



Juan Pedro Franze (1922–1997)

Carmen García Muñoz

Son of the Saxony-born (Radeberg) musicographer and critic, Johannes (Reinhold) Franze (1889–1968), who after studies with Hugo Riemann and similar authorities settled at Buenos Aires in 1920, Juan Pedro Franze was born at Buenos Aires July 10, 1922, and died in the same capital February 8, 1997. After music lessons with his father he pursued composition with Georg Runschke and with Dimitri Macridimas (1900–1956: resident in Buenos Aires from 1939). His singing instructor was Wilhelm von Sadler.

From 1947 to 1952 he served as professor of music history and *secretario técnico* at the Universidad Nacional de Cuyo in Mendoza, Argentina. From 1953 to 1956 he was a member of the Instituto Nacional de Musicología (specialist in Argentinian music history). He directed the Instituto Superior de Música of the Universidad Nacional del Litoral in Santa Fe from 1956 to 1964 and taught concurrently 1956 to 1959 at Rosario. From 1966 he belonged to the Faculty of the Conservatorio Nacional de Música. Simultaneously with these varied appointments, he traveled widely and incessantly, giving lectures on Argentinian music topics during three tours of Germany, Austria, and Italy. From 1941 to 1945 he also gave frequent voice recitals and from 1945 to 1947 was an assessor of the Teatro Municipal at Buenos Aires.

A founding member of the Unión de los Compositores de la Argentina (1964), he composed between 1940 and 1969 the works listed in Rodolfo Arizaga's

Enciclopedia de la música argentina (Buenos Aires, 1971), page 145; but from 1968 onward was so constantly wrought up in administrative, publication, and lecturing duties that his creative energies often flagged. Beginning in 1977 he served as Director de Estudios at the Teatro Colón and as Director Artístico from 1989 to 1991—in the latter years coordinating activities in the Colón's Salón Dorado and contributing continuously to *Polifonía*, *Ars*, *Buenos Aires Musical*, *Lyra*, *La Prensa*, *Frei Presse*, *Ficción*, *Temas*, and *Contracantos*, to specify only a partial number of the dailies and journals giving him space. His seminal article ARGENTINA appeared in *The New Grove Dictionary of Opera* (1992), 1, 166–167; and the dense sections of the ARGENTINIEN article in *Die Musik in Geschichte und Gegenwart*, *Sachteil*, 1 (1994)—Historischer Abriss, 767–768, and *Kunstmusik*, 783–793—were written by him (in German, needing no translation or pruning).

So far as an enumeration of his compositions goes, eleven catalogued and nine lacking opus numbers enter his list. He composed 14 pieces of incidental music for Josefina Melo's farce, *Kio Fong* (1942/1943), some of which later acquired independent life of their own (such as No. 8, *Soledad*, for voice and piano, and No. 12, the symphonic poem, *Danza de la muerte*). *Pablo Picasso* (1945–1950) is a piano-accompanied song cycle setting poetry by Nora Boulanger (instrumentally-accompanied version, 1971). The incidental music for the staged monodrama *Juana, cordura y locura de amor*, sets text by



Domingo Renaudière de Paulis, O.P. His Opus 11 consists of an overture and incidental music for the monodrama, *Yo . . . Lola Mora, una mujer*, text by Héctor Barreiros and Oscar Montenegro. *Epitafio de Lola Mora*, extracted from this Opus 11, is a concert piece for organ. *Para catalogué*, for piano underlining the poem *Agamenón* by Narciso Pousa illustrates Franze's almost invariable tendency, even

in purely instrumental works, to attach a literary or stage programme.

His untimely departure leaves a void. No more gallant or eloquent speaker and writer supported the causes not only of Argentinian music but of American music in all its myriad facets. So rich and multifaceted a trajectory as that pursued by Juan Pedro Franze will not be soon repeated in years to come.