A Peruvian Sojourn

Music Inspired by Andean Indigenous Melodies, Rhythms, & Traditions

WORKS BY
ARÍAS | CHÁVEZ AGUILAR | VALCÁRCEL | HOLZMANN | SAS | ITURRIAGA | GARRIDO-LECCA | VILLavicencio Grossmann | FRANK

Carmen Rodríguez-Peralta, piano
Orlando Cela, flute
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The ancient Inca empire had many important musical traditions. Melodies, rhythms, and dances for secular festivals, as well as for religious ceremonies, were passed down from generation to generation. Unlike other Latin American pre-Colombian civilizations, which emphasized singing or percussion, the most important instruments in Inca or Quechua music were the flute-like instruments the antara (panpipes) and the quena (Andean flute).

During the colonial period under Spanish rule (1530’s–1821) Indigenous music continued to be played in the Andes. There was also the introduction of some modified European instruments, such as the charango, similar to a small guitar, and the smaller, portable Andean harp. Mostly European music, however, was performed in the coastal cities of Peru. Even after Peru’s independence in 1821, this division of music continued. Indigenous musical traditions were dominant in the Andes, but the music on the coast was influenced by Europe. This dichotomy started to change in the early 20th Century when many classically trained Peruvian composers began writing music in Western forms which were inspired by Indigenous music. Some of these composers also wanted to preserve Indigenous music, and they traveled to different regions throughout Peru to notate the various traditional melodies and rhythms. By the late 20th Century, continuing into the 21st Century, Peruvian composers combined contemporary compositional techniques with Indigenous melodies and rhythms.

This recording features several compositions for piano solo, a flute solo, and duos for flute and piano by classically trained Peruvian composers and a Perluvian-American composer who were inspired in a variety of ways by Andean Indigenous melodies, rhythms, and traditions. The flute, which is the closest modern instrument to the ancient Inca antara and quena, is particularly effective in conveying these Indigenous elements. These works range from simple folk settings to complex compositions, and they illustrate the colorful, haunting, and energetic combination of the Andean Indigenous musical traditions with Western classical music, both tonal and new.

Clotilde Arias (1901-1959): Huiracocha for flute and piano
Huiracocha (or Viracocha) was the name of the creator deity in the Inca civilization. In 1941 Clotilde Arias composed Huiracocha, for singer and piano, which paid tribute to Indigenous culture by remembering the triumphant days of the Incas before the conquest by the Spaniards. The opening and concluding sections are lyrical and introspective, and the piano part includes harp-like effects, which are reminiscent of the Andean harp. The middle section contains the rhythm of an Indigenous dance called the huayno. This song became very popular in Peru, and for a time all school children had to learn it. It has been arranged for various instruments with piano, and even orchestrated. We have arranged this for flute and piano.

Traditional Piano Pieces
Pablo Chávez Aguilar (1898-1950): Preludio Incaico;
Theodoro Valcárcel (1900-1942): Bailan los Llameros;
Rodolfo Holzmann (1910-1992): Preludio Pastoral; Jirish Janka

Although he was a Catholic priest and was best known for his sacred music, Pablo Chávez Aguilar was very interested in Indigenous traditional music. In 1927...
Andrés Sás (1900-1967): *Sonatina-Fantasía* for flute and piano

Andrés Sás, born in Paris and trained in Belgium, moved to Peru when he was in his early twenties. He settled in Lima and became very active in Peruvian musical life. Fascinated by the music of the Indigenous people of Peru, he studied it extensively and became known as an important ethnomusicologist. He was also the composition teacher of many Peruvian composers.

The *Sonatina-Fantasía* for flute and piano was composed in 1934 and contains three movements. A quick staccato pentatonic melody opens the piece, and this movement is free flowing with frequent changes in key and tempo. *Elegía* (Elegy) is evocative and possesses a plaintive mood similar to a type of Andean music called a *harawí*. This movement, however, clearly is influenced by the harmonies of the early 20th Century French Impressionist composers. The final movement *Danza* (Dance) begins with the piano part sounding very rustic and emphatic, and the recurring melody is pentatonic, with an irregular phrase structure. Although there are some French sounding moments, overall the Indigenous melodic and rhythmic influences are very recognizable.

Enrique Iturriaga (1918-2019): *Pregón y Danza* for piano

Enrique Iturriaga studied composition with both Andrés Sás and Rodolfo Holzmann in Peru, and he traveled briefly to Paris to study with Arthur Honegger. Iturriaga lived in Peru for most of his long life, and he enjoyed success both as a composer and a teacher. Many of his works combine Indigenous influences with modern compositional techniques.

*A pregón* can be loosely translated as a street seller’s cry or song. From colonial times until recently, vendors in Lima would wander the streets in the early morning singing a particular tune which identified the item they were selling. In...
his first movement, Iturriaga captures the atmosphere of Lima in the darkness and mist, filled with the sounds of these songs. One can also hear the church bells in the opening. Prégon proceeds directly into the dramatic, aggressive, and percussive Danza (Dance) movement, which features much dissonance, syncopation and some polyharmony. This work, composed in 1952, has become a staple in the piano repertoire in Latin America.

Celso Garrido-Lecca (b. 1926): Soliloquio I for solo flute
Celso Garrido-Lecca was a composition student of Andrés Sás and Rodolfo Holzmann in Peru, and he completed his musical education at the National Conservatory in Chile. In 1964 he studied with Aaron Copland at Tanglewood. Garrido-Lecca’s music composed between 1985 and 2000 has been described as a synthesis of many different elements, including Indigenous Andean music, the Chilean Nueva Canción movement, free serial technique, and a search for new instrumental colors.

Soliloquio I for solo flute was composed in 1992, and it explores the possibilities of the flute. Extended techniques such as multiphonics, harmonics, and singing-while-playing are featured. The atmosphere of the piece is often mystical, and many subtle influences of Indigenous music can be heard through melodic inflections and ornaments, hints of the pentatonic scale, and the use of the high register, reflecting the sound of the higher pitched quenas.

Jorge Villavicencio Grossmann (b. 1973): Antara for flute and piano
Jorge Villavicencio Grossmann was born in Peru and immigrated to Brazil in 1989, where he continued his musical studies in violin and composition. He earned a doctorate in composition at Boston University in 2004, where he studied with John Harbison and Lukas Foss. Currently he is Professor of Music Composition at Ithaca College and director of the Ithaca College Contemporary Ensemble. His music has been performed throughout the United States, Latin America, and Europe.

Jorge Villavicencio Grossmann wrote Antara for flute and piano for us in the summer of 2019. The title means panpipe in Quechua. This instrument can be heard in Peru and Bolivia today, and it is featured prominently in Indigenous music. Subtitled Syrinx’s Shadows, this work was inspired both by the Greek myth of Syrinx and Pan (after whom the panpipes were named) as well as by the sounds of the Andean antara. It also quotes a fragment of Debussy’s famous work for solo flute entitled Syrinx. Antara is very evocative and calls for special effects and colorful sounds from both instruments. Keyclicks, lip pizzicato, and bisbigliando (tremolos based on harmonics) are heard on the flute, and the pianist is instructed to strum and pluck strings inside the piano as well as to create a muted sound by placing a finger on the string inside the piano while playing the note on the keyboard.

Gabriela Lena Frank (b. 1972): Sueños de Chambi for flute and piano
Gabriela Lena Frank was born in Berkeley, California and is of Peruvian descent. A celebrated and prolific composer, she has been commissioned and performed by numerous ensembles such as the New York Philharmonic, the Chicago Symphony, the Boston Symphony Orchestra, and the Philadelphia Orchestra, as well as by international soloists and chamber groups. Many of her works are inspired by the Indigenous music of Peru. Sueños de Chambi: Snapshots for an Andean Album was originally composed for violin and piano and later reworked for flute and piano in 2002. The complete piece has seven movements, each inspired by...
a specific photograph by the famous Peruvian Indigenous photographer Martín Chambi (1891-1973), the first Indigenous Andean photographer to become internationally recognized. This recording features the final four movements.

The fourth movement of Sueños de Chambi is entitled P’asña Marcha (Dance of the Maidens), and it was inspired by Chambi’s photograph of the same title, taken in Cusco in 1940. This photograph captures the bastoneras, Indigenous women who dance with long poles. These women manage to dance vigorously with intricate steps while balancing these large poles on their hands. The composer writes: “After a capricious opening evoking the tremolo and pizzicato sounds of charangos and guitars, a carnival rhythm persists in the piano. The tinya drum is alluded to as well—small in size, it is one of the only musical instruments commonly played by women in indigenous Peruvian culture.”

Adoración para Angelitos depicts Chambi’s photograph “Dead Child Displayed for the Mourners, Cuzco, Peru 1920’s.” For solo piano, the plaintive melody heard is an Indigenous nursery rhyme, which had been collected and notated by Andrés Sás. Gabriela Lena Frank harmonizes this tune with evocative chromatic harmony.

Harawi de Chambi is based on Chambi’s 1923 self-portrait. A harawi is a melancholic lament frequently found in Indigenous Andean music. Evoking the sound of the quena, this movement calls for alto flute.

The final movement is based on Chambi’s photo “Folkloric Musicians, Cuzco, Peru, 1934.” This image captures street musicians who play together in a pick-up group. There are lively sections in the music which truly capture the sound of these musicians “jamming” together. The title of this movement is Mainera, which is a type of coastal dance. The entire piece has boundless energy, with almost a jazzy feel, and in some spots it almost seems as if the flute and piano are each playing different dances at the same time.

—Carmen Rodríguez-Peralta
The Performers

Carmen Rodríguez-Peralta, pianist, has appeared as piano soloist and chamber musician throughout the United States, Peru, and Mexico. As a winner of Artists International Young Musicians Auditions, she was presented in two solo recitals at Carnegie Recital Hall in New York. Of her debut, The New York Times review called her “a thoughtful musician; her playing was full of intelligence and poetry…a pianist well worth hearing.” Ms. Rodríguez-Peralta has performed at Alice Tully Hall in New York, the Corcoran Gallery of Art in Washington, DC, Seiji Ozawa Hall in Tanglewood, and in the Dame Myra Hess Concert Series in Chicago and Los Angeles. She has also given recitals throughout Peru, her father’s native country, under the auspices of the American Embassy. As a chamber musician, she frequently performs with members of the Boston Symphony Orchestra. Her recordings include Teresa Carreño: Solo Piano and Chamber Works and her collaboration with cellist Luis Leguía, recorded at Symphony Hall in Boston, in Music for Cello and Piano from South America, Mexico, and the Caribbean. She is also featured on Just in Time, Here and Now, a recording devoted to new music.

Ms. Rodríguez-Peralta has given piano master classes at the Conservatorio Nacional in Lima, Peru and the music school Artes Revueltas in Cholula, Mexico, and she has presented numerous lecture recitals on Latin American music, including at Harvard University, Cornell University, Wellesley College, Tufts University, and the University of Maine. She is the editor of Piano Works by Teresa Carreño published by the Hildegard Publishing Company, and her chapter “Teresa Carreño: Triumphant Artist in a Man’s World of Music” appears in A Woman’s Gaze: Latin American Women Artists published by White Pines Press. Carmen Rodríguez-Peralta is also dedicated to performing new American music and has given many premieres of works by New England composers. In March 2020 she participated in the world premiere of Twenty-Four Preludes and Fugues by Larry Bell in Boston. (The complete set was played by four pianists, and she played the first six.) The Boston Musical Intelligencer wrote that she “carried exceptional clarity of line.” She performed these pieces again at Merkin Hall in New York in January 2022.

Carmen Rodríguez-Peralta holds a Bachelor of Music from Temple University, a Master of Music from The Catholic University of America and a Post-Graduate Diploma from The Juilliard School. Her teachers include Maryan Filar, Ney Salgado, and Beveridge Webster. While at Juilliard she was the teaching assistant of American composer Vincent Persichetti. She is currently the Chair of the Music Department of Middlesex Community College in Bedford, MA and Director of A World of Music Concert Series.

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“In Orlando Cela’s able hands and imagination, a flute becomes a world orchestra,” says the Oregon ArtsWatch about Orlando’s lively performances that open new worlds of experience. Known for his compelling renditions, using imaginative programming, Venezuelan born Orlando Cela has premiered over 200 works, both as a conductor and a flutist, to rave reviews from the national media. Mr. Cela has performed at the National Portrait Gallery of the Smithsonian (Washington DC), the Isabella Stewart Gardner Museum (Boston), and at the Center for New Music and Technologies at UC Berkeley. His credits abroad include concerts at the Zentrum Danziger (Berlin), the Espace des Femmes (Paris), and at the Musikverein (Vienna). As a collaborative artist, Mr. Cela has concertized with flutist Paula Robison, tabla player Samir Chatterjee, harpsichordist John Gibbons, and with shen (mouth organ) virtuoso Hu Jianbing. He recently became a finalist in the American Prize in the professional instrumentalist division. He released his third solo CD, Shadow Etchings with rave reviews from Gramophone, Naxos Music, and Avant Music News.

As a conductor, he serves as the Music Director of the Lowell Chamber Orchestra and the Arlington Philharmonic Orchestra, and he is the former music director of the Orchestra of the North Carolina Governor’s School. He has also guest conducted the Manchester Symphony Orchestra and Choral, the London Classical Soloists, Marquette Symphony Orchestra, and others. He created the Ningbo Symphony Orchestra during his year as visiting professor at Ningbo University, in China. Orlando has received the American Prize for conducting youth and community orchestras, the Vytautas Marijosius Prize for orchestral programming, and the Ernst Bacon Memorial Award for excellence in the performance of American music. His interpretation of Beethoven’s Symphonies 7 and 8 with the London Classical Soloists earned him a second prize in their competition.

A dedicated music educator, Orlando is known for his dynamic workshops and lecture demonstrations. Popular and effective as a guest lecturer and clinician, he has presented sessions at Tulane University, UC Berkeley, and Brandeis University, as well as at the Central Conservatory of Music in China, the Statliche Hochschule für Musik und Darstellende Kunst Stuttgart (Germany), and the Charlotte New Music Festival (NC). Mr. Cela has also lectured on general performance practice issues at flute festivals in Ithaca and Syracuse, and at in China at Dulwich College (Beijing) and Shanghai Normal University. He currently is assistant professor at Berklee College of Music, where he teaches conducting, and at Middlesex Community College, where he teaches a variety of music courses and is the coordinator of the MCC Music Outreach Program. Orlando holds two masters degrees from the New England Conservatory of Music, where he studied flute performance and conducting with Paula Robison and Tamara Brooks, respectively.
Acknowledgments

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Gabriela Lena Frank’s Sueños de Chambi is published by G. Schirmer;
Andrés Sás’s Sonatina-Fantasía is published by Peermusic; Enrique Iturriaga’s Pregón y Danza and Celso Garrido-Lecca’s Soliloquio I are published by FILARMONIKA Music Publishing; Pablo Chávez Aguilar’s Preludio Incaico is published by Carl Fischer; Jorge Villavicencio Grossmann’s Antara is available directly from the composer.

Cover image: Photo of Inca Ruins at Vilcabamba, Cusco, Peru, 2014, by Andrea Galvez

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Clotilde Arias (1901-1959)
1 Huiracocha for flute & piano (1941) [3:14]

Pablo Chávez Aguilar (1898-1950)
2 Preludio Incaico for piano (1927) [2:17]

Theodoro Valcárcel (1900-1942)
3 Bailan los Llameros for piano (1939) [2:51]

Rodolfo Holzmann (1910-1992)
4 Preludio Pastoral for piano (1944) [1:43]

Andrés Sás (1900-1967)
5 Jirish Janka for piano (c. 1940) [1:39]

Enrique Iturriaga (1918-2019)
9 Pregón Danza for piano (1952) [3:35]

Celso Garrido-Lecca (b. 1926)
9 Pregón Danza for piano (1952) [3:35]

Jorge Villavicencio Grossmann (b. 1973)
11 Antara for flute & piano (1992) [5:12]

Gabriela Lena Frank (b. 1972)
13 P’asña Marcha [3:02]
14 Adoración para Angelitos [2:33]
15 Harawi de Chambi [4:10]
16 Marinera [2:12]

Total Time = 52:17