Migrations and Connections

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In 1986, when SALALM was last held in Berlin, Analya Sater and I presented a paper entitled “Chilean Folk Music in Exile/Nueva canción chilena en el exilio.” The exiled artists we studied were Inti-Illimani, Quilapayún, Isabel Parra and her brother Angel Parra. The latter three were exiled in France while Inti-Illimani settled in Italy. Our interest at the time was to explore the effect of exile on their musical production.

For our 1986 paper, we found a limited number of useful secondary materials. This required that we rely almost exclusively on the liner notes, the lyrics, and the LP covers for our presentation. By examining these materials, we determined that exile had a deep effect on the music that the artists produced while living in Europe. These effects are evident in the lyrics, themes, languages, instrumentation, and their various collaborations.

Over the years, we received a request for a copy of the presentation and an inquiry asking if we continue to research the topic. Given SALALM LIV’s theme, we decided to present a follow-up that would focus on the effect returning to Chile in the late 1980s has had on their music.

When we conducted preliminary research, we found an astonishing amount of information about the musicians we studied in 1986. As a result, due to the wealth of information sources, we revised our initial goal: to study the effect that “el retorno a Chile” has had on the music of Quilapayún, Inti-Illimani, Isabel and Angel Parra. Instead, for the purposes of this paper, we conducted an evaluation of open and proprietary sources that would be useful to study the effect returning to the homeland has had on their music.

At the end of the paper we delivered here in 1986, we evaluated the materials available at the time. We came to the conclusion that information about the Nueva Canción Chilena (NCCH) in exile could be found in standard reference materials (HAPI, the HLAS, and the Music Index). We also suggested that some materials were available and yet hidden in the Latin American periodical
literature that lacked thorough indexing. Furthermore, the recordings themselves played an important role in our study, especially the informative covers and the liner notes of the LP records. We even suggested in 1986 that a study of the album covers could yield valuable information. To our pleasant surprise, in preparing for this presentation, we learned that Antonio Larrea, designer of many of the NCCH record covers from 1970–1990s, recently published 33 1/3 rpm.

In the 1986 paper, we noted that interest in NCCH declined in Chile after 1980 while continuing to be very popular in other countries where Chilean exiles, including musicians, settled. Indeed, Dr. Juan Pablo González, Coordinador of the Instituto de Música de la Pontificia Universidad Católica de Chile, confirmed that the importance of NCCH has declined in Chile. Our preliminary research indicates that there are no official institutes or collections that focus on NCCH. Materials for studying NCCH are widely dispersed. And yet, a recent Google search revealed efforts to create an archive of Chilean popular music including NCCH.
Comienzo reconstrucción del “fondo quilapayún”
El Comité Intergubernamental del Programa de Apoyo al Desarrollo de Archivos Iberoamericanos, acordó otorgar subvenciones a diez proyectos archivísticos nacionales por un monto total de 59,000 euros. Este año, la reunión anual del Comité se realizó en La Habana Cuba entre los días 16 a 19 de febrero de 2009, y favoreció, entre otros, al proyecto presentado por el Instituto de Música de la Pontificia Universidad Católica de Chile, correspondiente a la Conservación y Difusión del Fondo Quilapayún depositado en el Archivo de Música Popular Chilena de la PUC.

In addition, during this conference I learned that additional resources for this topic may be found in specialized periodicals and collections that focus on the Latin American exile experience in France—namely, the Bibliothèque de Documentation Internationale Contemporaine (http://www.bdic.fr/, accessed August 3, 2009) in Paris and the collections of the International Institute of Social History in Amsterdam (http://www.iisg.nl/collections/, accessed August 3, 2009).

When we started to research this topic (in Google), we found the following sources that reference our 1986 paper.

http://www.hichumanities.org/AHproceedings/
Jacobo%20Frohnapple.pdf.


In Google, we used keywords from the title of the paper and our names. We not only searched google.com but also Google books, Google scholar, and google.cl. Surprisingly, we found that each of these searches yielded slightly different results. When a Google result did not provide a direct link to the publication, we obtained the full text in open source or proprietary databases. Additionally, also by “googling,” we found our paper included in these bibliographies: The Historical Dictionary of Chile and two editions of The Bibliography of Latin American Bibliographies. We also found the paper...
in catalog analytics of the Biblioteca del Congreso de Chile, the Centro de Información Migratoria para América Latina, and in HAPI.

Compared to what was available in the 1980s, the explosion of available sources about NCCH is evident when we analyze and quantify the results of the searches. Since the advent of the Internet, information about these musicians and NCCH in general is not only more easily retrievable but clearly also much more abundant.

**Google and Beyond**

To identify relevant materials to study the effect of return migration on the music of our musicians, we conducted various Google searches for Quilapayún, Inti-Illimani, and Isabel and Angel Parra. Nearly all searches yielded current and potentially useful results. We describe the most useful sources.

**Wikipedia**

Wikipedia provided current and succinct information about the musicians with links to their official web sites.¹

Over the years, we have attended concerts by Inti-Illimani in California, but we had not kept up with the comings and goings of the musicians. We found the Wikipedia articles to be very helpful pathfinders because they provided succinct and very current information. For example, in one of the Wikipedia articles, we learned the dates when the musicians returned to Chile and that some managed to make successful adaptations while others did not.

![Figure 2.](http://en.wikipedia.org/wiki/Inti-illimani August 4, 2009.)
In the case of Quilapayún and Inti-Illimani, we learned that after returning to Chile, each group split up and formed separate factions (a Chilean one and another one in the country of exile). Two different Quilapayúns and two different Inti-Illimanis resulted from the break up. The new groups added “Nuevo” or “Histórico” to the group name. With this information we conducted more focused searches. In so doing, we learned that not only had Quilapayún and Inti-Illimani split up, but that the two “historic” factions (the ones in Chile) collaborated and performed jointly under the new name Inti+Quila. We also learned (and verified through articles in proprietary databases) that until recently, both groups have been and continue to be involved in legal disputes regarding the use of the group names. And, since the musicians have been active for more than 40 years, there are now two Angel Parras, father and son; the sons of other musicians have joined the group or in some cases replaced a parent.

While we found that the Wikipedia articles provided us with current and useful information, we found that these articles vary greatly in content, length, and currency. We noted that there is substantial difference between the English Wikipedia articles (en.wikipedia.org) and the Spanish ones (es.wikipedia.org). Overall, we found that the Spanish Wikipedia articles provide more thorough information about the musicians than the articles in en.wikipedia.org.

WorldCat

We searched WorldCat and found extensive results that include musical production (LPs, CDs, concert and other videos, DVDs), several dissertations,
songbooks, books by and about the musicians, and a few articles. From the WorldCat searches, we learned the following:

- There is an Angel Parra Trio, a jazz group; Angel Parra is also composing film music; Angel has collaborated with George Brassens and Astor Piazzolla; the elder Angel Parra wrote three novels that narrate his experiences under the Pinochet dictatorship and in exile. Literary databases should be searched to learn about Parra’s writings;

- There is Angel Parra, the son;

- Isabel Parra has collaborated with the composer Luis Advis (who worked closely with Quilapayún’s “La Cantata de Santa Maríá de Iquique.”)

- Main Chilean record labels of NCCH in Chile are Alerce, Warner Music, EMI, DICAP;

- U.S. record labels for NCCH are: CBS Records, Xenophile (CT), Nonesuch, Rounder Records, New Albion, Monitor, Redwood Records, Smithsonian Folkways, I.R.S. (Culver City), Green Linnet (CT);

- Other record labels for NCCH are in Mexico, England, Spain, France, Germany, Italy, and Canada.

**LANIC, the Latin American Network Information Center**

LANIC serves as an example of the randomness and complexity of finding relevant sources. It was not easy to retrieve resources about Inti-Illimani in LANIC, though a great deal of historical information is found under José Seves, one of the original group’s main performers who now performs with Inti-Illimani Histórico. In fact, LANIC has more information about the group under Seves than under Inti-Illimani.

**El Mercurio Online, www.emol.com**

Online coverage begins with 1999 issues. Of particular interest to us is the period 1986–present. Our original study ended in 1986 and democracy was re-established in 1989 when some of the musicians returned home. This time period is currently not searchable online. Presently, the only way to fill in that gap would be to peruse issues of *El Mercurio* to examine the Chilean press coverage of the musicians in exile, upon their return, and subsequent separations.

EMOL searches for 1999–present retrieves thousands of hits under Inti-Illimani (including all versions of the group’s name), mostly about their new recordings, performances, and their legal entanglements. For Quilapayún, we found more than 350 hits similar to those found under Inti-Illimani. There are more articles about Angel Parra than about his sister Isabel.

This database provides access to several Chilean scholarly journals. Some are e-journals while others provide access to the PDF of print journals. A keyword search option is currently not available as confirmed by Marcela Aguirre Cabrera from Scielo.cl. In the recent past, however, Scielo.cl had a Google search box on the site and I was able to identify several useful articles. According to Marcela Aguirre’s e-mail messages, “SciELO Chile está siendo monitoreado porque se están haciendo ajustes en la plataforma, recientemente se instaló una nueva versión.”

Proprietary Databases

We searched EBSCO Academic Search Premier, Infotrac Expanded Academic ASAP, Lexis-Nexis, Newsbank, Proquest Magazines & Journals, and JSTOR. The citations retrieved include primarily concert reviews, reviews of new recordings, and the musicians’ involvement not only in musical, but also political and social activities. Some examples:

- Reviews of A. Parra’s book on torture; “A. Parra Takes his Parra Quartet to Beijing to the 2008 World Folk Song Music Festival.” We were unable to find any information (besides his visit to China) about this Quartet including in A. Parra’s official web site; “A. Parra Collaborates with the Theater Group El Aleph.”
- Inti-Illimani collaborations include John Williams, Paco Peña, Holly Near.
- Isabel Parra performs in Australia.

JSTOR

Its search engine can yield results (including CD reviews), but in some instances we were able to identify articles through Google or other databases and then retrieved the PDF from JSTOR. Searches for Quilapayún in particular yielded some results in JSTOR but, when browsing articles about Inti-Illimani, I noticed that Quilapayún appeared in the same paragraph from an article that had not been previously retrieved. I contacted JSTOR User Support, and Katie Harlow confirmed that,

Searching within articles and PDFs: In order to display properly in the new system, all JSTOR PDFs had to be reprocessed. During that reprocessing, a subset of articles had issues with the OCR (Optical Character Recognition), which is the technology that allows for searching within the PDF itself. That subset is being reprocessed currently and will be pushed out to the site as soon as possible.
**HAPI**

We retrieved thirty-one records, most of which had not been identified in any of the above.\(^4\) We did not have an opportunity to search HLAS, which undoubtedly will contain relevant materials.

**Other sources searched:**

*Oxford Music Online, The Garland Encyclopedia of World Music,* and *The Encyclopedia of Popular Music* have basic information about the musicians with varying points of access. Sometimes the musicians appear in the index, sometimes it is necessary to look under Chile, NCCH, Peñas, or musical instruments to access content.

**Preliminary Observations about Effect of Return**

As with other exiles, some have returned and made successful adaptations while others have not; Inti-Illimani and Quilapayún members have come and gone. Irreconcilable differences (in some cases pending litigation) have led to two distinct groups: Quilapayún Histórico (in Chile) and Quilapayún France. The different factions are producing and releasing music separately; the offspring of “historic” members are now members of the groups. They continue to perform in Europe and the Americas, and in China.\(^5\)

**Conclusion**

The amount of information available is so extensive that for the purposes of this study, we provide only a broad description. Information about these musicians appears in international publications, in several languages, and can be found in both open-source and proprietary databases. We have barely scratched the surface!

Preliminary research led us to imagine that we could quickly and easily explore the effect return migration has had on the work of the musicians with so much easy access to so much information. It did not take long, however, for us to conclude that despite quick and easy access to so much information, much more time and effort is needed to follow the careers of Inti-Illimani, Quilapayún, Isabel Parra and Angel Parra from 1986 onwards in Europe, Chile, and beyond.

Clearly, more time is required to delve deeply into both electronic and print resources and collections to find relevant materials. Furthermore, to explore the effect of return migration on their work will require, once again, that we examine the lyrics, instrumentation, and CD covers since returning to Chile. Personal interviews and/or surveys would also be useful. In other words, the research required this time will be similar to that of our 1986 paper despite Google, Wikipedia, etc.

At the end of this paper we append a bibliography of potentially useful materials identified while preparing this presentation.
NOTES

1. I recall Cecilia Puerto’s posting on SALALM’s list LALA-L regarding the article from the PSD blog, “Wikipedia, the anti-cholesterol medication for knowledge management,” that highlights the benefits of the Wikipedia articles created by, in her example, the World Bank staff. http://psdblog.worldbank.org/psdblog/2009/04/wikipedia-the-anticho-cholesterol-medication-for-knowledge-management.html.


4. Courtesy of Ruby Gutierrez, HAPI.


BIBLIOGRAPHIES, ARTICLES AND WEBSITES ABOUT NCCH ARTISTS’ EXILE AND RETURN

PROPRIETARY AND OPEN SOURCE DATABASES

Wikipedia

http://es.wikipedia.org/wiki/Inti-Illimani
http://en.wikipedia.org/wiki/Quilapay%C3%BAn
http://es.wikipedia.org/wiki/Quilapay%C3%BAn
http://en.wikipedia.org/wiki/Inti%2BQuila

Links verified May 13, 2009

Official Web Sites

http://www.gamisim.com/artist/intiillimani/ (English)
http://www.inti-illimani.cl/ (Inti-Illimani Nuevo; Spanish)
http://www.intiillimani.org/Inti-Illimani.html (Inti-Illimani Histórico, Spanish)
http://www.quilapayun.com/(Quilapayún Histórico, Spanish)

Links verified May 13, 2009

Articles and Books


Arrate, Jorge. Pasajeros en tránsito: una historia real. Santiago de Chile: Catalonia, 2007. (Subject is return migration.)


Titles Reviewed: *Exilio: Textos de denuncia y esperanza; Volver a empezar; Clandestine in Chile: The Adventures of Miguel Littin; Chileans in Exile: Private Struggles, Public Lives; Exilio, derechos humanos y democracia: El exilio chileno en Europa; El movimiento de derechos humanos en Chile, 1973–1990; Ya nunca me verás como me vieras: Doce testimonios vivos del exilio; La maldicion de Ulises: Repercusiones psicológicas del exilio; Miguel Claro 1359: Recuerdos de un diplomatico italiano en Chile (1973–1975); O el asilo contra la opresión: 23 historias para recordar.*