a reference to the Czech composer. Reminiscing about his time with Dvořák, Burleigh wrote: “Dvořák used to get tired during the day and I would sing to him after supper… I gave him what I knew of Negro songs—no one called them spirituals then—and he wrote some of my tunes (my people’s music) into the New World Symphony” (Burleigh, cited in Peress 2004, 23). This ambivalence caused by the mediation that goes from Black music oral tradition to written Western music, problematizes the notion of an abysmal separation between the two, or a unilateral form of cultural assimilation. I think this ambiguity introduced by Wilson is precisely what he conceptualizes as the “duality of Afro-American culture” (1983, 9).

4.0 Act III. The Musical Language of Gamaliel Churata

"The concept is the shadow of the object"

(Henri Bergson, *An Introduction to Metaphysics*)

Gamaliel Churata is a cryptic and mysterious writer. His work can be characterized as a critique of Western metaphysics that not only dialogues with Western philosophy, but introduces notions coming from Quechua and Aymara epistemologies, producing a philosophical *miscegenation* that blurs the colonial limitations concerning subject formation and knowledge[11]. I am going to ground my reflection primarily on two of his books, *The Golden Fish* (2012) and *Resurrection of the Death* (2013). I am also basing my reflection on some of his critical and philosophical writings compiled in the book *Textos Esenciales* (2017), and in two conferences that he gave in the 60's, in Puno, Peru, in which he aimed to introduced readers to the conceptual framework and symbolism present in his literary oeuvre, compiled in *Dialéctica del Realismo Psíquico* (2015).

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[11] "The radical separation produced between reason/subject and body and their relations should be seen only as relations between the human subject/reason and the human body/nature, or between spirit and nature. In this way, in Eurocentric rationality the body was fixed as object of knowledge, outside of the environment of subject/reason. Without this objectification of the body as nature, its expulsion from the sphere of the spirit (and this is my strong thesis), the "scientific" theorization of the problem of race (as in the case of the comte de Gobineau [1853-57] during the nineteenth century) would have hardly been possible. From the Eurocentric perspective, certain races are defined as irrational subjects, and then condemned as inferior for not being rational subjects. They are objects of study, consequently bodies closer to nature. In a sense, they became dominable and exploitable" (Quijano 2000, 555).

The basic premise of his epistemological turn is expressed in the statement: “Do the dead live? Yes. They speak to us”[12] (Churata 2015, 42). The Peruvian thinker argues that the ancestors of a community linger on in the symbolic order that configures the ways they represent their existence. The historical experience of the colonialization of the Americas did not completely subsume Andean epistemologies; they survived, despite misrecognition and silencing. Their cultural millenary weight resisted destruction or absolute assimilation by European cultures (Castro-Gómez 2019, 84). His literary undertaking is a musical activity, in which literature itself becomes a musical expression. My main argument is that the ambivalence that potentiates processes of transcultural signification is grounded on musical assemblages that amplify the permanence of memory, symbolized in the figure of the seed, embodied in the mythical image of the Golden Fish.

I analyze two aspects of Churata’s philosophical thought that enable me to formulate a poetics of memory that challenges regimes of representation of subalternized and colonized subjects. The first aspect is the role that language acquires in Churata’s writing to actualize Aymaran and Quechuan symbolic orders. He conceives an American literature as one that hybridizes indigenous languages with Spanish. The interaction between them creates an ambivalence that problematizes colonial logics of fixation and assimilation to Hispanic hegemonic logocentric ways. What interests me particularly, is the mutual imbrication between different historical temporalities that forms a network of relations which precisely places different subjectivities in relations to others; a hybridity that Churata describes as the radical “phenomenon of the copulations between cultures" (2015, 32). I argue that the copulative grounding of this relational network resides in the musical nature of his literary vision.

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[12] “¿Los muertos viven? Si. Pues que hablan”.

The second aspect is to analyze Churata's notion of *Ahayu-Watan*, an Aymaran term that translates "the soul ties you"[13] (Churata 2015, 36). This idea refers to an indigenous category that reflects the Andean understanding of death, to be more precise, the non-existence of death as the negation of life. Furthermore, this atavistic affirmation—that contemplates the palimpsestic nature of historical time—enables me to open up a theoretical landscape in which I can situate the works of Wilson, Rosenblum, and Churata himself. I link the notion of transmodernity coming from Latin American philosophy to Churata's philosophical insight in order to bridge cultural expressions coming from different places and historical moments.

4.1 Ontogenetic musical potency of language

In his work *The Golden Fish*, Churata problematizes the notion of an American literature that is entirely rooted in the language imposed by colonial rule. However, he conceives the first encounter between Spaniard and Andean people as a process of hybridization, in which the European culture is even alienated from itself, creating a space of symbolic ambivalence: "if America is a genetically mixed (*mestiza*) reality, American literature must be idiomatically hybrid"[14] (2012, 165). The challenge that Churata poses is to go beyond a literature centered in the Hispanic legacies inherited from the Spaniard Empire by amplifying disavowed indigenous voices.

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[13] "el alma amarra".

[14] "si América es una realidad genéticamente mestiza, la literatura americana debe ser idiomáticamente hibrida".

The Peruvian literary critic Mauro Mamani Macedo (2012) proposes the term "*quechumara*" to depict the aesthetic and philosophical project of Gamiel Churata. The word *quechumara* is a hybridization of Quechua and Aymara, symbolizing the already ambivalent Andean cultural environment in which Churata positions himself[15]. Even when it comes to Andean culture, he exemplifies the relational substratum that molds different and complementary ways of identification. The process of culturation—of constituting a symbolic environment that ascribes meaning to life—unfolds as it exhibits cultural identities that are formed in relation to others.

Churata does not advocate for an essentialist conception of an ancestral tradition that is autopoietic: a system produced by its own elements and characteristic structures, formations that are self-determined independently from any external relations, formations that are "self-sufficient monads"[16] (Castro-Gómez 2019, 64). Instead, he emphasizes processes of transculturation and hybridization that blur the limits established by molar structures—crystallized representational orders and established ways of producing meaning (Rancière 2015)—recognizing that transcultural interactions are essentially relational: "in the work of Gamaliel Churata emerges an aesthetic-ideological project in which Andean and Western perspectives live in a state of tension causing a complex refraction of the cultural complexities of the Andean world"[17] (Mamani Macedo 2012, 16).

As has been proposed by postcolonial theorists such as Edward Said, Homi Bhabha, and Gayathri Spivak, the colonized representation cannot be generated without *cathexis* (Castro-Gómez 2011, 152): the projection of what the colonizer makes out of the colonized. This also entails that there cannot be a colonized subject that can voice their own epistemic self by discursively engaging with ways of knowing coming from European sources. Within the colonial logic, the gaze that sees the Other orders the Other depending on the way it is being seen. Nevertheless, the Other becomes a residual excess that supersedes the logic framing them. This tension between the represented and their representation leads to "a strategy of ambivalence in the structure of identification that occurs precisely in the elliptical *in-between*, where the shadow of the other falls upon the self" (Bhabha 1994, 60).

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[15] Quechuan and Aymaran communities are indigenous peoples that populate the Andean highlands.

[16] "mónadas autosuficientes".

[17] "en la obra de Gamaliel Churata emerge un proyecto estético-ideológico en el que conviven tensionalmente lo andino y lo occidental provocando una compleja refractación de la diversidad cultural del universo andino".

In the case of Churata, this *in-betweenness* problematizes an abysmal epistemological separation between the colonial and subalternized symbolic orders. By voicing Andean epistemologies, he does not propose an alleged authenticity from indigenous people. This stance of authenticity falls into the same essentialist trap that characterizes the colonial logic of fixation of cultural differences. Churata employs Andean myths to open up a way of being and a way of thinking that potentializes human thought across cultural distinctions. At the same time, he recognizes a historical imbalance in the ways cultural interactions between Andean populations and Spaniards articulated a network of relations that privileged Hispanic hegemony.

His examination of Latin American literature and, more precisely, the ways literature opens up different forms of signification, lead him to propose an American literature rooted in the cultural places disavowed by colonialism, and ideals of modernity. The colonial order even compromises itself as it establishes its cultural hegemony. In order to reconfigure their way of representing life, Spaniards had to translate symbolically their beliefs and adapt them to the Indigenous symbolic in order to make them understandable. Different layers of the Andean "world of life"[18] (Castro-

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[18] "mundo de la vida (*Lebenswelt*)".

Gómez 2019, 64) were transformed with the introduction of Christianity and Western culture. This process of cultural miscegenation is what Churata states that Hispanic literature in the Americas has forsworn. Regarding the philological ambivalence and semantic mixture in *The Golden Fish*, he says:

> At first sight, the ingenious reader discovers that the language of the Conquistadores permeates its pages with a vernacular passion, seeking to mold a linguistic miscegenation between Andean voices and the Hispanic romance language. Some of the readers ask themselves: why the author of *The Golden Fish* that writes in such a refined Spanish, commits the crime of defacing the beauty of Luis de Granada's idiom? Is he only doing it for the shock value? Is it a fashionable suicidal tendency to make a tribute? No. Linking indigenous voices in the Hispanic language is not of his own invention. It is a philological phenomenon that originates since the first moment of the Conquest of the Americas. As we all know, when Pizarro arrived to the Tawantinsuyu, the people at the coastal town he arrived told him that he landed in Veru, name of the river that passed by. The Spaniards changed the name 'Veru' to 'Peru', term closer to the habitual phonetic uses of their language[19] (Churata 2015, 29-30).

Language itself carries its own negation when a discursive order is constituted by the myth of being immune to the influences deemed inferior. For Churata, hybridity is what constitutes the ontological ambivalence of language itself and its relational nature. There is a spectral presence in all linguistic formations when this one is understood within a framework of power relations, "excess" that always haunts any cultural hegemony pretending to encompass a total dominion or control over any external manifestation. Similar to Walter Mignolo's notion of "colonial semiosis"[20], the Peruvian writer lays out a cartography of semiotic interactions that blurs the lines between Andean and European sources. It territorializes in a literary form an intense transcultural environment of heterogeneous processes of signification.

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[19] "A simple vista, todo lo que descubre el autor sutil, es que el idioma de la Conquista en sus páginas se filtra con una emoción vernácula, pretendiendo decidir en la amestización de las voces de los idiomas andinos y la radical del romance hispano. Algunos de esos lectores, se dijo: ¿por qué el autor de *El Pez de Oro*, que, según revela muy claramente, puede escribir en un hispano, acaso bastante depurado, comete el crimen de vulnerar la clásica belleza del idioma de Luis de Góngora? ¿Lo hace por simple esnobismo? ¿Es tributo suicida en aras de una moda ficticia? No. El engarce de voces aborígenes en el hispano no es invento suyo; es fenómeno filológico que tiene iniciación en los primeros impactos de la conquista, si, como todo sabemos, al arribar Pizarro a tierras del Tawantinsuyu, su velero echó anclas frente a poblado que le dijeron era el **Verú**, por el río que atravesaba. Y los conquistadores truequearon la voz **Verú**, por la voz **Perú**, que estaba más de acuerdo con las fonéticas de su idioma".

[20] "I would like to insist, I am more attentive to the emergence of new identities than to the preservation of old ones, and territoriality is conceived as the site of interaction of languages and memories in constructing the places and defining identities. 'Colonial semiosis' is the expression I use to suggest processes instead of places in which people interact" (Mignolo 1998, xv-xvi).

Coming from a *quechumara* epistemological perspective, Churata problematizes the fixity of representation by offering a field of transcultural interactions that takes as its grounding the "protean" (Usandizaga 2019) and ontogenetic being symbolized as the *Golden Fish* or Khori-Challwa. Myth is not used to delimitate and conceal an isolated culture through a story that shapes and marks the historical inception of a people, but rather creates a symbolic environment characterized by an ontological disposition to produce meaning:

> In *The Golden Fish* (1957), Gamaliel Churata proposes a mythical journey by an origin story: the birth of the Golden Fish, son of the Golden Puma and a siren from lake Titikaka. This journey already suggests an idiosyncratic and luminous understanding of myth: if we vibrate to the rhythm of his thought process—articulated through different voices and discussions—we realize that myth is not only the justification of a certain worldview that encompasses a series of beliefs, but it entails a way of saying, a way of discussing and singing the meaning of reality (Usandizaga 2019, 58).[21]

Anticipating the emergence of postcolonial theory and decolonial thinking (Castro-Gómez 2007), Churata does not contemplate a history divided in a series of landmarks that manifest the unfolding crisis of Europe's irrational myth of subsuming the Other as the Same, establishing its hegemony in the Americas through a sacrificial act (Dussel 1995). As postcolonial theorist Gayatri Spivak states: "The question is to keep the ethnocentric Subject from establishing itself by selectively defining an Other" (1988, 87). Churata's understanding of alienation could be compared to the one Spivak recognizes in the Subaltern Studies Group as "a failure of *self*-cognition" (Spivak 1987, 200).

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[21] "En *El pez de oro* (1957), Gamaliel Churata propone un trayecto mítico que es una historia de regeneración: el nacimiento de el Pez de oro, hijo del Puma de oro y de una sirena del Titikaka. Este trayecto sugiere ya un carácter irradiante del mito: si pulsamos el pensamiento del enunciador de la obra—que se formula a través de múltiples voces y sus discusiones—nos damos cuenta de que el mito no es exactamente la justificación de creencias y menos aún de dogmas, sino que se constituye en una manera de decir, de cantar y de discutir el significado de la realidad".

The Peruvian writer digs deep in the fertile soil of Andean thought and myth, and realizes that the keys to open up the door of opportunity for the emergence of a true American literature reside in the indigenous trace. He amplifies Amerindian epistemologies, putting them in the foreground of his work; not considering these cultural expressions as ethnographic material but as an ontological disposition that carries within its own way of producing knowledge itself. In this sense, freedom from colonial bondage implies the act of cognition itself. Intellectual emancipation must be linked to a way of being that propels a way of thinking. As Churata reframes the lapidary statement by Mexican Philosopher José Vasconcelos: "we are not only paving the way for an American art by representing a geographical case, we pretend instead to transmit the following message to the world—through our mouth the Spirit is going to speak—" (Churata 2017, 91).[22]

This theoretical stance echoes what later on the Argentinian philosopher Rodolfo Kush explores in his writings. The fact is that undertaking philosophical reflection has always been historically and geographically situated. For Kush, thinking is deeply rooted to a habitat, a way of being in the world that carries with a way of understanding it. Nevertheless, Churata does not fall into the "geocultural" (Kush 2010) determinism that Kush seems to advocate. For the Argentinian thinker, Amerindian and Western thought are incommensurable to one another since they entail a radically different ontological disposition towards life. The distinction can be illustrated in the following way: the permanent character of an indigenous existence, suspended in time; versus the hectic and fluctuating existence of Western modern life. For Kush, this distinction can be established in the binary of city and country life: “And let me add one more thing. A uniform way of life does not exist in America. The ways of life of the Indian and the well-off city dweller are impermeable to each other. On the one hand, the Indian retains the structure of an ancient form of thinking, a thousand years old, and on the other, the city dweller his way of thinking every ten years” (2010, 2).

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[22] "no sólo nos encaminamos a la concepción de un arte americano en cuanto significamos un caso geográfico, sino que pretendemos transmitir un mensaje para el mundo—por nuestra boca hablará el espíritu—".

Contrarily, Churata understands the sense of permanence not as un unchanging cultural order, but as the permanence of vital transformation that carries within itself the seed of the Tawantinsuyu: the Golden Fish. He does not call for an indigenous metaphysical foundation,—an Andean substance that determines perennially its geocultural environment—but rather he symbolizes an affirmative attitude towards life in the protean creature from which its origin myth blossoms. However, this is not a formulation of a principle, nor it is a fantastic tale that marks the absolute beginning of existence. What Churata does is to unveil a way of being, a way for beings to positions themselves in a germinal environment that potentiates the life concealed by the homogenizing forces of colonial imposition. For the Peruvian writer, America represents the fertile soil, the cellule, the copulating molecule that refracts life though its germinal beam. America is not an entity; it is way of singing:

> Also, old ruins of Atlantis’ sages sleep in the American millenary dream of America. In those ruins, *The Golden Fish* was staged to reflect on the roots of its way of singing. This work announces that dying is not the way to live, and that the death of America means not “being” in America; but to be outside of it. With a birdsong the dawn begins. It is of major importance to locate the melodious root of our culture to know mankind and his historical nature. Mankind is to be found in the vibrating string, in the chirping sound, or the *Khaswa*, the atomic blood vessels that carry his vital discourse. In the depths of the cellule (Churata 2012, 195).[23]

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[23] “También ruinas de viejos atlantas duermen en el americano de América sueño milenario. Entre esas ruinas fue a buscar escenario EL PEZ DE ORO para escrudiñar las raíces de du trino, que viene a anunciar que no es muriendo como se vive; y que morir de América no es ‘estar’ en América; sino fuera de ella. En un trino comienza la alborada. Perentorio será localizar el canoro de una cultura para conocer al hombre y su naturaleza. Al hombre debe hallársele en la cuerda, el gorjeo, o la Khaswa, átomos sanguíneos de su discurso vital. En la célula”.

The literary expression that the Andean writer develops relies on the mutual imbrication of music and linguistic expression. The immediacy of musical expression, the unmediated intensity of birdsong and the voiced chirp amplify the intensity of lived experience, territorializing an ontological disposition that reconnects humans with their animality. For Churata, a musical literary language opens up the possibility of an American literature that voices a *quechumara* sensibility. As mentioned before, his philosophical and aesthetic project does not advocate for a cultural particularism that is detached from a larger symbolic framework of different cultural histories. Churata's musical expression does in a certain way what Gilles Deleuze and Felix Guattari attribute to the role of the refrain, and of birdsong:

> It is territorial, a territorial assemblage. Bird songs: the bird sings to mark its territory. The Greek modes and Hindu rhythms are themselves territorial, provincial, regional. The refrain may assume other functions, amorous, professional or social, liturgical or cosmic: it always carries earth with it; it has a land (sometimes spiritual land) as its concomitant; it has an essential relation to a Natal, a Native. A musical "nome" is a little tune, a melodic formula that seeks recognition and remains the bedrock or ground of polyphony (*cantus firmus*). The *nomos* as customary, unwritten law is inseparable from a distribution in space. By that token, it is *ethos*, but the ethos is also Abode. Sometimes one goes from chaos to the threshold of territorial assemblage: directional components, infra-assemblage. Sometimes one leaves the territorial assemblage for other assemblages, or for somewhere else entirely: interassem-blage, components of passage or even escape (Deleuze and Guattari 1987, 312).

More than opening up the field for the emergence of different assemblages, different ways of territorializing a home through a musical cartography of space, Churata's notion of hybridity proposes a relational process of linking different assemblages. Weaving different cultures, he creates a counterpoint of diverging "musical nomos" connected by an underlying pulsation: the ovular and germinal rhythm of the Tawantinsuyu. Nevertheless, the allusion to the Incan Empire does not constitute an ethnocentric perspective regarding modes of epistemological production. Such an ethnocentric perspective establishes a centrifugal force attracting other "musical nomos" or cultural symbolic assemblages.

Contrarily, the Tawantinsuyu symbolizes the germinal outcome of the Golden Fish. This means the deployment of vital potency itself, emanating from the geocultural place where Churata is situated. What sprouts is precisely what French philosopher Henri Bergson conceptualizes as the *élan vital* (Bergson 1944), the creative flow of life; a concept to which Churata alludes in his own writings (Churata 2015, 45). The unbound morphogenesis of life's cycles is amplified in a cultural environment that potentiates the animal origin of humankind.

Therefore, the Tawantinsuyu territorializes not a nomos, a culture, but a way of linking different ones by taking roots in the ontogenetic substratum of life, in its transformational vital force. Churata proposes the term "ontogenesis" to think about the complexities of the transformational environment of existence. This is the reason why, right at the beginning, Churata opens his play titled *Resurrection of the Dead* by stating that the soul of the Tawantinsuyu resurfaces in a planetary symphony that links not only different cultures, but humans and non-humans alike that come to hear *the Analphabet Professor*, a character who professes the vital force that symbolizes the Incan Nation:

> The public comes from different countries from Earth, and the hall is completely full: the bourgeois class is located in the orchestra section, the plutocrats and aristocrats are located in the balconies, and the international working class is situated in the gallery. The Analphabet Professor is an illiterate intellectual respected less as a philosopher and more as an infamous sardonic. He has a contentious voice, and a slow and phlegmatic locution. He is careful to represent all known races of planet Earth (Churata 2013, 42).

After the introduction of the main character, there is a symphony that continues the overture of the theatrical piece. In Churata's work, music manifests the ability to connect to the germinal potency of life, and artistic affirmation of life. Similarly to Bergson's critique of Western metaphysics[24], Churata problematizes the logic of hierarchical dependency coming from Western philosophy. The binaries constituted by the relation between body and soul, idea and matter, universality and particularity, humanity and animality, are diffused in the symbolical environment he summons. The relational potency of his literary style, weaving together mythical and historical sources, poetry and prose, theatre and narrative, articulates a post-metaphysical thinking that strives to embody the ambivalent nature of music, ambivalence that must not be understood as confusion but as relation, the capacity to relate: to link heterogeneous entities without falling into a logic of absolute hierarchical dependency. The ambivalence of music (Jankélévitch 2003) amplifies the ontogenetic environment that Churata summons.

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[24] In Bergson's book titled *An Introduction to Metaphysics*, he dismantles the dependency that teleologically links the object to the concept. The philosopher reframes sedimented notions of ontological primacy regarding the relation between transcendence and immanence, he contests the nature of representation by manifesting its limited

The Aymaran concept that describes this semantic ambivalent landscape is *Awqa*, it expresses the tension between opposing or contrary elements. On the other hand, there is the *quechumara* notion of *Ayni* (Mamani Macedo 2012). This one refers to the intersubjective dependency of labor; everything that implies work done by pairs. It denotes relationships that encompasses different beings, sacred or non-sacred, that involve dynamics of reciprocity, of complementary co-existence. His polystylistic writing can be characterized as a performative morphogenesis built on the interpenetration of the ideas of *Awqa* and *Ayni*. Literature becomes a musical exercise of counterpoint in which the polyphonic bedrock is not the *cantus firmus*, but the Andean song of the *Harawi*.

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logic of representing something by something else. It reduces life to the symbolic order of life. For him, Metaphysics should be "the science which claims to dispense of symbols" (Bergson 1999, 24). This philosophical insight echoes Churata's own critique of constraining life through a symbolic order that supersedes it. His sense of the permanence of the symbolic order of the past in the lived presence must be understood as the potency of meaning itself that echoes a historical trace, avoiding the totalizing condemnation of reason as idolatry as stated in Max Horkheimer and Theodore W. Adorno's *Dialectic of Enlightment: Philosophical Fragments* (2002).

4.2 Ahayu-Watan: a Philosophy of Memory

Churata's book *Resurrection of the Dead* (2013) is a theatre play in which the two main protagonists are the "Analphabet professor" and the ancient Greek philosopher Plato. Churata adopts the Platonic dialogue to stage an epistemological interplay between the philosophical tradition of the West and indigenous Andean knowledge. In Churata's play, the theatrical literary form manifests a poetic hybridity of the written word and spoken text by conflating alphabetic writing and oral codes of cultural expression. The discussion between the main characters is not only a debate about divergent intellectual traditions but also about the conformation of a hybrid art form built on epistemic friction. This propels a creative assimilation of Western artistic practices and philosophical thought by the Andean oral literary tradition.

Viewed through the lens of *The Golden Fish*, I consider that Plato can be equated to the Quechuan mythical, sinister figure known as the *Wawaku*. The *Wawaku* is an evil specter that dwells in the swamps of lake Titicaca that perturbs the transformational cycles and potency of life symbolized by the Golden Fish (Churata 2012, 912). In *Resurrection of the Dead*, Churata juxtaposes the Andean life, affirming conception in which death is only a stationary moment in the morphogenetic becoming of the *genes*—term that Churata uses referring to the communal soul that links living beings—to the Platonic ideal in which material reality tends towards its eidetic form, leading to the idea of the good, the theological goal to which the human soul must strive for. [25]

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[25] "lifting up the brilliant beams of their souls, they must be compelled to look toward that which provides light for everything. Once they see the good itself, they must be compelled, each in his turn, to use it as a pattern for ordering the city, private men, and themselves for the rest of their lives" (Plato 1991, 540b).

Philosopher Jacques Derrida understands specters as uncanny presences that perturb any political conjunctural process: ghosts are an "excess" to any present order, the spectral "is neither substance, nor essence, nor existence, is *never present as such*" (2006, xvii). To be with the specter implies a politics of memory that links generations that were and are yet to come, since it opens up a temporal ambivalence that disjoints the present and the past. The past is never closed, and there is always a residual evanescence, a lingering aura that binds past and future generations. Derrida proposes a special type of political assemblage, or *spectropolitcal* assemblage, inviting us to live with ghosts; emphasizing the fact that learning to live implies the awareness of the limit of life itself. "If it—learning to live—remains to be done, it can happen only between life and death. Neither in life nor in death alone" (2006, xvii).

This posture avoids the self-concealment and immunization of the lived present to any external force. It implies, ultimately, a politics of alterity build upon the arche-phenomenon of memory: "If the trace, the arch-phenomenon of "memory", must be thought before the opposition of nature and culture, animality and humanity, etc., belongs to the very moment of signification, then signification is a priori written, whether inscribed or not, in one form of another, in a "sensible" and "spatial" that is call exterior" (Derrida 1997, 70). The trace that becomes "legible" in its effects on a sensible or spatial form is precisely the ambivalent morphogenesis of life that Churata conceptualizes as *genes*. In a way, the *genes* could be understood as the arche-phenomenon of memory. The permanence of that trace is what the Andean philosopher seeks to nourish. The Tawantinsuyu is the political space of the trace.

The platonic specter, embodied in the figure of the *Wawaku,* is the uncanny presence that interrupts the germinal realization of Incan Empire morphogenetical potency. In the case of Churata, the specter acquires not so much the sense of an ontological limit but a way of establishing that limit. The *Wawaku* embodies a spectral force that gradually effaces the animal origin of humankind, establishing a tension between the affirmation of life and the negation of death. As illustrated by Derrida (1997), the specter, or more precisely the *spectral space*, opens up an interstitial indistinction between life and death. Churata problematizes this ambivalence not by presupposing this territoriality as an "external interiority", it is a rather a process of misrecognition of life's inherent ontogenetic potency. For the Andean writer, the history of Western philosophy can be understood as the historical effacement of the animal root, the effacement of the Pachamama, symbol of "the fertile soil that molds the universal clod of life" (Churata 2015, 54).

> It has to become evident to us that the *Aquinense* (Thomas Aquinas), Vico, Brentano, Hegel, speak about "mental language", of "philosophy as truthful theodicy", of "natural theological feeling as natural philosophical feeling". Statements that enable us to determine that (What heightened snobbery does not reveal this to us!) since Kant and Hegel the philosophy of the *Spirit* (*Daimon*) illustrates the pinnacle of the civilized people going astray as biological individuals. The philosophy of the *Spirit* (not to mention more antecedents) is substantialized in Platonic thought. Since the Eleatics, this way of thinking has had impact from Medieval Scholastics to contemporary Phenomenology—is not by feeble reasons that pre-Socratic thought is characterized by a naïve materialism (Hartmann). Every idealism (*demonism*) comes from the subconscious in a Jungian sense. We should have ask beforehand: "Is not the ape the subconscious of Man? Isn't it? (Churata 2013, 56-57).[26]

Churata causes what I define as an "epistemological *pachakuti*" that flips the ontological conditions that create colonial orderings of dependency, and the primacy of the soul in metaphysical thinking. *Pachakuti* (Cardemil Krause 2012) is a word in Quichua—an Amerindian language that is still spoken nowadays in Andean indigenous communities—that signifies a structural change caused by a profound disturbance. Churata's philosophy proposes a new ontological paradigm that is not structured in the transcendental principles of Western metaphysics—the epistemological framework inherited from Plato—but is rooted in the material world, in the seed as opposed to the spirit. In his view, the concept of death is only a stationary state of regeneration imbedded in life's transformational material environment.

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[26] "Tiene que resultarnos congruente ahora que el Aquinense, Vico, Brentano, Hegel, hablen de 'lengua materna', de 'filosofía como verdadera teodicea', de 'sentimiento natural teológico como sentimiento natural filosófico'. Todo lo cual a permitido establecer que, (¡Y cuan chusca pedantería no [nos] revela eso!) a partir de Kant y Hegel la filosofía del *espíritu* (el *Daimon*) caracteriza el clímax del extravío del civilizado en sus raíces de individuo biológico; ya que si el fenómeno (para no invocar más remotos antecedentes) se sustancia en el platonismo, desde los eleáticos, para circunscribir el fenómeno—que por febles razones el espiritualismo presocrático está sobrecargado de materialismo ingenuo (Hartmann)—las secuelas llegan a través de la Escolástica hasta la Fenomenología contemporánea. Todo espiritualismo (demonismo) viene del *subconsciente*, en el sentido estricto de Jung. Previo fue preguntar: ¿El *Subconsciente* del hombre es simio? ¿No?".

The construct of death dissociates the human soul from the factual world it inhabits. Otherwise, in the Western tradition "the Socratic – Aristotelic – Thomist soul has a single principle: the divine breath" (Churata 2013, 135).[27] His germinal philosophy opens up a relational ontology in which the dead share the world of the living with whom they have an existential bond: the dead are the condition of the living. As a consequence of this formulation, he delinks the human soul from the transcendental God as its fundamental principle. At the same time, disincarnating the soul from the material reality in which it dwells conceals the dead's presence in the living. For Churata: "the soul is the seed of man" (2013, 136).[28]

The alienated subjects that prescribe their material environment according to ideas separated from their existence, their external being, fall in the "logic of the Cavern" that characterize the legacies of Platonic metaphysics. Under this paradigm, the soul is coerced by the illusion of transcendence, distorting its germinal nature. Equating death with spiritual transcendence—something separated from and superior to material existence—derives from a hierarchical dependency in which materiality is a debased expression of the eidetic realm. When considering the metaphysical legacy of Western philosophy, the soul is constituted as isomorphic to God.

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[27] "El alma sócratico-aristotélica-tomista tiene origen en principio elemental: el hálito divino".
[28] "el alma es la semilla del hombre".

Unlike the hierarchical transcendental formation of being, for Churata, beings dwell in a reality that is affirmed in its materiality, in its germinal potency. Also, humans and non-human agents are intertwined in a place that precedes them and molds them. By proposing an ontology rooted in life's transformational potency, it dilutes the binary of the subject and the transcendental God. The idea of death and dying carries a new meaning. The dead have a bond with the living; memory is not a symptom of a nostalgia for something that is lost in the past. Instead, memory influences the present by connecting communities to the forebearers that enabled their existence, and remain in them as living evanescence. Their presence is symbolized in the *Chullpas*, funerary monuments that populate the Andean landscape in which the dead reside and watch over the living (Monasterios 2019). For Churata, human experience incorporates at every instance the spirits of the ancestors.

Ahayu-Watan is the seed of memory that affirms life's transformational cycles carried by each generation, it is the imprint of time and memory in the *ego*, each individuation of life, linking every past and present beings: "meaning 'ego' not as an essentialist reduction of one's life, but rather as a possibility of intersubjective constitution" (Monasterios 2015a, 328). The symbolic corresponds to a medium that precedes alphabetic writing; symbols are traces from the ontogenetic unfolding of life in which the dead remain present. The notion of *Ahayu Watan* refers to the symbolic potency of life, the ontogenetic seed, in which the immortality of humankind is grounded in life itself: "if Man's immortality is rooted in the seed, meaning that in the immortality of the soul, the dead of yore are the newborns of today" (Churata 2015a, 38).[29] People are resurrected on the basis of the *Ahayu-Watan*, the force that ties them to existence and its renewal.

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[29] "si el hombre es inmortal desde la semilla, esto es, desde el alma, los muertos de ayer son los que nacen hoy".

Literary critic Ricardo Badini has notably stated that "Churata is a writer that came from the future" (quoted in Monasterios 2020, 10),[30]referring to the sparse reception of his work by his contemporaries. His philosophical insights on Andean culture and its critic of Western philosophical hegemony anticipated the emergence of postcolonial theory, and various epistemological turns that have challenged Eurocentric humanism. Churata unfortunately remained in obscurity for decades. Even literary critic Cornejo Polar, "undoubtedly the scholar who has most effectively incorporated Andean cultural production into North America academy, mentions Churata only in passing as one of the great unacknowledged challenges of Peruvian criticism" (Monasterios 2022, 490).

Taking into consideration Churata's philosophy of *Ahayu-Watan*, I think that the Peruvian writer is not a writer that came not so much from the future as from the past. A past that remained to a great degree concealed, but always remained palpitating subcutaneously inside the biorhythmic pulsations of life. Churata is a writer that came from the past to foresee a future. He did not travel from the past but rather abided in the permanence of the morphogenetic seed. Ultimately, the philosophy of *Ahayu-Watan* is a poetics of memory that incessantly manifests memory's enduring creative vital force. Memory is time recaptured in its fullness.

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[30] "Churata es un escritor que vino del futuro".

5.0 Postlude: Bridging a Transmodern Poetics of Memory

In Rosenblum and Wilson's works, memory causes a disturbance within the logic of violence by manifesting the interstitial blurring of the stereotype of persecution, and unveiling the voice of subalternized subjects. The tension inherent to any regime of representation vibrates in the music that blurs the symbolic coordinates in the discourses that seek to justify subjection. This distinction is precisely what Dussel elaborates as the myth of modernity, namely, the sacrificial structure constitutive of a hegemony founded through an act of violence. As he states at in the preface of his book *The Invention of the Americas: Eclipse of the Other and the Myth of Modernity* (1995):

> In this book, I will seek the origin of the "myth of modernity", which justifies European violence and is distinct from modernity's rational, emancipatory concept. Postmoderns, such as Lyotard, Vattimo, and Rorty, criticize modern rationality as an instrument of terror, but I criticize it for concealing its own irrational myth. I endeavor to overcome modernity through "transmodernity, a project of the future"—which would serve as an alternative title of this book. The birth of modernity is 1492, even though its gestation, like that of a fetus, required a period of intrauterine growth. Whereas modernity gestated in the free, creative medieval European cities, it came to birth in Europe's confrontation with the Other. By controlling, conquering, and violating the Other, Europe defined itself as discoverer, conquistador, and colonizer of an alterity like-wise constitutive of modernity. Europe never discovered (*des-cubierto*) this Other as Other but covered over (*encubierto*) the Other as part of the Same: i.e., Europe. Modernity dawned in 1492 and with it the myth of a special kind of sacrificial violence which eventually eclipsed whatever was non-European (12).

Violence operates following a logic of fixation the decouples the subject from its own self, creating a phantasmagory that crystallizes a pure essentialization of alterity. Rosenblum and Wilson stage a space of semantic and temporal ambivalence in which the phantasmagoria of the self is exposed as a pervasive simulacra. As philosopher Achilles Mbembe states about the contradictory notions of race: "In its phantasmagoric dimensions, it is a sign of neurosis—phobic, obsessive, at times hysterical. Otherwise, it is what reassures itself by halting, deploying dread, and practicing altruicide: the constitution of the Other not as similar to oneself but as a menacing object from which one must be protected or escape, or which must simply be destroyed if it cannot be subdued" (Mbembe 2017, 10). The stereotype of persecution semiosis that forms the "Jew", and the enslaved, decouples the subject from itself to fabricate a myth. The violence that produces the victim is the effect of the myth.

As Dussel mentions, the Other is covered over through a "rational irrationality" or "mythical rationality" that seeks to justify its sacrificial act. In both *Lament/Witches' Sabbath* and *Sometimes*, there is a double bind between the myth and the deconstruction of the myth, embodied in the semantic ambivalence of the *spectral space*. The tension between the concealment of the Other as the Same and the Other as a transformational alterity not only exposes the human ruin it causes, but manifest a transmodern movement that "cannibalizes" (Castro-Gómez 2011, 159) the symbolic order of the dominator to liberate the Subject from its simulacrum, from its colonial double.

In a certain way, the permanence of memory is the haunting lastingness of the concealment of the Other as the Same, and also the inherent disturbance in any regime of representation that seeks to be established metaphysically. The Other as alterity and not as sameness. From the human lamentations that Rosenblum territorializes to Wilson's denunciation of coupling Christianity and colonialism through the tradition of African American spirituals, the transmodern process of creative assimilation disturbs the hegemonic logic of subjection from within. This means that even the Same is not completely identical to itself.

Rosenblum's piece illustrates how violence requires a logic of differentiation to be justified, unsettling the logic of identification that forms the stereotype of persecution realizing that: "Religious, ethnic, or national minorities are never actually reproached for their difference, but for not being as different as expected, and in the end for not differing at all" (Girard 1986, 22). The discourse of ethnic cleansing against Jewish communities is put against itself by manifesting the empathy and similitude of lamentation. Likewise, Wilson's composition disturbs the symbolic regime of Christianity as an "absolute" tool of acculturation by decoupling evangelical revelation from colonial ideology. It can also be observed that the fear to become a genealogical isolate is present both in Wilson's and Rosenblum's pieces. The difference is that in Jewish lamentation grief is more about the uncertainty of the future due to the violent disruption of communal cultural history. For example, the besieged city of Jerusalem acquires the figure of the grieving mother in the Book of Lamentations. In Wilson's piece, the sense of orphanhood even puts into question that past.

However, in both musical works, there is a disruption of the discursive practices that frame subalternized subjects, confirming what cultural critic John Beverley (2004) comments about Spivak's understanding of the subaltern: "the subaltern is that which always slides under or away of representation" (102), and that "subaltern politics can happen only in a process of continuous displacement/deconstruction that subverts the constitutive binaries colonial/native, subaltern/dominant, inside/outside, modern/traditional" (102). Nevertheless, I think that there is a degree of indistinction that is not only expressed purely in semantic ambivalence and performative hybridity, but in the resurgence of a history that carries with it its own epistemic baggage, its own *Ahayu-Watan*, conforming alterity not only understood as mere supplementarity in Derridean terms (Beverley 2004).

> Liberating reason declares victims innocent beginning from the affirmation of their alterity as an identity in the exteriority even though modernity has denied them as its own contradiction. Thus I hope to transcend modern reason not by negating reason as such, but by negating violent, Eurocentric, developmentalist, hegemonic reason. The worldwide liberation project of transmodernity differs from a universal, univocal project that seeks to impose violently upon the Other the following: European rationality, unilateral machismo, and white racism, and which conflates occidental culture with the human in general. In transmodernity, the alterity, coessential

> to modernity, now receives recognition as an equal. Modernity will come into its fullness not by passing from its potency to its act, but by surpassing itself through a corealization with its once negated alterity and through a process of mutual, creative fecundation. The transmodern project achieves with modernity what it could not achieve by itself—a corealization of solidarity, which is analectic, analogic, syncretic, hybrid, and mestizo, and which bonds center to periphery, woman to man, race to race, ethnic group to ethnic group, class to class, humanity to earth, and occidental to Third World cultures. This bonding occurs not via negation, but via subsumption from the viewpoint of alterity" (Dussel 1995, 138).

Churata's philosophical thought reveals the permanence of memory, rooted in the ever-presence of life, insisting that violence and concealment cannot obliterate its trace. Relating the Peruvian writer's ideas about the unremitting permanence of the past with the notion of transmodernity offered by Dussel, there is a distinction that can be made. While for the Argentinian philosopher the moment of transmodernity constitutes a future stage in the historical unfolding of humankind, for Churata, the negated alterity's creative assimilation is not a stage that comes later on but that is constitutive of the colonial framework that negates it.

This means that the subsumption of the hegemonic framework is constitutive of the hegemonic framework itself. The problem resides in disturbing the logic that creates asymmetrical differences within a regime of representation, disturbing "normative gazes" (West 1990, 107) that fixate asymmetric social relations. From the canard of the "Bolshevik Jew", the social non-entity of the slave, to the concealment of Amerindian epistemologies and their denigration, epistemic violence carries within its own tools for transgressing it, justifying the actual violence that enacts destruction. As Dussel mentions, is not the condemnation of reason itself but the mythical nature of its sacrificial logic.

Churata's use of myth as a form of conceiving and narrating his philosophical thought, rooted in the notion of *Ahayu-Watan*, manifests the creative potency of memory. The unrelenting influence and incessant permanence that the dead have on the living. This dynamic is what he names as *necrademia* in *Resurrection of the Dead*: the academy of the dead, the ways the dead are ingrained and shape the living epistemological and ontological horizons: the ways they know and the ways they are situated in existence. This triangulation between past, memory, and life opens up a conceptual framework in which Rosenblum, Wilson, and Churata coexist recognizing that each one of these works are truly artistic landmarks that illuminate history and social life through innovative musical and literary means. History pulsates to the biorhythmic beat of each one of their works, in the musical potency that symbolizes the fertile soil from which life sprouts and the dead remain. *Ahayu-Watan.*

6.0 Appendix Score to El Tríptico del Laykha

El Tríptico del Laykha

I. Laykhalogía
II. Los Sueños del Laykha
III. Ahayu-Watan

A musical triptych inspired by the works of writer and philosopher Gamaliel Churata (1897-1969).

Nicolás Aguía (2021-2023)

Laykhalogía

for flute, clarinet in Bb, violin and cello

Nicolás Aguía
(2021)

Program notes

Laykhalogía is a neologism coined by Peruvian writer Gamaliel Churata that combines Aymara and Spanish and means: “the science of the shaman.”

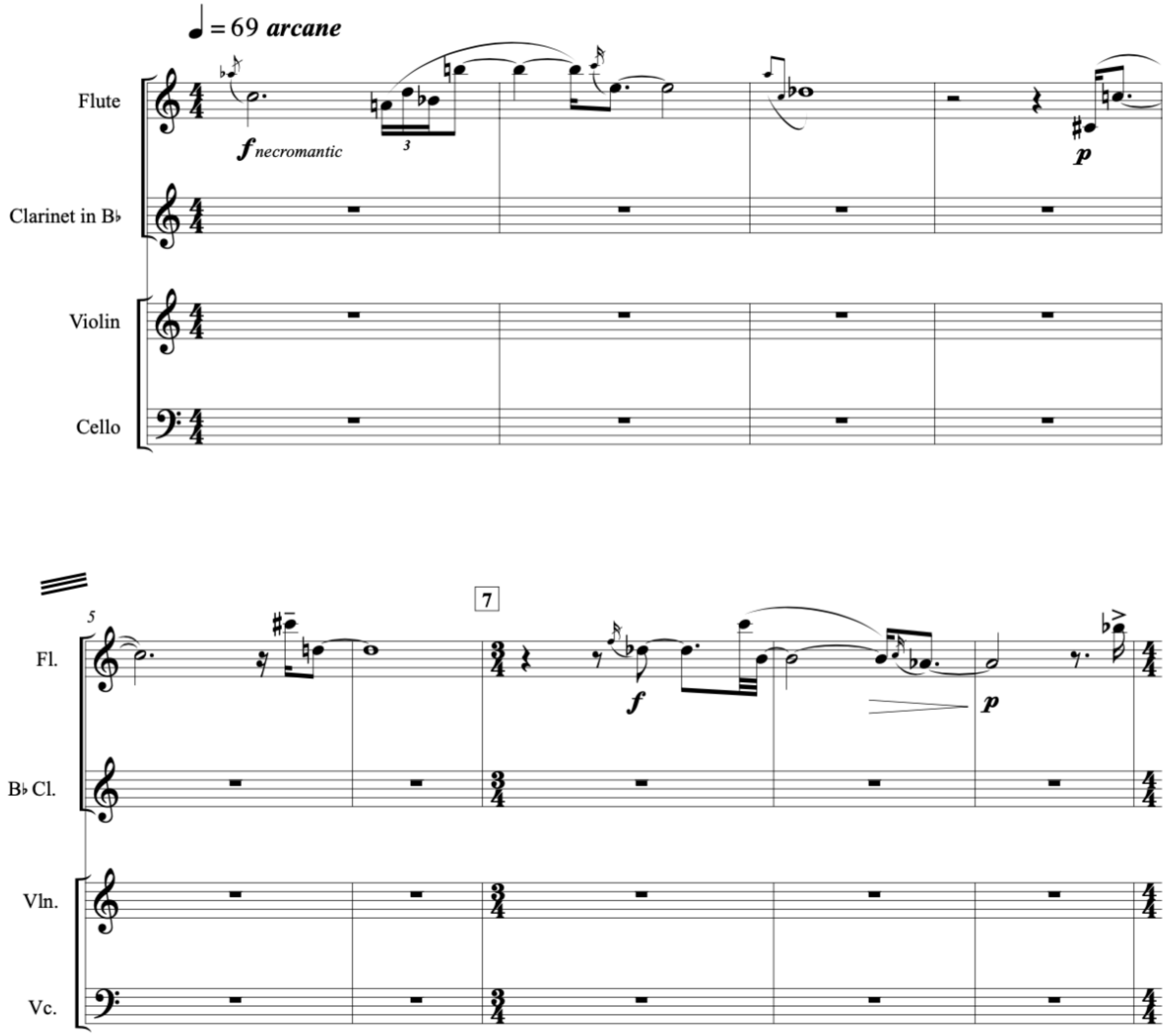
Duration: ca 7 min

accidentals carry through the measure
score in C

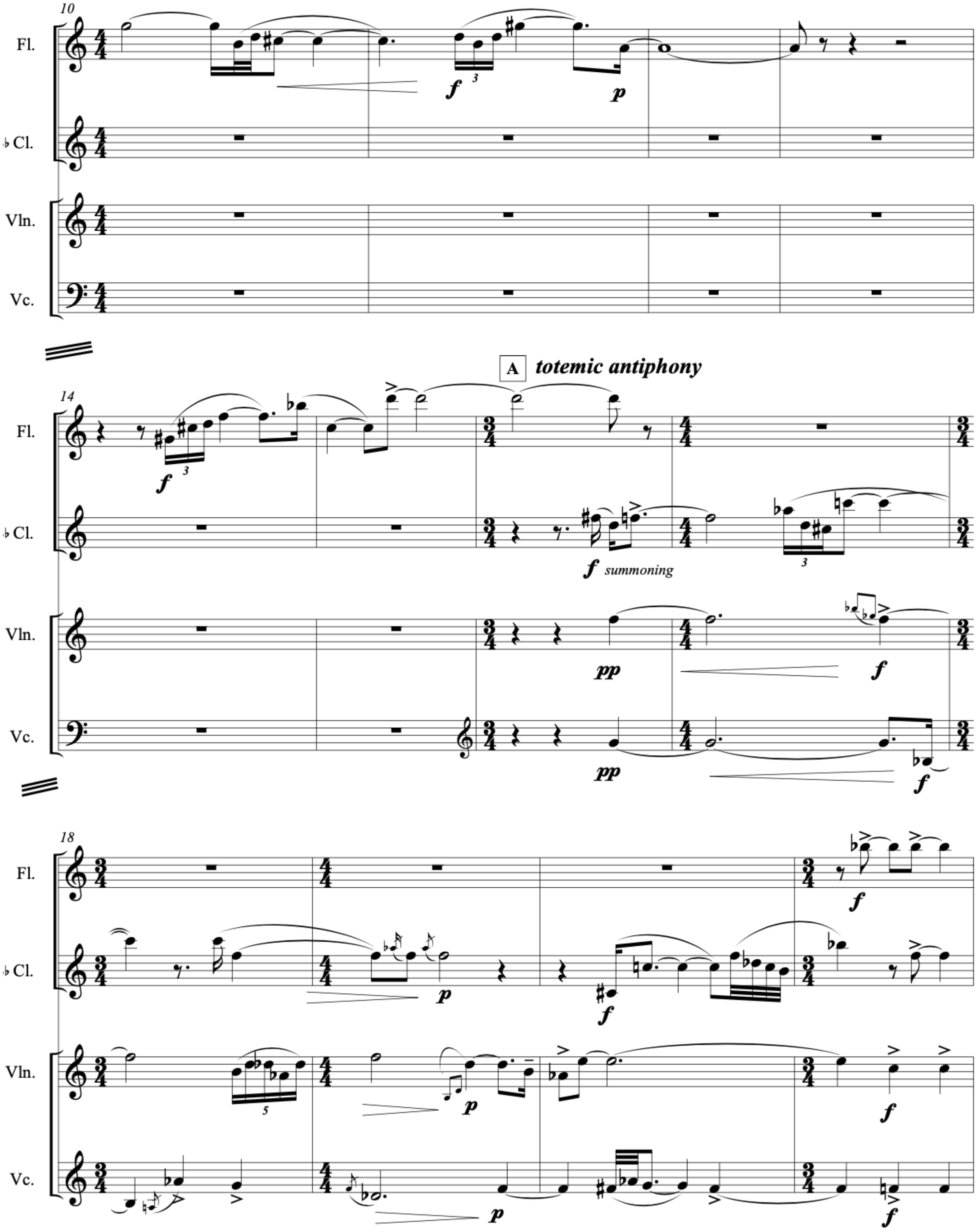
Dedicated to Eric Moe

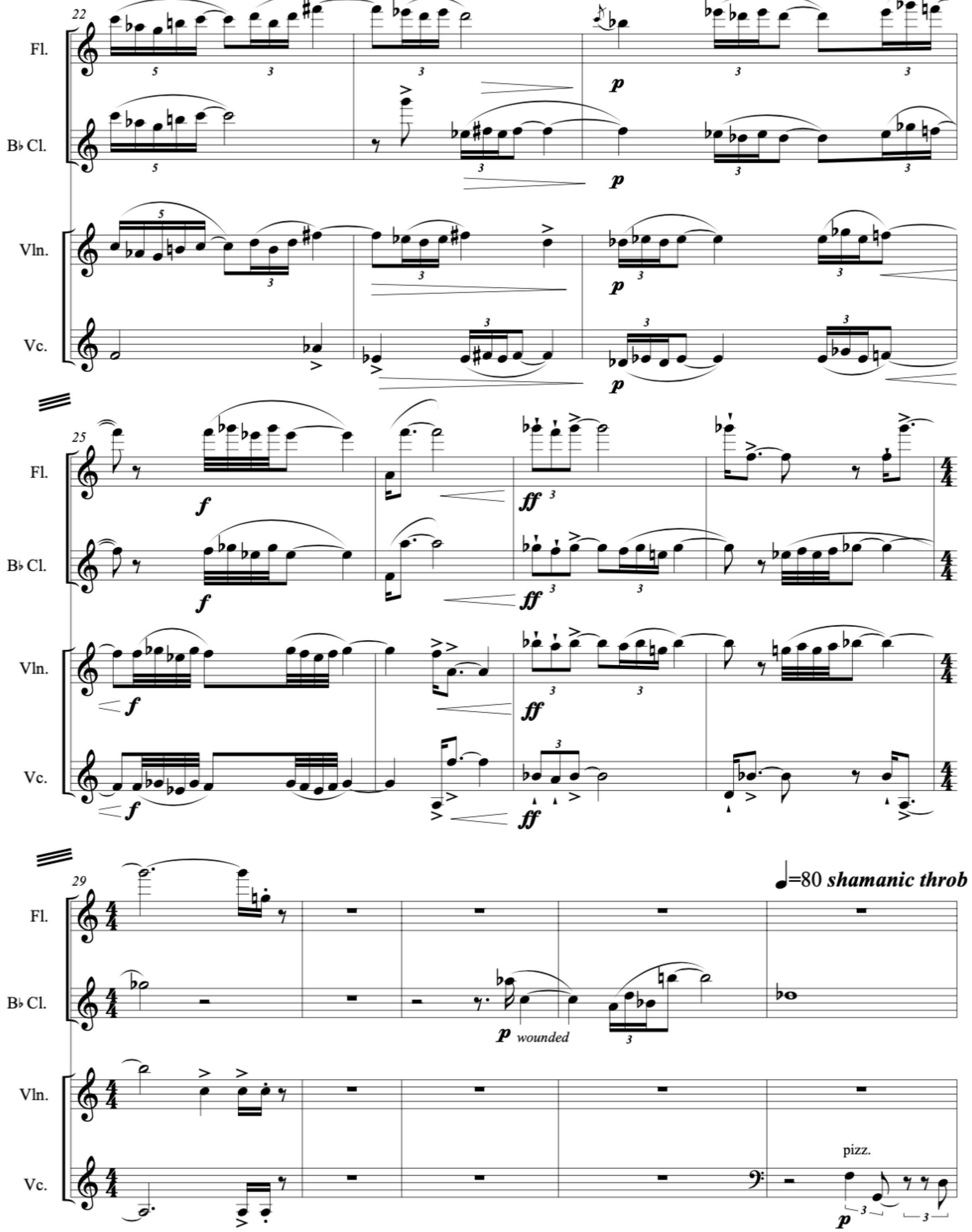
Laykhalogía

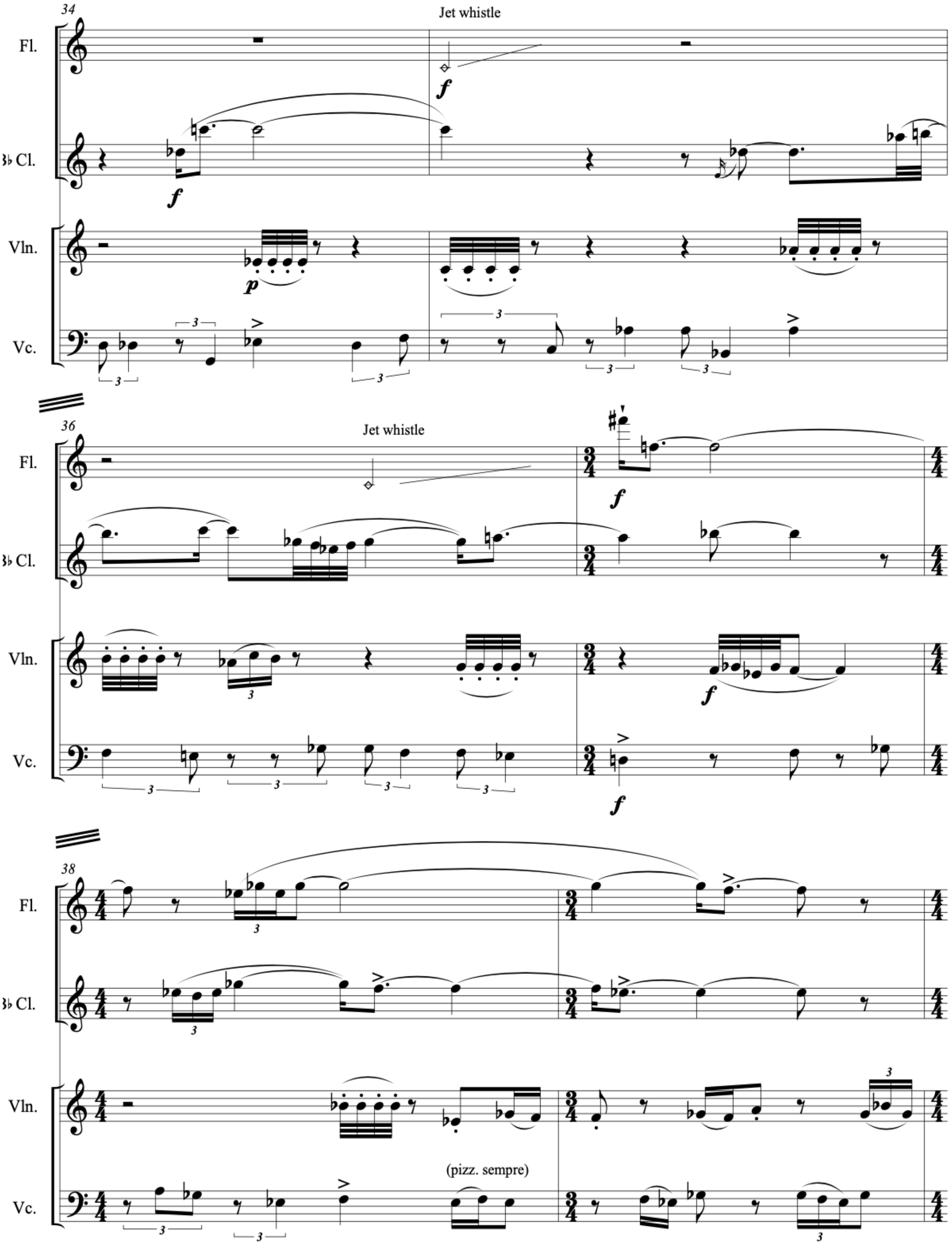
Nicolás Aguía
(2021)

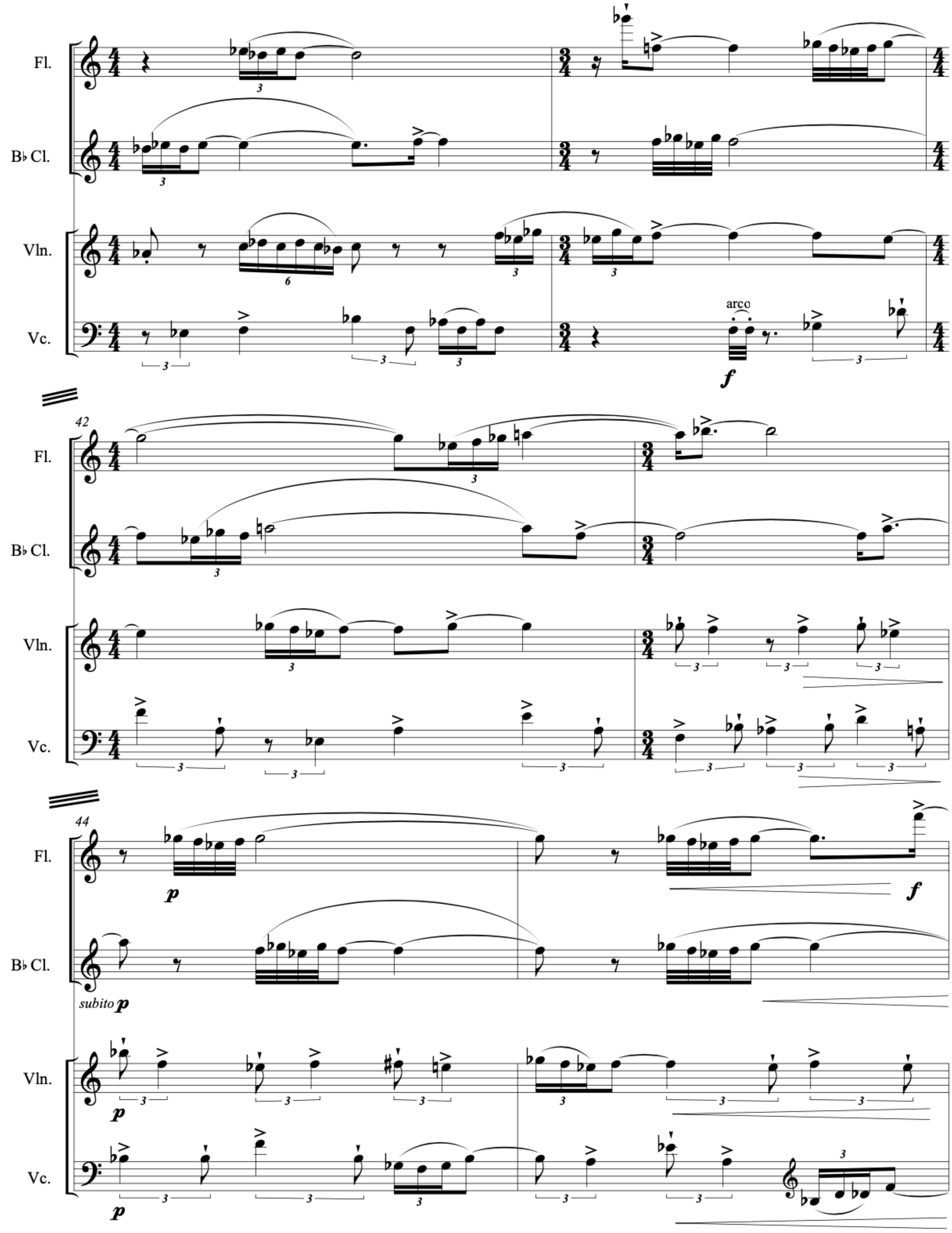


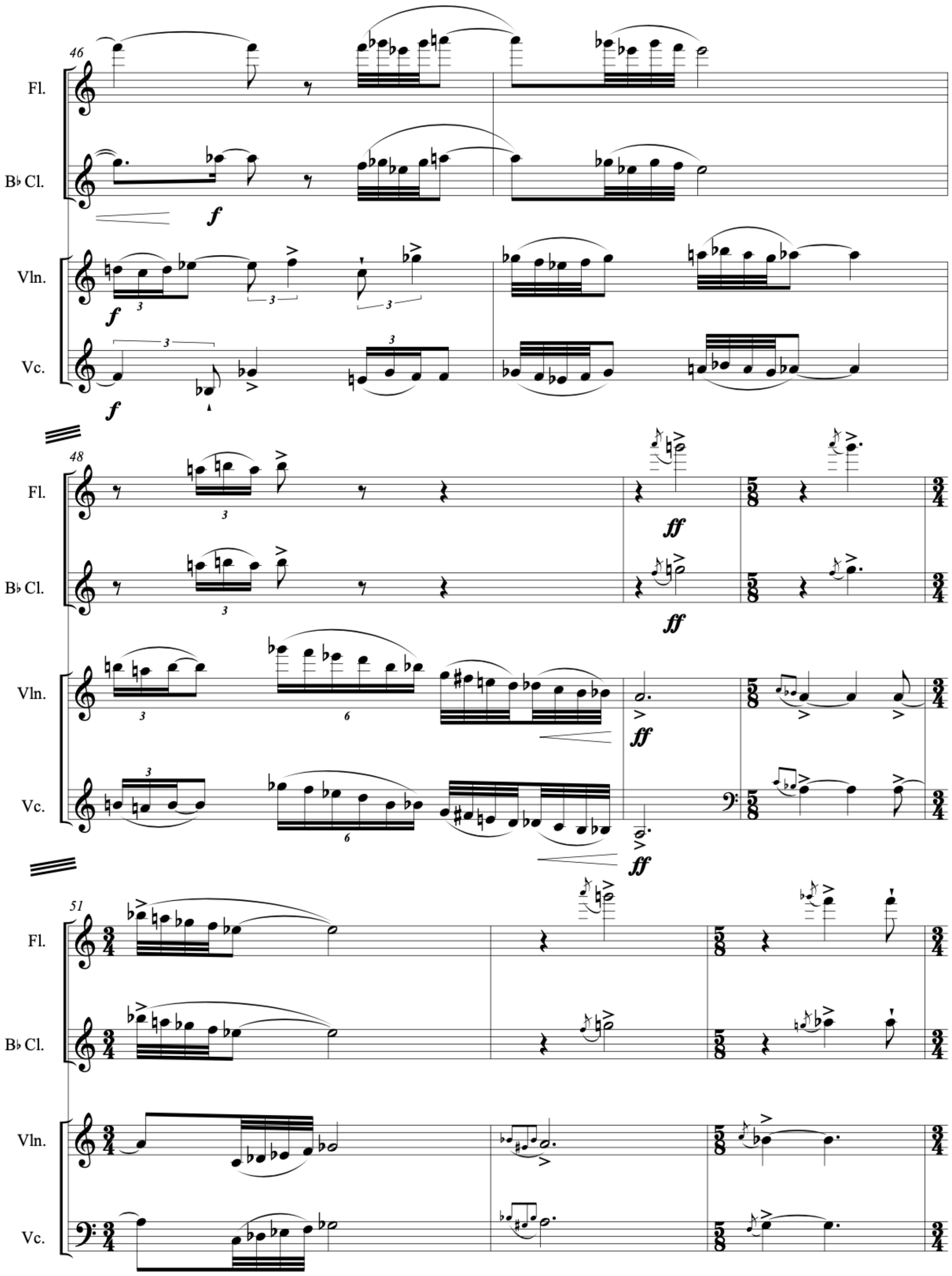
♩ = 69 *arcane*
Flute
Clarinet in B♭
Violin
Cello
f *necromantic*
3
p
5
7
Fl.
B♭ Cl.
Vln.
Vc.
f
p

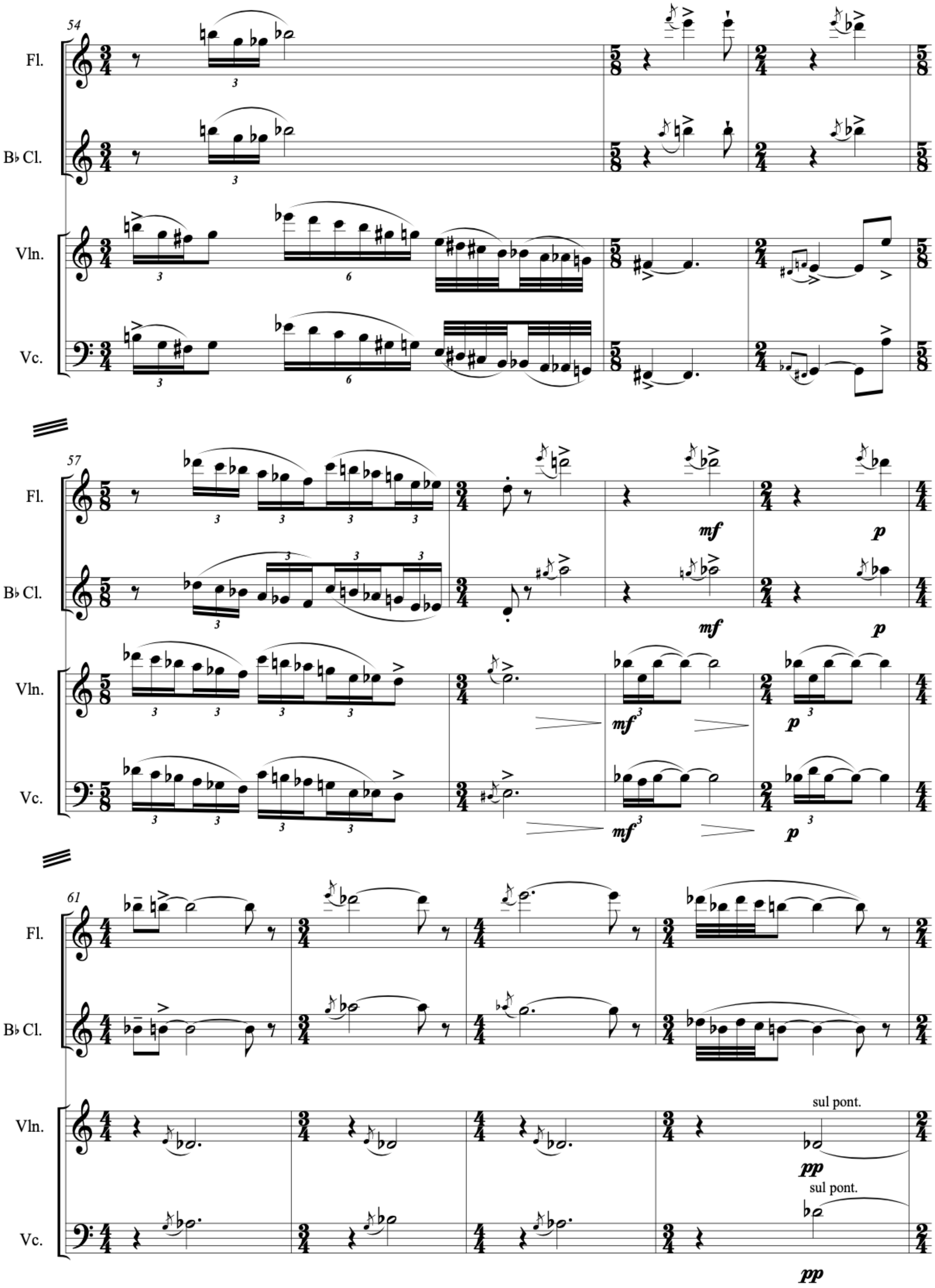

10
Fl.
♭ Cl.
Vln.
Vc.
f
3
p
14
A
totemic antiphony
f
3
f summoning
3
pp
f
pp
f
18
f
p
f
5
p
f
p
f

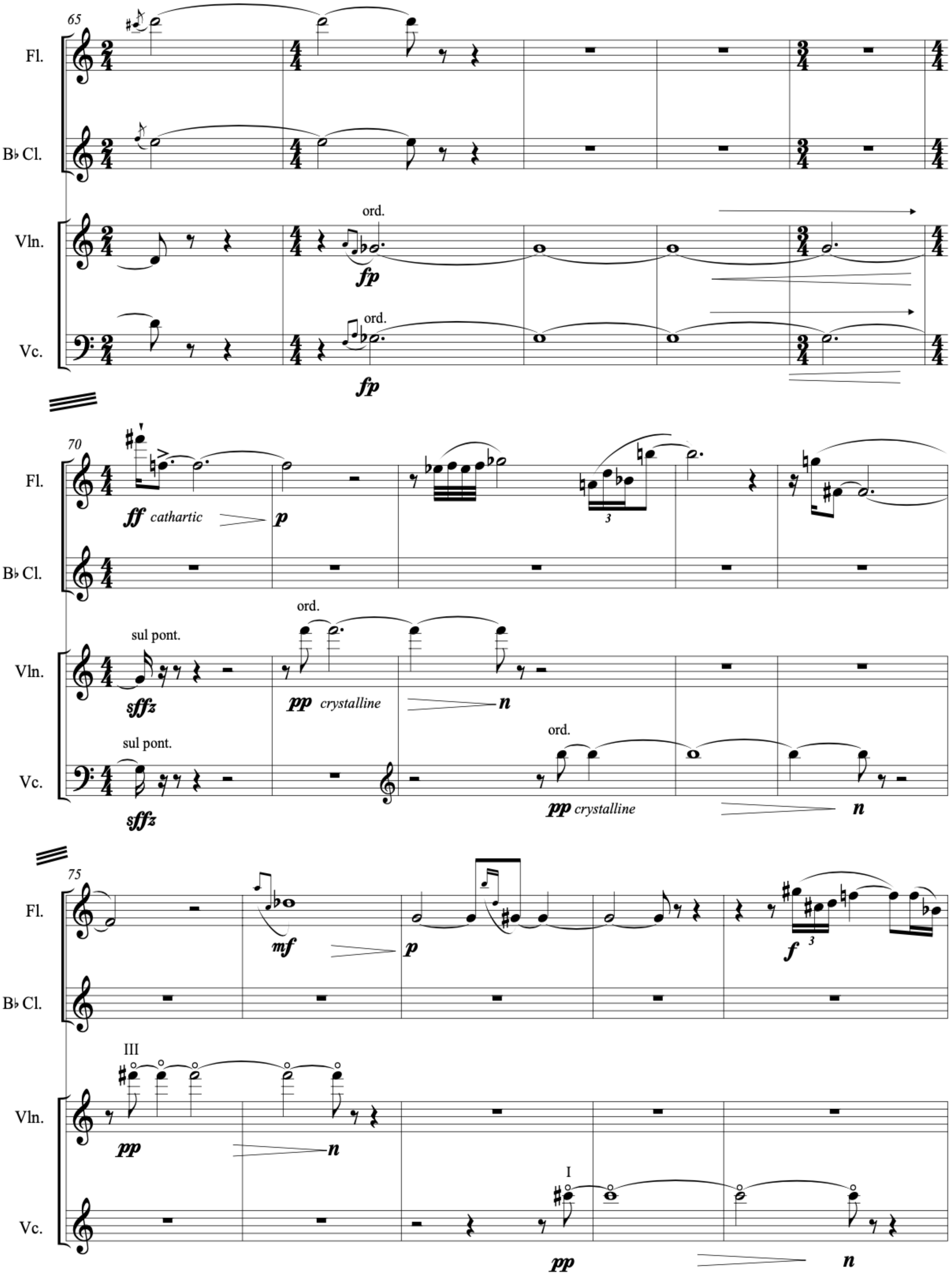
22
Fl.
B♭ Cl.
Vln.
Vc.
p
p
p
p
25
f
f
f
f
ff
ff
ff
ff
29
♩=80 shamanic throb
p wounded
pizz.
p

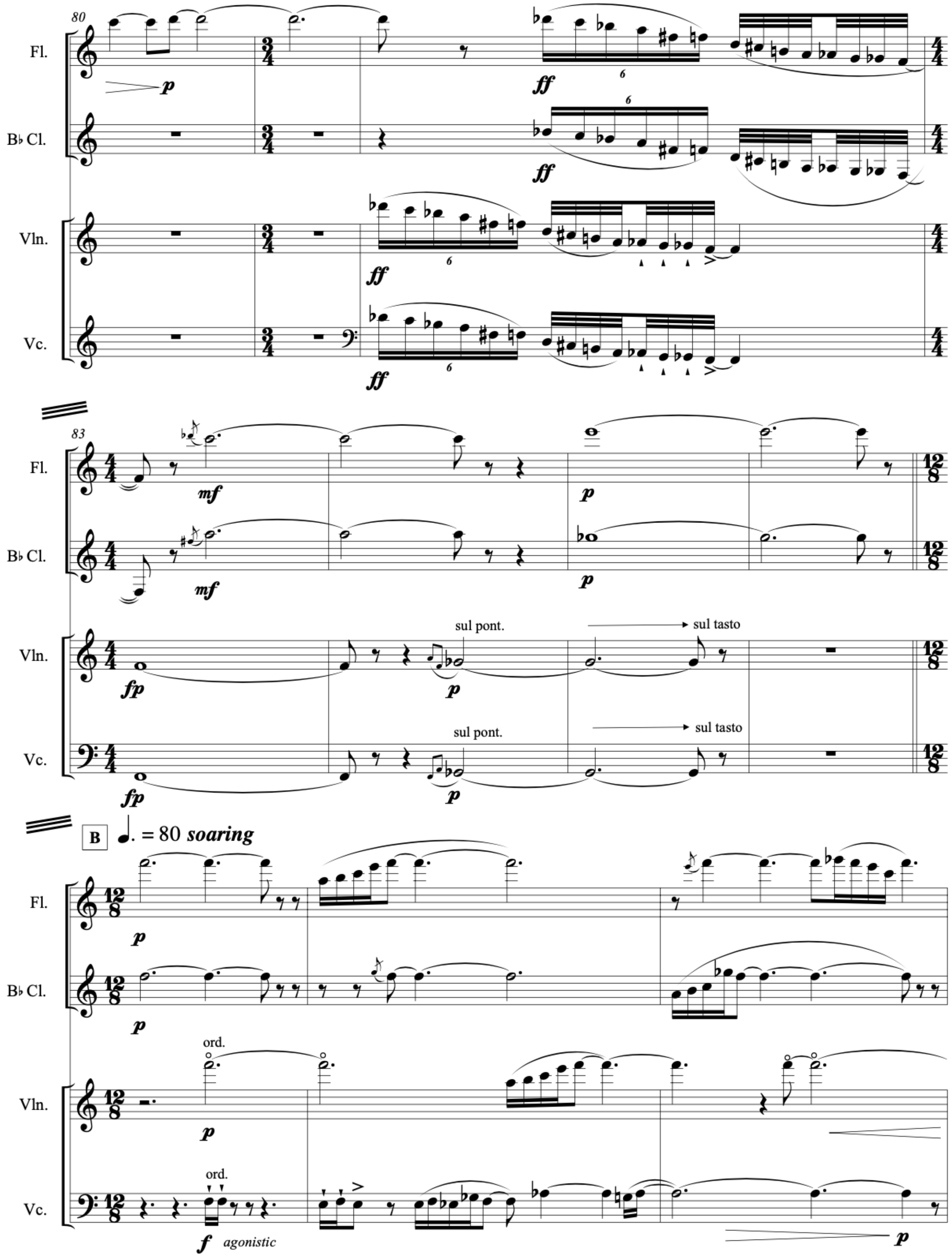

34
Jet whistle
Fl.
B♭ Cl.
Vln.
Vc.
36
Jet whistle
38
(pizz. sempre)

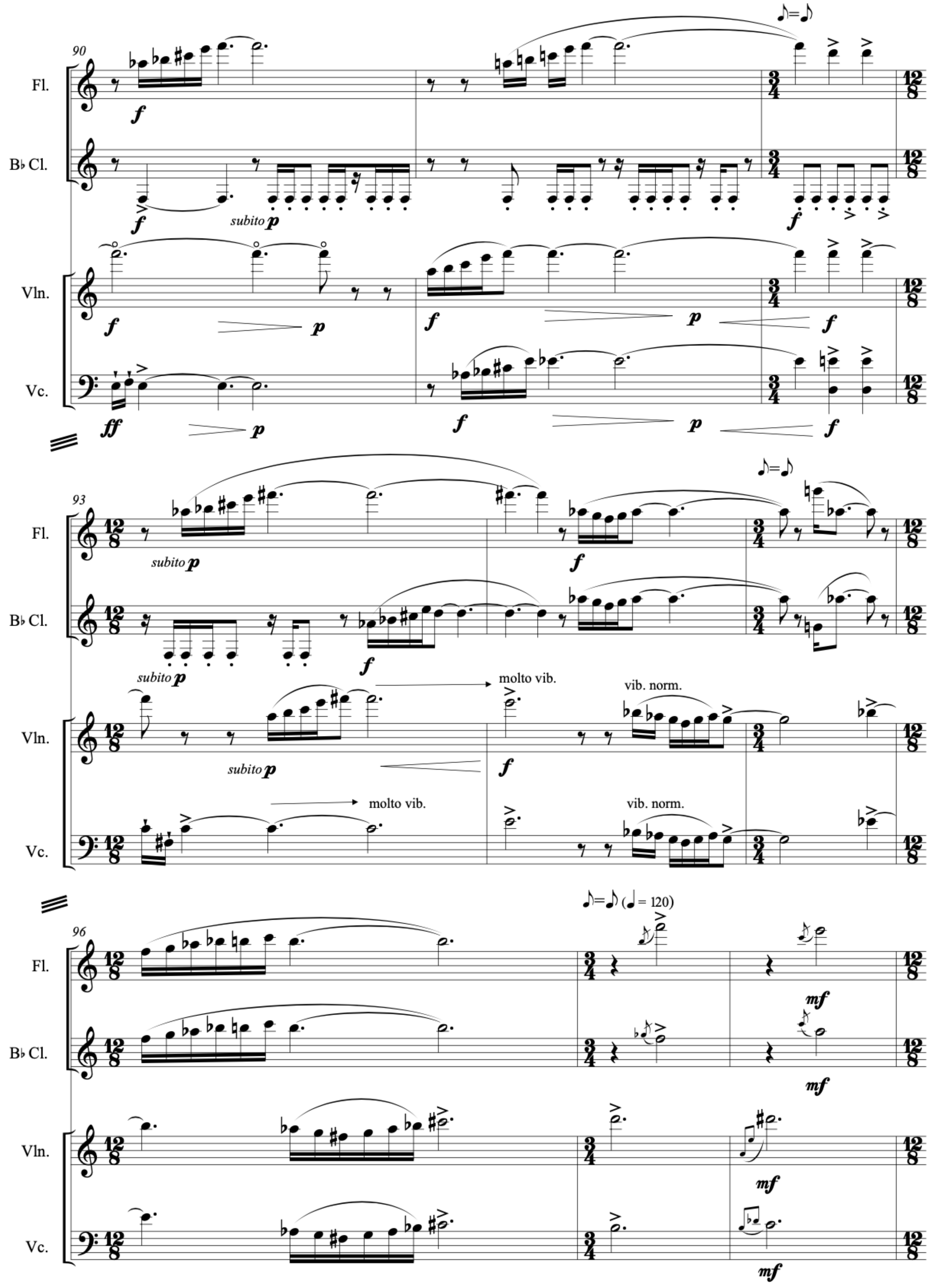

Fl.
B♭ Cl.
Vln.
Vc.
3
6
arco
f
42
44
p
subito p
f

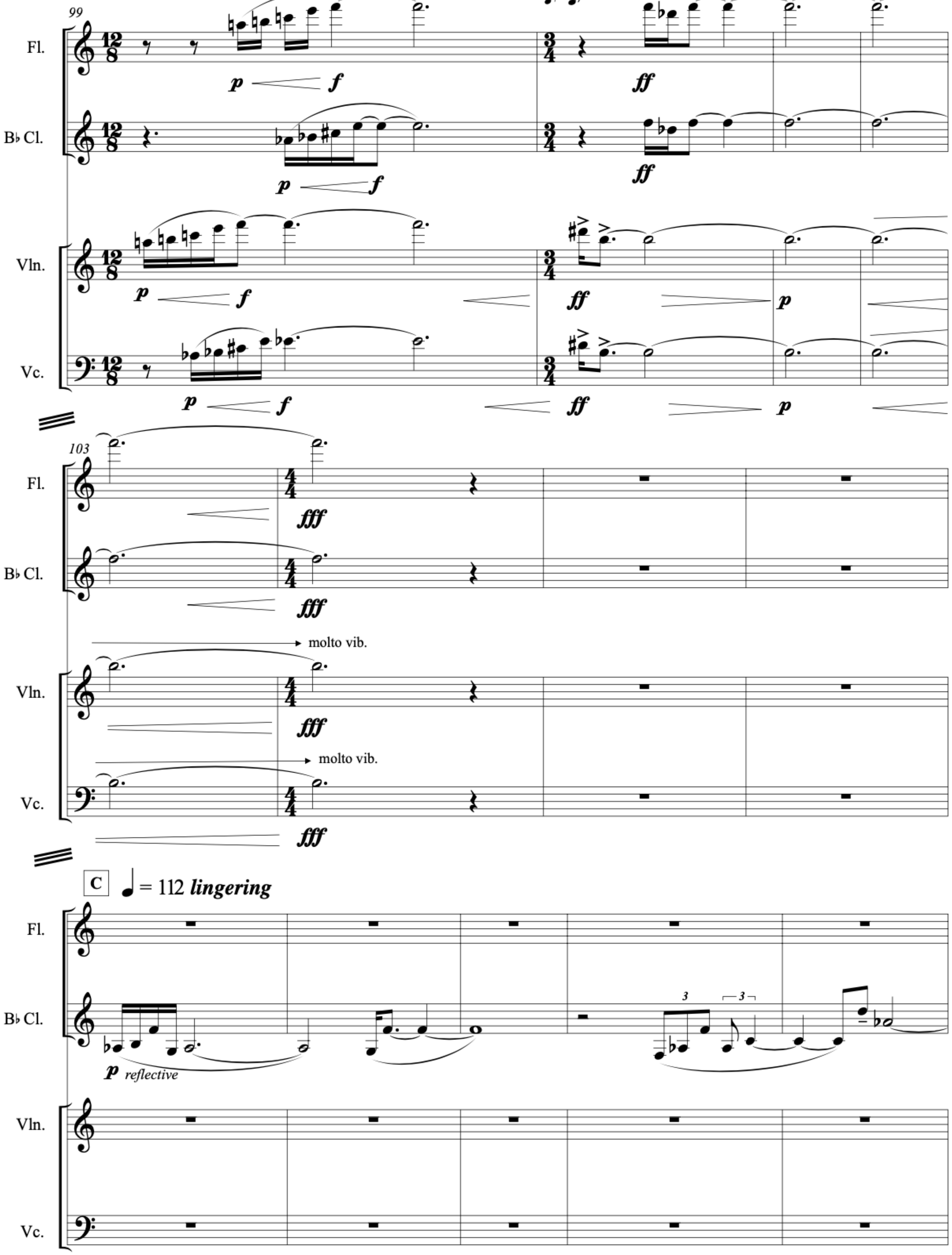

46
Fl.
B♭ Cl.
Vln.
Vc.
f
3
48
ff
6
51

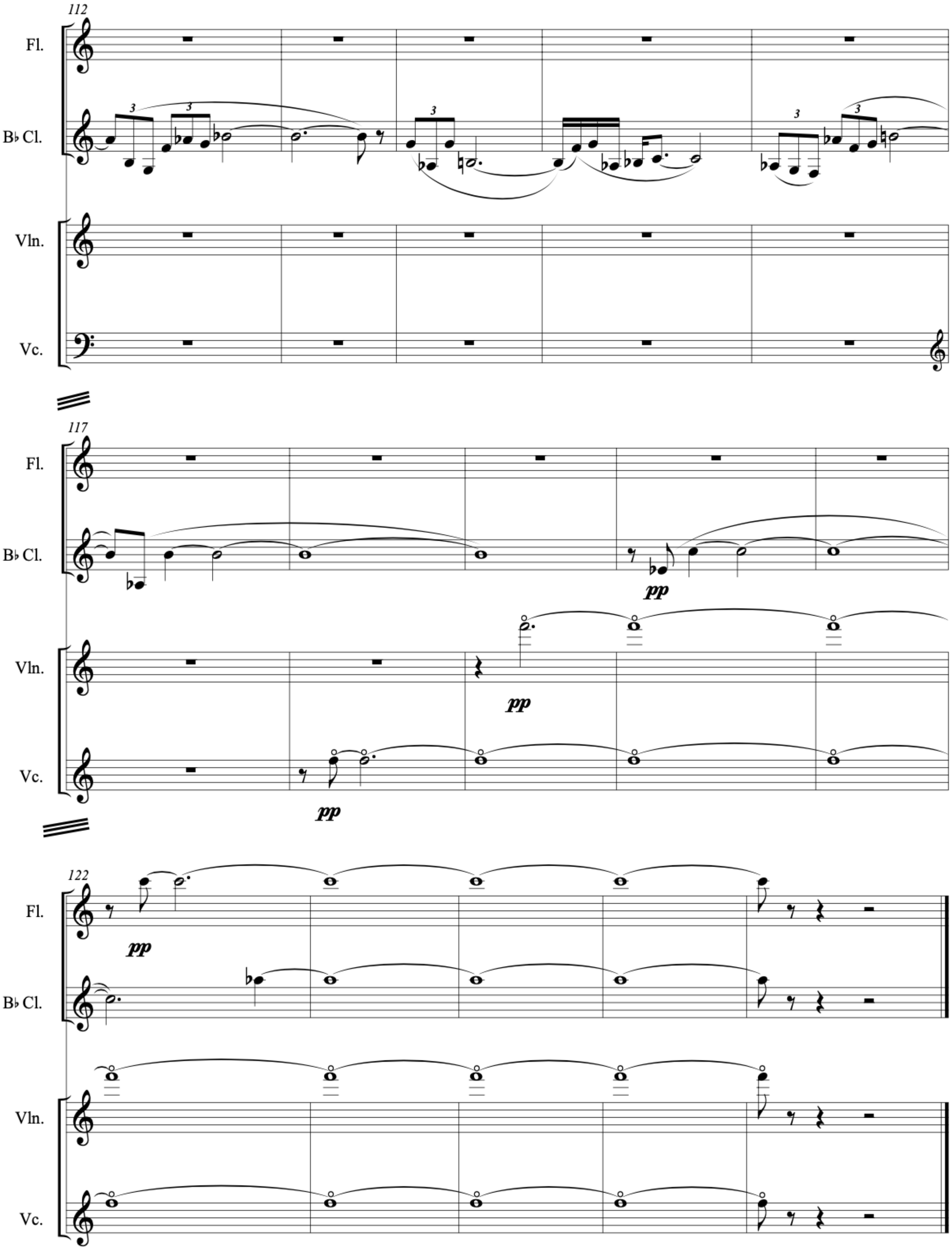

54
Fl.
B♭ Cl.
Vln.
Vc.
57
mf
p
mf
p
61
sul pont.
pp
sul pont.
pp


65
Fl.
B♭ Cl.
Vln.
Vc.
ord.
fp
ord.
fp
70
ff cathartic
p
ord.
sul pont.
sffz
pp crystalline
n
sul pont.
sffz
ord.
pp crystalline
n
3
3
75
mf
p
f
III
pp
n
I
pp
n


80
Fl.
B♭ Cl.
Vln.
Vc.
p
ff
6
83
mf
fp
sul pont.
sul tasto
B
♩. = 80 soaring
ord.
f
agonistic


90
Fl.
B♭ Cl.
Vln.
Vc.
♪=♪
f
subito p
ff
p
93
subito p
f
molto vib.
vib. norm.
96
♪=♪ (♩ = 120)
mf


99
Fl.
B♭ Cl.
Vln.
Vc.
p
f
♪=♪
ff
p
103
molto vib.
fff
C
♩ = 112 lingering
p reflective
3
3


112
Fl.
B♭ Cl.
Vln.
Vc.
3
117
pp
122

Los Sueños del Laykha

for saxophone quartet

Nicolás Aguía
(2022)

Program notes

Los Sueños del Laykha is a musical piece inspired by *El Pez de Oro*, a literary work by Peruvian writer Gamaliel Churata; poet Omar Aramayo considers it the Bible of indigenism. Enigmatic and complex in style, it is a hybrid constellation in which poetry, philosophical reflection, literary criticism, and myth interweave, conforming an epistemological dialogue between Western philosophy and Quechua and Aymara cultures. The *laykha* is the Aymara shaman. The book is an epic saga about the Andean deity, the Khori-Puma that seeks to resurrect his son, the Khori-Challwa, that carries the seed of the Tawantinsuyu. The Khori-Puma confronts the Wawaku to fulfill his purpose, a cursed spirit that dwells in the swamps of Lake Titicaca; the Wawaku is the bringer of slavery and death. The story is an origin myth coming from a shaman's arcane dream. *Los Sueños del Laykha* is the musical world where that dream takes place.

Duration: ca. 7 min

Score in C
accidentals carry through the measure

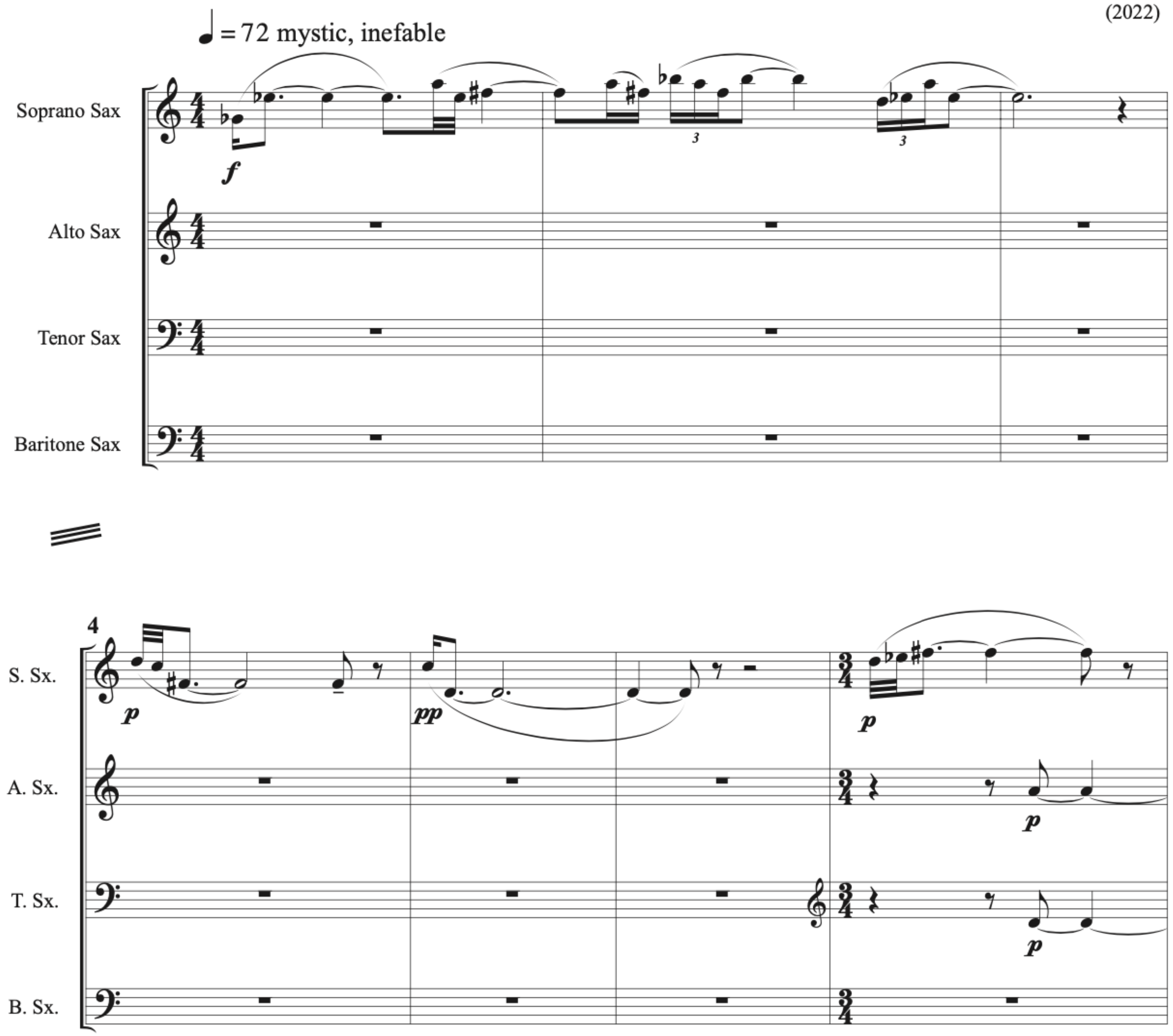
Dedicated to Ezequiel Viñao

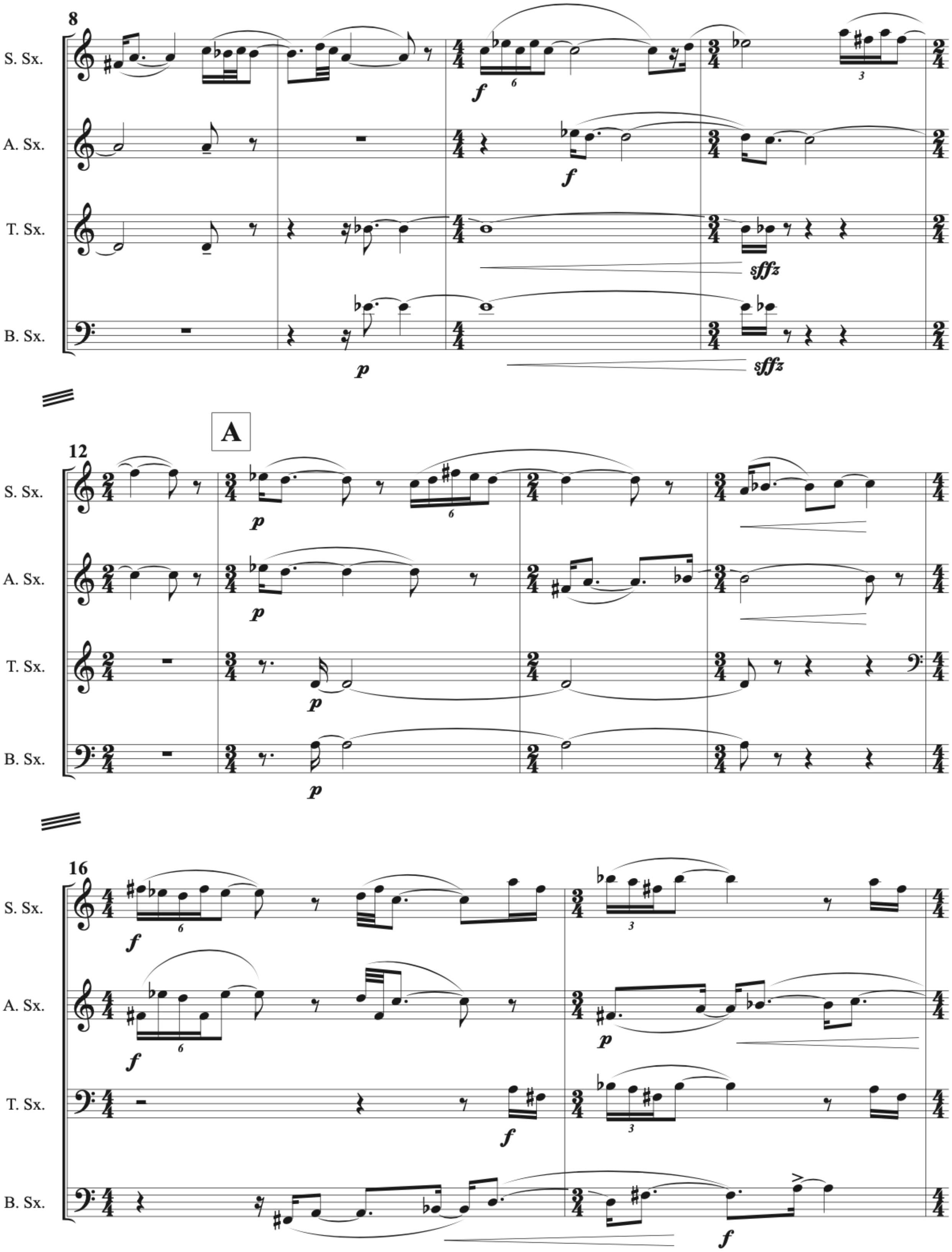
Los Sueños del Laykha

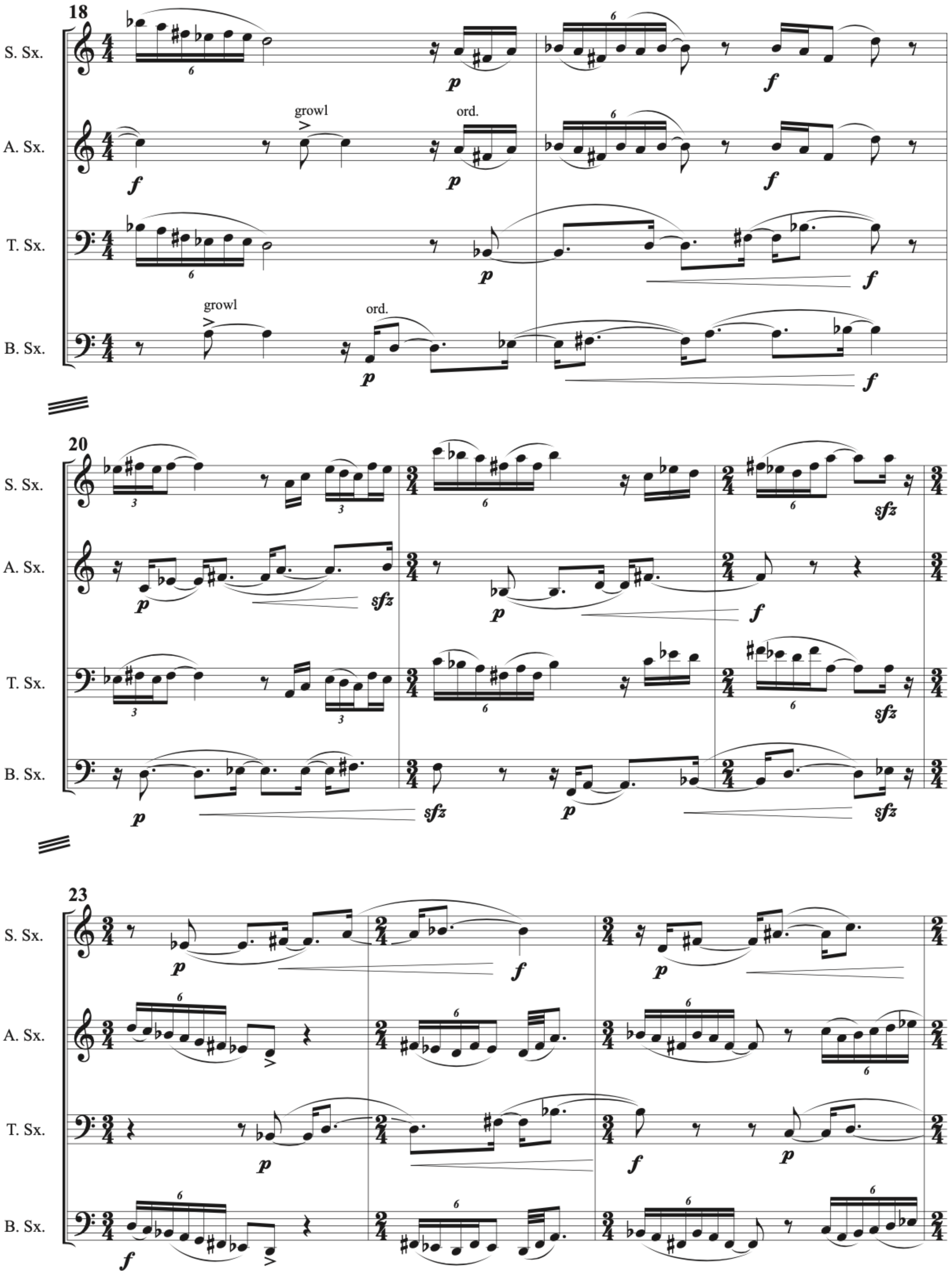
2022 Winner of the William Thomas McKinley Alumni Comission
Written for the Estrella Consort

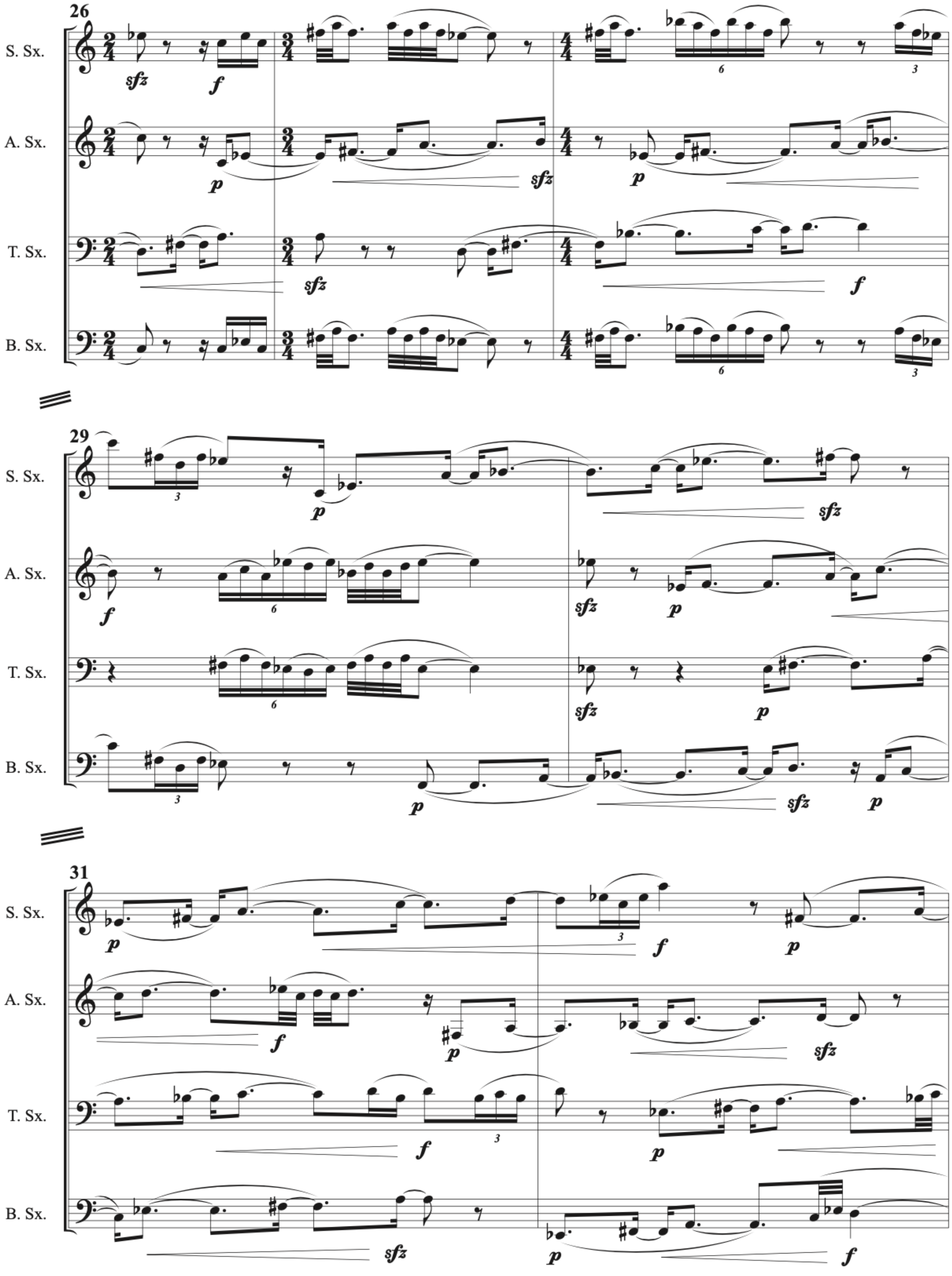
> La tumba fantasmal es solo
> una cuna que mece la alborada.
> -Gamaliel Churata, *Resurrección de los Muertos*

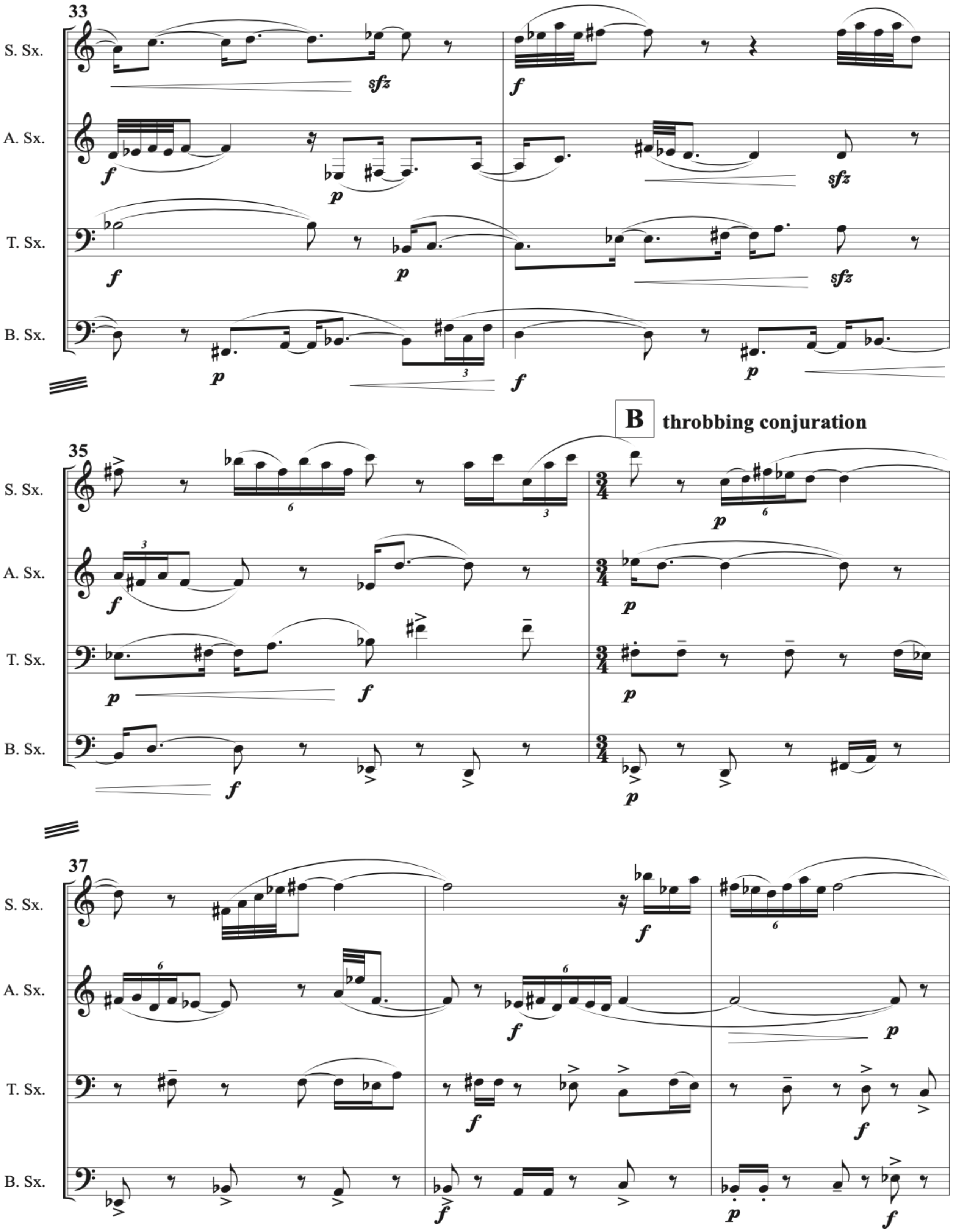
Nicolás Aguía
(2022)

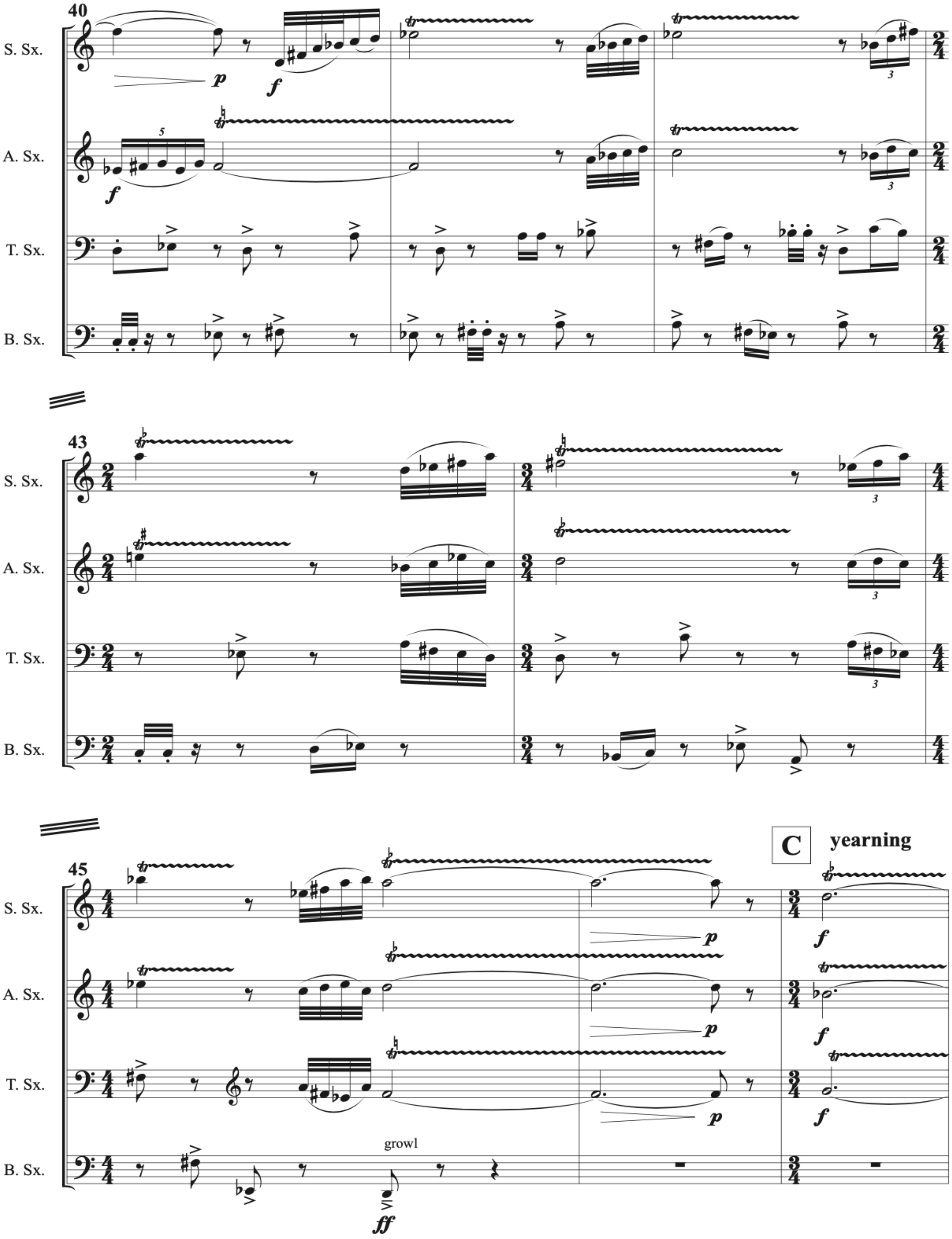

= 72 mystic, inefable
Soprano Sax
Alto Sax
Tenor Sax
Baritone Sax
f
3
3
4
S. Sx.
A. Sx.
T. Sx.
B. Sx.
p
pp
p
p
p

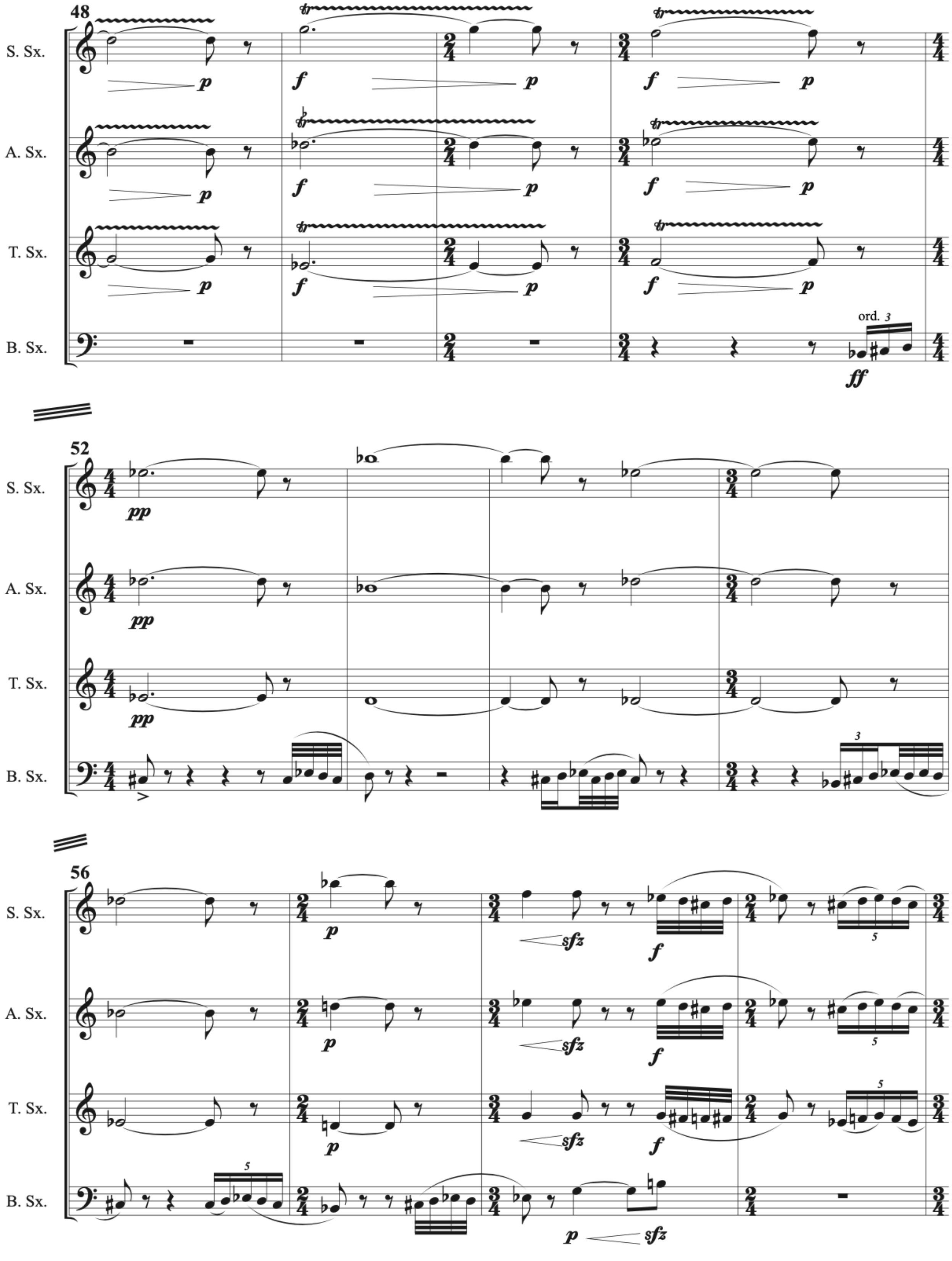

8
S. Sx.
A. Sx.
T. Sx.
B. Sx.
f
6
3
f
sffz
p
sffz
A
12
p
6
p
p
p
16
f
6
3
f
6
p
f
3
f

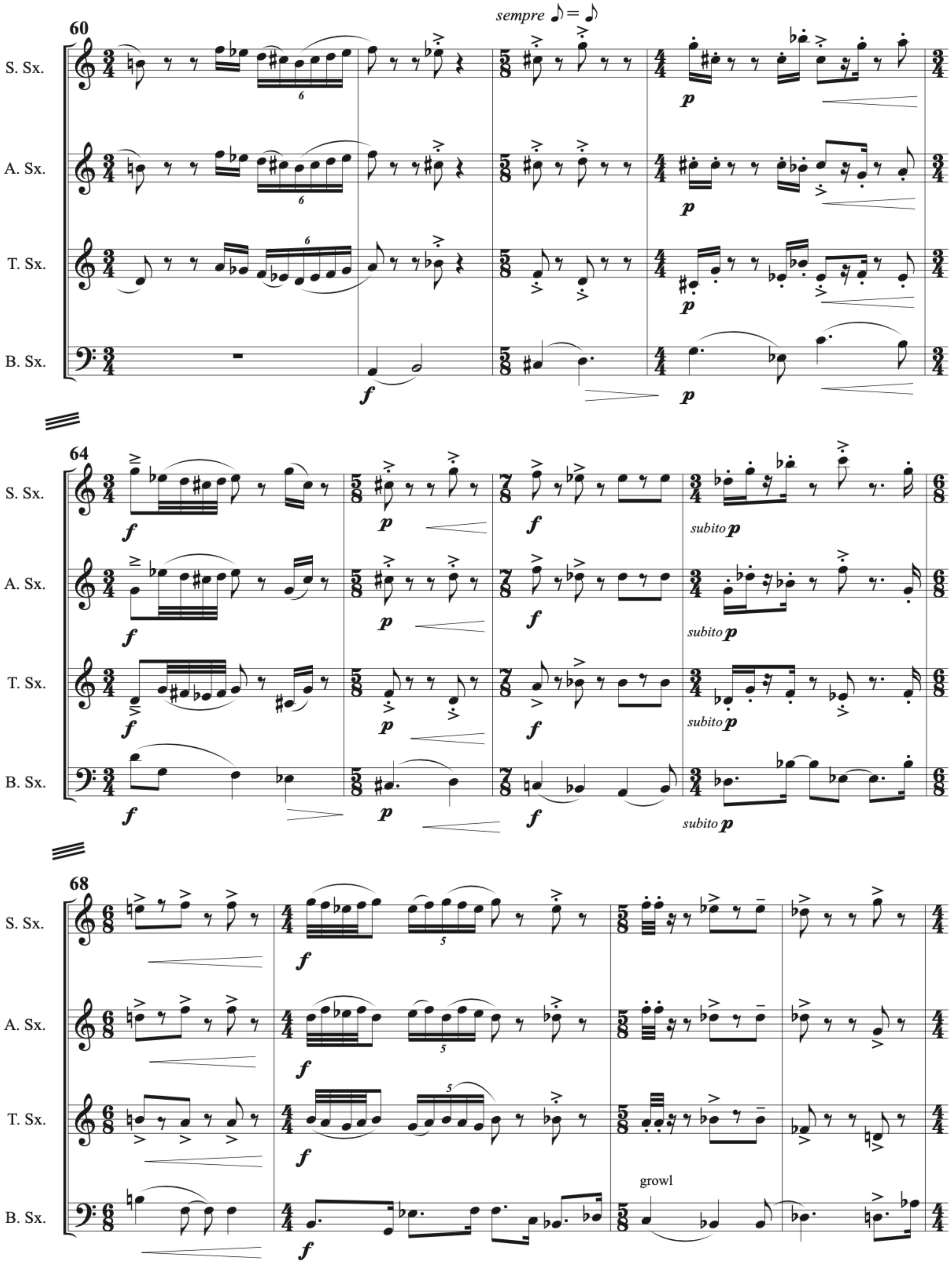

18
S. Sx.
A. Sx.
T. Sx.
B. Sx.
growl
ord.
6
p
f
20
3
sfz
23

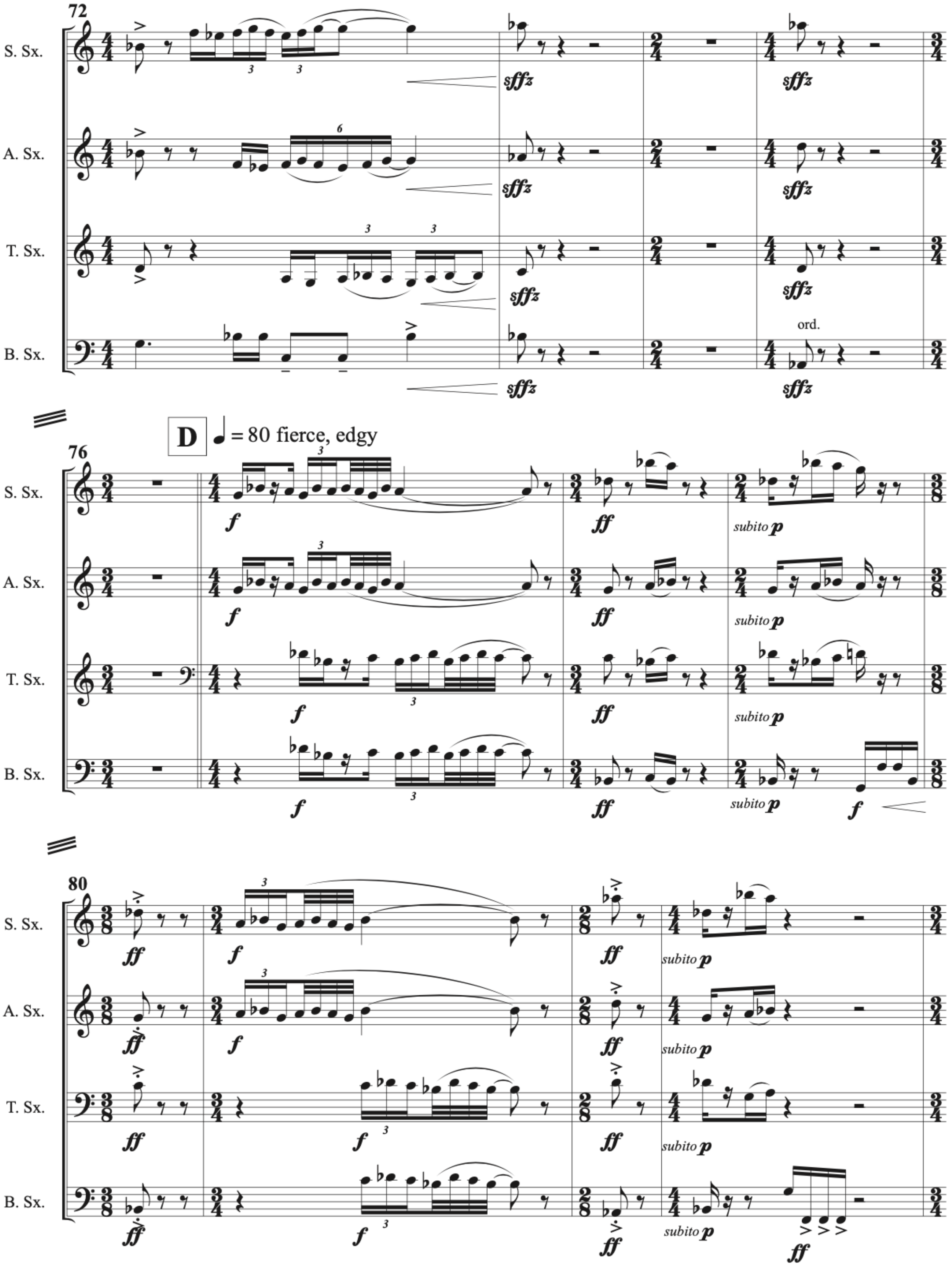

26
S. Sx.
A. Sx.
T. Sx.
B. Sx.
sfz
f
p
sfz
29
31
6
3

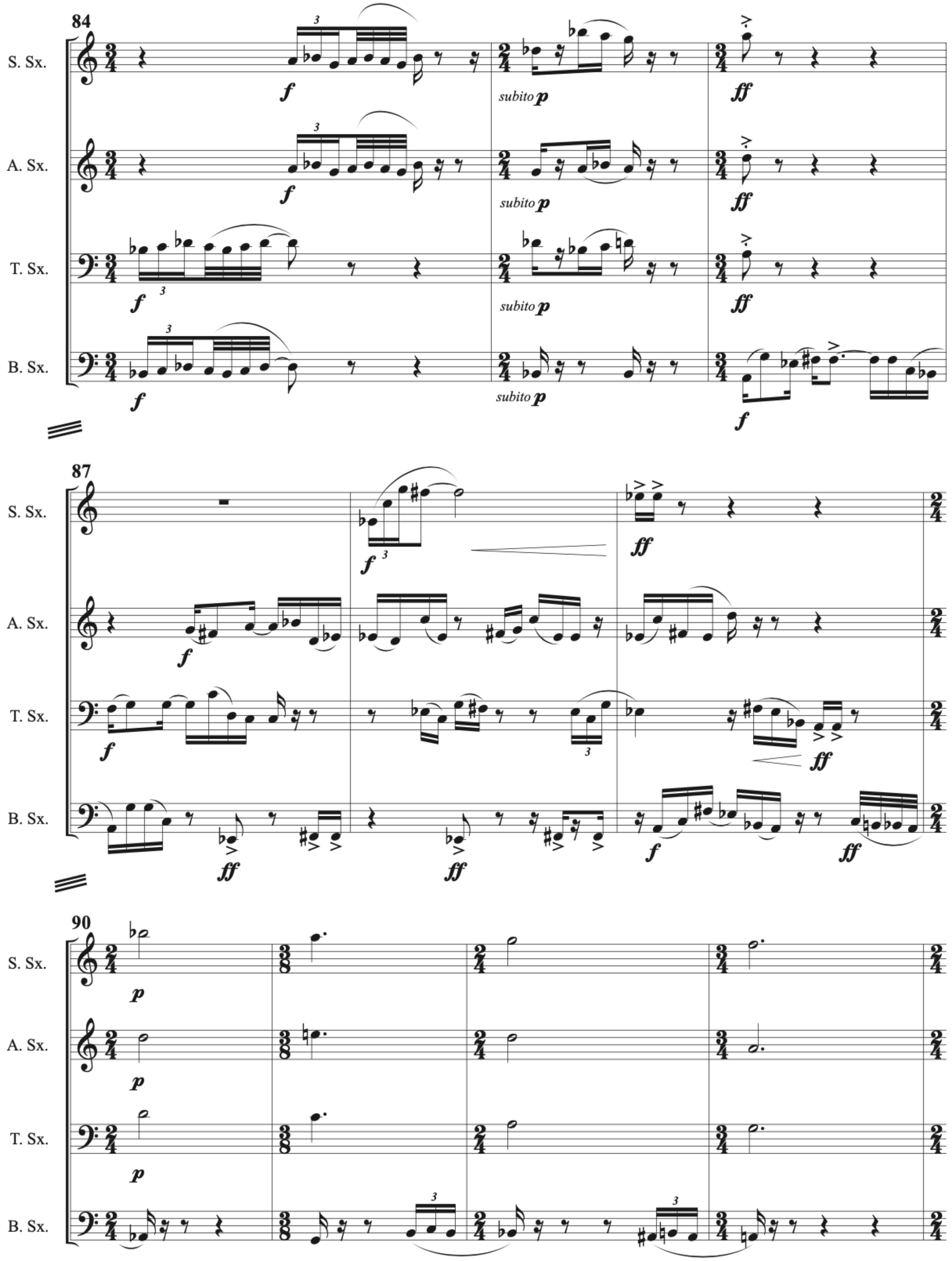

33
S. Sx.
A. Sx.
T. Sx.
B. Sx.
sfz
f
p
3
35
B
throbbing conjuration
6
3/4
37

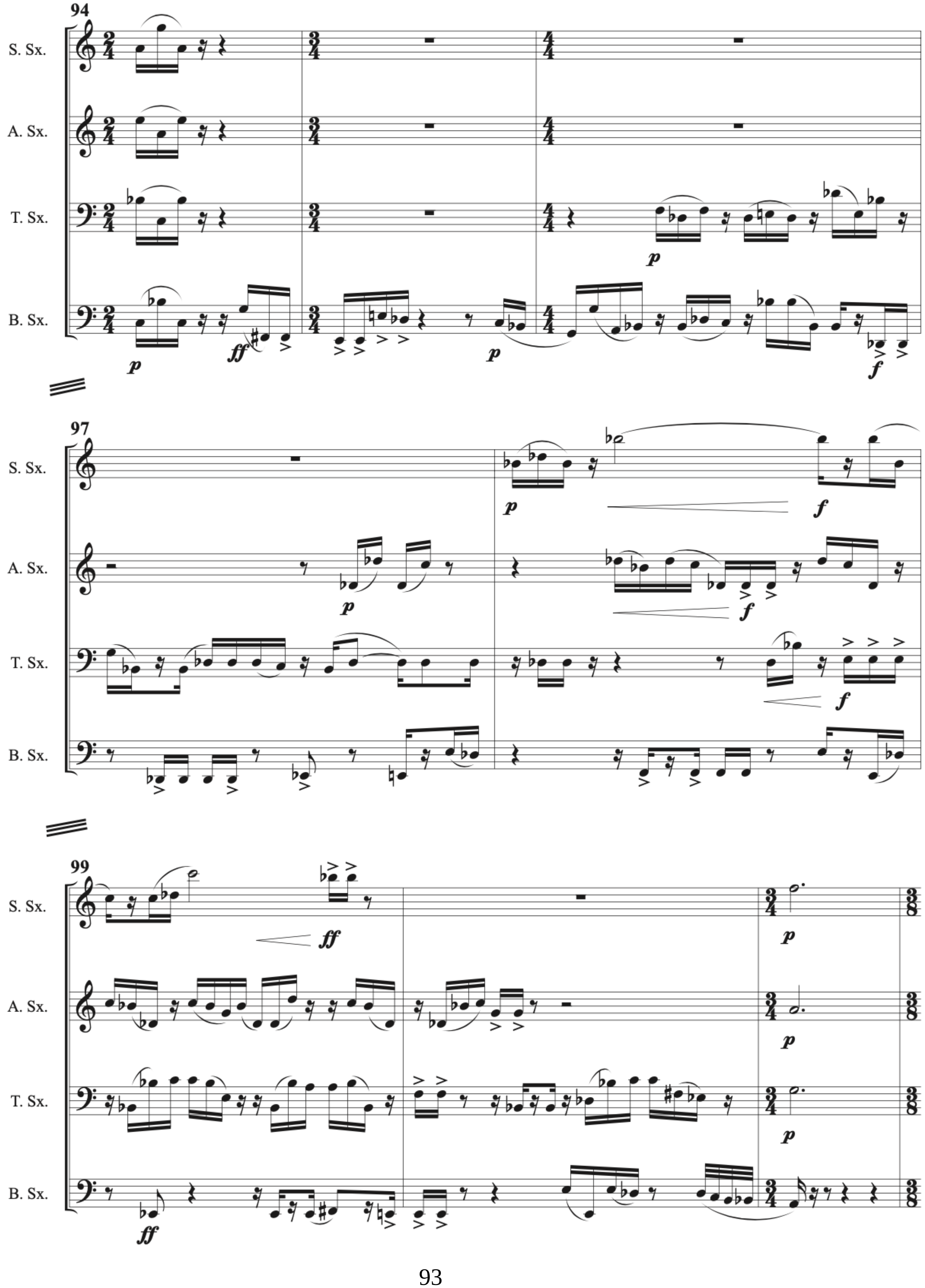

40
S. Sx.
A. Sx.
T. Sx.
B. Sx.
43
45
C
yearning
growl

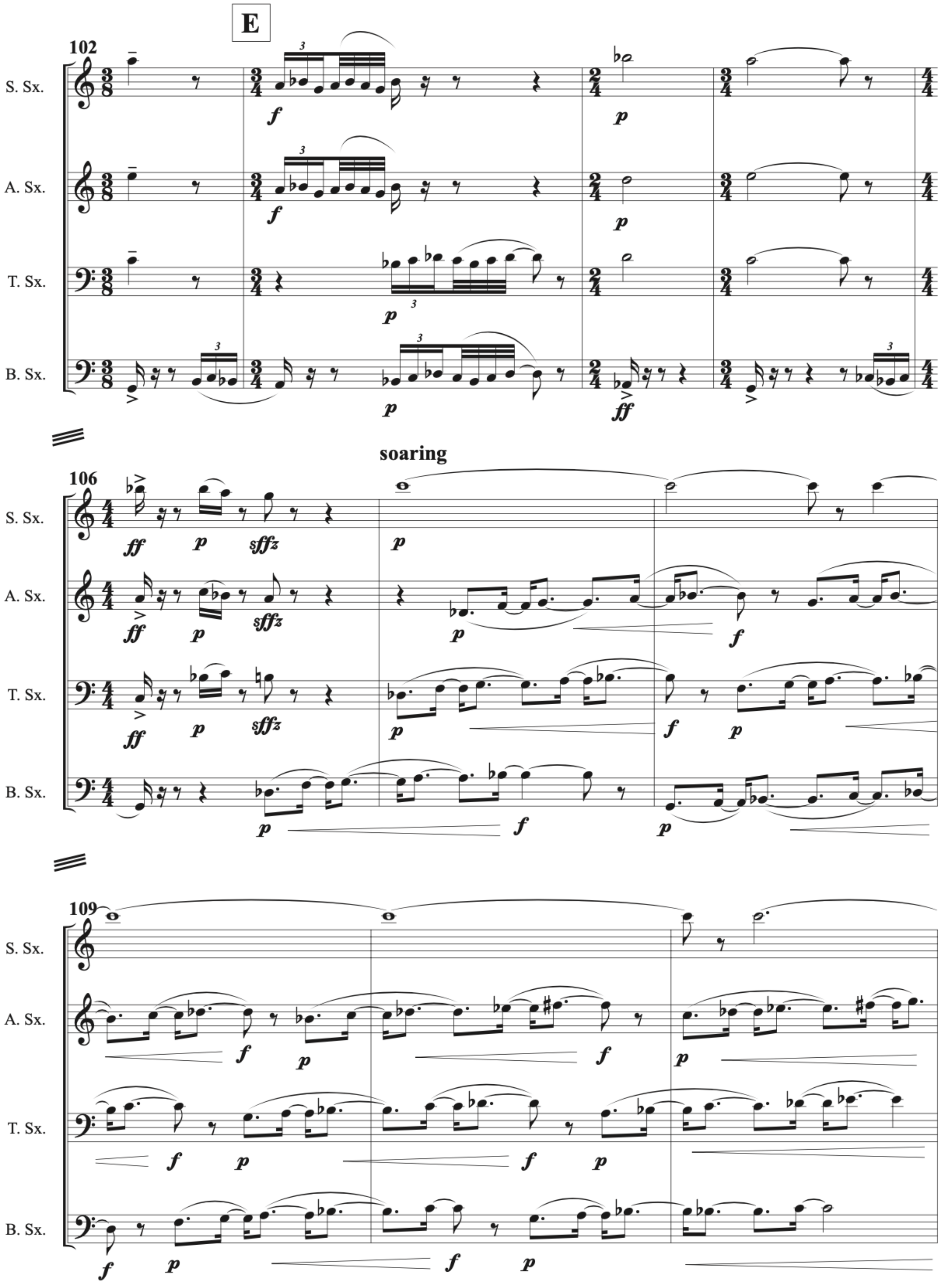

48
S. Sx.
A. Sx.
T. Sx.
B. Sx.
p
f
ff
ord. 3
52
pp
3
56
5
sfz

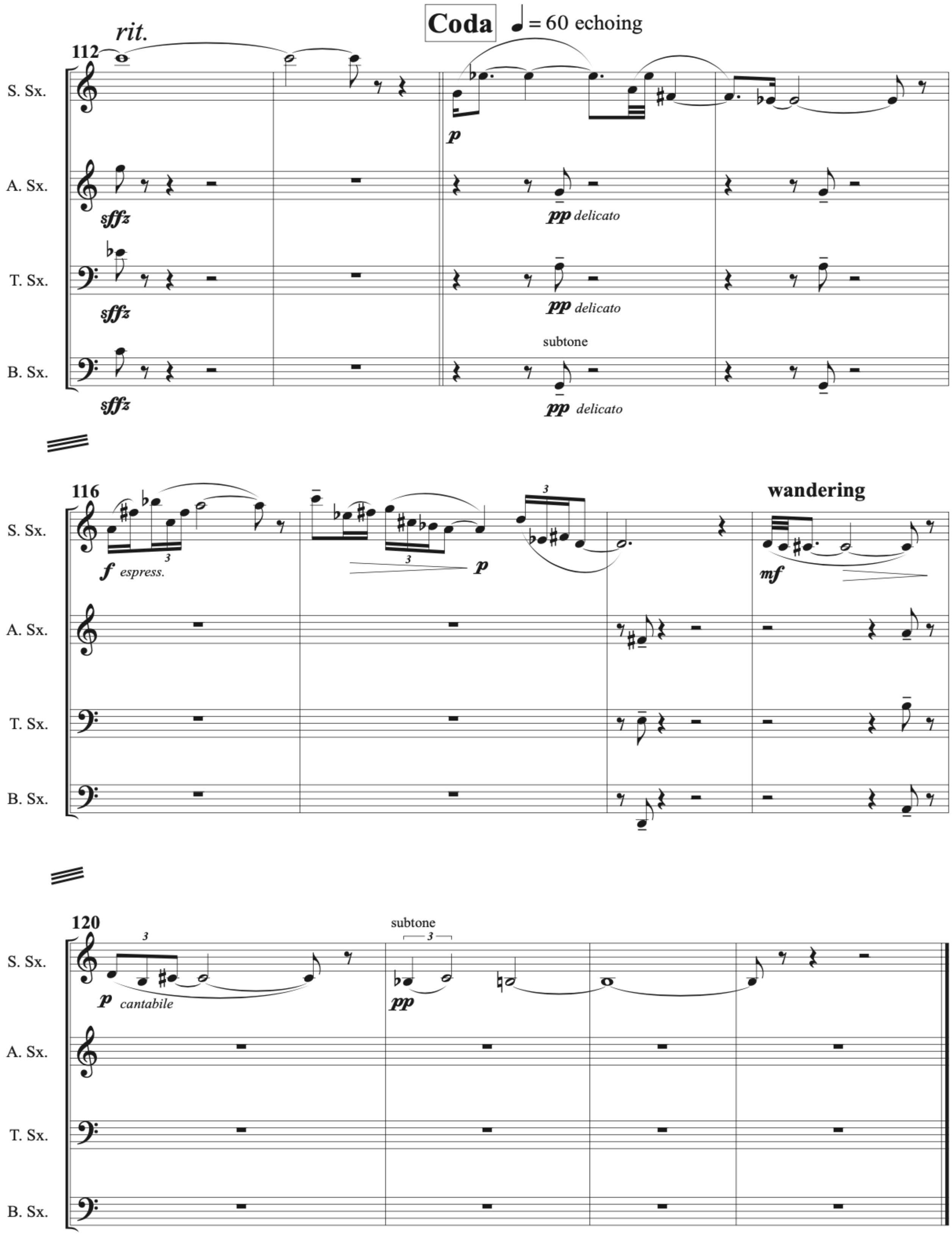

sempre ♪ = ♪
60
S. Sx.
A. Sx.
T. Sx.
B. Sx.
6
p
f
64
subito p
68
5
growl


72
S. Sx.
A. Sx.
T. Sx.
B. Sx.
sffz
ord.
D
♩= 80 fierce, edgy
76
f
ff
subito p
80


84
S. Sx.
A. Sx.
T. Sx.
B. Sx.
3
f
subito p
ff
87
ff
f
90
p


94
S. Sx.
A. Sx.
T. Sx.
B. Sx.
p
ff
p
p
f
97
p
p
f
f
f
99
ff
p
p
p
ff


E
102
S. Sx.
A. Sx.
T. Sx.
B. Sx.
f
p
ff
3
soaring
106
sffz
109


Coda
♩= 60 echoing
rit.
112
S. Sx.
A. Sx.
T. Sx.
B. Sx.
p
sffz
pp delicato
subtone
116
f espress.
p
wandering
mf
120
subtone
p cantabile
pp
3

Ahayu-Watan

for Soprano, String Quartet, and Guitar Orchestra

Nicolás Aguía (2022-23)

PERFORMANCE NOTES

Accidentals carry through the measure.

Guitar sounds an octave lower than written.

Duration: ca. 11 minutes.

TEXTS

Ahayu-Watan
adaptation of texts by Gamaliel Churata and Elizabeth Monasterios.

I. MI VOZ ES EL FUEGO

Mi voz es el fuego de la verdad: "el canto del poeta es canto de animal" (Churata, *Resurrección de los Muertos*).	My voice is the fire of the truth: "The song of the poet is the animal's song".

II. PUEBLO DE LOS MUERTOS

Chullpa, "casa del muerto" (Monasterios, *Los Chullpares de Kutimpu)*, chullpa, "a cada paso, chullpas. Aquí retorné sociedad con ellos" (Churata, *El pez de oro*). "Morir es vivir" (*Los Chullpares*). Soy la "semilla que busca el camino del surco" (*El pez de oro*). Chullpa, "casa del muerto", chullpa, "reserva de vida" (*Los Chullpares*).	*Chullpa*, "house of the dead", *chullpa*, "on every step, *chullpas*. Here I returned to abide with them". "To die is to live". I am "the seed that looks for the furrow". *Chullpa*, "house of the dead", *chullpa*, "reservoir of life".

III. LA CUNA ES LA TUMBA

La muerte es la cuna que mece la alborada. La tumba fantasmal es la cuna que mece la alborada (*Resurrección*). "¡Morir es volver al óvulo!" (*Resurrección*) La tumba fantasmal es la cuna, la muerte, la alborada.	Death is the cradle rocked by dawn. The ghostly grave is the cradle rocked by dawn. "To die is return to the egg!" The ghostly grave is the cradle, death, dawn.

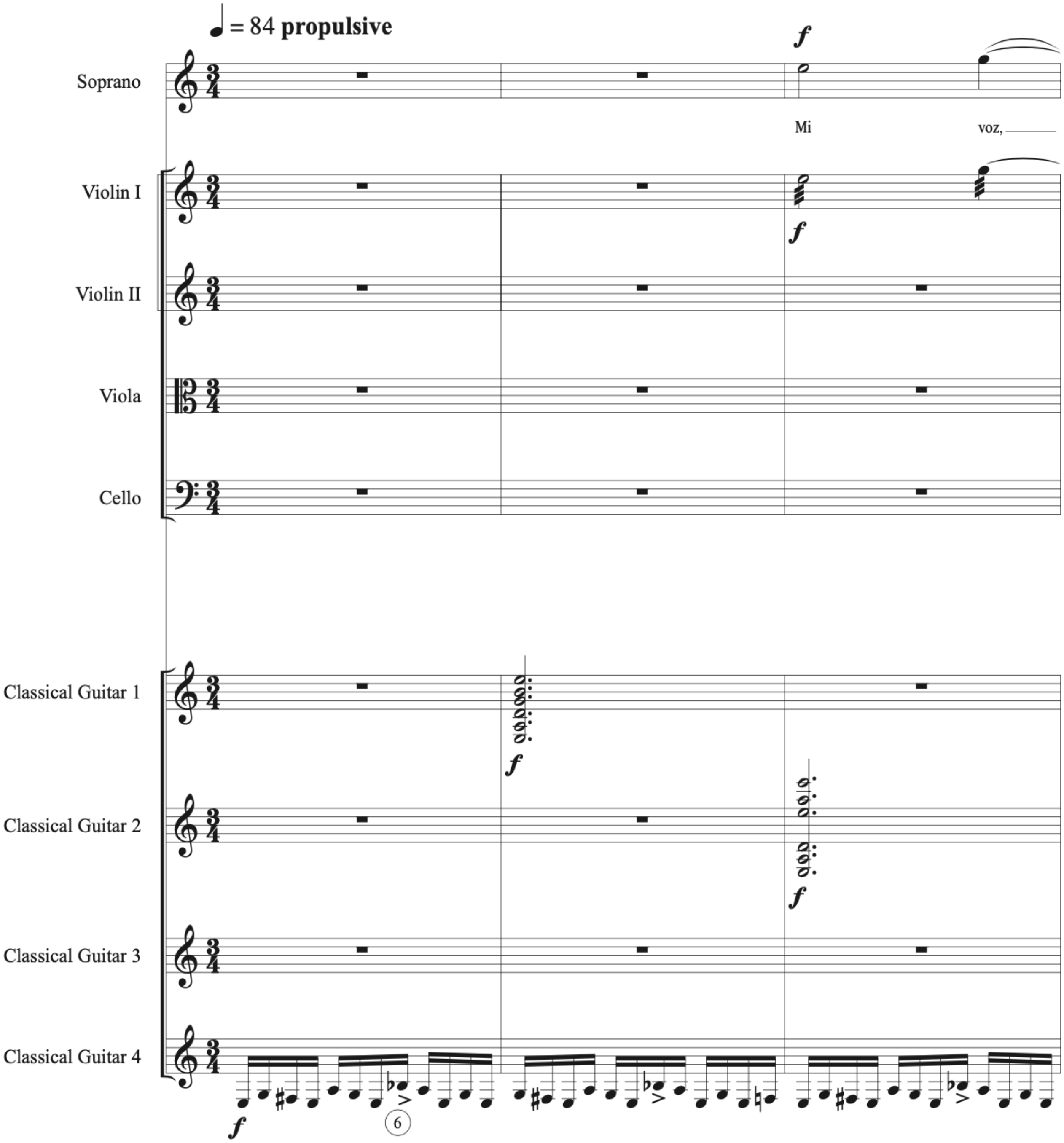
Accidentals carry through the measure

Dedicated to Elizabeth Monasterios

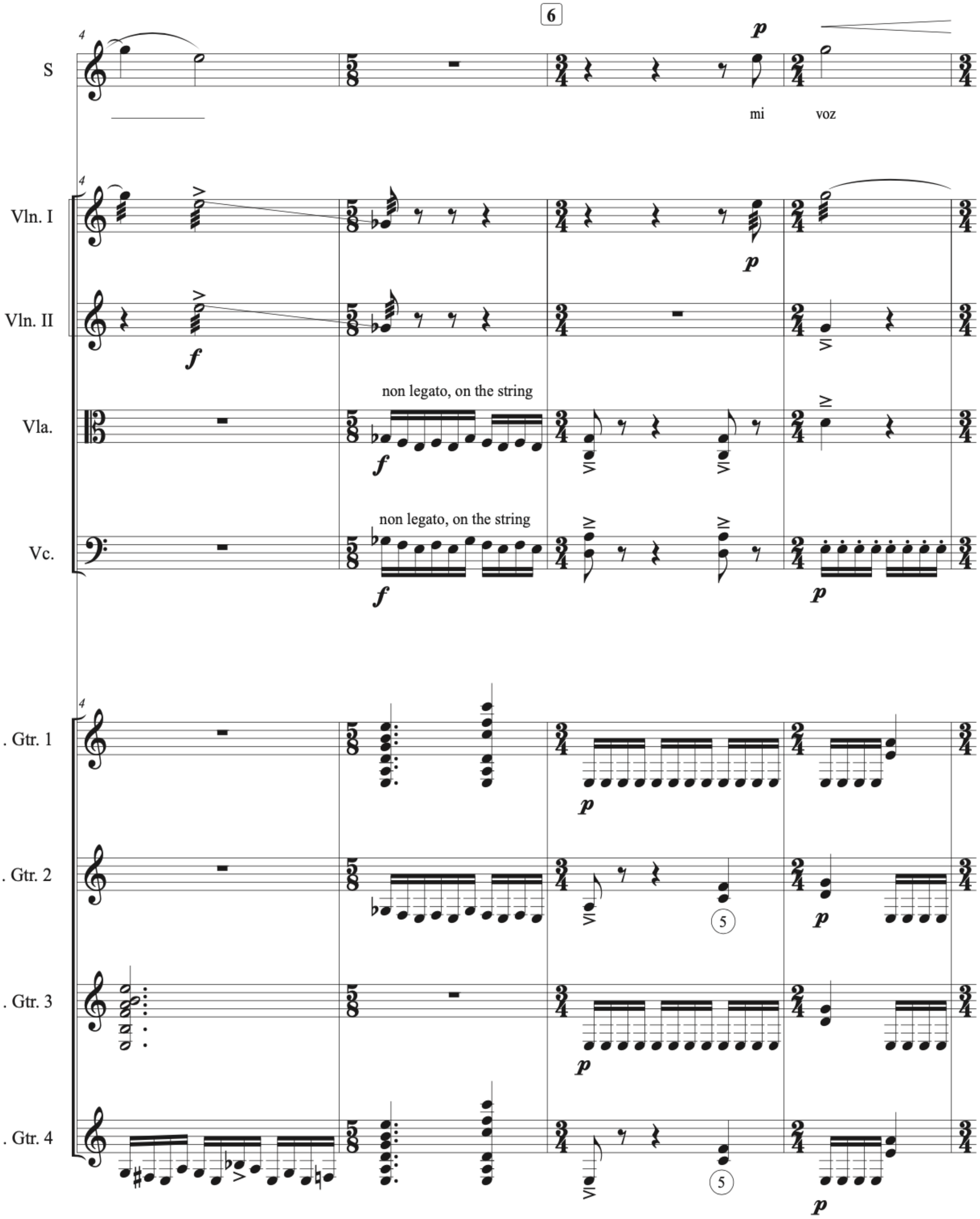
Ahayu-Watan

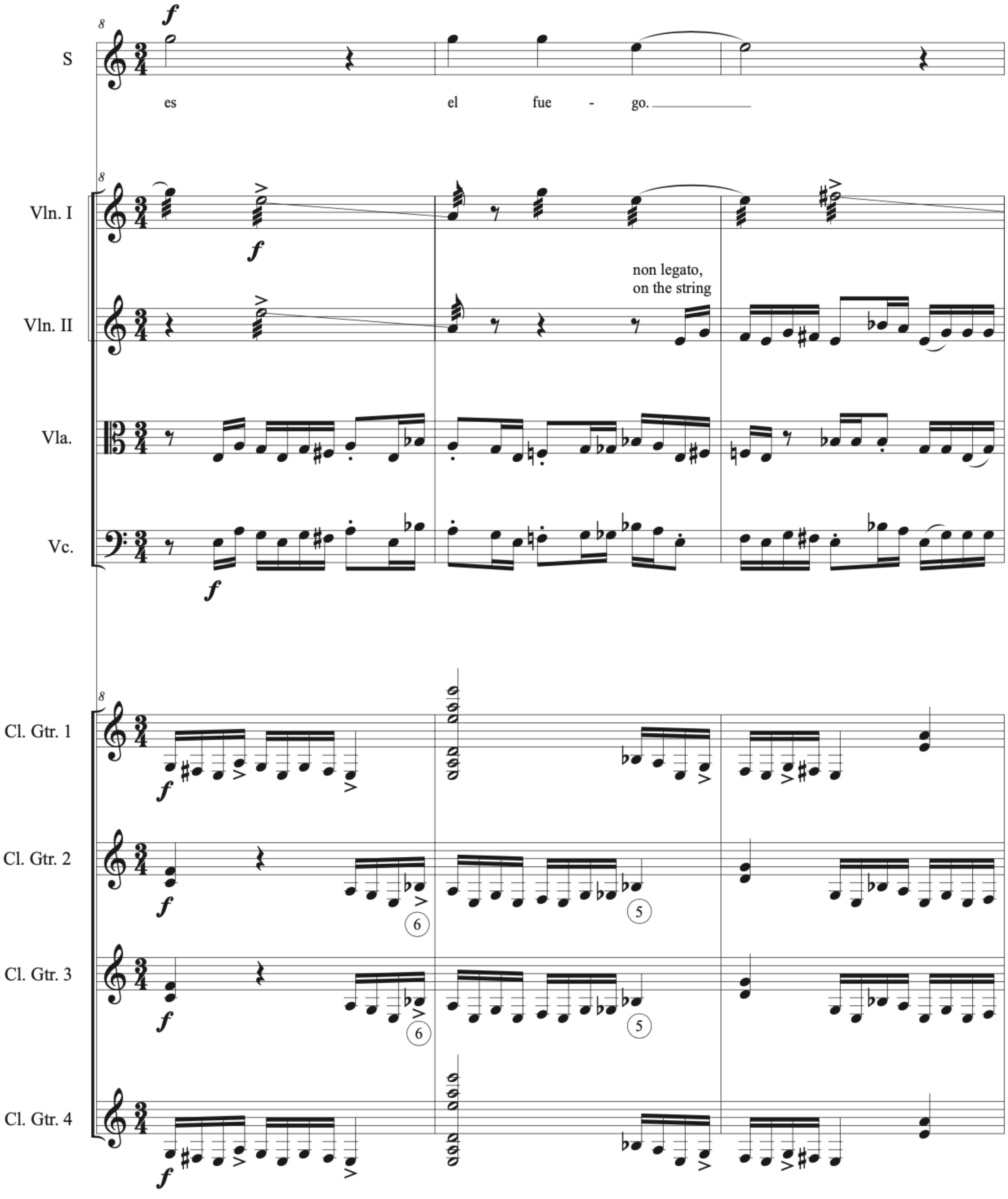
Nicolás Aguía
(2022-2023)

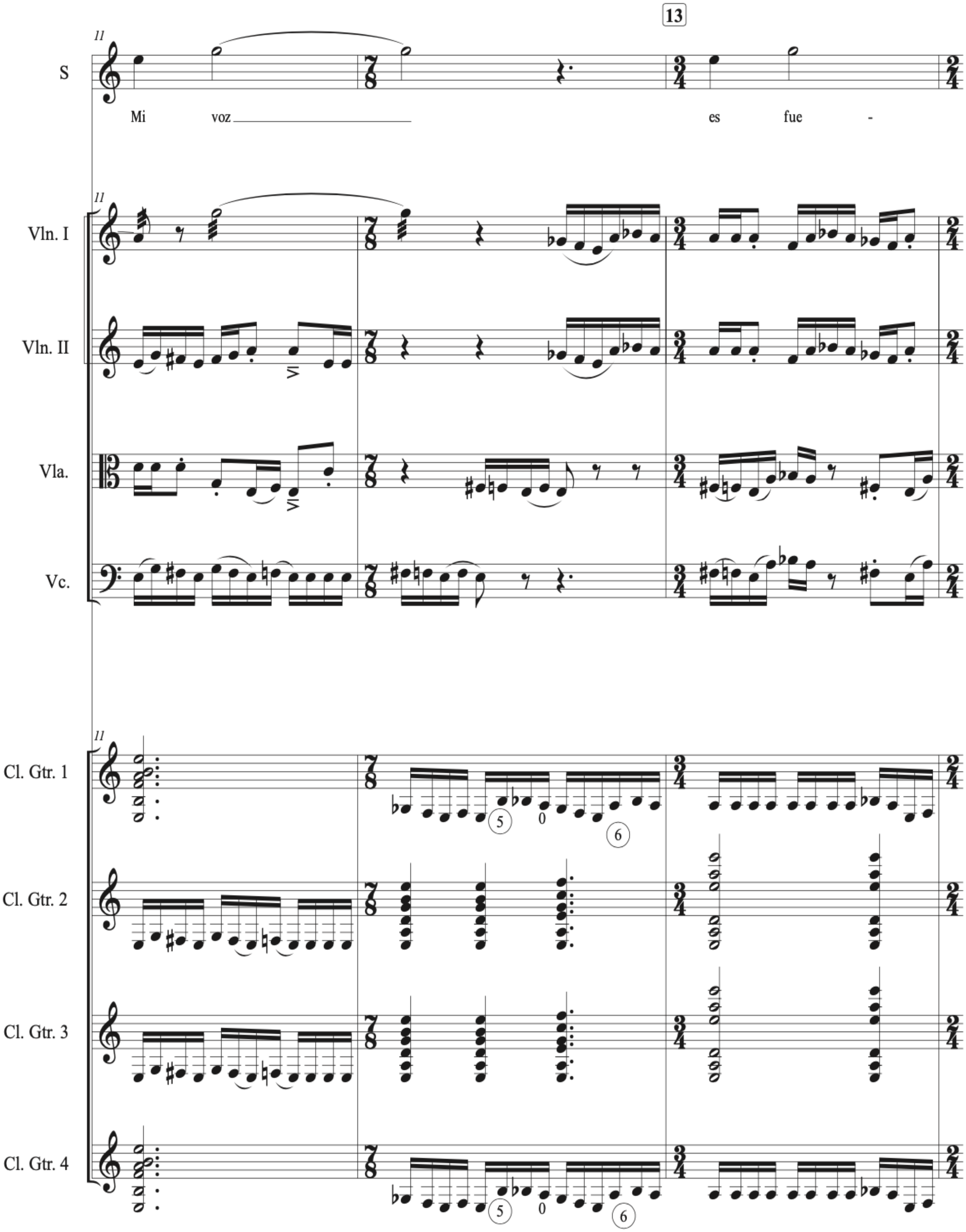
I. *Mi voz es el fuego*

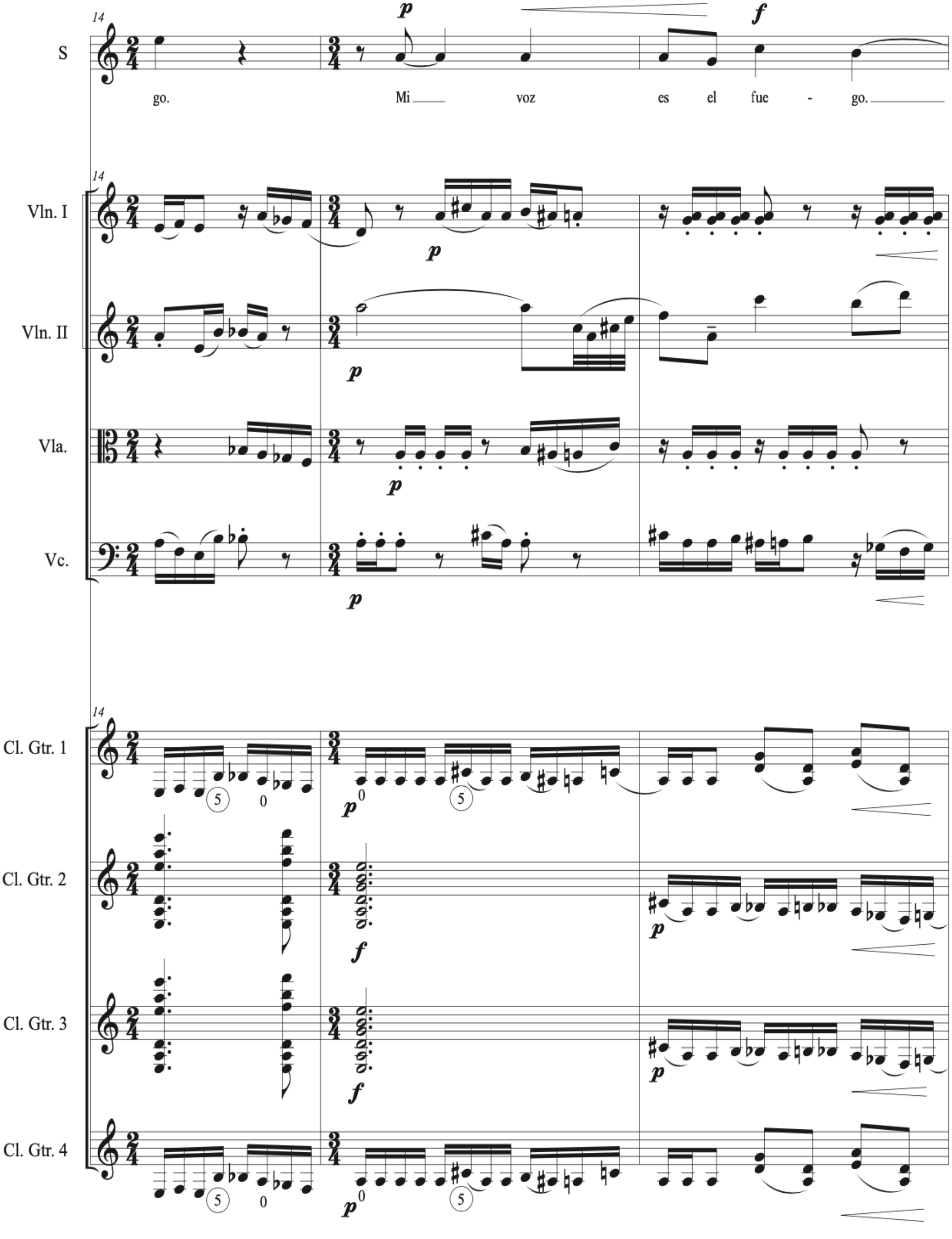


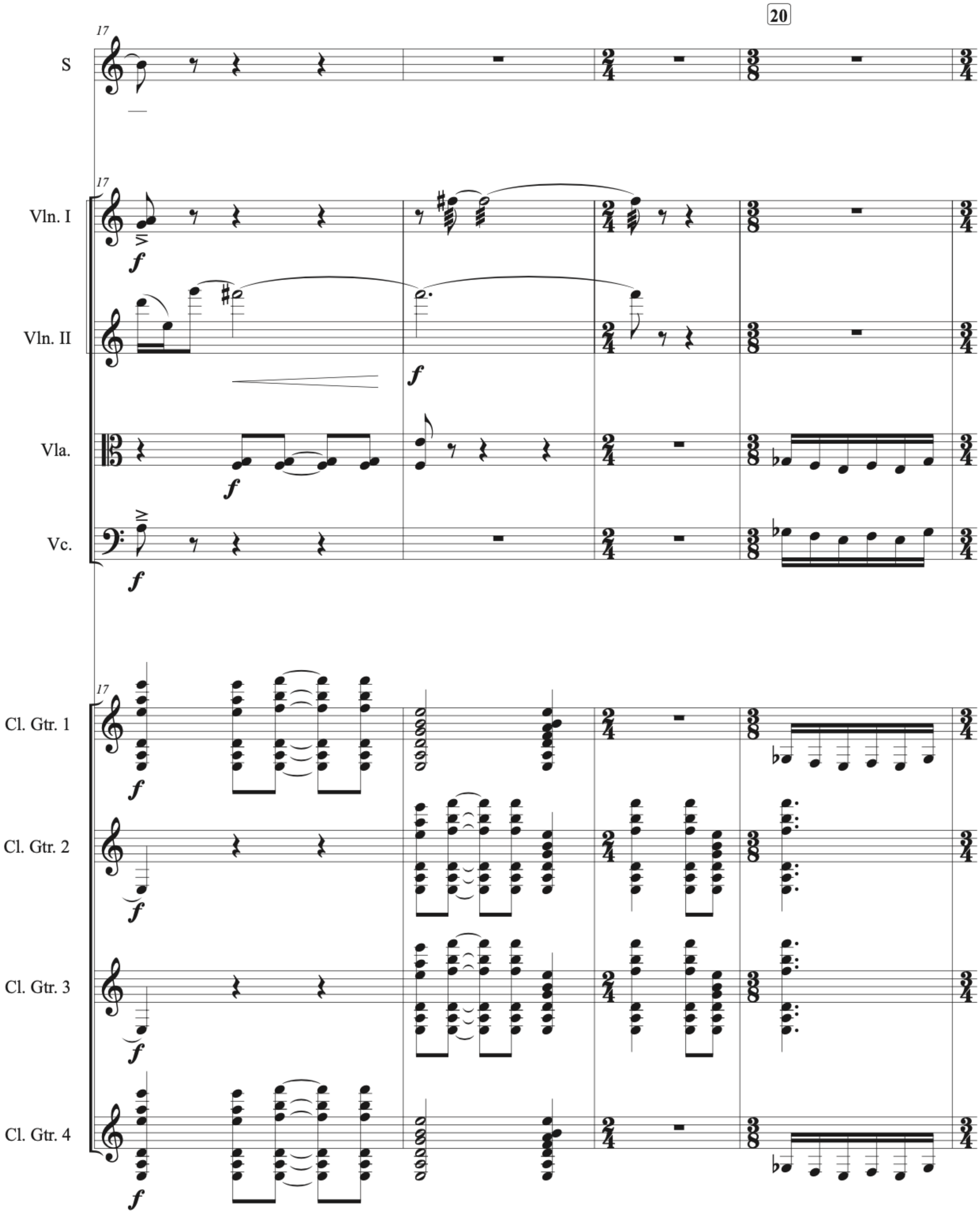
♩ = 84 propulsive
Soprano
Violin I
Violin II
Viola
Cello
Classical Guitar 1
Classical Guitar 2
Classical Guitar 3
Classical Guitar 4
f
Mi
voz,
⑥

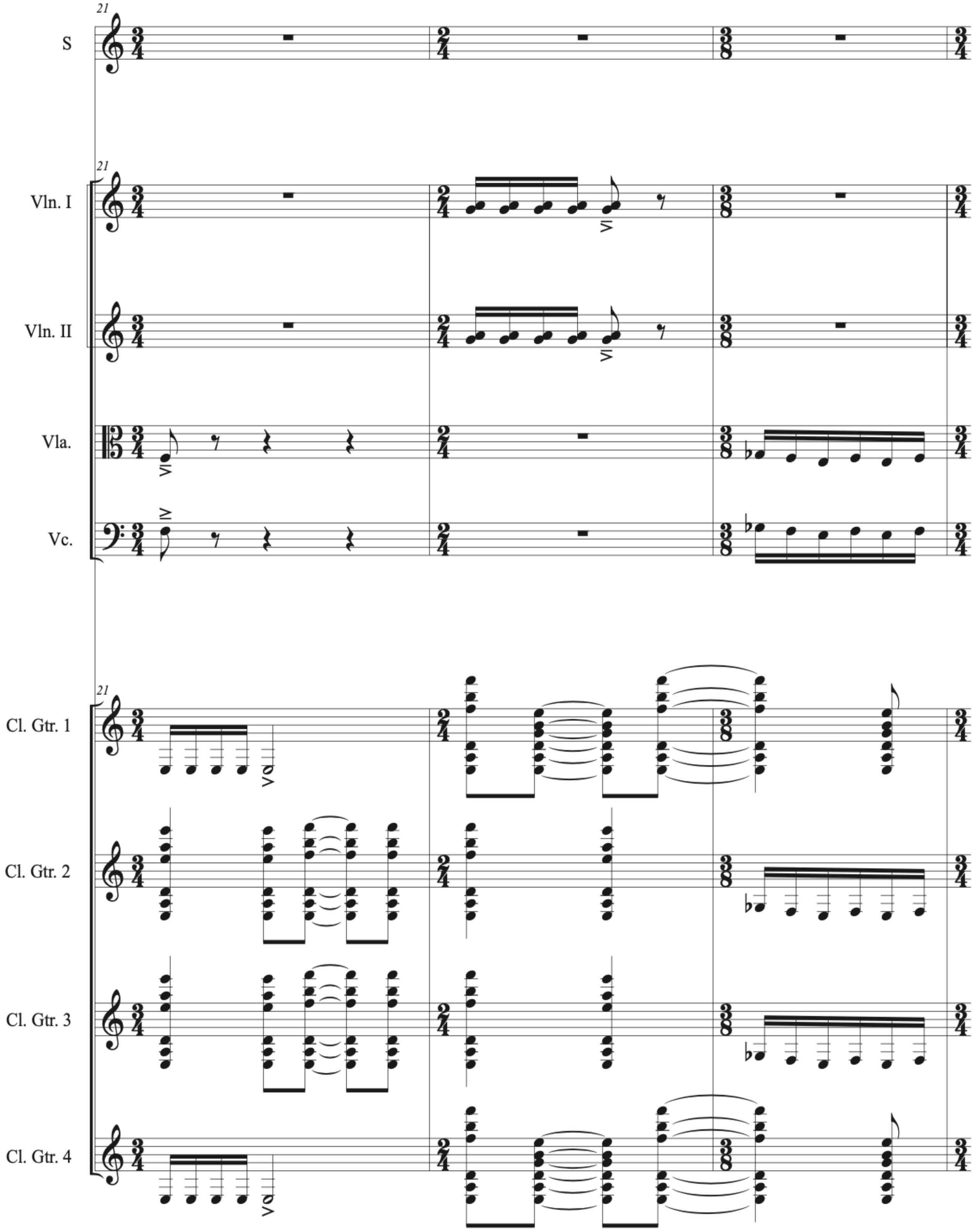

6
S
mi
voz
Vln. I
Vln. II
Vla.
non legato, on the string
Vc.
non legato, on the string
. Gtr. 1
. Gtr. 2
. Gtr. 3
. Gtr. 4
5
5

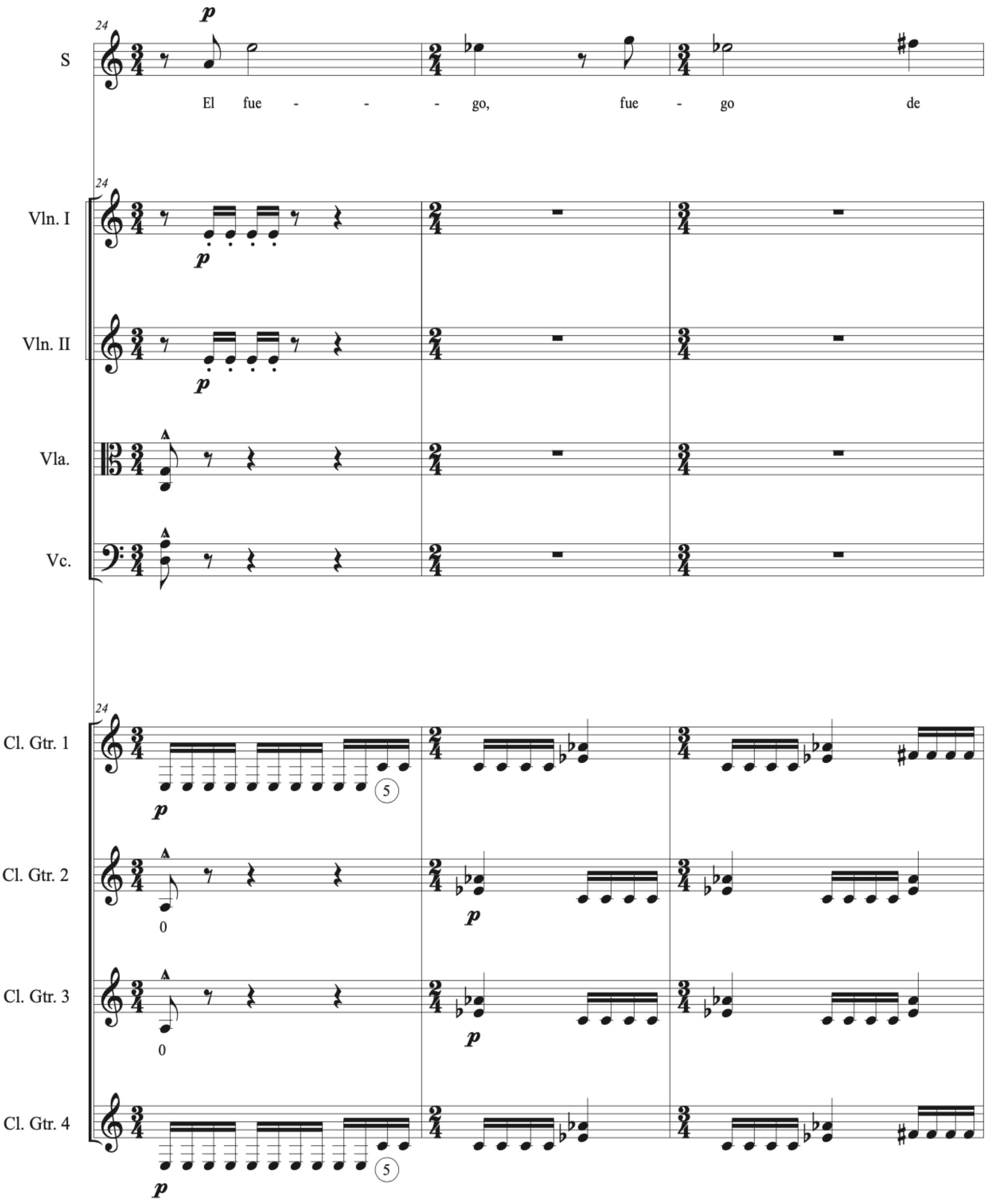

8
S
f
es
el
fue
-
go.
Vln. I
Vln. II
non legato,
on the string
Vla.
Vc.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
6
5

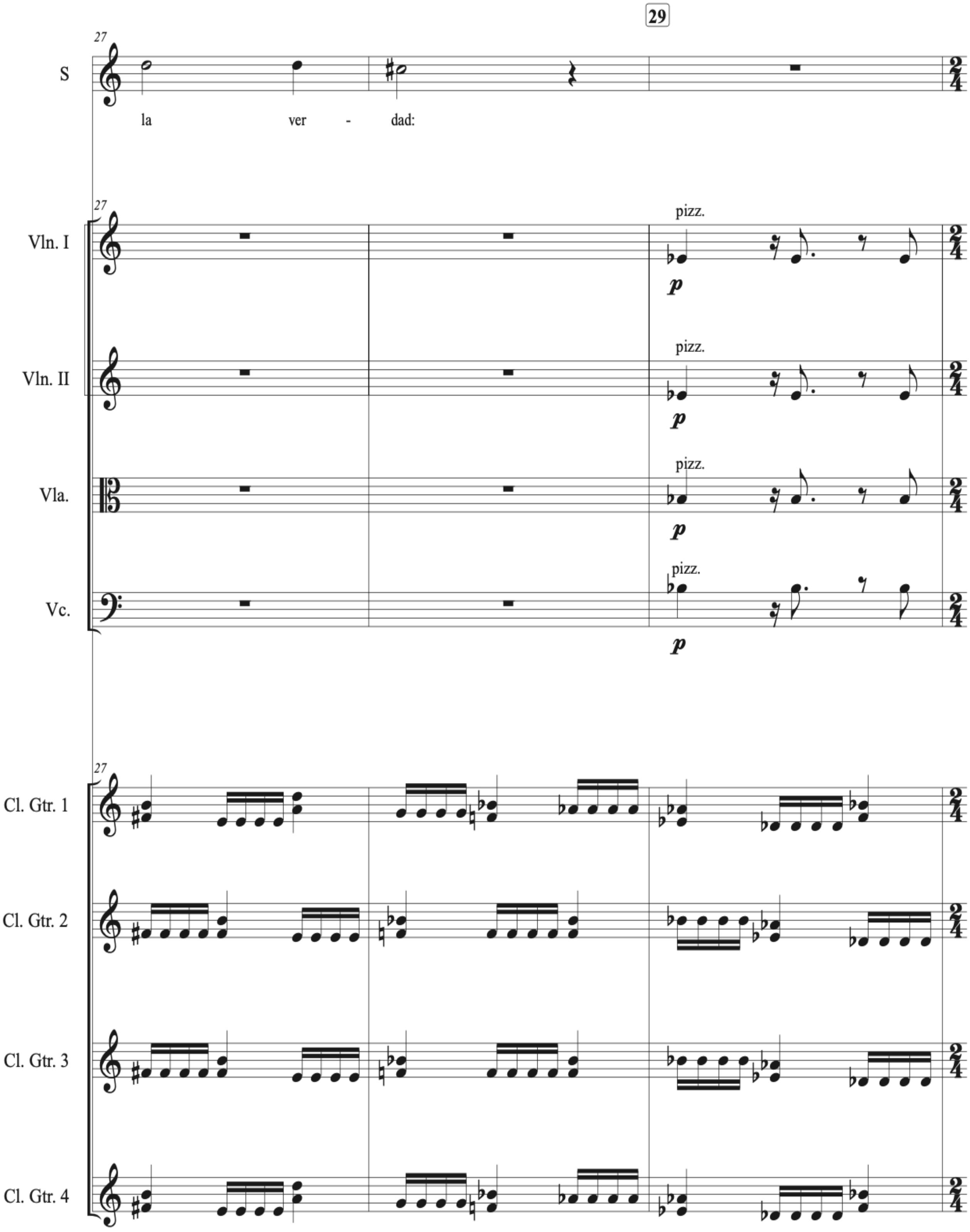

13
11
S
Mi voz
es fue -
Vln. I
Vln. II
Vla.
Vc.
Cl. Gtr. 1
5
0
6
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
5
0
6

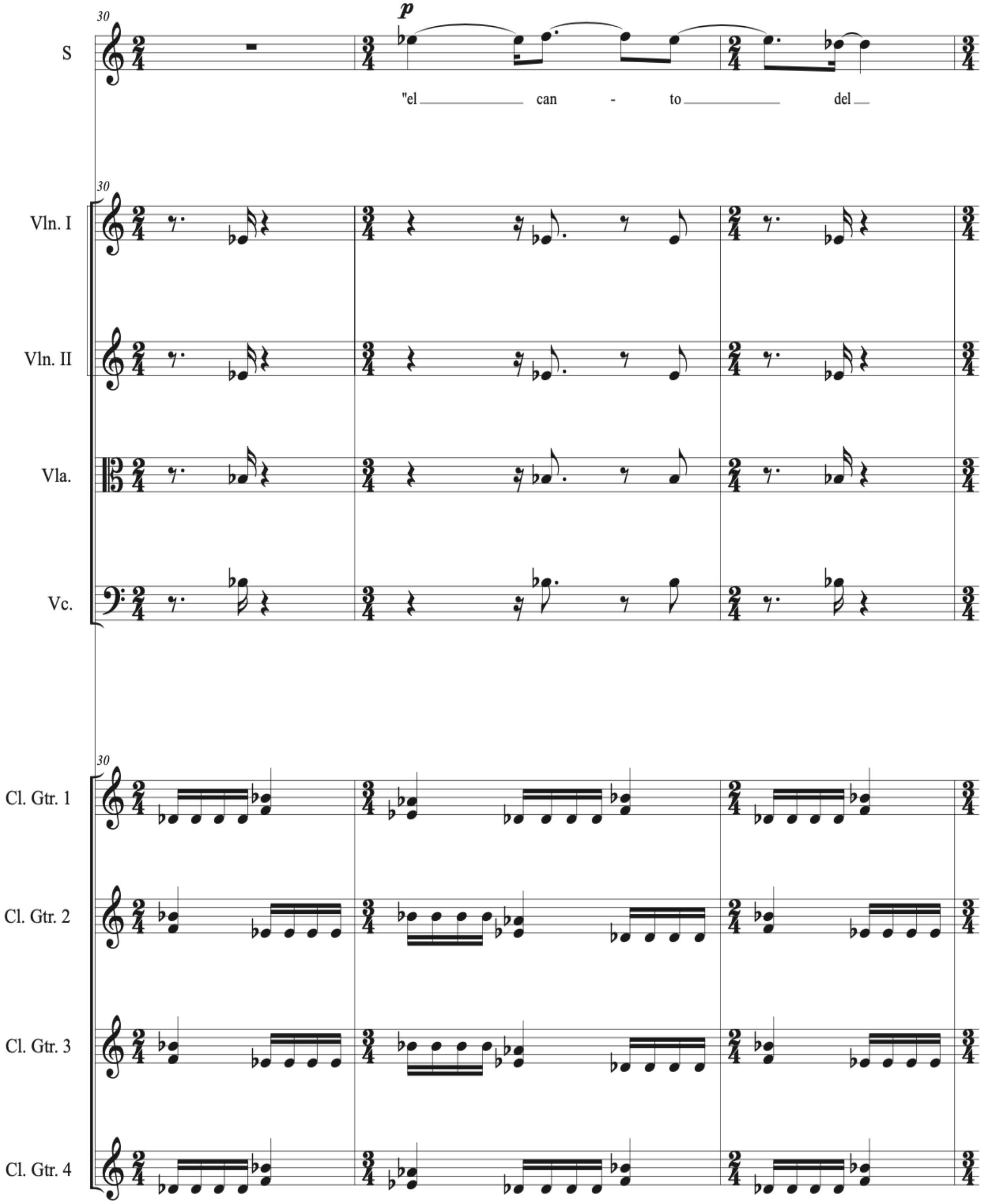

14
S
Vln. I
Vln. II
Vla.
Vc.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
go.
Mi
voz
es
el
fue
-
go.
p
f
⑤
0

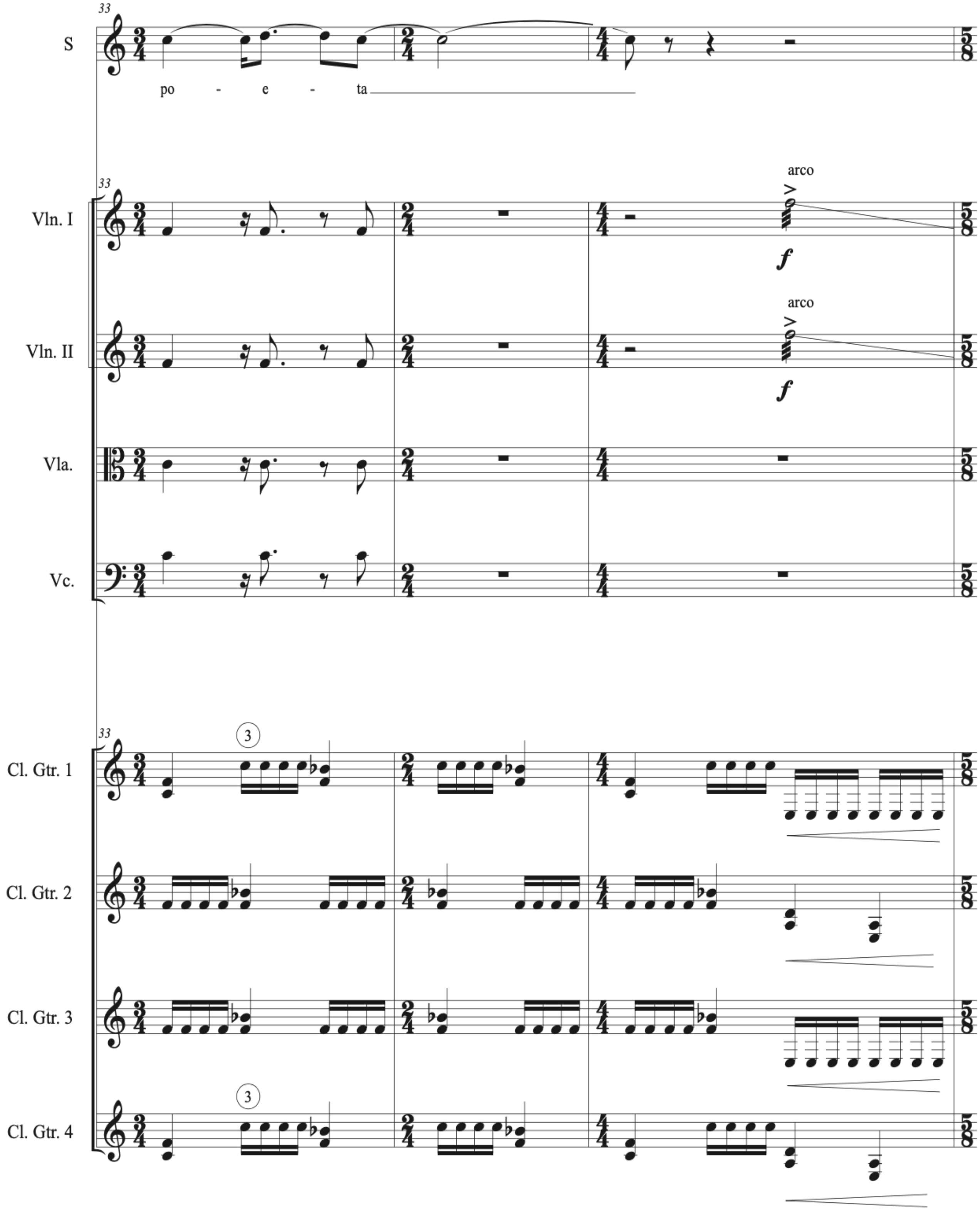

20
17
S
Vln. I
Vln. II
Vla.
Vc.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
f

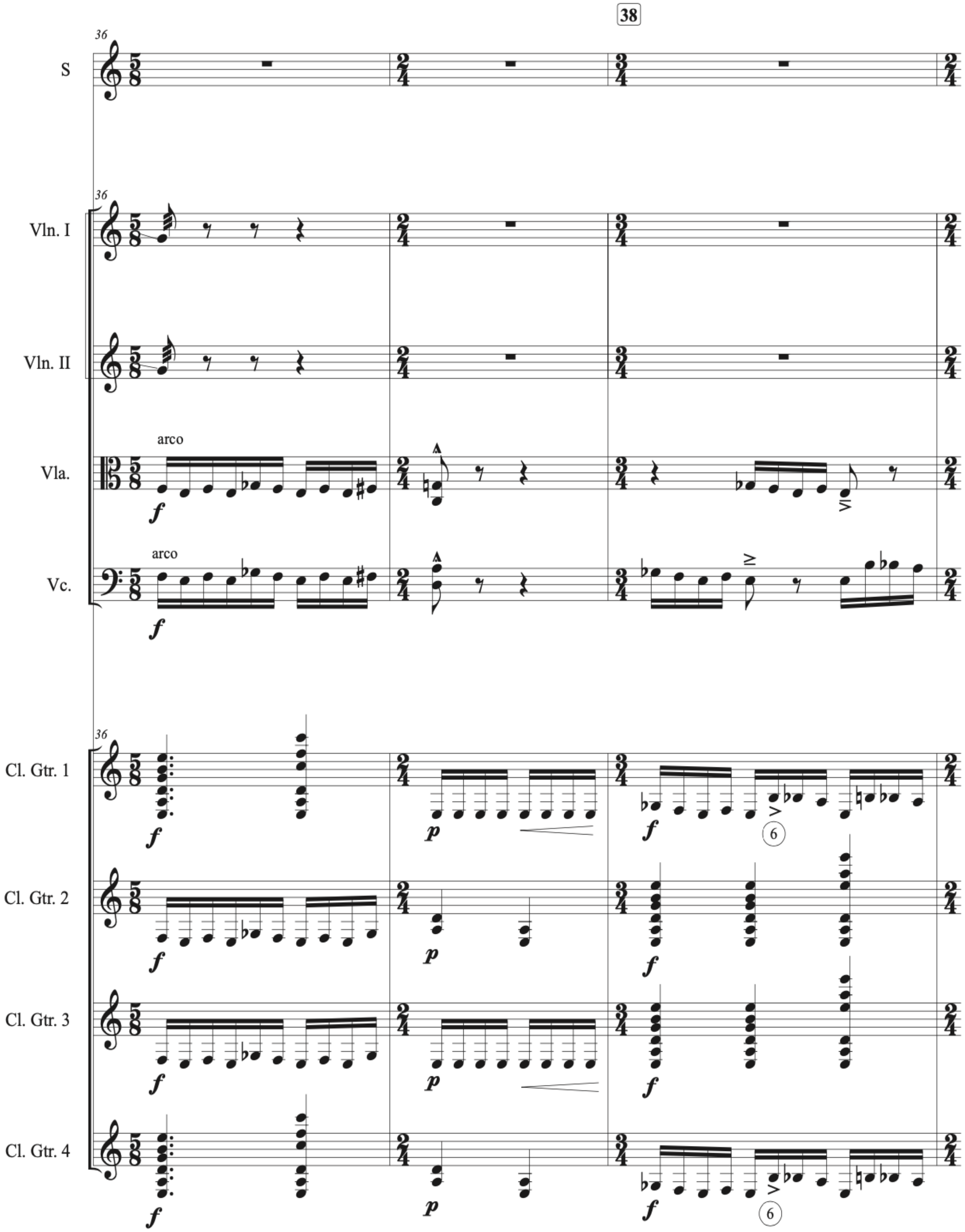

21
S
Vln. I
Vln. II
Vla.
Vc.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4

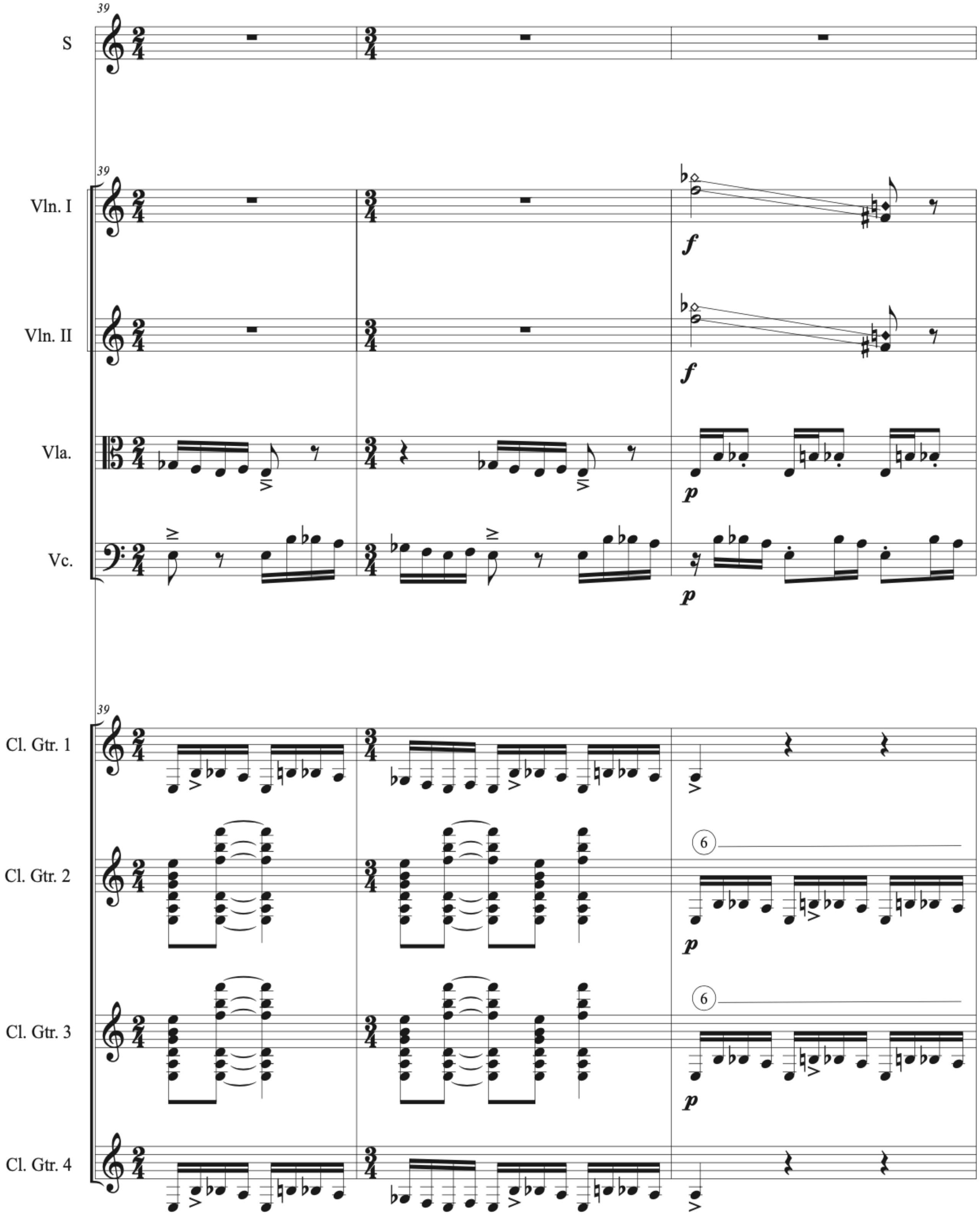

24
p
El fue - - - go, fue - go de
S
Vln. I
Vln. II
Vla.
Vc.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
p
0
5

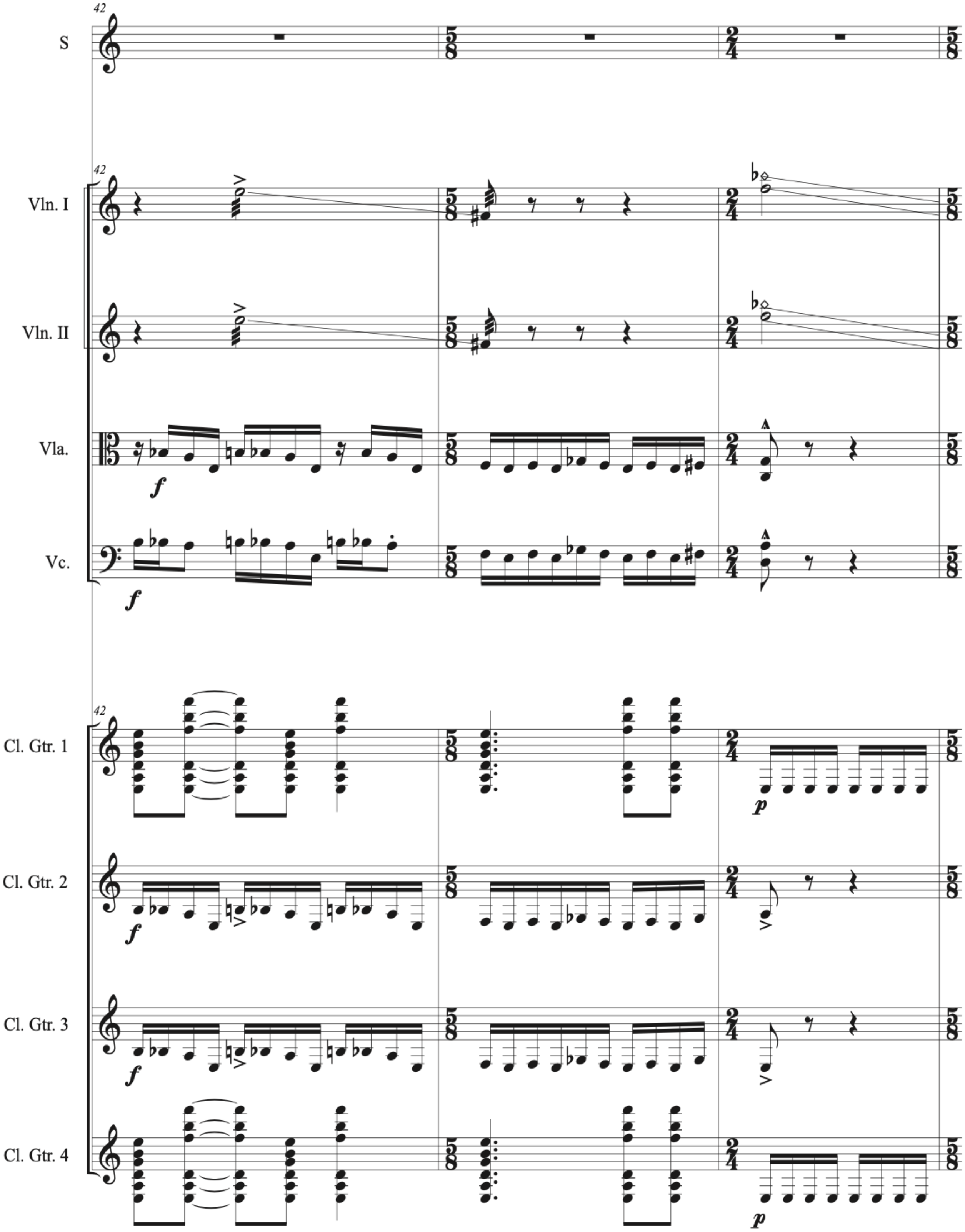

29
27
S
la
ver
-
dad:
Vln. I
Vln. II
Vla.
Vc.
pizz.
p
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
2/4

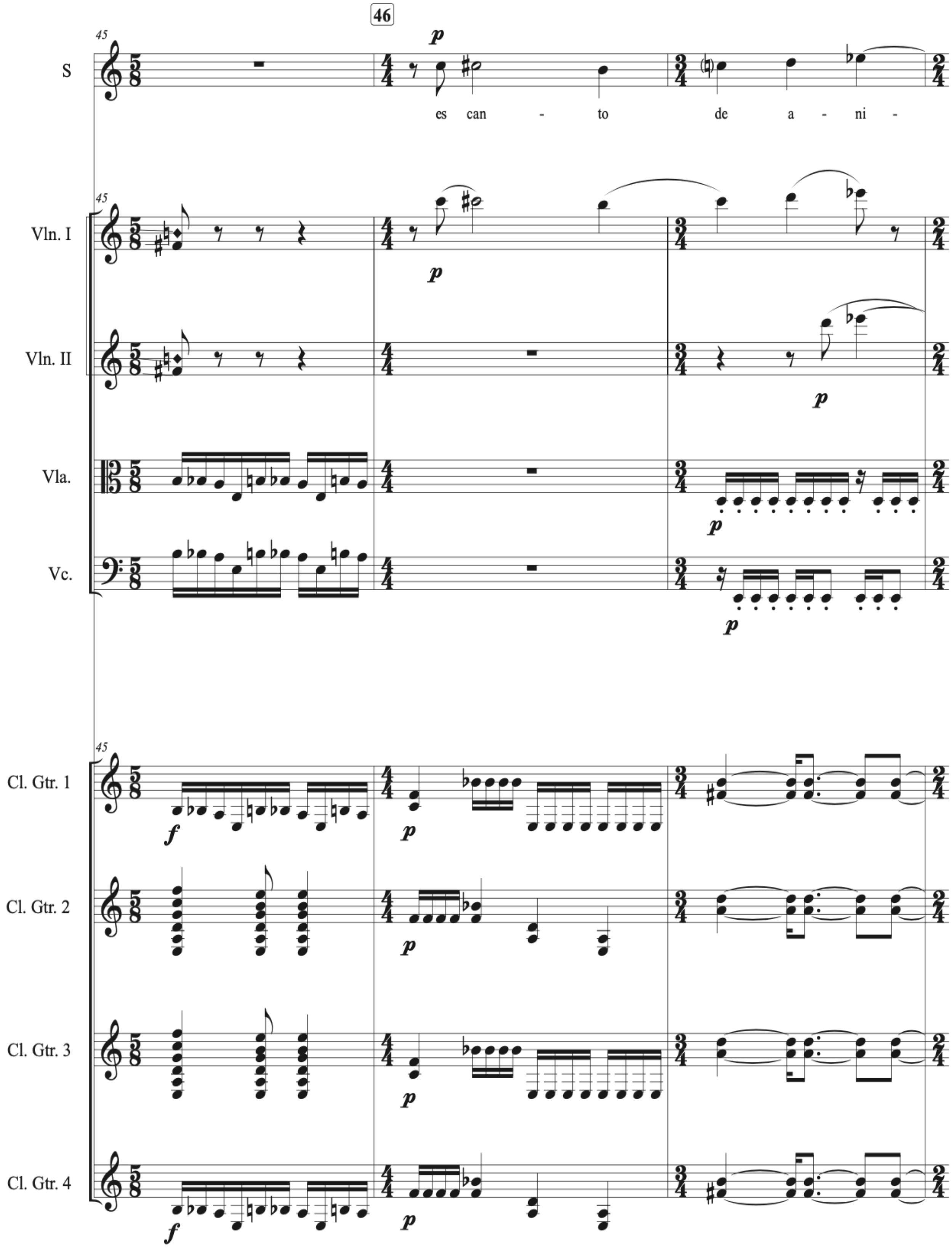
30
S
p
"el can - to del
Vln. I
Vln. II
Vla.
Vc.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4

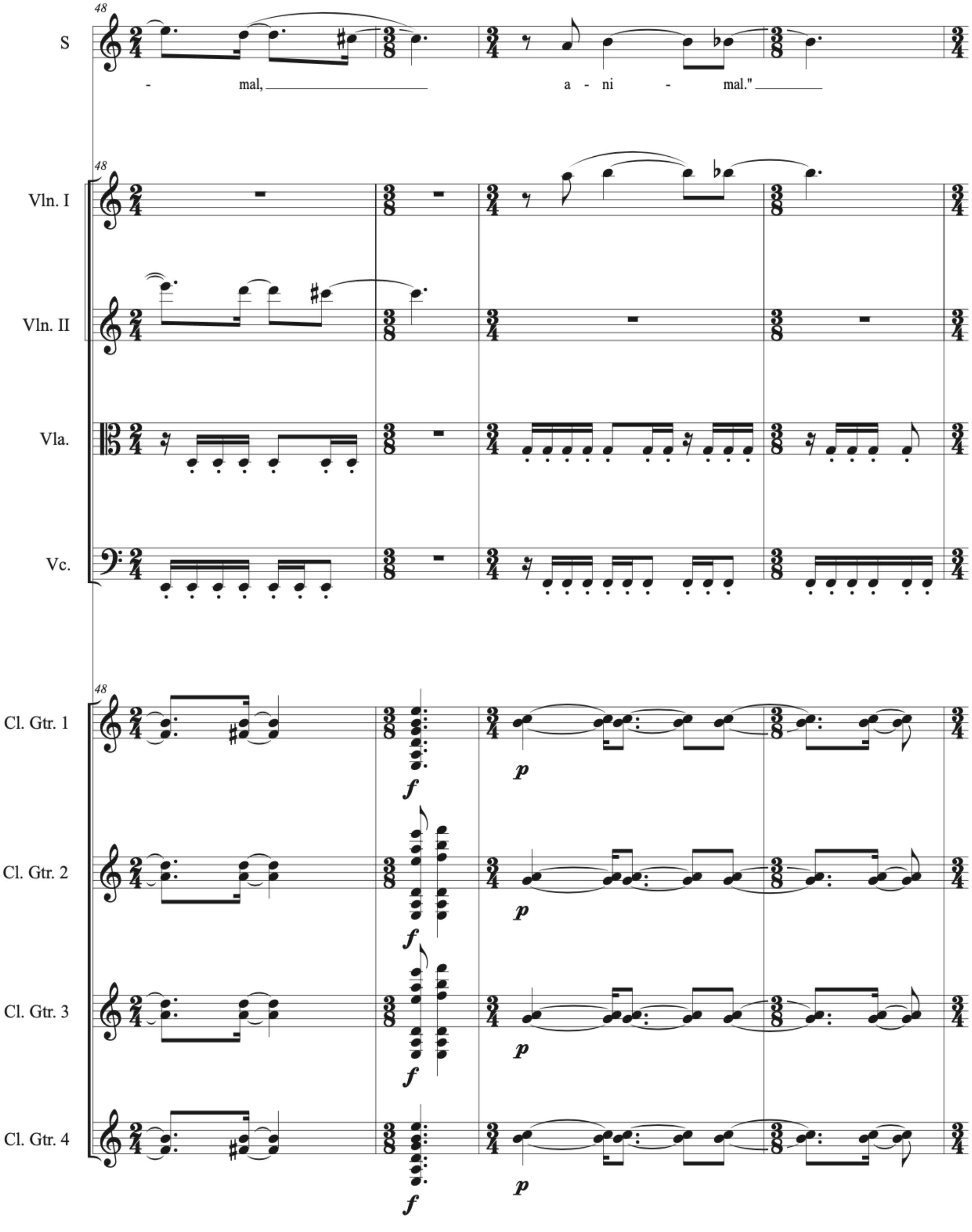

33
S
po - e - ta
Vln. I
arco
f
Vln. II
arco
f
Vla.
Vc.
Cl. Gtr. 1
③
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
③

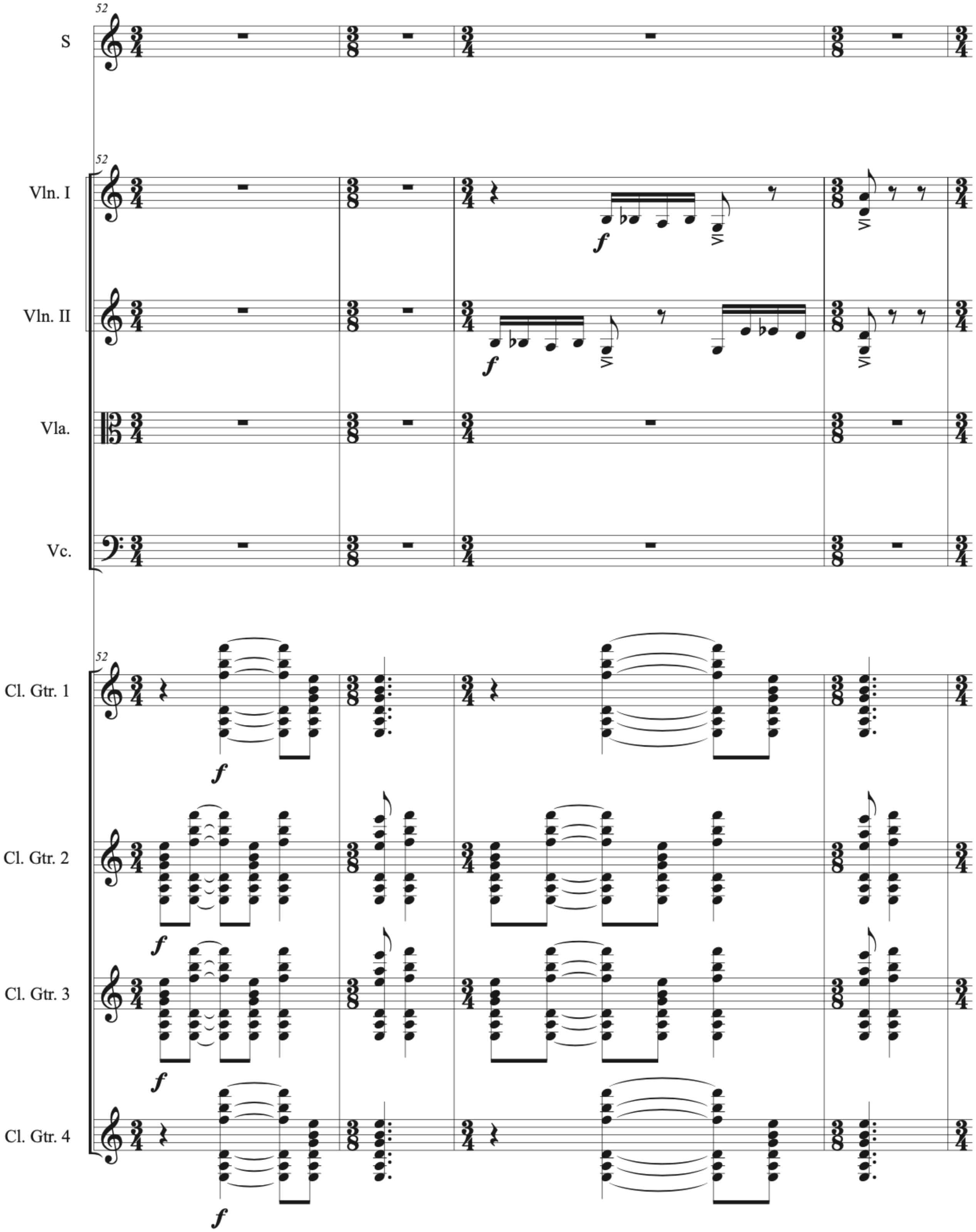

38
36
S
Vln. I
Vln. II
arco
Vla.
f
arco
Vc.
f
Cl. Gtr. 1
f
p
f
6
Cl. Gtr. 2
f
p
f
Cl. Gtr. 3
f
p
f
Cl. Gtr. 4
f
p
f
6

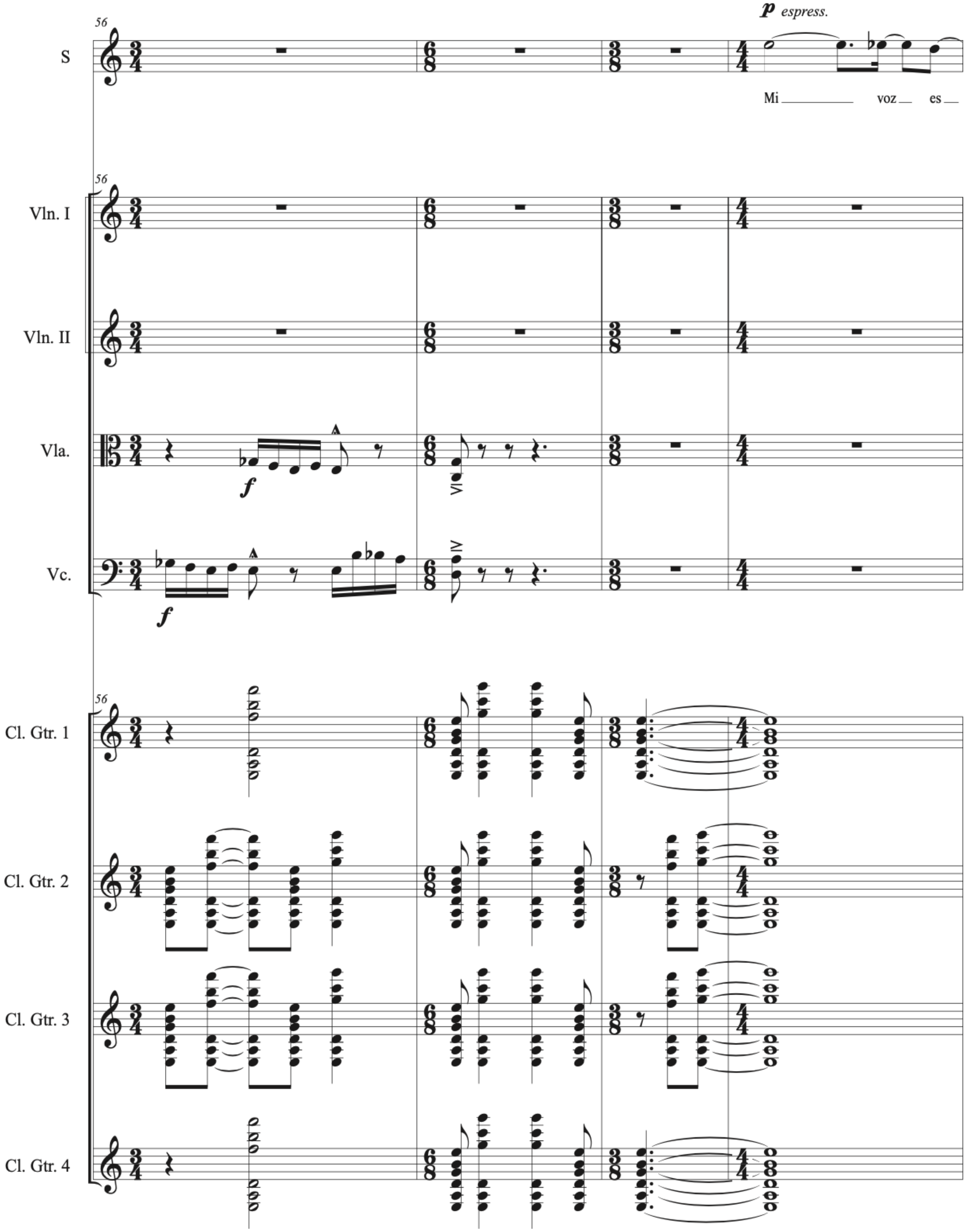

39
S
Vln. I
Vln. II
Vla.
Vc.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
f
p
6

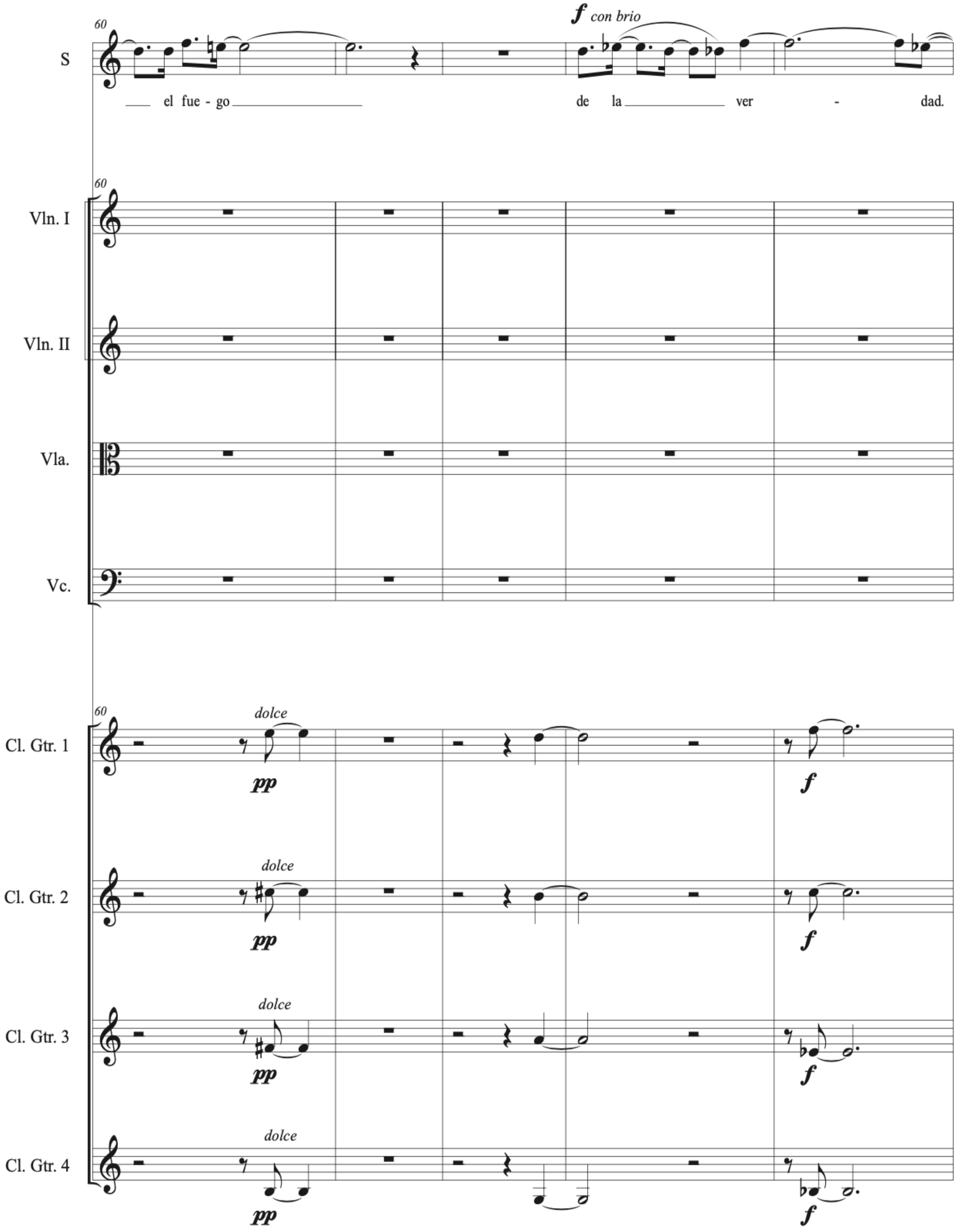

42
S
Vln. I
Vln. II
Vla.
Vc.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
f
p

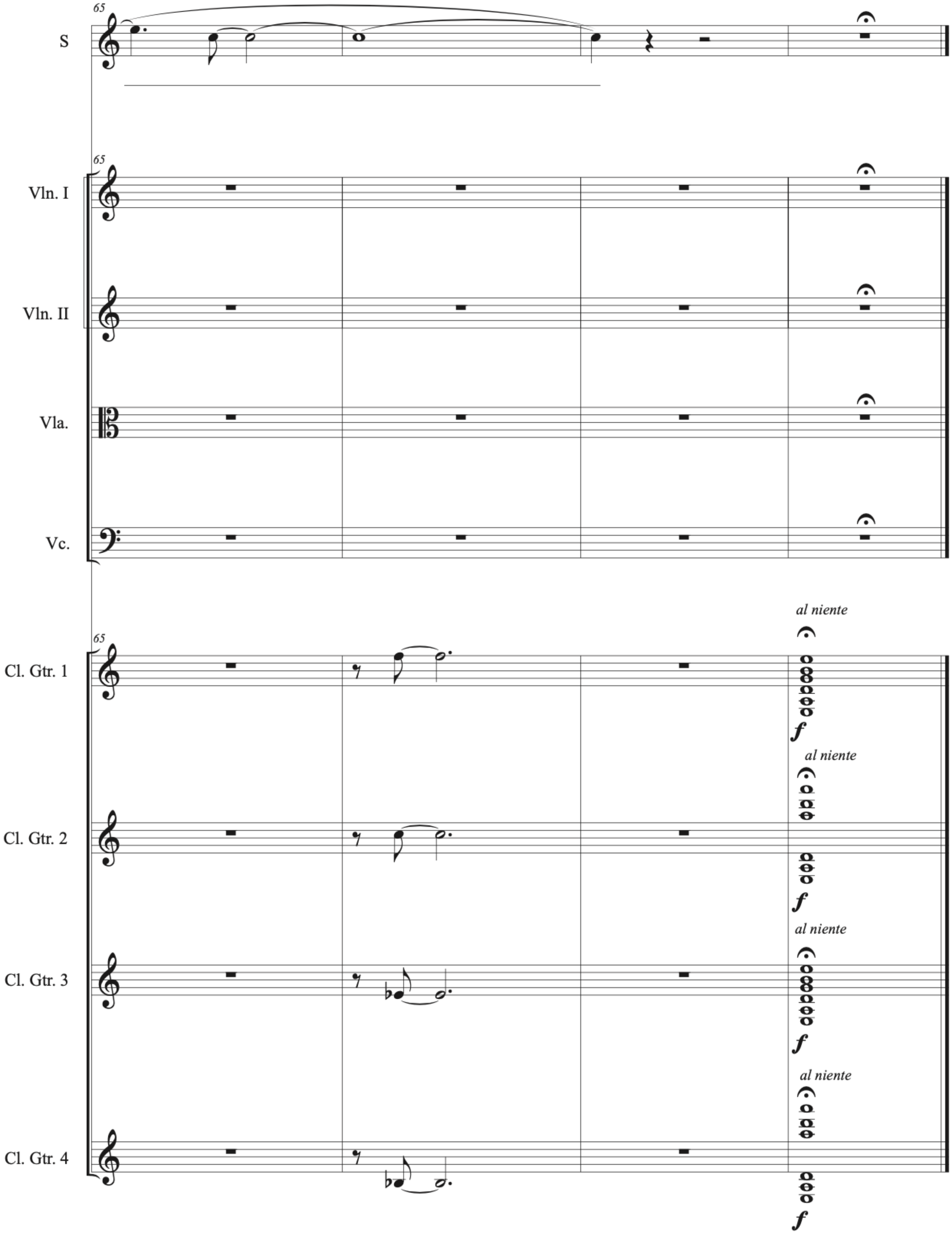

46
45
S
Vln. I
Vln. II
Vla.
Vc.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
p
f
es can - to de a - ni -


48
S
- mal, a - ni - mal."
Vln. I
Vln. II
Vla.
Vc.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
f
p

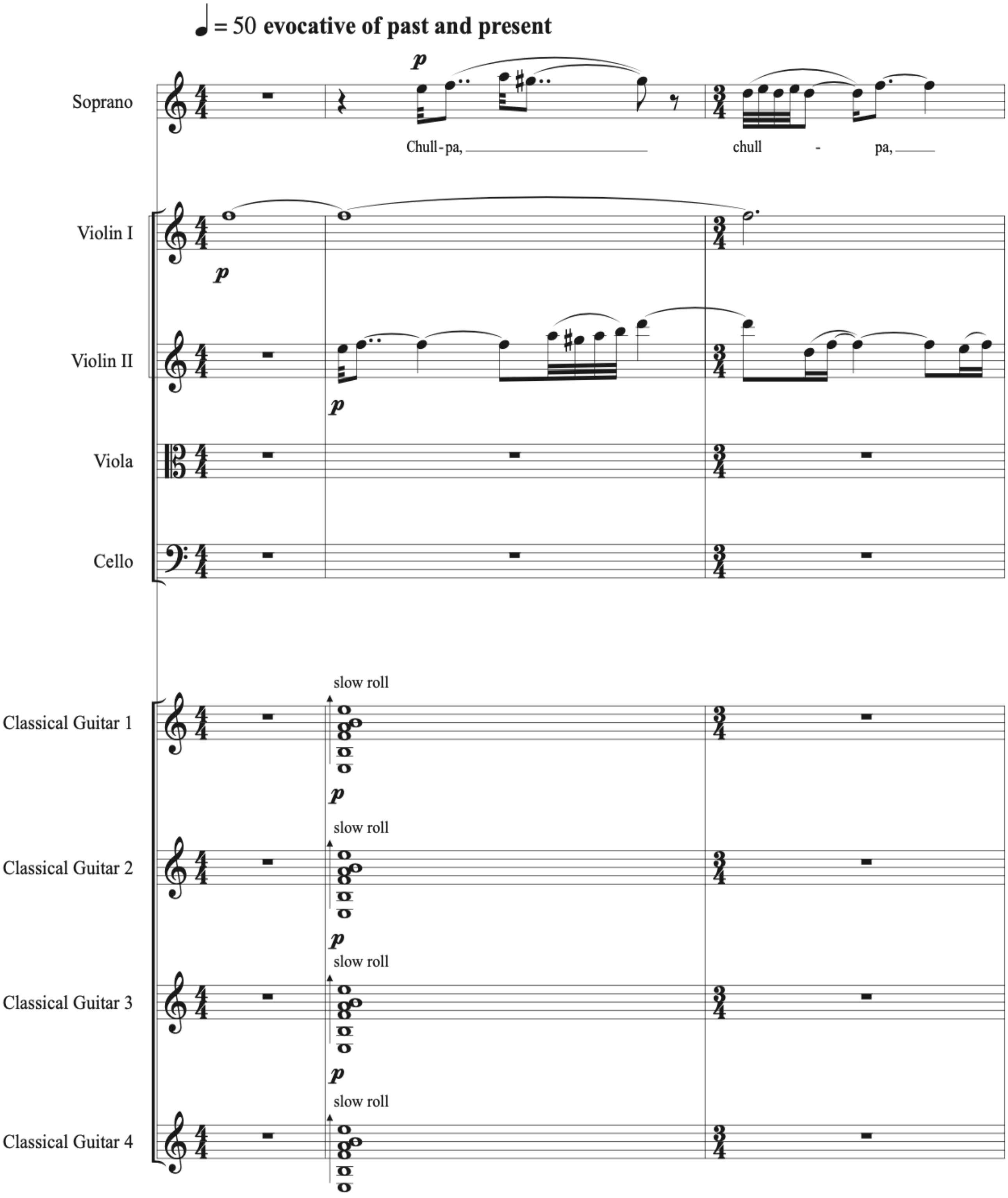

52
S
Vln. I
Vln. II
Vla.
Vc.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
f

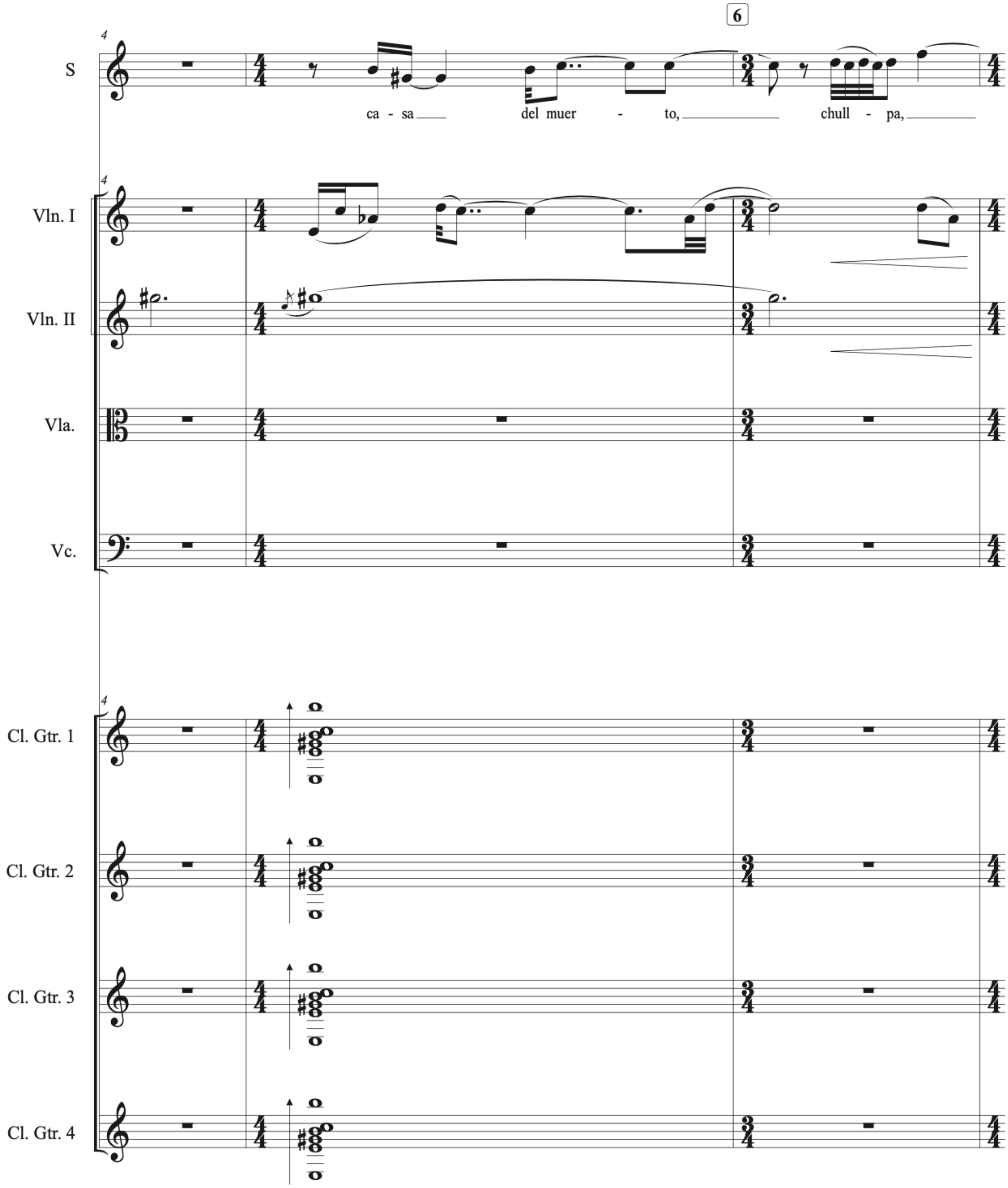

56
S
p espress.
Mi voz es
Vln. I
Vln. II
Vla.
f
Vc.
f
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4


60
S
f con brio
el fue - go
de la
ver
-
dad.
Vln. I
Vln. II
Vla.
Vc.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
dolce
pp
f

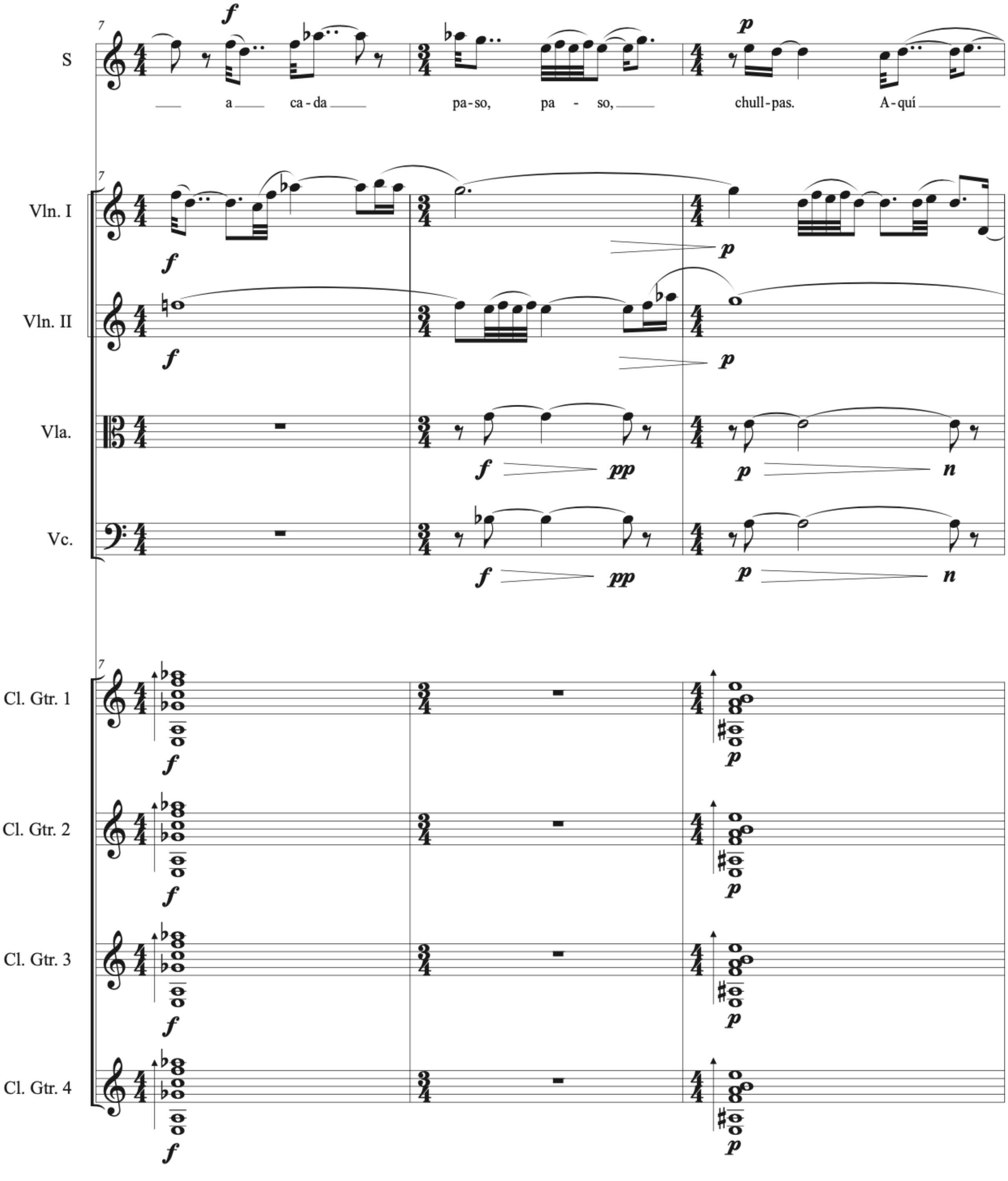

65
S
Vln. I
Vln. II
Vla.
Vc.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
al niente
f

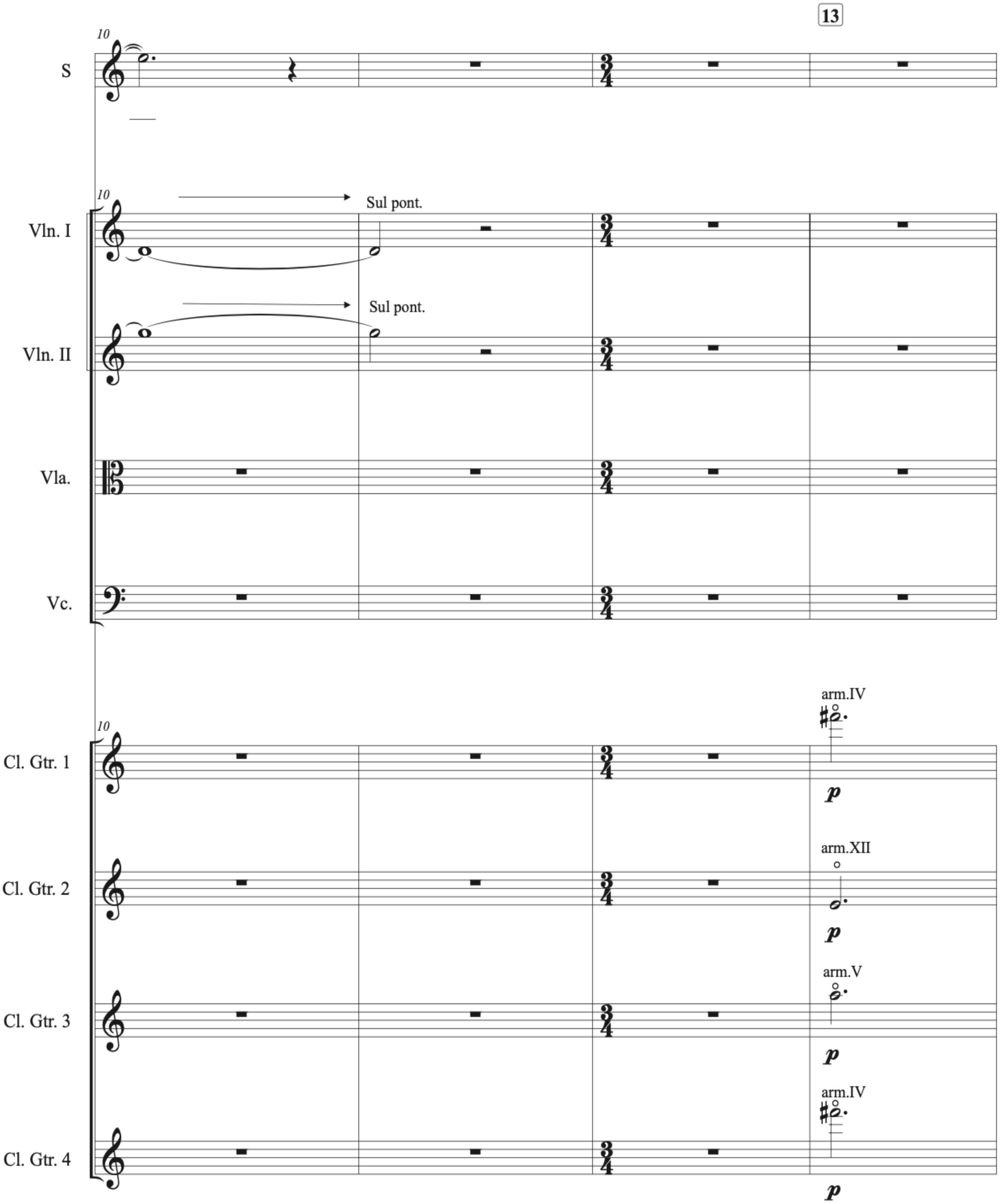
II. *Pueblo de los Muertos*

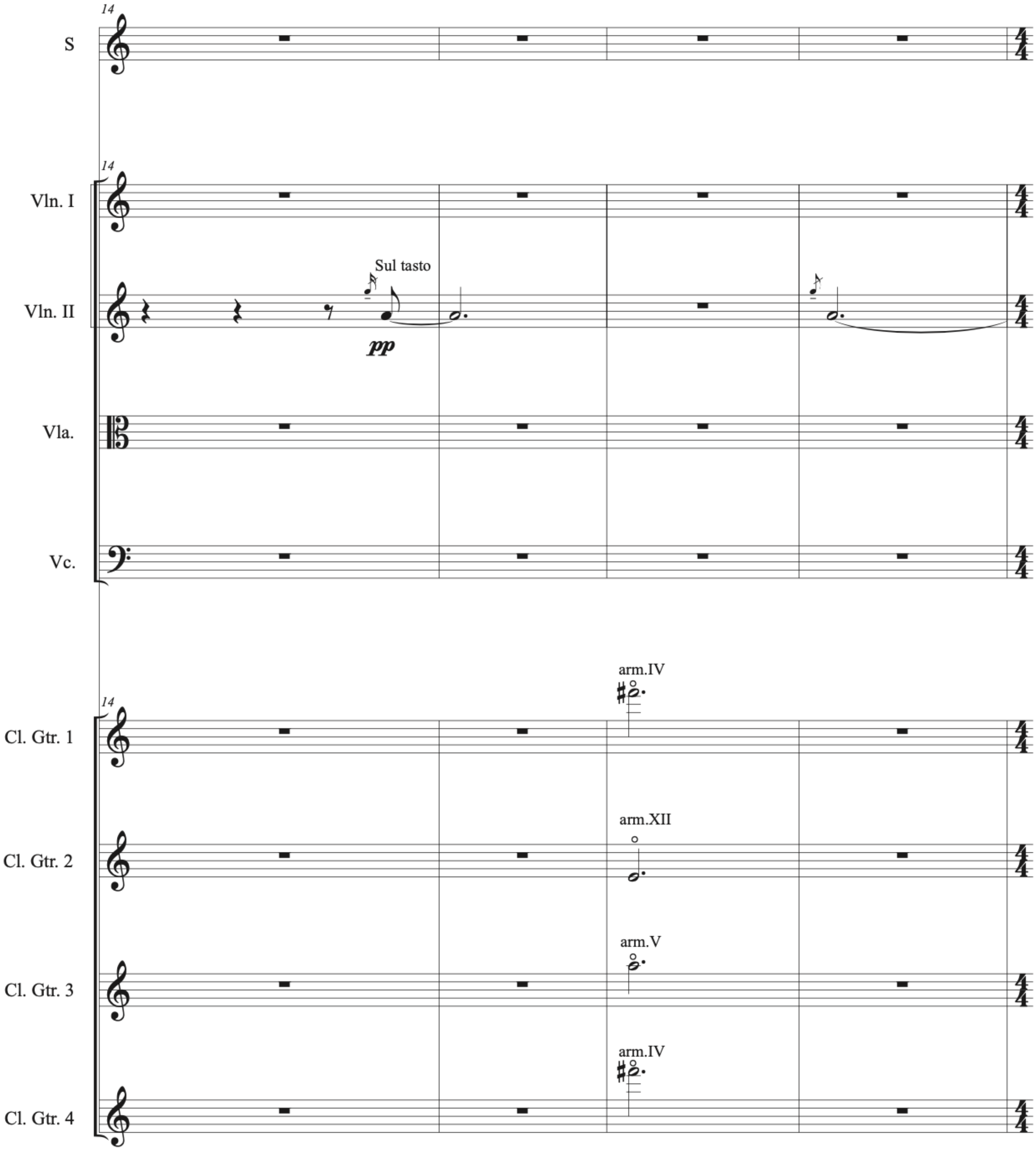

♩ = 50 evocative of past and present
Soprano
Violin I
Violin II
Viola
Cello
Classical Guitar 1
Classical Guitar 2
Classical Guitar 3
Classical Guitar 4
p
Chull - pa,
chull - pa,
slow roll

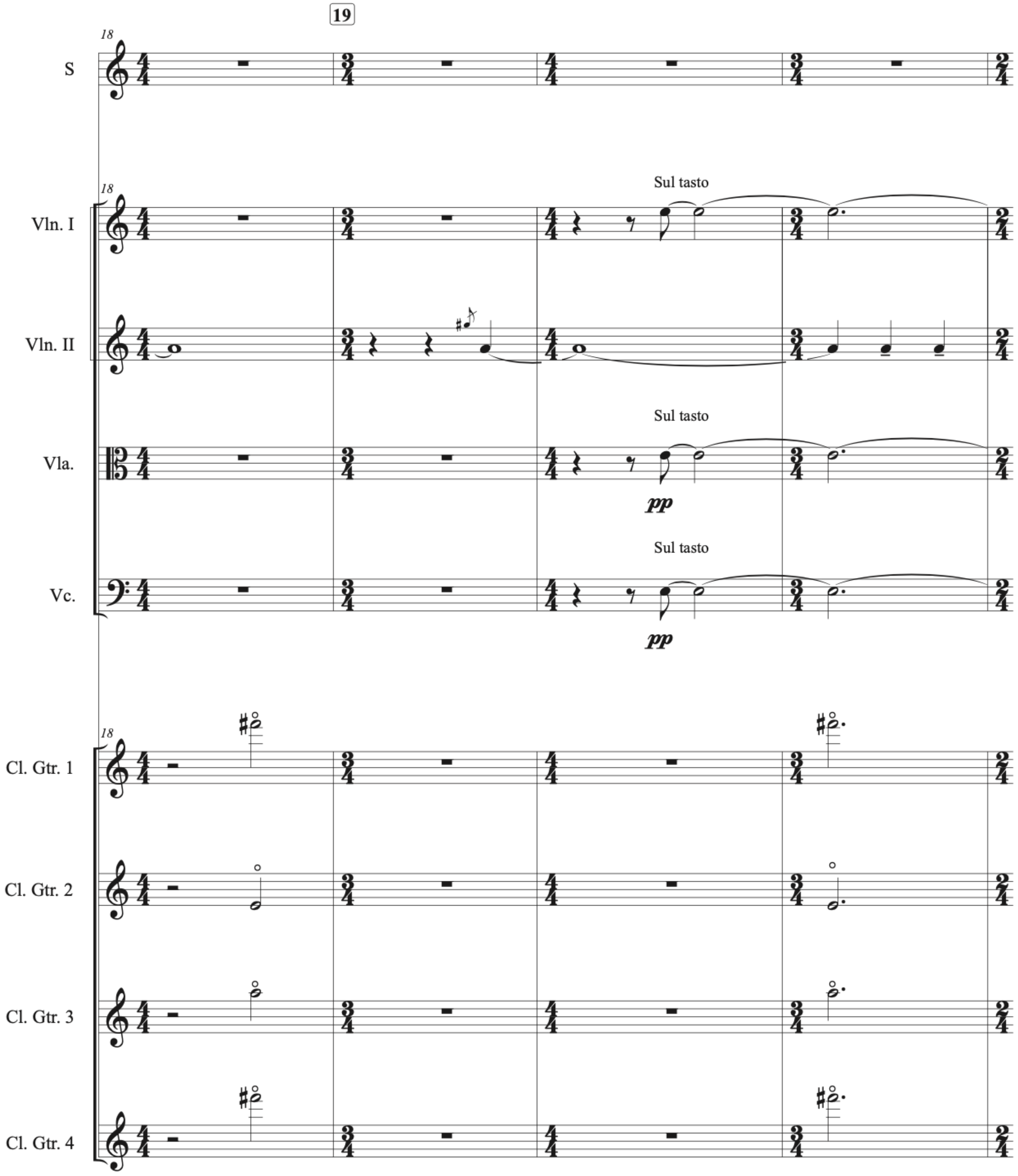


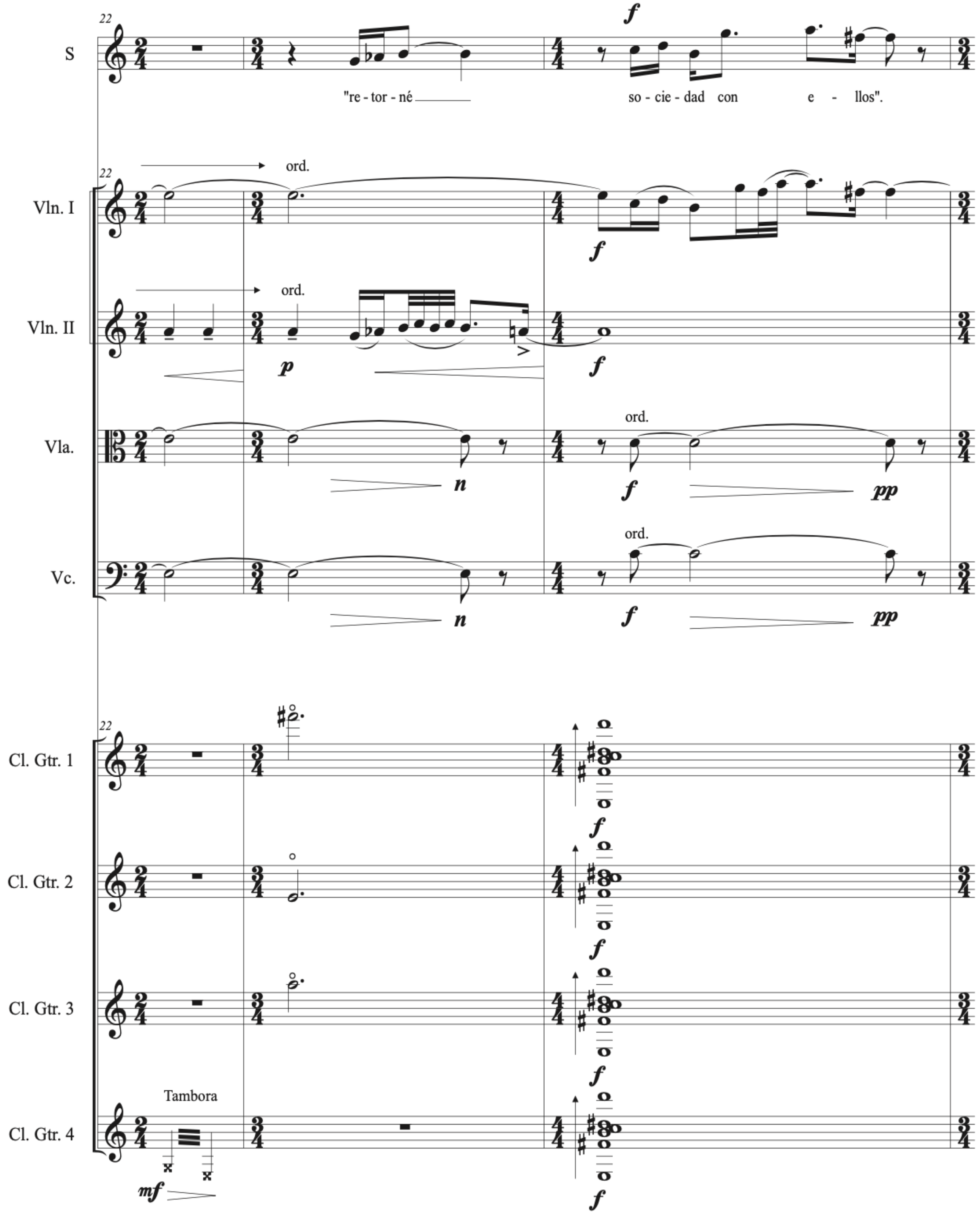
6
4
S
ca - sa
del muer - to,
chull - pa,
Vln. I
Vln. II
Vla.
Vc.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4

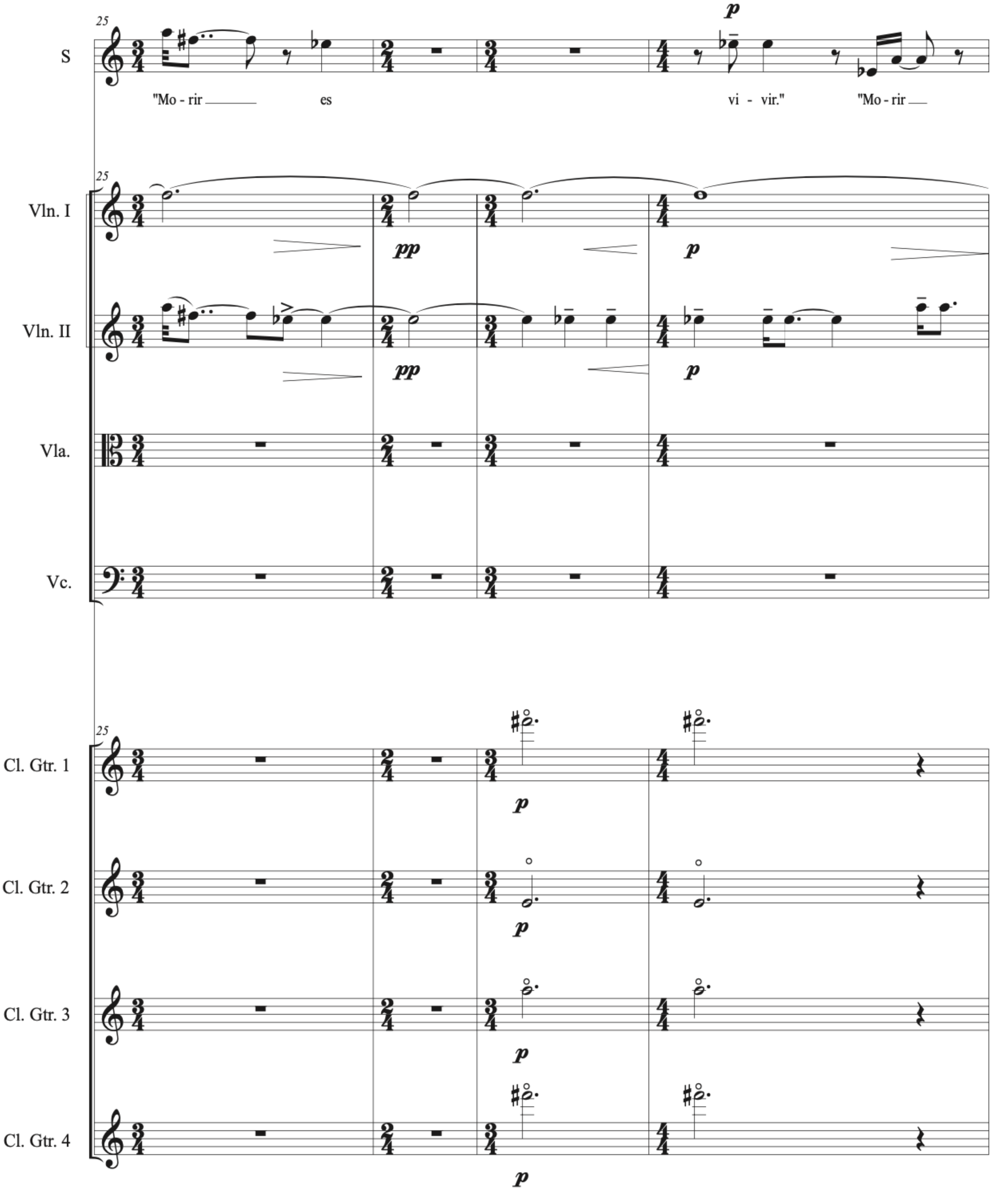

7
S
a ca - da pa - so, pa - so, chull - pas. A - quí
Vln. I
Vln. II
Vla.
Vc.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
f
p
pp
n

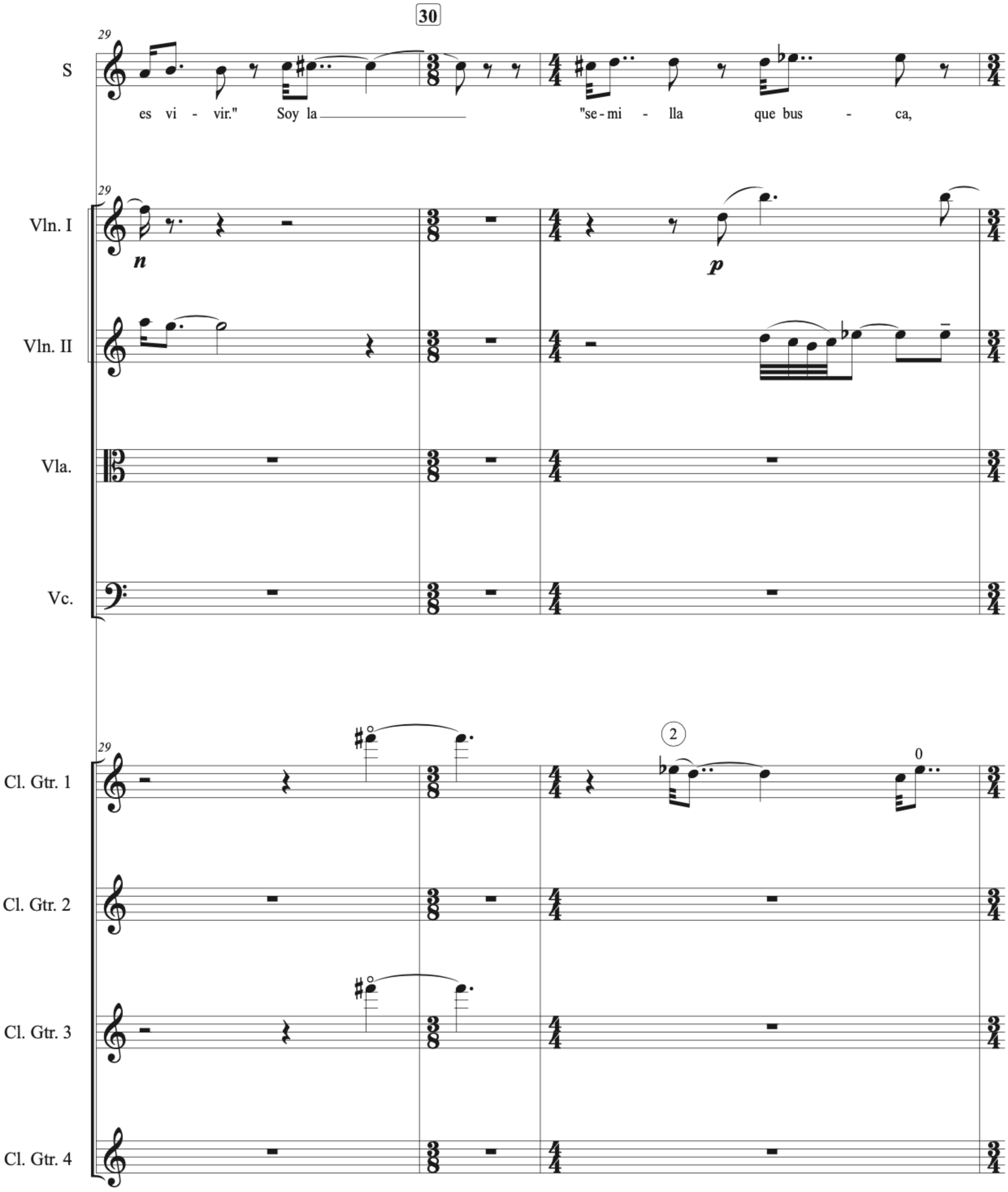

13
10
S
Vln. I
Sul pont.
Vln. II
Sul pont.
Vla.
Vc.
Cl. Gtr. 1
arm.IV
p
Cl. Gtr. 2
arm.XII
p
Cl. Gtr. 3
arm.V
p
Cl. Gtr. 4
arm.IV
p

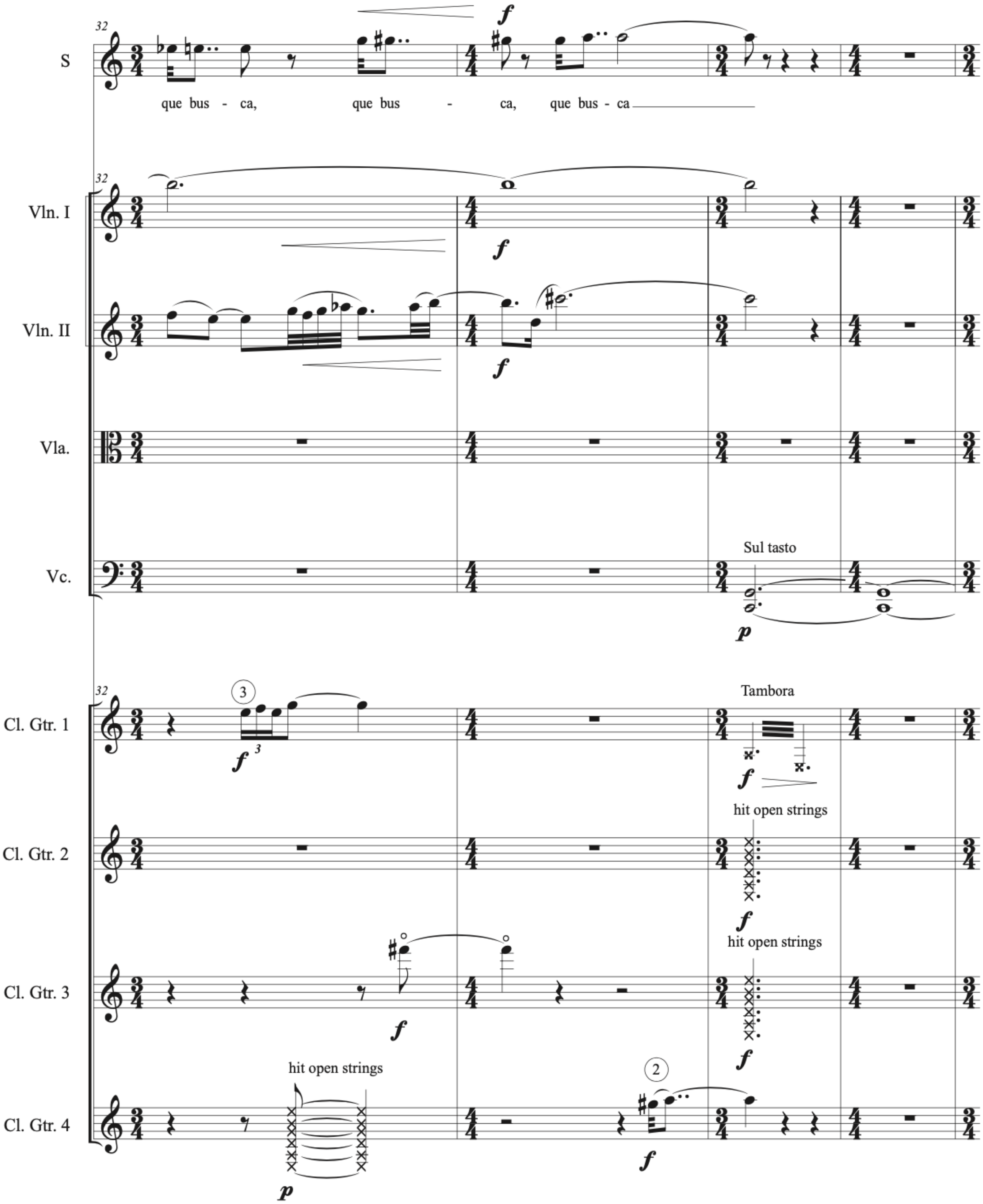

14
S
Vln. I
Sul tasto
Vln. II
pp
Vla.
Vc.
arm.IV
Cl. Gtr. 1
arm.XII
Cl. Gtr. 2
arm.V
Cl. Gtr. 3
arm.IV
Cl. Gtr. 4

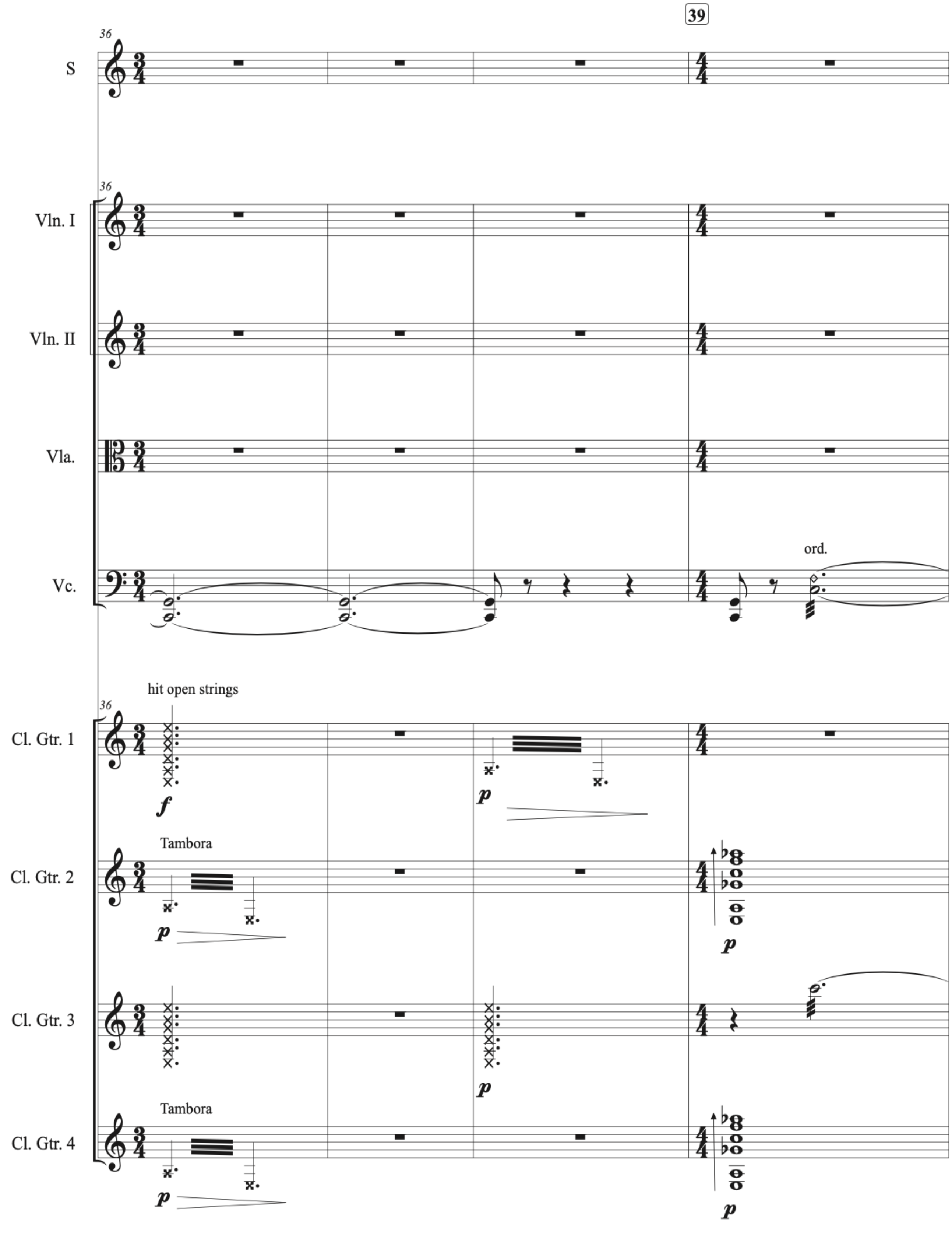

19
18
S
Vln. I
Vln. II
Vla.
Vc.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
Sul tasto
Sul tasto
Sul tasto
pp
pp

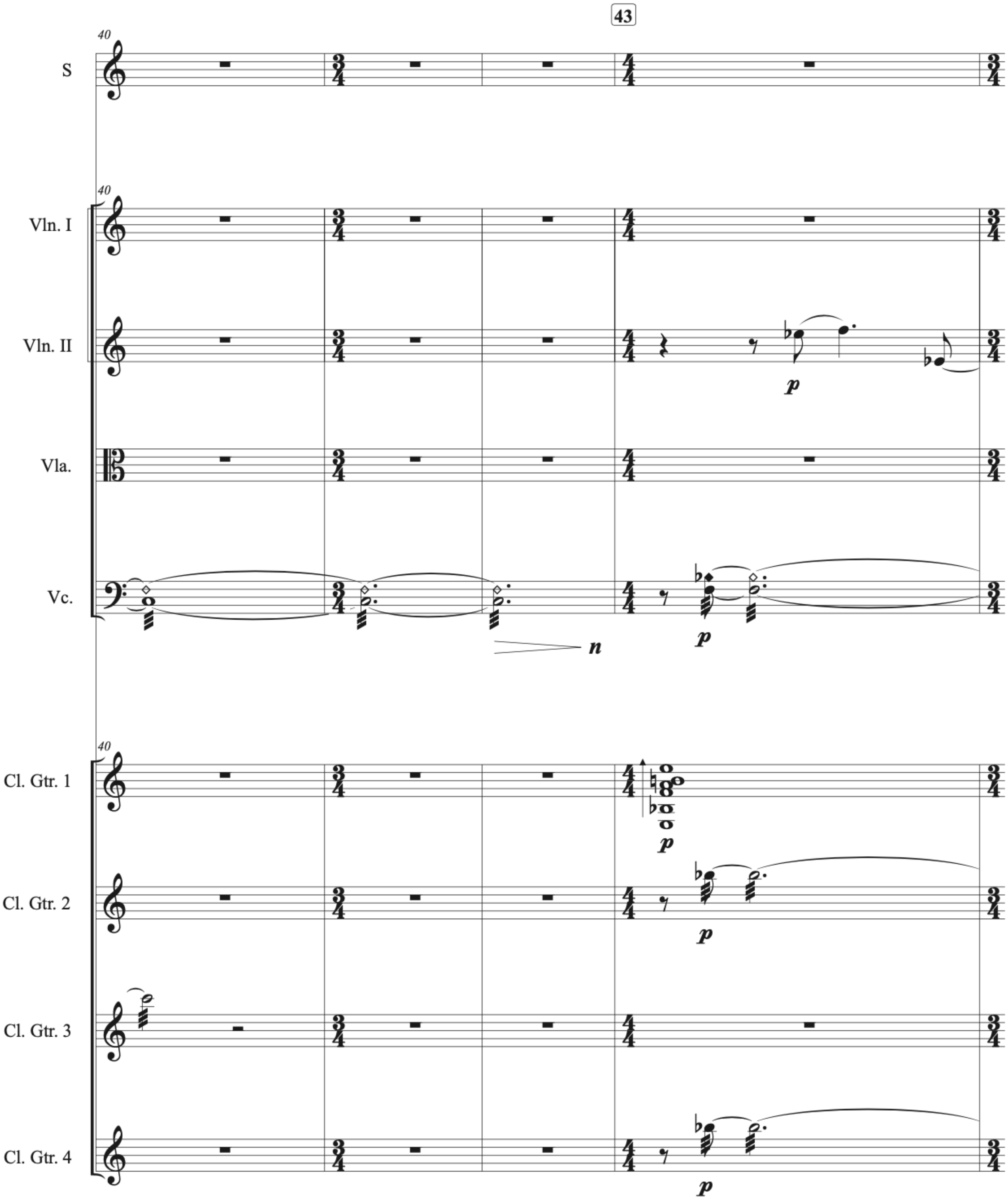

22
S
"re - tor - né
so - cie - dad con e - llos".
f
Vln. I
ord.
Vln. II
ord.
p
f
Vla.
ord.
n
f
pp
Vc.
ord.
n
f
pp
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
Tambora
mf

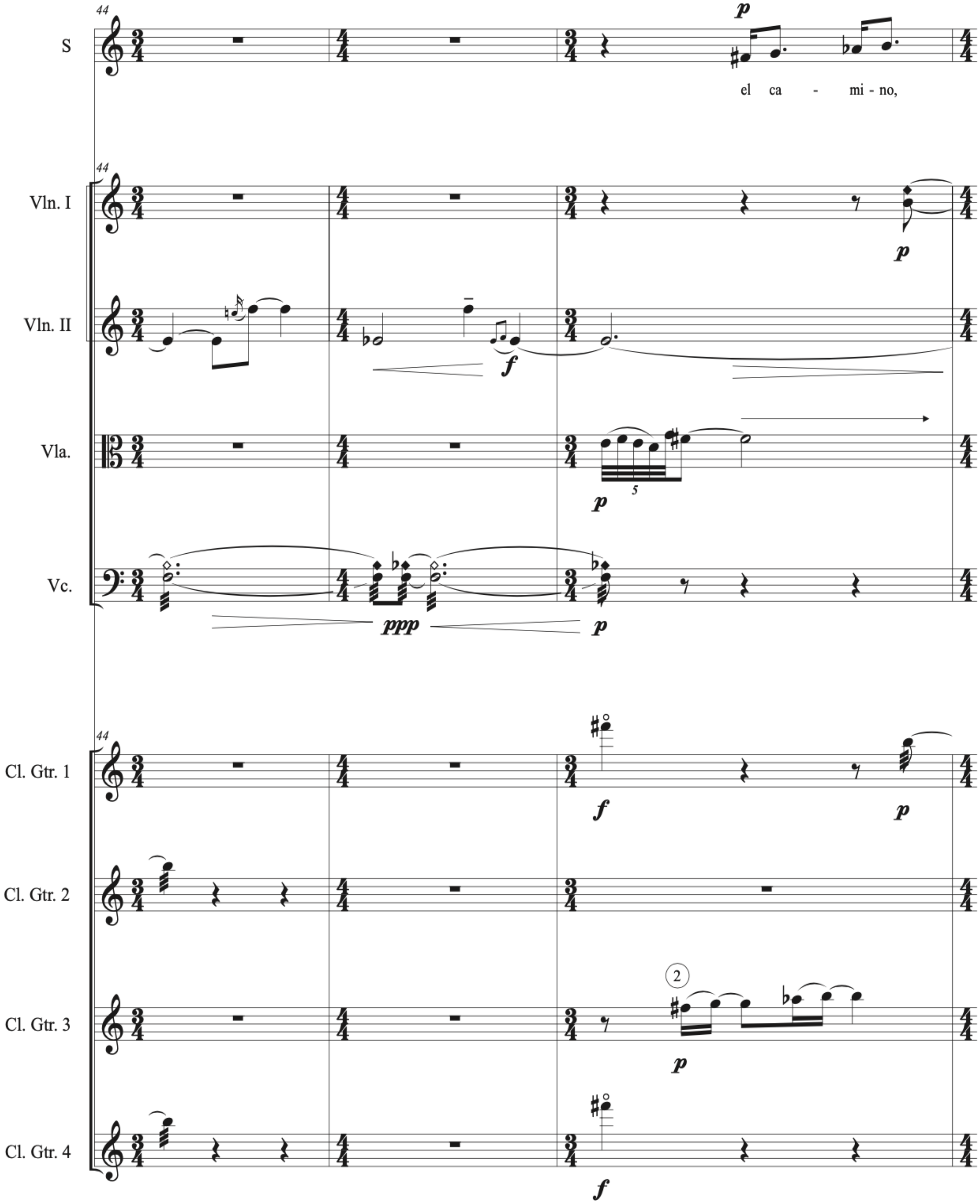

25
S
"Mo - rir
es
vi - vir."
"Mo - rir
Vln. I
Vln. II
Vla.
Vc.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
p
pp

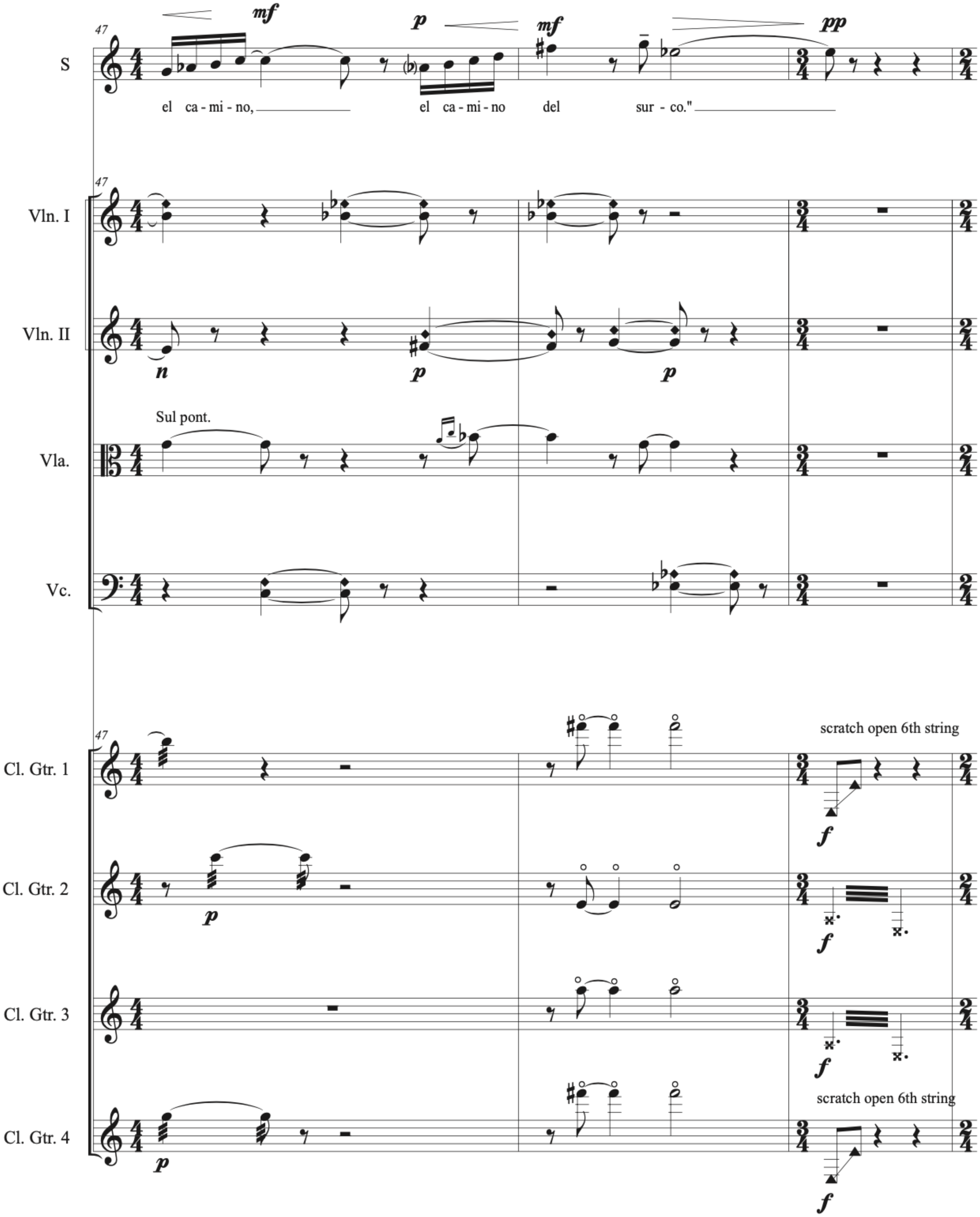
30
29
S
es vi - vir." Soy la
"se - mi - lla que bus - ca,
Vln. I
n
p
Vln. II
Vla.
Vc.
Cl. Gtr. 1
2
0
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4

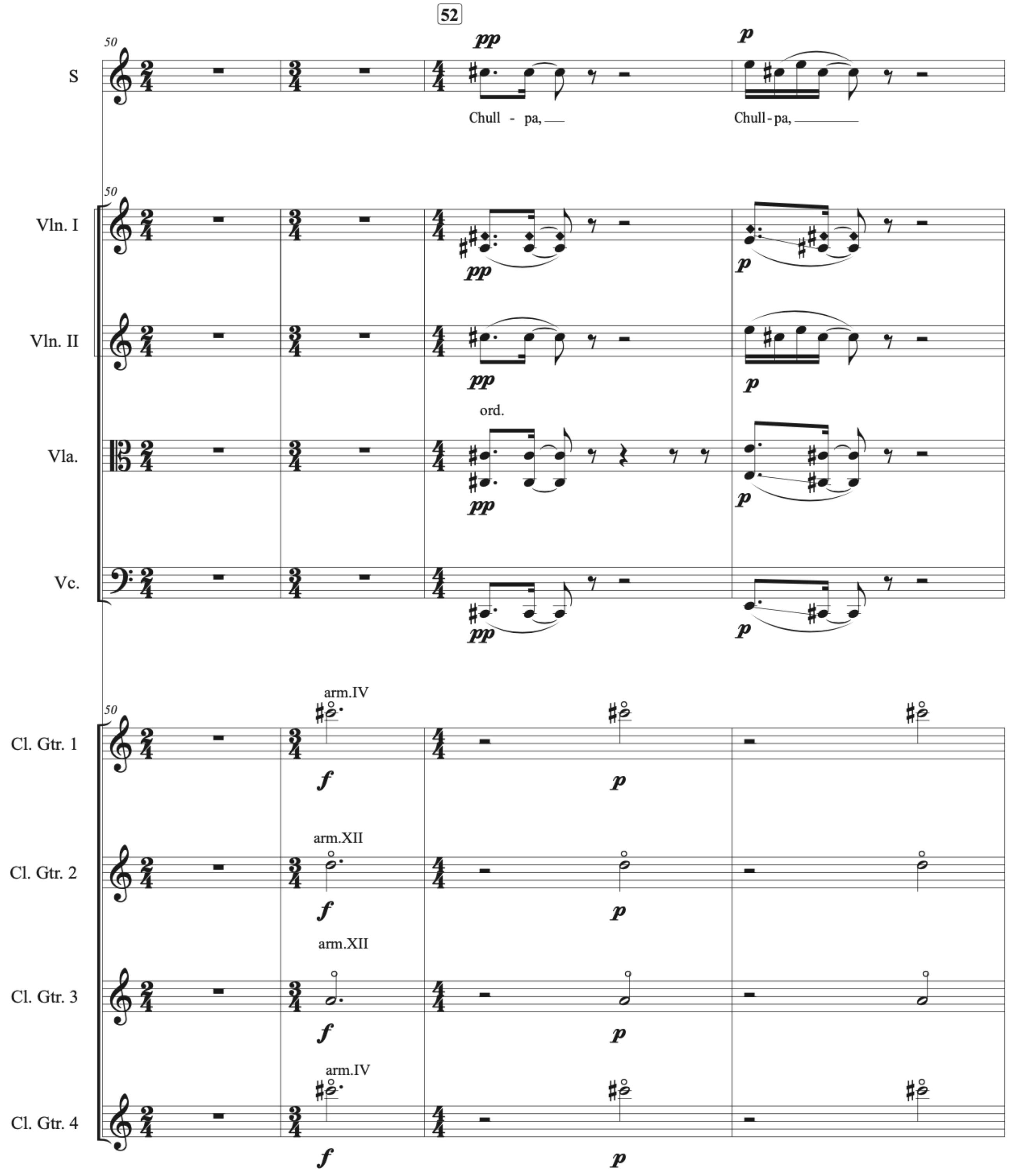

32
S
que bus - ca, que bus - ca, que bus - ca
f
Vln. I
Vln. II
Vla.
Vc.
Sul tasto
p
Cl. Gtr. 1
3
Tambora
Cl. Gtr. 2
hit open strings
Cl. Gtr. 3
hit open strings
Cl. Gtr. 4
hit open strings
2

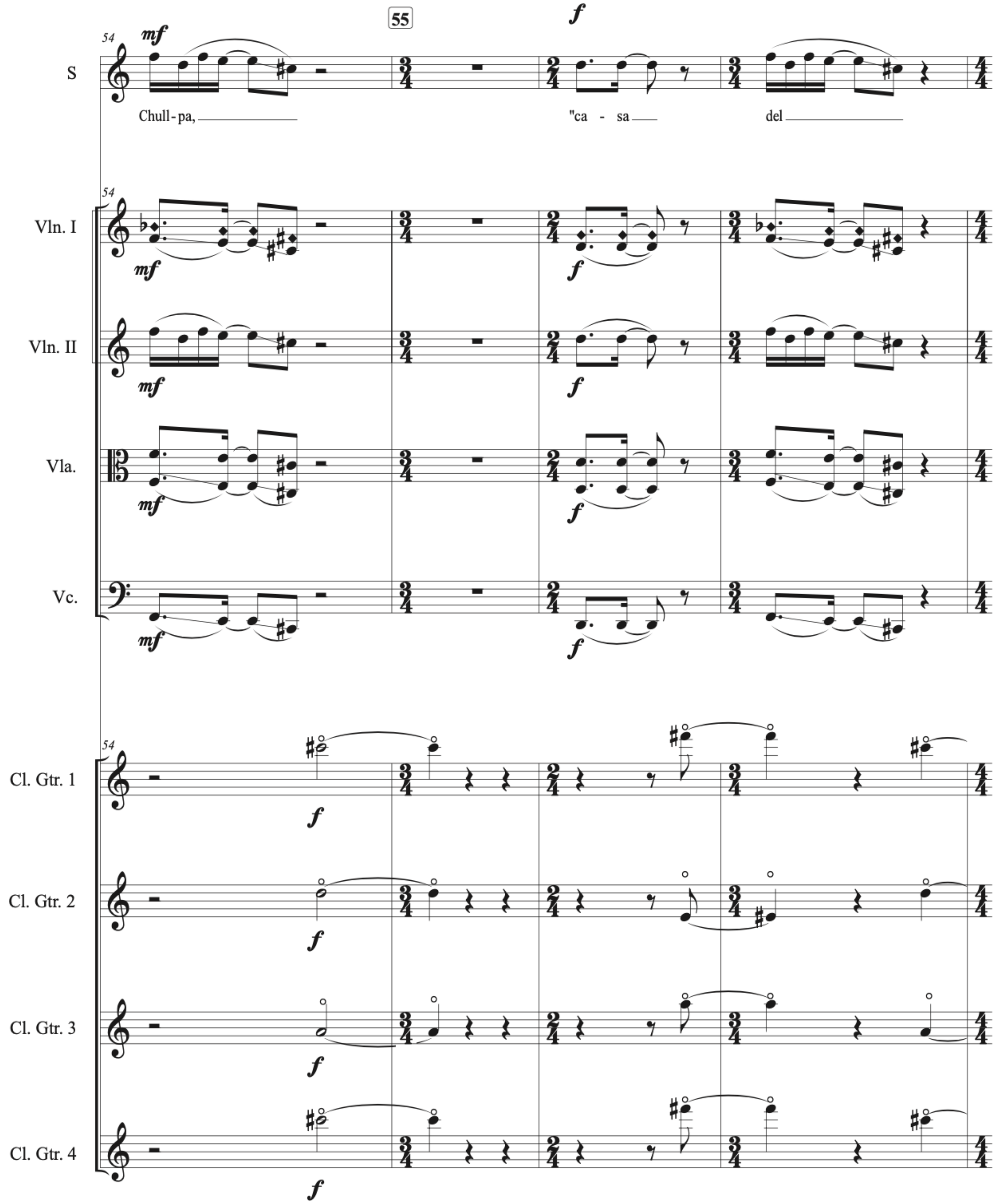

39
36
S
Vln. I
Vln. II
Vla.
Vc.
ord.
hit open strings
Cl. Gtr. 1
f
p
Tambora
Cl. Gtr. 2
p
Cl. Gtr. 3
p
Tambora
Cl. Gtr. 4
p

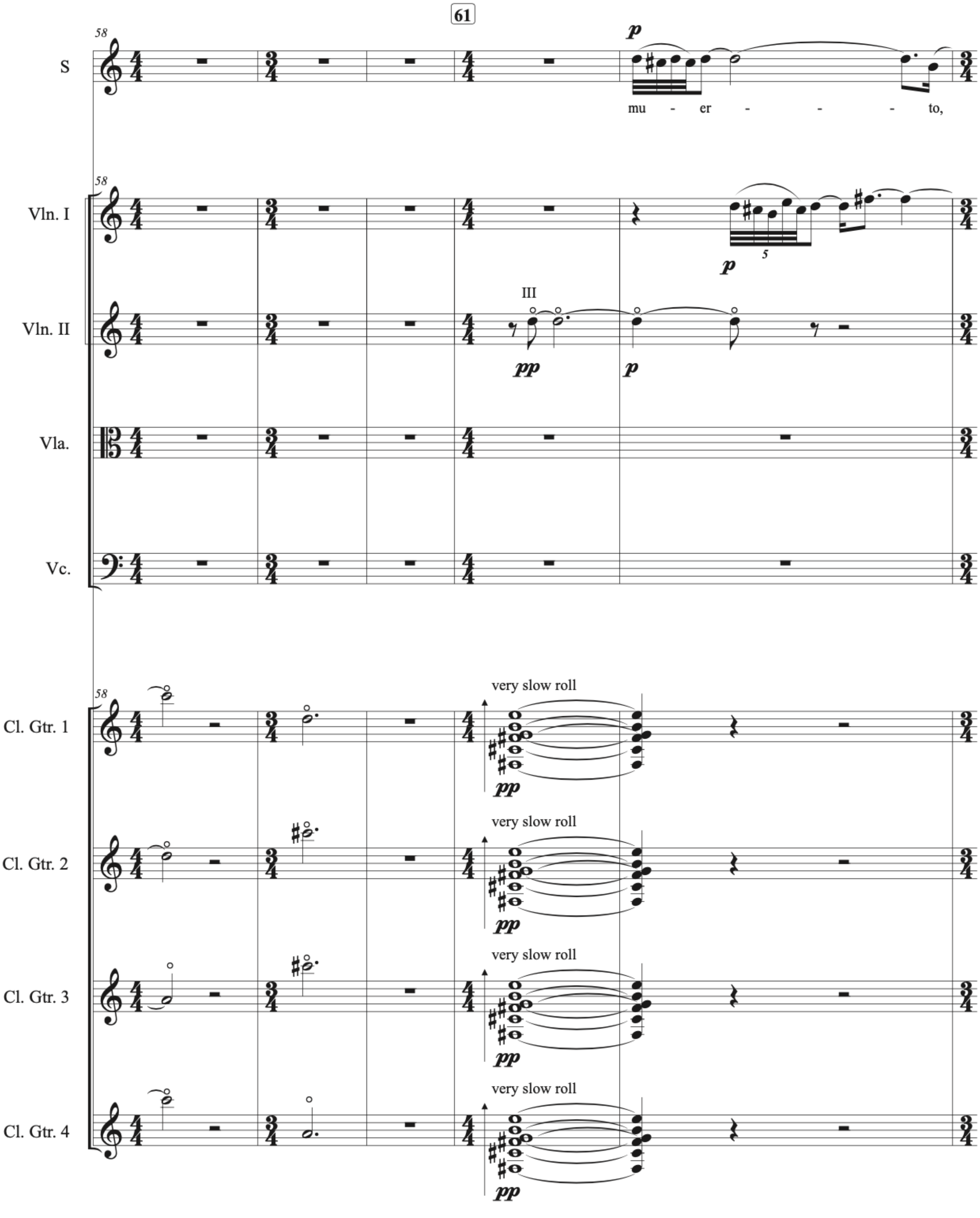

43
40
S
40
Vln. I
Vln. II
p
Vla.
Vc.
n
p
40
Cl. Gtr. 1
p
Cl. Gtr. 2
p
Cl. Gtr. 3
Cl. Gtr. 4
p

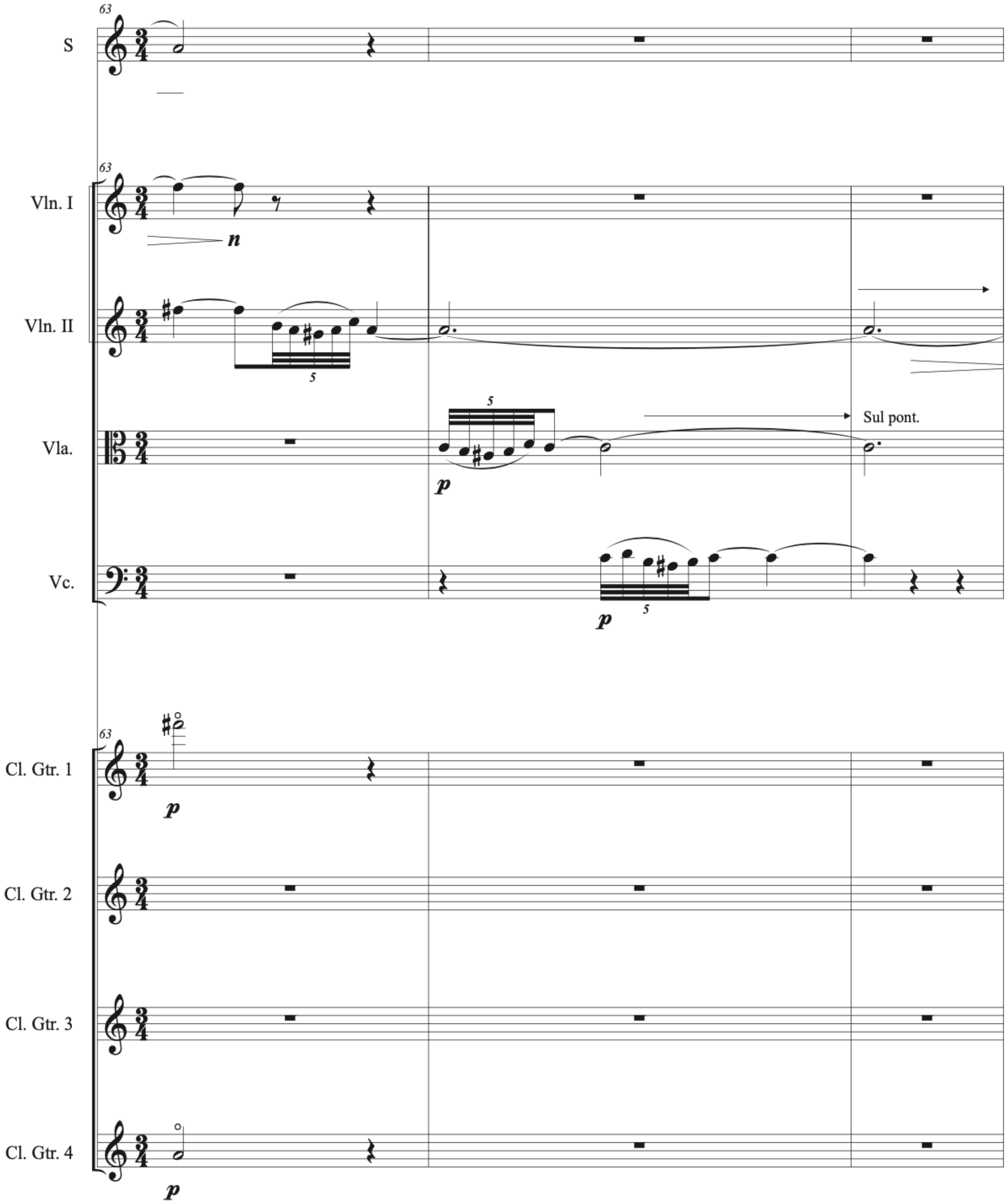

44
S
Vln. I
Vln. II
Vla.
Vc.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
el ca - mi - no,
p
f
ppp
5
2

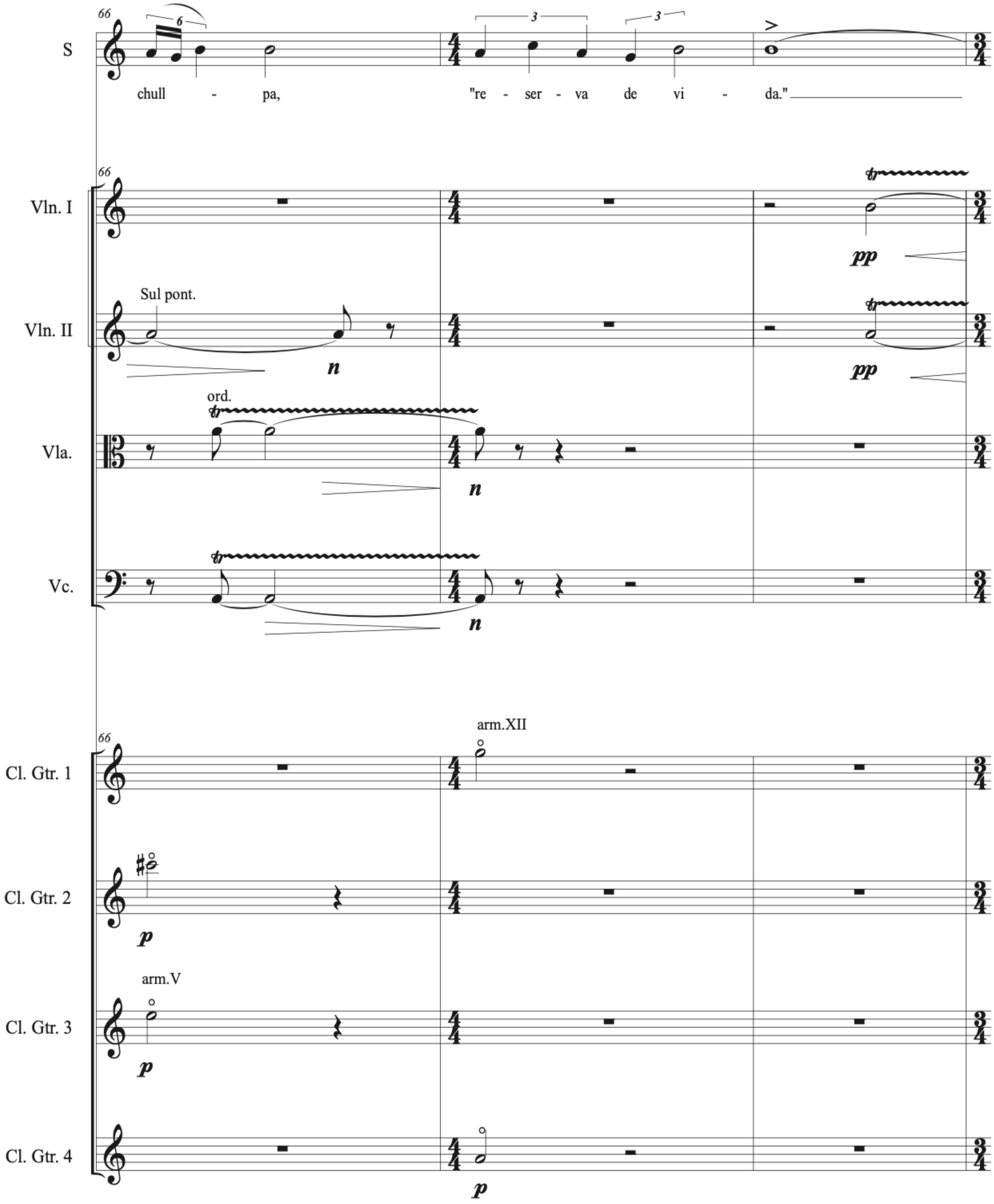

47
S
el ca - mi - no,
el ca - mi - no
del
sur - co."
mf
p
mf
pp
Vln. I
Vln. II
n
p
p
Sul pont.
Vla.
Vc.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
scratch open 6th string
scratch open 6th string
f
f
f
f

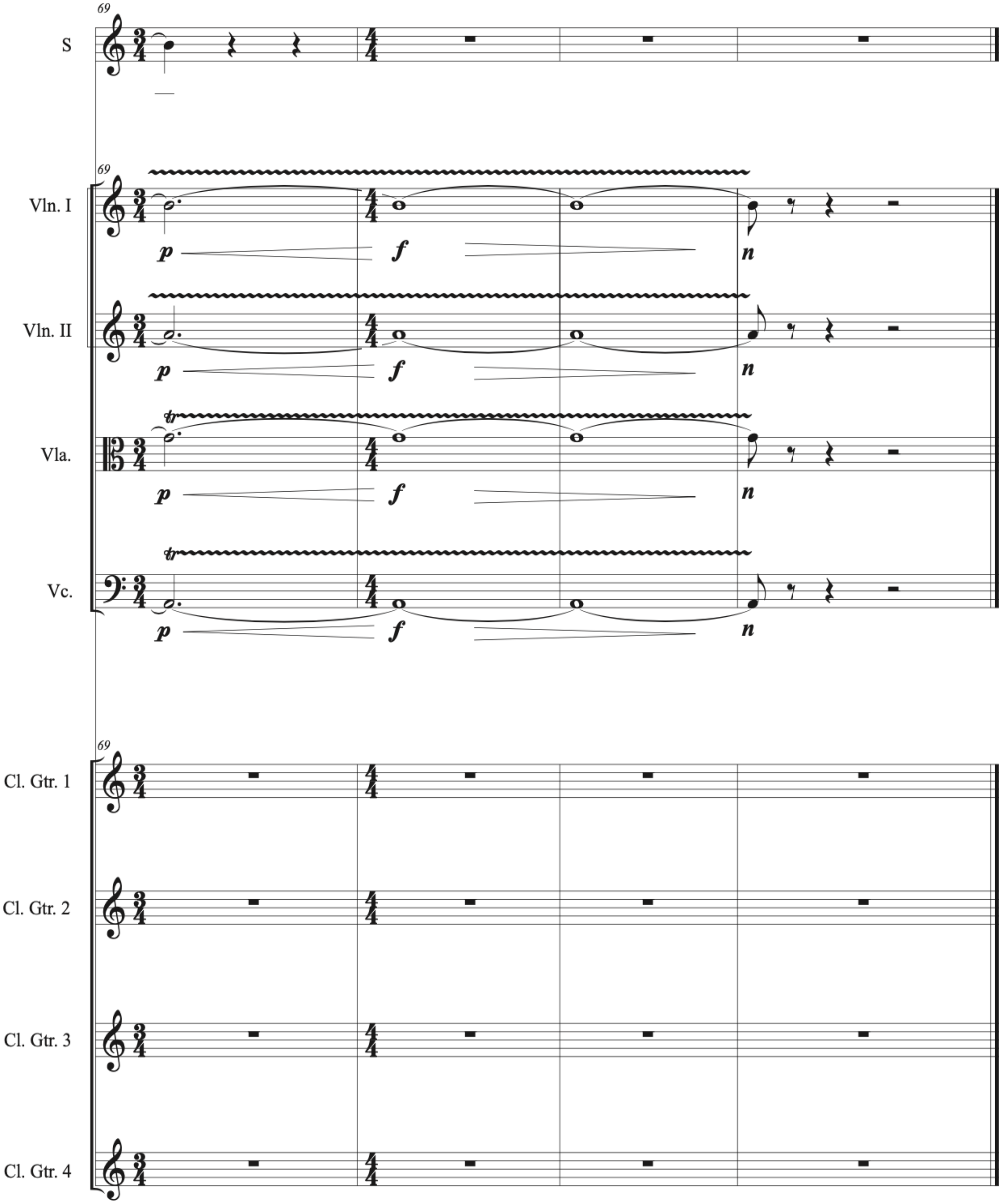

52
50
S
pp
p
Chull - pa,
Chull-pa,
Vln. I
Vln. II
Vla.
Vc.
ord.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
arm.IV
arm.XII
f


55
54
mf
f
S
Chull - pa,
"ca - sa
del
Vln. I
Vln. II
Vla.
Vc.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4

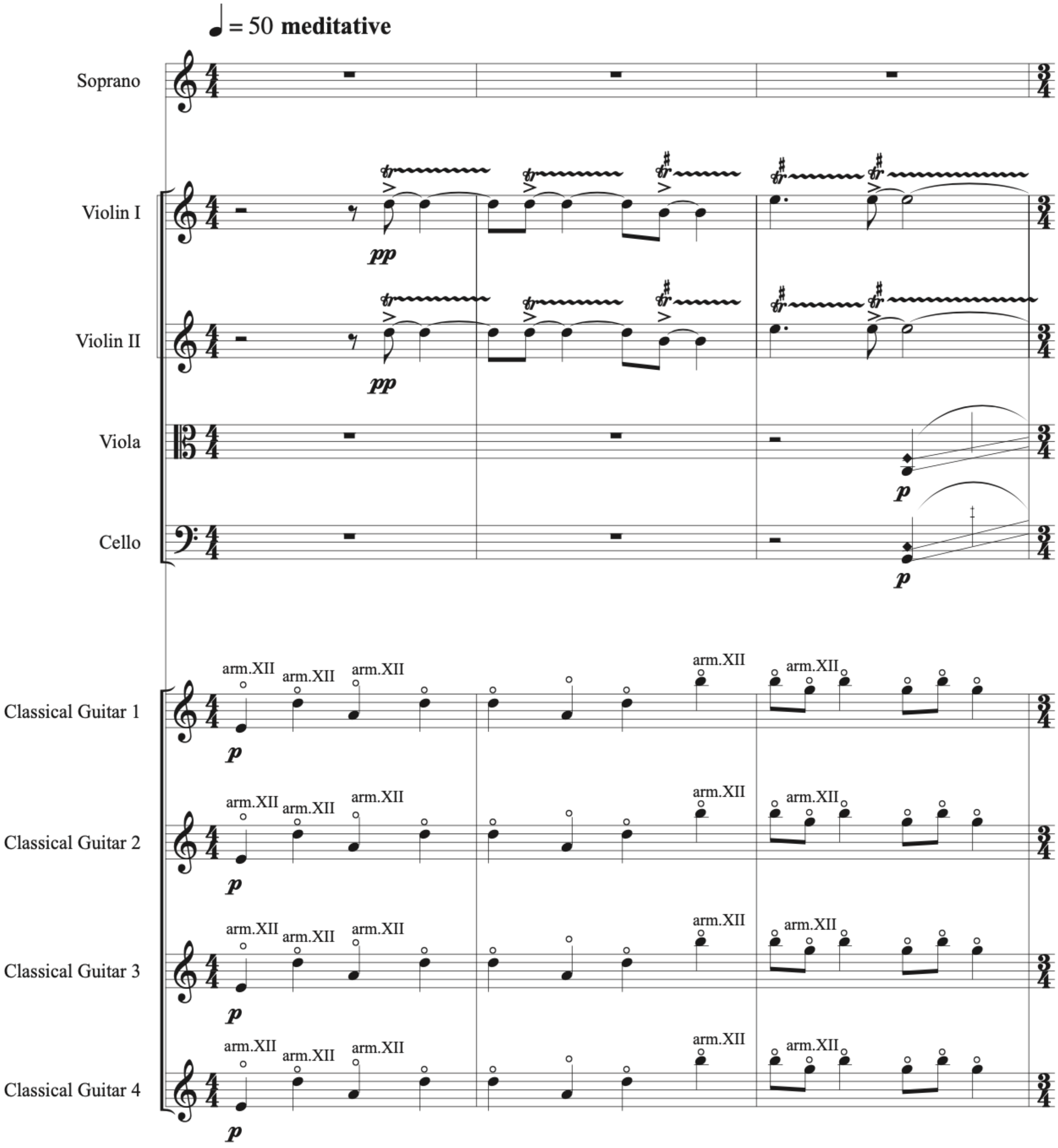

61
58
S
p
mu - er - - - to,
Vln. I
p
5
Vln. II
III
pp
p
Vla.
Vc.
Cl. Gtr. 1
very slow roll
pp
Cl. Gtr. 2
very slow roll
pp
Cl. Gtr. 3
very slow roll
pp
Cl. Gtr. 4
very slow roll
pp


63
S
Vln. I
Vln. II
Vla.
Vc.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
n
p
5
Sul pont.

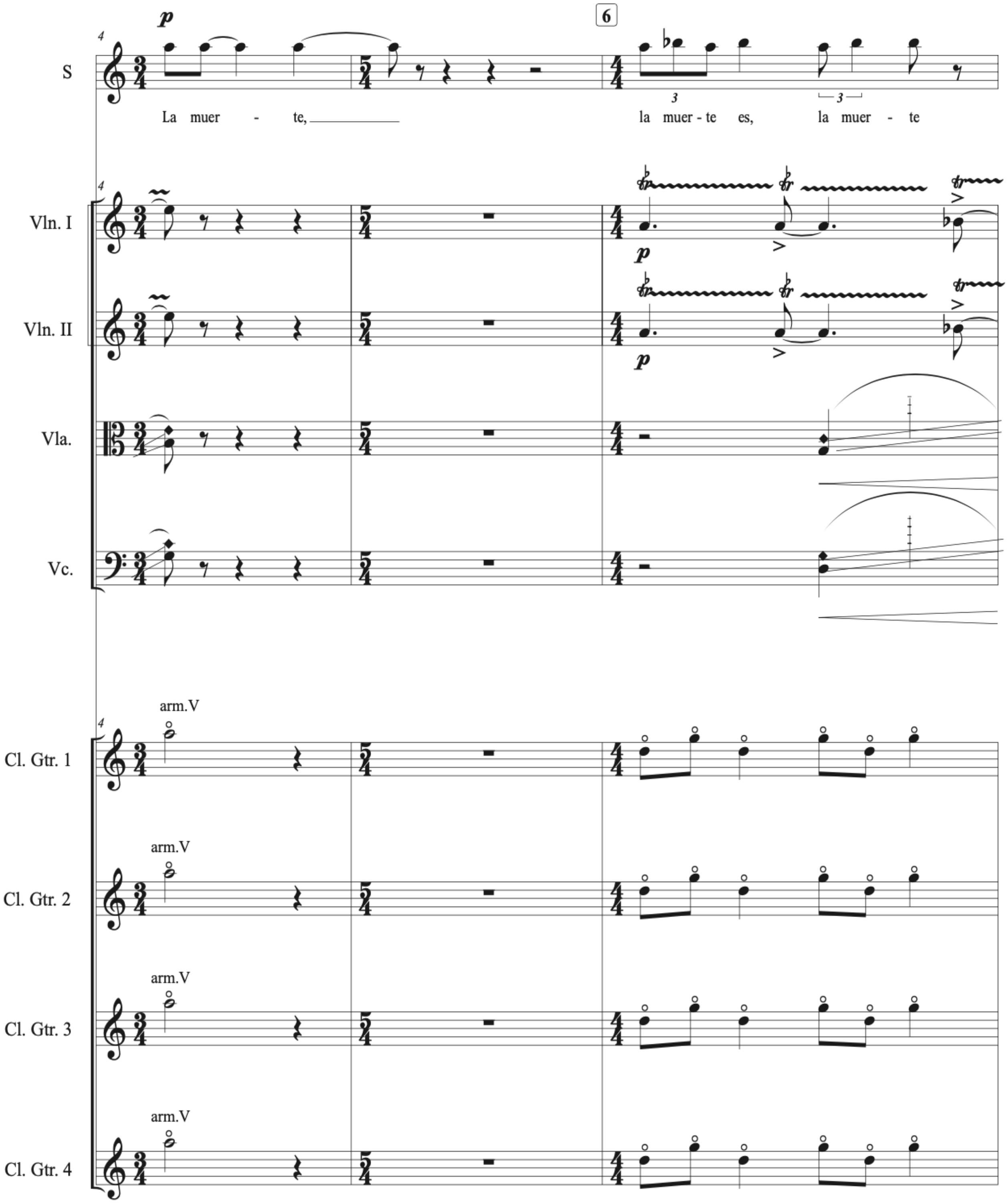

66
S
chull - pa, "re - ser - va de vi - da."
Vln. I
pp
Vln. II
Sul pont.
n
pp
Vla.
ord.
n
Vc.
n
Cl. Gtr. 1
arm.XII
Cl. Gtr. 2
p
Cl. Gtr. 3
arm.V
p
Cl. Gtr. 4
p

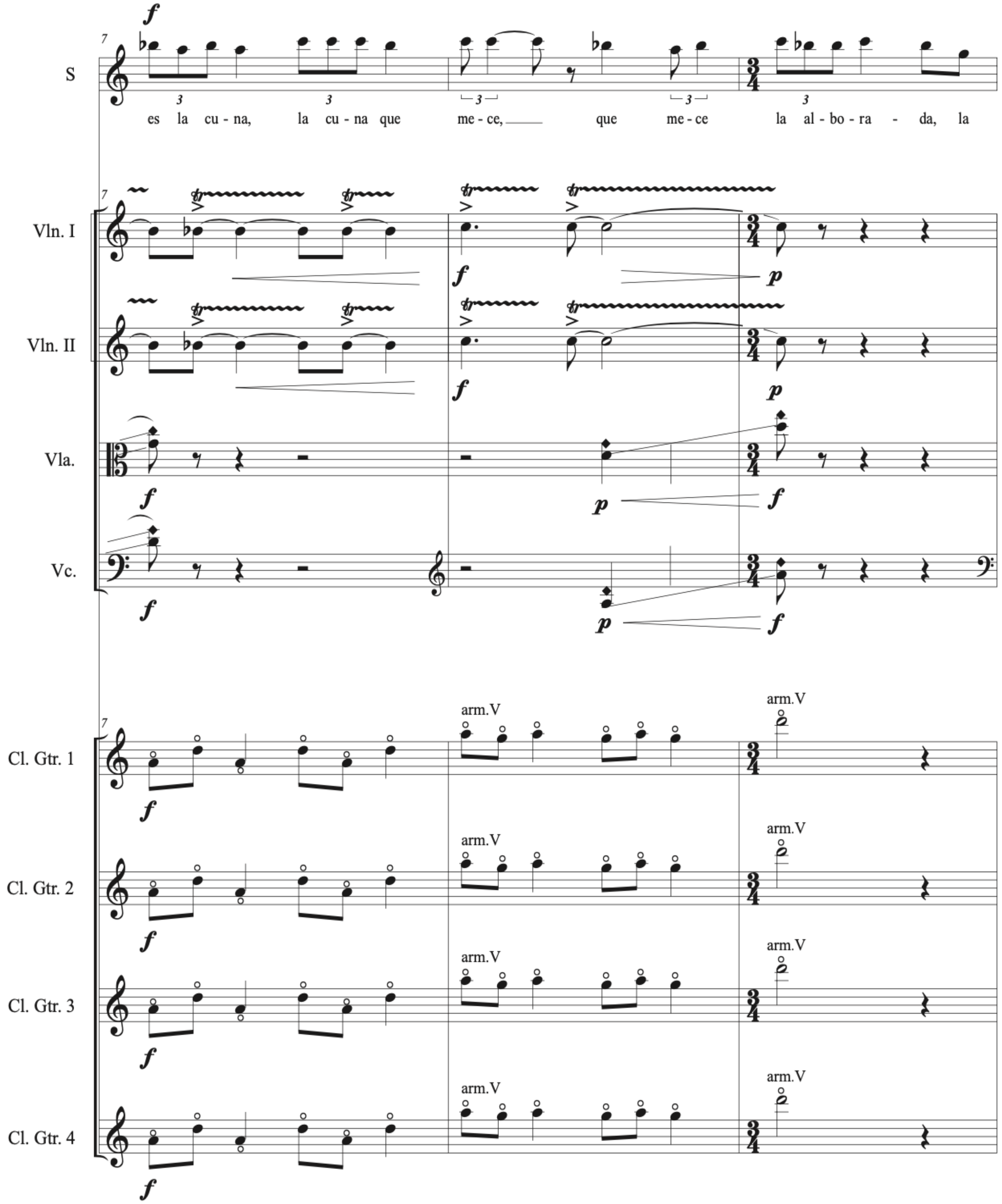

69
S
Vln. I
Vln. II
Vla.
Vc.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
p
f
n
tr

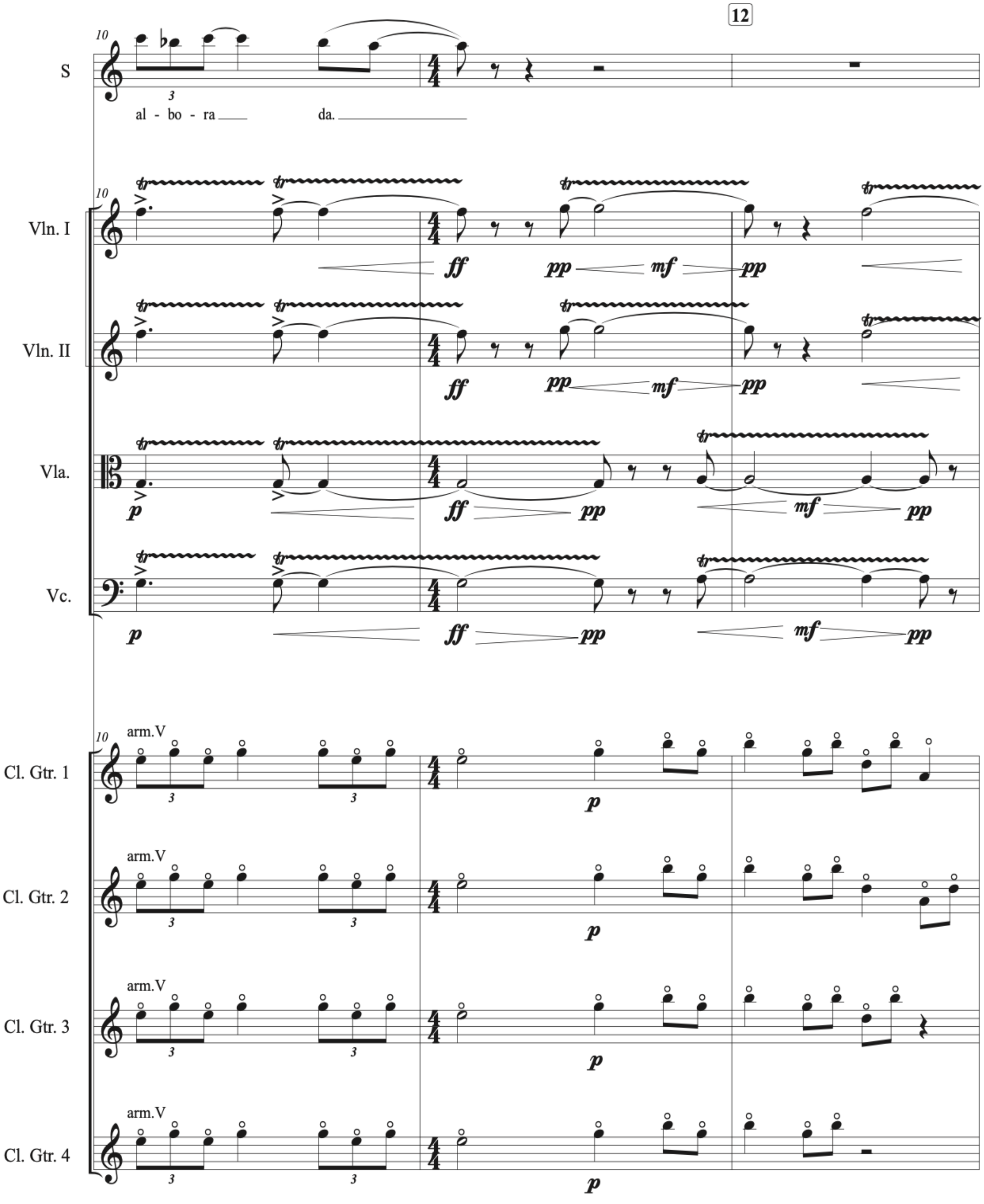
III. *La Tumba es la Cuna*

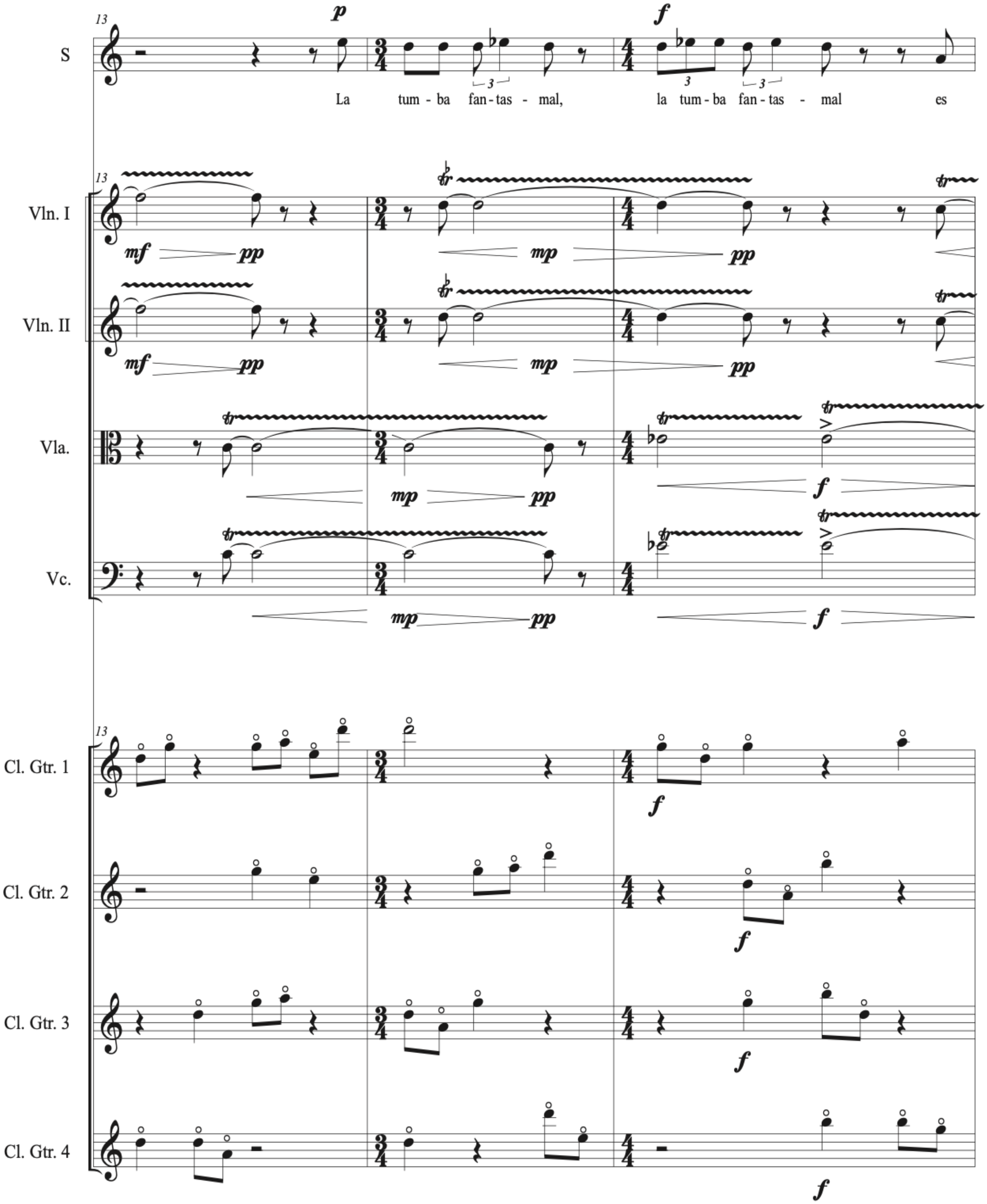


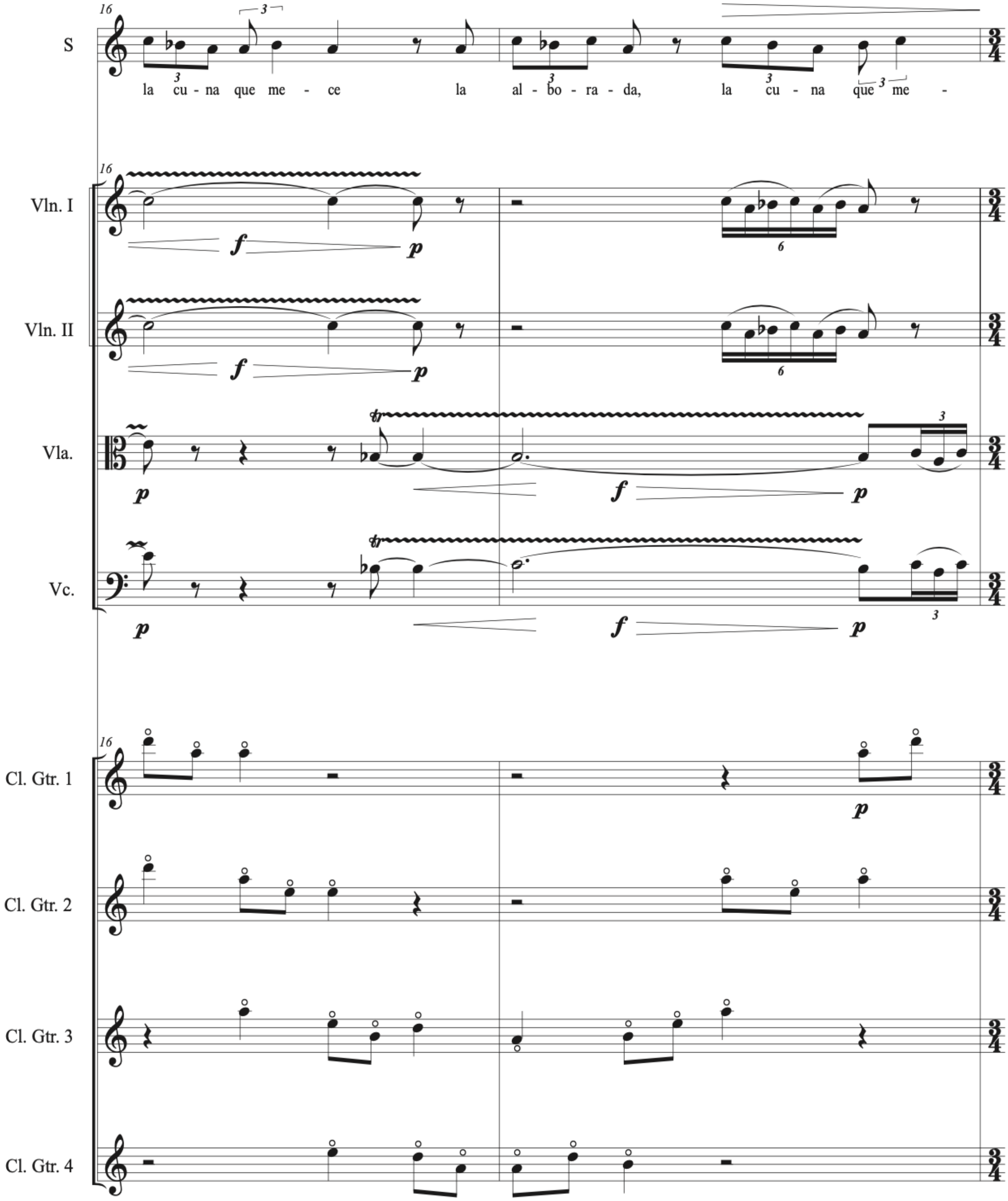
♩ = 50 meditative
Soprano
Violin I
Violin II
Viola
Cello
Classical Guitar 1
Classical Guitar 2
Classical Guitar 3
Classical Guitar 4
pp
p
tr
arm.XII

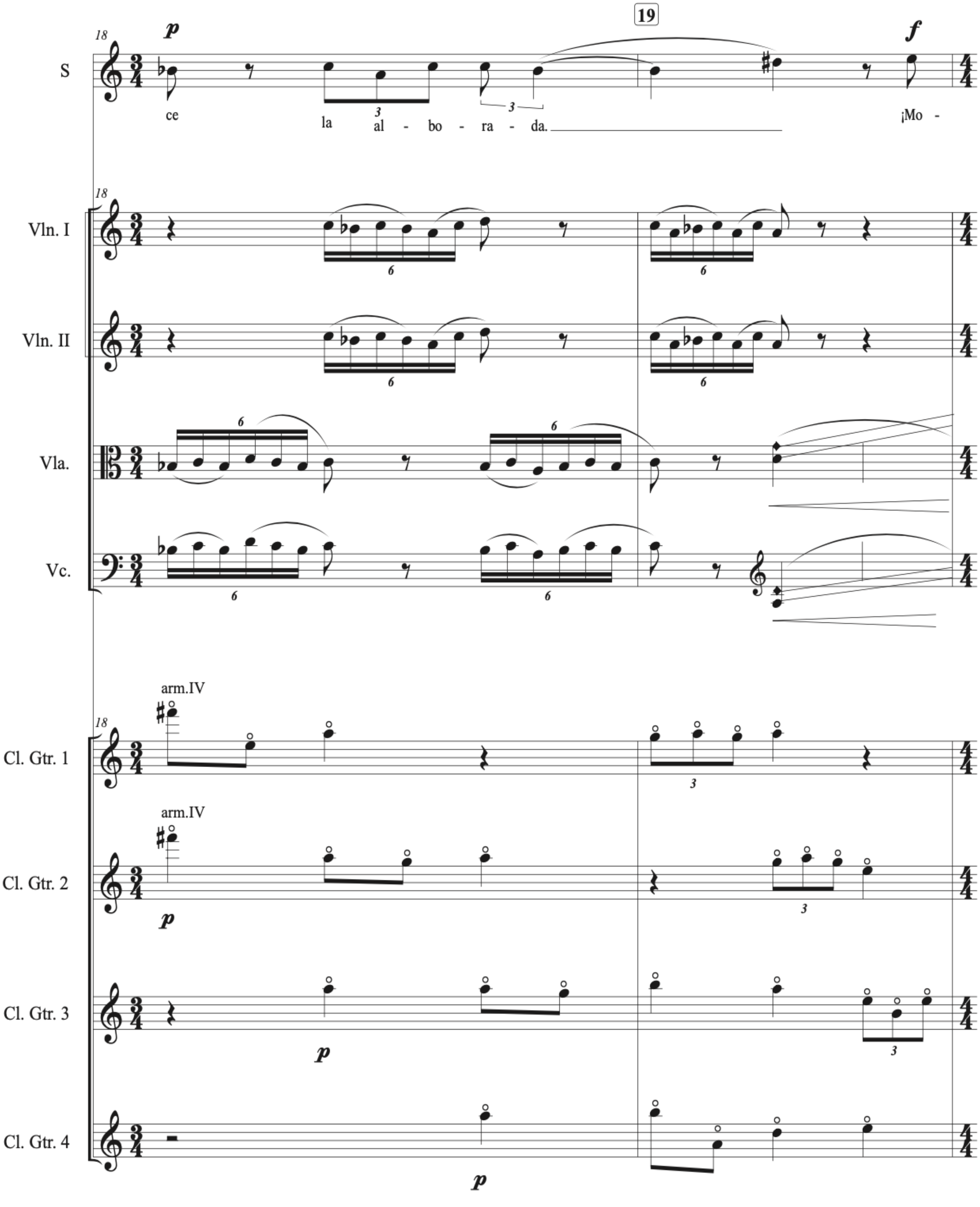

p
6
S
La muer - te,
la muer - te es, la muer - te
3
3
Vln. I
Vln. II
Vla.
Vc.
p
p
tr
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
arm.V
arm.V
arm.V
arm.V

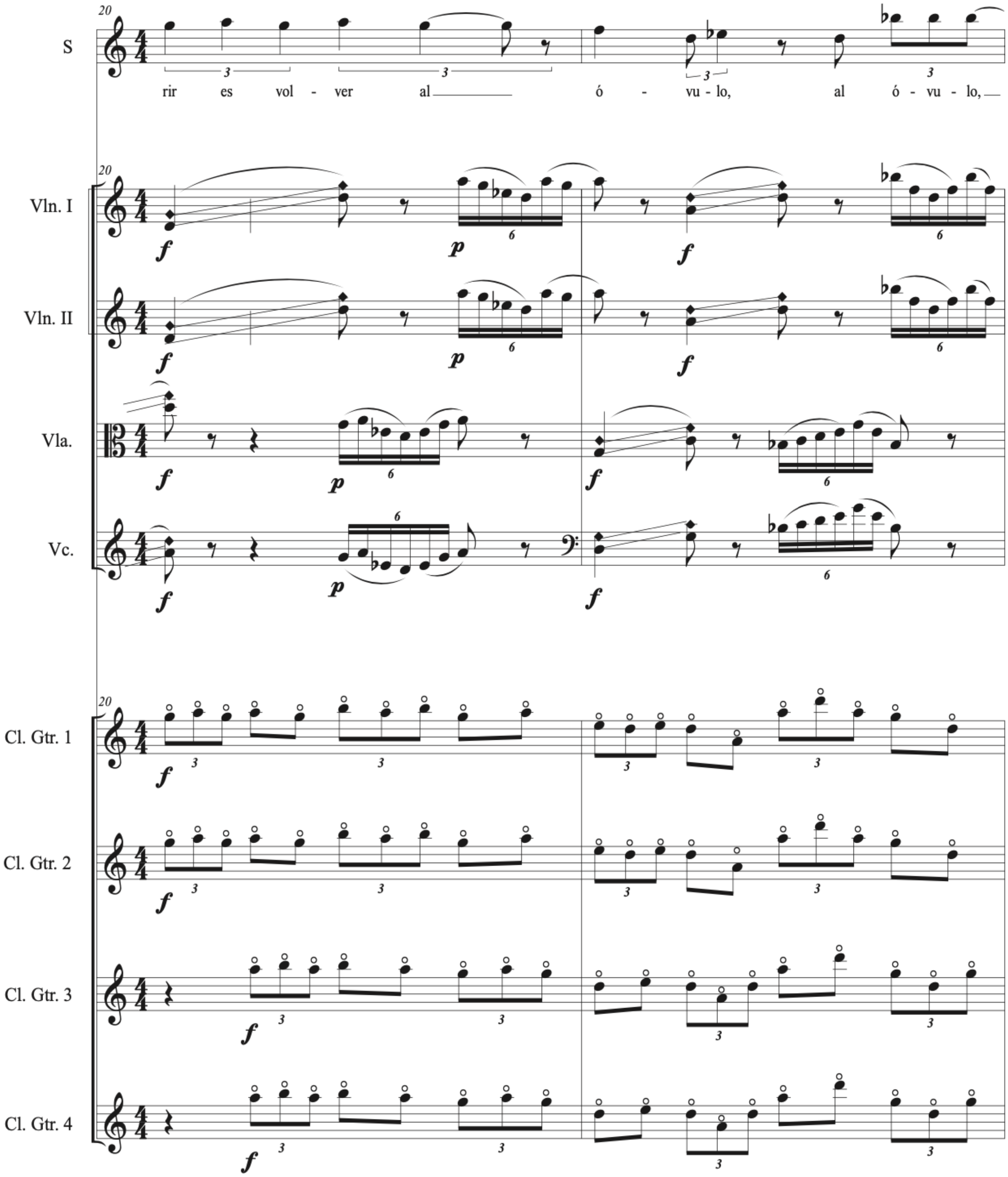

f
7
S
3
es la cu - na, la cu - na que me - ce, que me - ce la al - bo - ra - da, la
Vln. I
Vln. II
Vla.
Vc.
p
arm.V
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4

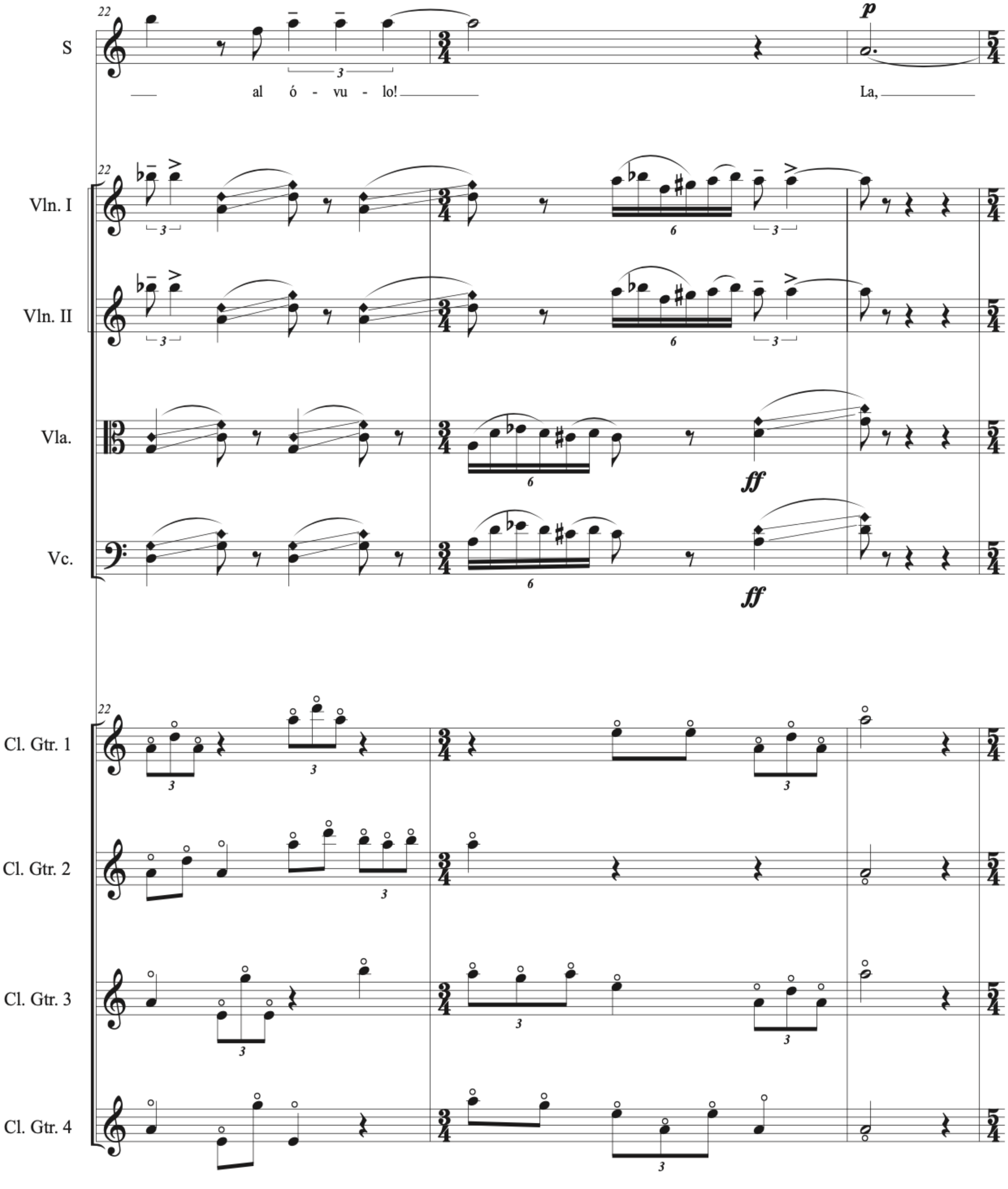

12
10
S
al - bo - ra
da.
Vln. I
Vln. II
Vla.
Vc.
tr
ff
pp
mf
p
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
arm.V
3
4/4

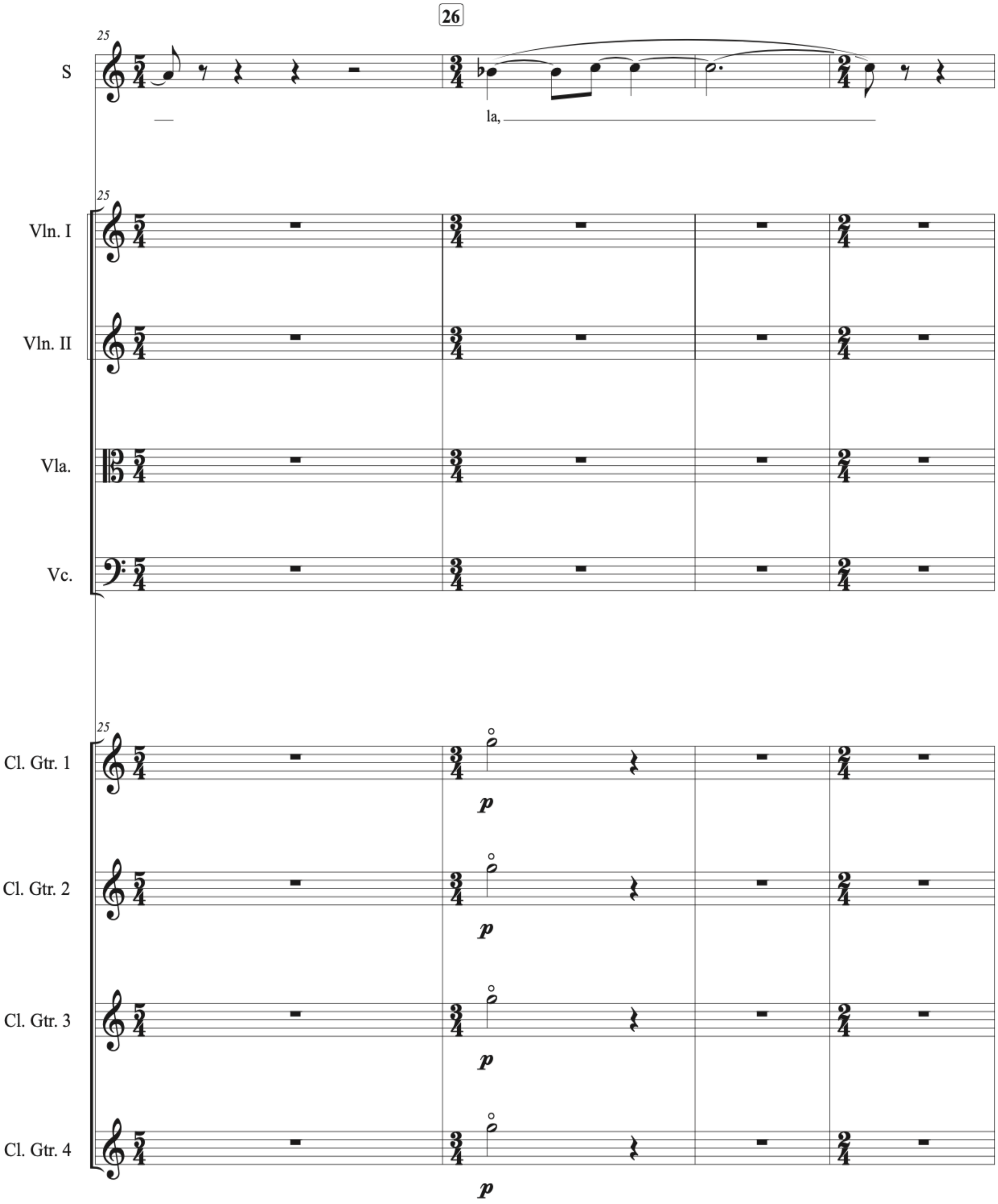

S
Vln. I
Vln. II
Vla.
Vc.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
13
La tum - ba fan - tas - mal, la tum - ba fan - tas - mal es
p
f
mf
pp
mp

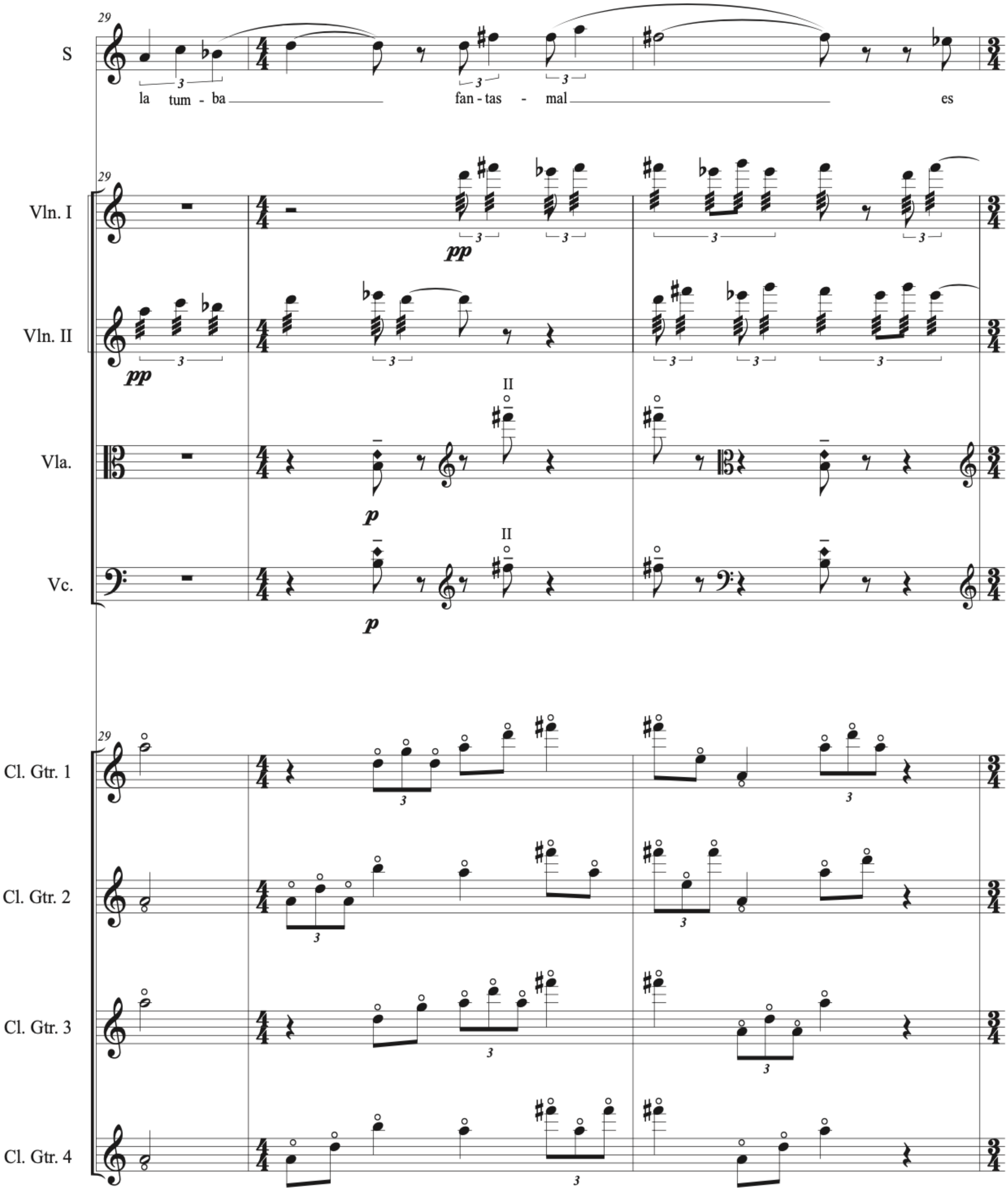

16
S
la cu - na que me - ce la al - bo - ra - da, la cu - na que me -
3
Vln. I
Vln. II
Vla.
Vc.
f
p
6
tr
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
3
4

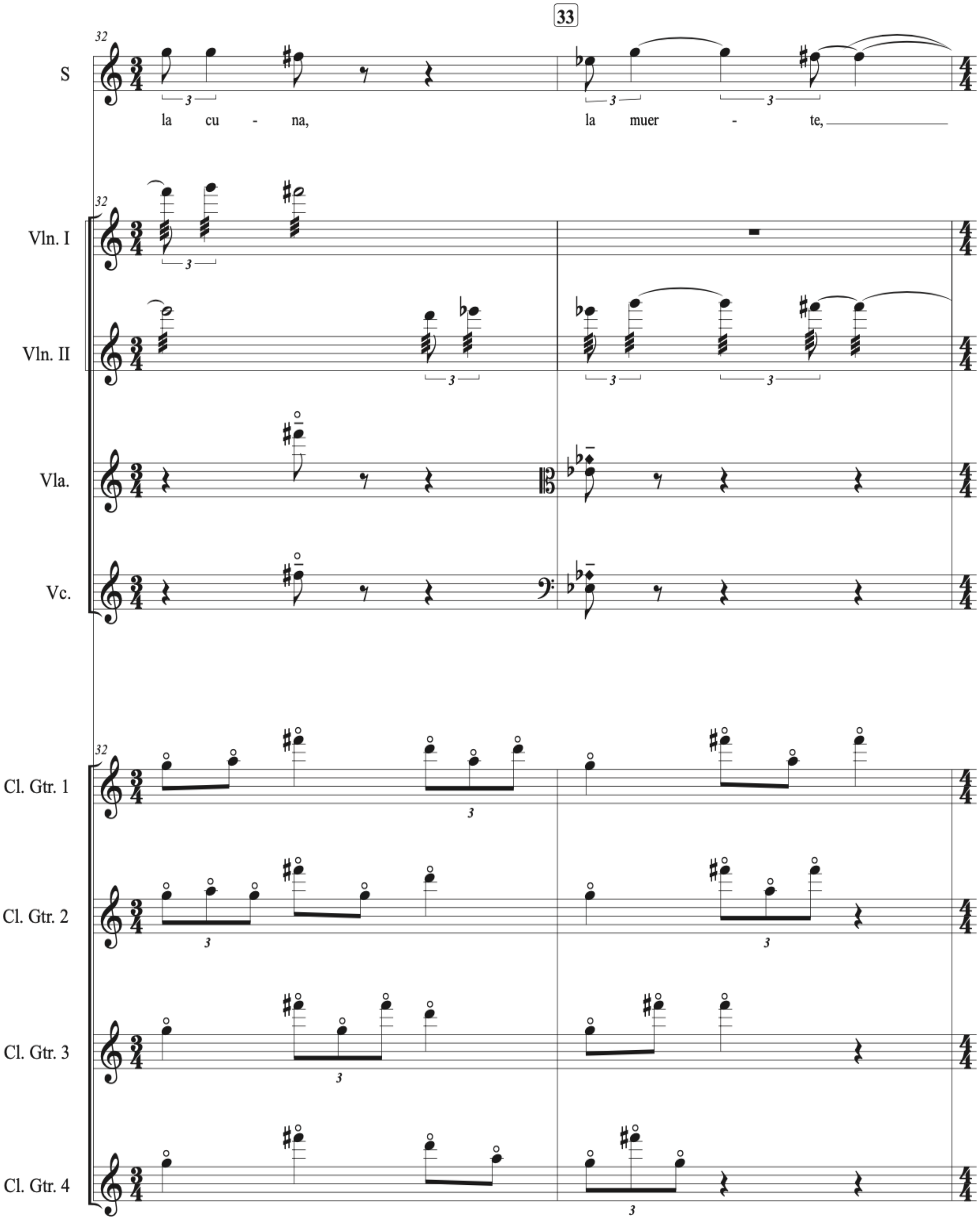

19
S
ce
la al - bo - ra - da.
¡Mo -
Vln. I
Vln. II
Vla.
Vc.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
arm.IV
arm.IV

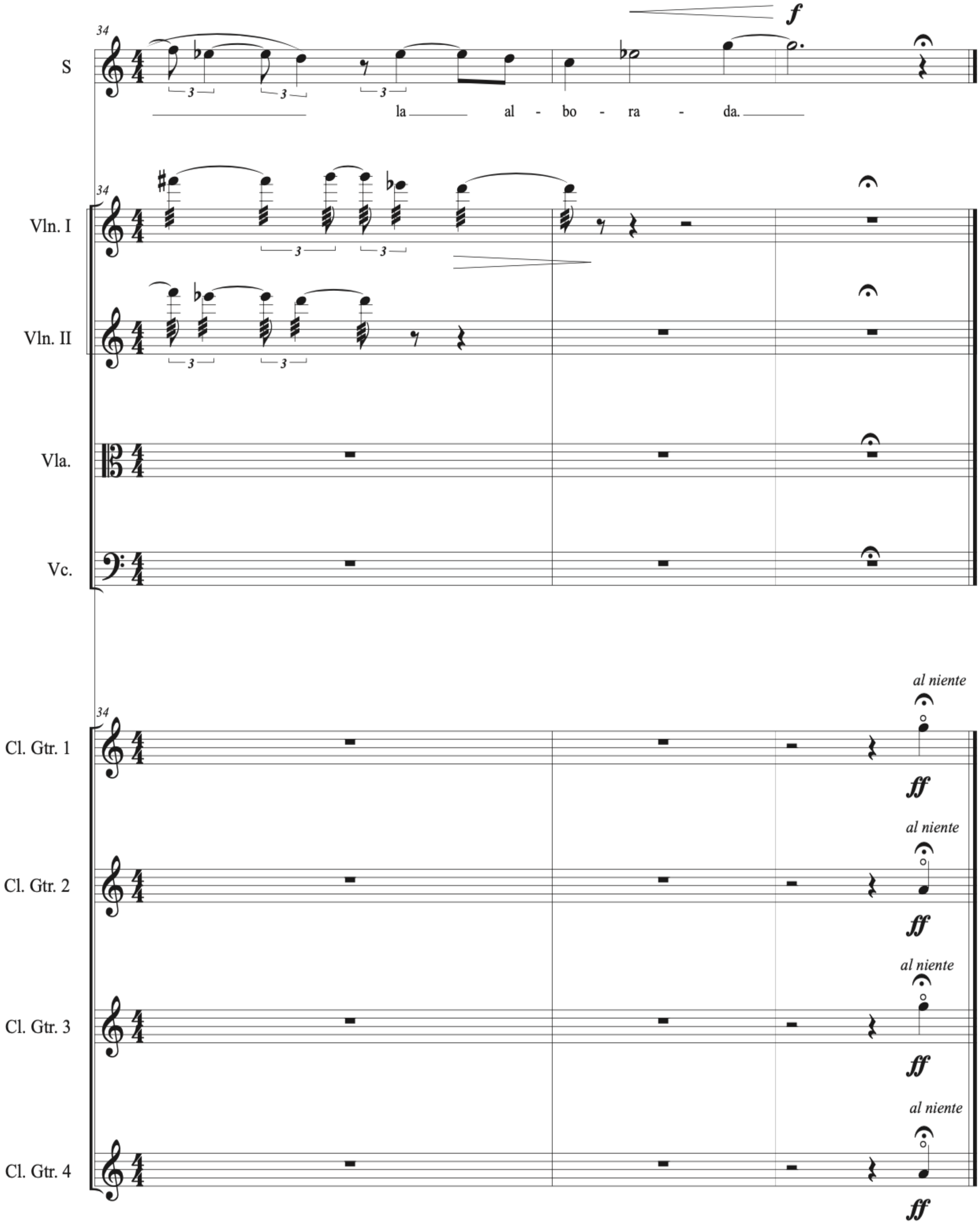

20
S
rir es vol - ver al ó - vu - lo, al ó - vu - lo,
Vln. I
Vln. II
Vla.
Vc.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4


22
S
al ó - vu - lo!
La,
p
Vln. I
Vln. II
Vla.
Vc.
ff
ff
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
3
6


26
25
S
la,
Vln. I
Vln. II
Vla.
Vc.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
p
p
p
p


29
S
la tum - ba
fan - tas - mal
es
Vln. I
Vln. II
Vla.
Vc.
pp
p
II
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
3

33
32
S
la cu - na,
la muer - te,
Vln. I
Vln. II
Vla.
Vc.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4


34
S
la
al
bo
ra
da.
f
Vln. I
Vln. II
Vla.
Vc.
Cl. Gtr. 1
Cl. Gtr. 2
Cl. Gtr. 3
Cl. Gtr. 4
3
al niente
ff

7.0 Bibliography

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