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***From Serialism to Mobile Form. The Institutionalization of Avant-Garde in Madrid and its Influence on the Aesthetics of the Generation of 51***

At the end of the 1950s, the majority of the Spanish music critics judged twelve-tone technique, as adopted by the so-called Generation of 51 –Cristóbal Halffter, Luis de Pablo, Ramón Barce or Carmelo Bernaola–, exclusively from an aesthetic point of view, following the spiritual interpretation that was made of the modernist repertoire. A few years later, in 1960, the director of Aula de Música del Ateneo de Madrid Fernando Ruiz Coca considered serialism as a technical means of “universal validity”, deprived of a specific ideological content and able to adequate itself to each particular language. This change of perception, which coincides with the instrumentalisation of serial technique in the context of Cold War politics, was accompanied by an increasing official promotion of international avant-garde by several institutions, e.g. Aula del Ateneo, Aula de Cultura del Ministerio de Educación and Ministerio de Información y Turismo. The objective of this institutionalization was to equate new Spanish music to that composed in Europe, focusing on two main features: the objectivity and abstraction of avant-garde music and its distance from any nationalist orientation. In the explanations of works such as *Radial* (De Pablo, 1960), *Microformas* (Halffter, 1960) or *Espacios Variados* (Bernaola, 1962), their authors focused on a discourse of similar characteristics, both technical and highly specialized. The exploration of sound material, the importance of density as a means of its organization and the concern for new musical forms were the main goals sought at the time. The aim of this paper is to study the relationship between the policies prescribed by the aforementioned institutions about avant-garde music and the aesthetics adopted at the beginning of the 1960s by the Generation of 51, defined as “post-serial”, “flexible” or “aleatory”. By analysing the existing documentation from cultural press sources like *La Estafeta Literaria* or *Aulas*, it is possible to reconstruct the process of reception of works by Boulez, Stockhausen and Berio and their influence in the creation of the identity of new Spanish music led by both composers and music critics.

Daniel Moro Vallina obtained his PhD in Musicology at the University of Oviedo and the Music Degree in the specialty of Piano at the Conservatorio Superior de Música del Principado de Asturias. His thesis about the Spanish composer Carmelo Bernaola was awarded by both the University of the Basque Country (Premio de Investigación Musical Orfeón Donostiarra-UPV, 2016) and the University of Oviedo (Premio Extraordinario de Doctorado, 2017). He is member of the researcher group "Diapente XXI" and of the International ID Project "Músicas en conflicto en España y Latinoamérica: entre la hegemonía y la transgresión" (supported by the Ministerio de Economía y Competitividad). His publications include several papers in scientific journals such as *Musiker*, *Cuadernos de música iberoamericana*, *Il Saggiatore Musicale* and *Revista de Musicología*, as well as collaborations for encyclopedias like *MGG Online*. He is currently professor at the Universidad Internacional de La Rioja (UNIR).