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***Institutionalization, Music Cultures and Interculturalism in Peru***

In Peru diverse cultures share a common physical space. Official policy stresses an intercultural approach opposed to multicultural and cross-cultural ones. Multicultural refers to a society that contains several cultural or ethnic groups, but they do not necessarily have engaging interactions with each other. In cross-cultural communication, differences are acknowledged, but one culture is often considered the norm and all other are compared to it. Intercultural describes communities in which there is a deep understanding and respect for all cultures. Intercultural communication focuses on the mutual exchange of ideas and cultural norms and the development of deep relationships. In an ideal intercultural society, no one is left unchanged because everyone learns from one another. Art music was brought to Peru from Europe as means for colonization and evangelization by the Catholic church. Music was a powerful means of social differentiation and also of assimilation, the model being European music. Many native rituals, instruments and practices were forbidden as pagan. One culture was considered superior, and the others were subordinated to it. Native musicians however brought their own background to their music making, and European instruments were adopted by popular and even traditional genres. Through syncretism, old rituals survived beside new ones, and new ways of making music appeared. The Andean feast is the space that institutionalizes music practices as the main vehicle for cultural resistance. This situation continued long after Independence in 1821. In the 1900s, migration and modernization lead to the institutionalization of art music in conservatories and orchestras performing European repertoire. However, many art musicians had a bilingual musical background, leading to nationalistic compositions and later to other ways of integrating native and foreign influences. The National Folklore School (1949) has little connection with the National Conservatory, today University of Music, reflecting somehow the difficulty for intercultural dialogue inside Peruvian society.

Clara Petrozzi studied musicology at the University of Helsinki, receiving her PhD in 2009 with a thesis on Peruvian orchestral music. She holds also a Bachelor’s degree in Music Education. Petrozzi won the first prize of Musicology of the National Conservatory of Lima, Peru in 2006. She has organized and taught courses on World’s Music Cultures, Music of Peru and research seminars in musicology at the University of Helsinki. In 2015 she taught a Music Research Seminar at the National Conservatory in Lima, Peru. Clara Petrozzi has translated texts on music from Finnish and English into Spanish and has published articles on Peruvian art music in Peruvian and Colombian journals. She is a founding member and artistic director of Aurinko Ensemble, dedicated to performing Latin American art music, where she combines her academic and artistic work. She is also a member of the Peruvian Composition Circle.