

THE CATHOLIC UNIVERSITY OF AMERICA

Celso Garrido-Lecca: Synthesis and Syncretism in
Concert Music of the Andes Area (1985-2000)

A DISSERTATION

Submitted to the Faculty of the
Benjamin T. Rome School of Music
Of The Catholic University of America
In Partial Fulfillment of the Requirements
For the Degree
Doctor of Philosophy

By

Nelson Niño

Washington, D.C.

2011

Celso Garrido-Lecca: Synthesis and Syncretism in
Concert Music of the Andes Area (1985-2000)

Nelson Niño, Ph.D.

Director: George Grayson Wagstaff, Ph.D.

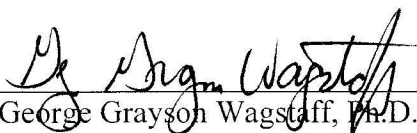
The art music of the Andean region, especially the music produced in the last decades of the twentieth century, has been largely neglected by modern scholarship. This situation has generated a profound lack of research not only in relation to the works of specific composers of this area but also comprehensive research projects that allow an understanding of the aesthetics and musical currents in an important number of South American countries. Among a number of prolific composers of the Andean region, Celso Garrido-Lecca (*b.* 1926) has been chosen as the central focus of this dissertation. His direct contact with two different cultures of the Andean region, Peru and Chile, gave him a unique and interesting world view.

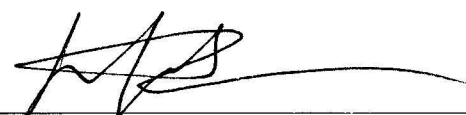
Garrido-Lecca after 1985 was able to synthesize his diverse musical experiences in a very personal language. His mature compositional stage, which extends from 1985 to the present, reached its highest point in the year 2000 when the composer was awarded the “Tomás Luis de Victoria” prize. All the compositions of the period 1985-2000 are discussed in this dissertation and four representative pieces are analyzed in detail: *Trío para un Nuevo Tiempo* (1985), String Quartet No. 2 (1987), *Simpay* (1988), and *Dúo*

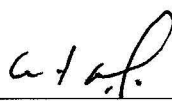
concertante for *charango* and guitar (1991). The main characteristics of his mature compositional period are defined in this dissertation mainly through the musical analysis of Garrido-Lecca's works and information gathered during the close contact established between the author and the composer.

In the works composed by Garrido-Lecca between 1985 and 2000, one finds a syncretism of elements from different traditions and influences, including serialism, native and *mestizo* music from the Andes, Creole music from Peru and Chile, popular songs associated with the Nueva Canción Chilena, and musical representations of mystical conceptions. This repertory constitutes an important synthesis and syncretism of European, Peruvian, and Chilean traditions, representing one of the most remarkable examples of the music composed in the Andean region during the last decades of the twentieth century.

This dissertation by Nelson Niño fulfills the dissertation requirement for the doctoral degree in Music History approved by George Grayson Wagstaff, Ph.D., as Director, and by Esperanza Berrocal, Ph.D., and Cristina Magaldi, Ph.D. as Readers.



George Grayson Wagstaff, Ph.D., Director

Esperanza Berrocal, Ph.D., Reader

Cristina Magaldi, Ph.D., Reader

Table of Contents

Chapter		
ONE	INTRODUCTION	1
TWO	GARRIDO-LECCA AND HIS DUAL CONTEXT	11
	Biography	12
	The Peruvian Context	28
	The Chilean Context	36
	Conclusions	43
THREE	GARRIDO-LECCA AND ANDEAN MUSIC	46
	Creoles, Indians, and <i>Mestizos</i>	47
	Elements of Andean Music in Garrido-Lecca's Oeuvre	51
	Conclusions	80
FOUR	GARRIDO-LECCA AND THE NUEVA CANCIÓN	84
	The Nueva Canción	85
	The Collaboration of Art Composers in the Nueva Canción Chilena	95
	Garrido-Lecca and the Nueva Canción.....	100
	The <i>Cantata Popular Kuntur Wachana</i>	105
	Elements of the Nueva Canción in Garrido-Lecca's Mature Works	108
	Conclusions	120
FIVE	VIOLETA PARRA AND THE <i>TRÍO PARA UN NUEVO TIEMPO</i>	123
	The Concept of "Nuevo Tiempo"	124
	Violeta Parra's Life and Work	125
	Violeta Parra's Song "Gracias a la vida"	132
	The "Garrido-Lecca Series"	141
	<i>Trío para un Nuevo Tiempo</i>	145
	Conclusions	171

Chapter

SIX	VÍCTOR JARA AND THE STRING QUARTET No. 2	175
	Víctor Jara, Biographical Introduction	176
	The Musical Collaboration between Jara and Garrido-Lecca	180
	The String Quartet No. 2	189
	Epilogue	219
	Conclusions	222
SEVEN	THE ANDEAN GUITAR AND THE <i>CHARANGO</i> IN <i>SIMPAY</i> AND <i>DÚO CONCERTANTE</i>	225
	The Andean Guitar	226
	The <i>Charango</i> and its Uncertain Origin	232
	The <i>Campesino</i> and <i>Mestizo Charango</i>	239
	The <i>Charango</i> in Chile	245
	<i>Simpay</i>	247
	<i>Dúo Concertante</i> for <i>Charango</i> and Guitar	257
	Conclusions	277
EIGHT	THE OTHER WORKS (1985-2000)	280
	Ballets	281
	Orchestral Works	281
	Vocal Works	296
	Chamber Works	301
	Works for Solo Instruments	320
	Tape	332
	Film Scores	333
	Conclusions	334
NINE	CONCLUSIONS	337
APPENDIX		347
BIBLIOGRAPHY		437

Acknowledgements

I would like to express my gratitude to the Chilean government of Michelle Bachelet Jeria, which gave me a four-year fellowship to earn my Ph.D. in Musicology. Also to Alfonso Muga Naredo, Enrique Reyes Segura, and all the officials of the Catholic University of Valparaiso-Chile, for granting me an extended leave in order to complete my graduate studies.

Thanks to Dr. Emma Garmendia, Mr. Richard White, Dr. Joseph Santo, Dr. Grayson Wagstaff, Dr. Andrew Weaver, Dr. Esperanza Berrocal, Dr. Andrew Simpson, Dr. Jennifer DeLapp-Birkett, and all the professors at the Catholic University of America, School of Music, who gave me superior instruction in music at the Master and Doctorate levels. Also, I thank Italo Pedrotti, Cecilia Cordero, Saúl Bitrán, Javier Echeopar, Luis Humberto Ramos, and all the composers and performers who helped me throughout the development of my research.

My special gratitude goes to maestro Celso Garrido-Lecca, whose oeuvre reinforced my knowledge and appreciation of Latin American music; and to my mother, Ana Zulema Vásquez, who supported and tolerated me in her house during my Master and Doctorate studies. But above all, my deepest gratitude goes to my wife Ana María Aravena and my daughter Anita Nicole Niño, who believed in my dreams and survived a long separation of four-and-a-half years from their husband and father. I promise that the rest of my life will be for you.

Chapter 1

Introduction

Carlos Chávez, Heitor Villa-Lobos, and Alberto Ginastera have been considered the most outstanding Latin-American art composers of the twentieth century. Consequently, most scholars interested in Latin-American music have dedicated their efforts to the study of these particular composers' oeuvres and the development of music in their respective countries: Mexico, Brazil, and Argentina. The art music of the Andean region, especially the music produced in the last decades of the twentieth century, has been largely neglected by modern scholarship. This situation has generated a profound lack of research not only in relation to the works of specific composers of this area but also comprehensive research projects that allow an understanding of the aesthetics and musical currents in an important number of South American countries.¹

Among a number of prolific composers of the Andean region, Celso Garrido-Lecca (*b.* 1926) has been chosen as the central focus of this dissertation. His direct contact with two different cultures of the Andean region, Peru and Chile, gave him a

¹ Gerard Béhague's *Music in Latin America; an Introduction* (Englewood Cliffs, NJ: Prentice Hall, 1979) is the most recent survey in English dedicated to the study of Latin American art music. *Historia de la Música en Chile* (Santiago: Editorial Orbe, 1973) by Samuel Claro and Jorge Urrutia Blondel, is the most complete survey in Spanish about Chilean art music. *La música en el Perú* (Lima: Patronato Popular y Porvenir Pro Música Clásica, 1988) is the latest comprehensive study of Peruvian music, also in Spanish. There are no dissertations in English entirely dedicated to the study of a specific composer of the Andean area.

unique and interesting world view. What are those musical elements that characterize the production of this specific contemporary Andean composer? How did the political, social and cultural situation he experienced in Peru and Chile influence his musical output? How is Garrido-Lecca's oeuvre representative of the Andean area?

According to Garrido-Lecca himself, the year 1985 marked the beginning of a period of synthesis in his compositions. This mature stage, which extends from 1985 to the present, reached its highest point in the year 2000 when the composer was awarded the "Tomás Luis de Victoria" prize.² During a period of fifteen years between 1985 and 2000, Garrido-Lecca composed a total of twenty-seven works, including incidental music for films and dance, vocal music, pieces for solo instruments, chamber music for different types of ensembles, and large orchestral works.³

Garrido-Lecca's works offer a significant example of syncretism: in his vast production, there are elements of serialism, native music of the Andes, the use of folk instruments, quotations of popular music associated with the Nueva Canción Chilena

² This award recognized Garrido-Lecca's oeuvre and recognized him as one of the best contemporary art composers of Ibero-America. The other winners of the prize have been Harold Gramatges (1996), Xavier Montsalvatge (1998), Alfredo del Mónaco (2002), Joan Guinjoan (2004), Marlos Nobre (2005), Antón García Abril (2006), Gerardo Gandini (2008), Luis de Pablo (2009), and Leo Brouwer (2010). See Premios Tomás Luis de Victoria, "Palmarés hasta la fecha," <http://www.premiostomasluisdevictoria.es> (accessed June 21, 2010).

³ In 2001, the Peruvian-Mexican musicologist Aurelio Tello published a catalog of works composed by Garrido-Lecca between 1953 and 2000. See Aurelio Tello, "Catálogo de las obras musicales de Celso Garrido-Lecca," *Revista Musical Chilena* 196 (July-December 2001): 27-32.

(New Chilean Song), and other influences.⁴ Since his works from the period 1985-2000 demonstrate a synthesis of all his previous musical experiences, an examination of the period will also offer several broader perspectives: a panoramic vision of the development of art music in Peru and Chile in the second half of the twentieth century; a review of several important features associated with Andean culture; and an overview of the contribution of the popular singer-songwriters Violeta Parra and Víctor Jara to the construction of a new Latin American identity. The mostly unexplored repertoire of Celso Garrido-Lecca constitutes a perfect amalgamation and synthesis of Peruvian and Chilean traditions, representing one of the most remarkable examples of the music developed in the Andes during the second half of the twentieth century.

This dissertation will include an overview of all pieces composed by Celso Garrido-Lecca between 1985 and 2000 and an analysis of four representative works of this period: *Trío para un Nuevo Tiempo* (1985), *String Quartet No. 2* (1987), *Simpay* (1988), and *Dúo concertante* for *charango* and guitar (1991). This pioneering research about Garrido-Lecca's mature works not only aims to stimulate future research in respect to the oeuvre of this particular composer but also to motivate the study of other prominent Andean composers of the same period. The profound knowledge of the music

⁴ The Nueva Canción (New Song) was a musical movement with social and political content that originated in Argentina, Uruguay, and Chile, and later extended throughout Latin America. The Nueva Canción Chilena (New Chilean Song) was recognized and named for the first time in 1969 and its most representative figures were Violeta Parra and her children Isabel and Ángel, as well as Víctor Jara, Rolando Alarcón, Patricio Manns, and the musical groups Quilapayún and Inti-Illimani (see chapter 4).

produced in the Andean region during the second half of the twentieth century will contribute to a more comprehensive study of contemporary Latin American art music.

The so-called “Andean area” consists of Colombia, Ecuador, Peru, Bolivia, and Chile.⁵ Geographically and culturally, however, this association of nations is debatable, particularly where the Southern Cone countries are concerned. Argentina has been excluded from this group of nations, even though its long western border is entirely contained within the Andes, while Chile has historically demonstrated more cultural connections to Argentina and Uruguay than to Peru, Bolivia, Ecuador, and Colombia.⁶ Although the territory of Venezuela also includes part of the Andean mountains, this country is culturally associated with the Caribbean.⁷

Before the middle of the twentieth century, Chile was not musically integrated with the rest of the Andean nations. The process of integration was mainly propelled by folkloric research conducted in the northern territories of the country and also by the gradual introduction of popular Andean tunes, rhythms, and musical instruments into

⁵ See Gerard Béhague, *Music in Latin America; an Introduction* (Englewood Cliffs, NJ: Prentice Hall, 1979), 159-81.

⁶ In 1958, Gilbert Chase attempted a classification of Latin American art music based on regional similarities. He grouped together Argentina, Uruguay, and Chile because these countries exhibited a predominantly European culture; he used the term “Andean” for a group of nations formed by Bolivia, Peru, and Ecuador. See Gilbert Chase, “Creative Trends in Latin American Music-I,” *Tempo* 48 (Summer 1958): 28-31.

⁷ Béhague, *Music in Latin America*, 153.

Santiago de Chile by Peruvian, Bolivian, and Chilean popular musicians.⁸ This musical integration was consolidated in the middle of the 1960s when the Chilean popular singer-songwriter Violeta Parra and her children, Isabel and Ángel, systematically introduced Andean instruments and rhythms into their own performances.⁹ Shortly after, the musical movement known as Nueva Canción Chilena adopted the “Andean sound” as a symbol of the oppressed native cultures of the continent as well as a representative musical sonority that involved many South American countries (see chapter 4).

During the first four decades of the twentieth century, the works of art music composers in Chile tended toward cosmopolitanism, while among Peruvian composers Indianist trends predominated.¹⁰ These opposing tendencies began to be unified around 1938, after the arrival in Peru of the German composer Rodolfo Holzmann (1910-1992),

⁸ According to González, in the 1930s Andean music was disseminated around the central region of Chile by Peruvian groups and soloists such as the Trío Machu Picchu and the soprano Ima Sumac. In the 1950s the Chilean musicians Calatambo Albarracín and Margot Loyola began to spread repertoires from the northern territories of the country. In the 1960s other Chilean musicians such as Raúl de Ramón, Hernán Álvarez, Sofanor Tobar, and Rolando Alarcón raised public knowledge of the Andean repertory in Santiago de Chile. See Juan Pablo González, “Música Popular Chilena de Raíz Folclórica,” in *Clásicos de la música popular chilena. Vol 2: 1960-1973*, ed. Luis Advis, Eduardo Cáceres, Fernando García, and Juan Pablo González, 2nd ed. (Santiago: Ediciones Universidad Católica de Chile, 2000), 19.

⁹ In the first half of the 1960s, Violeta, Isabel and Ángel Parra lived and performed music in the Latino neighborhood of Paris where they learned to play Andean musical instruments with the guidance of other South American musicians. See Juan Pablo González, “‘Inti-Illimani’ and the Artistic Treatment of Folklore,” *Latin American Music Review* 10, no. 2 (Autumn-Winter 1989): 282.

¹⁰ The pentatonic scales and the syncopated rhythmic formulas associated with the Peruvian Indians were the main musical elements evoked by the Peruvian art composers in the first decades of the twentieth century. Some followers of the Indianist trend were Daniel Alomía Robles, José Castro, Luis Pacheco de Céspedes, Federico Gerdes, Teodoro Valcárcel, and Carlos Sánchez Málaga. On the other hand, most Chilean composers of the same period viewed indigenous music as artificial and limiting rather than full of potential. A couple of composers associated with neo-Romantic or Impressionist tendencies in Chilean art music were Enrique Soro and Próspero Bisquertt. See Béhague, *Music in Latin America*, 165-80.

whose students formed a new generation of composers more connected with contemporary European musical currents. A similar situation occurred in Chile; Domingo Santa Cruz (1899-1987), who followed the neoclassical aesthetic of Hindemith, exerted a profound impact on students. With the later arrival of the Dutch composer Frederick Focke (1910-1989) in Santiago in 1947, a new generation of Chilean composers emerged, more integrated with the European musical currents of the century.¹¹

In 1946 the Symphony Orchestra of Peru visited Chile for the first time, demonstrating this new spirit of musical integration after six decades of cultural disconnection between the two countries as a direct consequence of the War of the Pacific (1879-84).¹² Three years later, two young Peruvian composers, Celso Garrido-Lecca and Armando Sánchez, were invited by Domingo Santa Cruz to Chile in order to continue their musical studies in the National Conservatory of Music of Santiago. Garrido-Lecca, who arrived in the capital of Chile in May 1950, remained in the country for twenty-three years becoming the sole Peruvian composer who completed and

¹¹ Besides Celso Garrido-Lecca, other disciples of Frederick Focke in Chile were Juan Allende-Blin, Miguel Aguilar, Leni Alexander, Roberto Falabella, Tomás Lefever, Abelardo Quinteros, León Schidlowsky, and Ida Vivanco. See *Diccionario de la Música Española e Hispanoamericana*, s.v. “Focke, Fré.”

¹² This first visit included performances in the cities of Viña del Mar, Santiago, and Valparaíso. See Domingo Santa Cruz Wilson, “Editorial: Intercambio musical con el Perú,” *Revista Musical Chilena* 10 (April 1946): 3-6.

developed a prolific musical career in Chile during the second half of the twentieth century.¹³

The oeuvre of Garrido-Lecca constitutes the clearest example of musical integration between Peruvian and Chilean traditions. Thanks to his avant-garde formation with Holzmann in Lima and his later studies with Santa Cruz and Focke in Santiago de Chile, he became an active agent of renovation in Chilean art music.¹⁴ His works produced in Chile (1953-73) demonstrate the exploration of techniques and aesthetics of European avant-garde music, defining a first phase in his compositional career. During his years in Chile Garrido-Lecca also composed incidental music for theater and worked with several artists of the Nueva Canción Chilena, an experience that influenced his works of the following years. After his return to Peru in 1973, Garrido-Lecca reinvigorated musical activity in his country, mainly through the creation of a Popular Song Workshop at the Lima National Conservatory that allowed the expansion of the Nueva Canción movement in Peru (see chapter 4). Consequently, Garrido-Lecca's second compositional period (1973-84) is simpler and tonal, clearly drawing from the folk repertory, and revealing the strong influence of the Nueva Canción Chilena movement.

¹³ Domingo Santa Cruz offered these scholarships to Carlos Sánchez Málaga, director of the Lima's National Conservatory, when he visited Lima in October 1949. See Domingo Santa Cruz Wilson, *Mi vida en la música: Contribución al estudio de la vida musical chilena durante el siglo XX*, ed. Raquel Bustos Valderrama (Santiago: Ediciones Universidad Católica de Chile, 2007), 853-54.

¹⁴ Diverse scholars including Robert Stevenson, Samuel Claro, Juan Orrego-Salas, Gustavo Becerra, and Roberto Escobar have emphasized the enormous contribution of Garrido-Lecca to the development of art music in Chile in the 1950s and 1960s (see chapter 2).

In order to define the main characteristics of Garrido-Lecca's mature compositional phase it will be necessary to trace information from different but complementary sources. First, bibliographic research will allow the characterization of the cultural and historical contexts in which Garrido-Lecca developed his musical career, as well as the definition of a number of concepts associated with folk, popular and art music in Peru and Chile. Second, an overview of all works composed by Garrido-Lecca between 1985 and 2000 and the specific analysis of four representative compositions of this period will allow musical elements from different traditions to be identified, confirming the synthetic and syncretic character of his mature compositional stage.

The main characteristics of Andean music will be discussed, with emphasis given to those adopted by Garrido-Lecca. Elements from indigenous, *mestizo*, and Creole music will be identified in his compositions, as will other influences derived from the aesthetic and cosmology of the Andean cultures. The musical movement known as Nueva Canción and Garrido-Lecca's role in its development and expansion in Chile and Peru will be also examined. Influences from Violeta Parra, Víctor Jara, Luis Advis, and other artists associated with the Nueva Canción Chilena will be identified in his compositions, along with a number of musical elements derived from the Western European tradition.

In addition to the bibliographic research and the musical analysis of several compositions, the crucial contribution of the composer himself to this project must be noted. Celso Garrido-Lecca was contacted by the author on March 4, 2009, five days

before his eighty-third birthday, and a continuing communication was established that extends until today. Between March 2009 and March 2010, a total of ten long conversations by phone and two personal interviews in Santiago de Chile were held,¹⁵ not to mention the dozens of e-mails that circulated between Maryland and Lima during the same period. Among other things, this close relationship allowed the elucidation of a number of questions associated with Garrido-Lecca's personal life, his relationship with the artists of the Nueva Canción Chilena, and the circumstances that surrounded him after the coup d'état of September 1973.¹⁶ This ongoing contact with the composer also proved essential for the bibliographic research and the musical analysis, as he was able to confirm some personal interpretations about his works and to clarify contradictory data found in the sources. His lucidity, his positive disposition, his generosity, his friendship, among many other personal qualities, was fundamental for the development of this research. In summary, the profound lack of scholarly studies about Garrido-Lecca's life and work was compensated for by the possibility of discussing different topics with the composer himself.

¹⁵ Although Celso Garrido-Lecca returned permanently to Peru in November 1973, he maintains close ties with his adoptive country. Currently, he travels to Santiago de Chile at least three times a year to meet family and friends; he also participates regularly in various musical activities organized by the Faculty of Arts of the University of Chile, where he completed his studies and occupied a full-time position for eight years (1965-73). His regular visits to Chile allowed two extended meetings between the composer and the author in January 2010.

¹⁶ On September 11, 1973, the government of Salvador Allende was violently interrupted by a military coup d'état headed by Augusto Pinochet. After the coup, Garrido-Lecca's life was at risk, and he decided to leave Chile on November 4, 1973 (see chapter 2).

This dissertation consists of nine chapters that offer an overview of the composer's life, historical contexts, main musical influences, prolific output of the years 1985-2000, and contribution to the development of musical art in Latin America. Chapter 2 includes the most complete biography yet written about Celso Garrido-Lecca and discussion of the dual context in which his musical studies and professional career developed. Chapter 3 offers a general overview of the characteristics of the Creole, indigenous and *mestizo* music of Peru, with particular attention given to the influences of Andean music in Garrido-Lecca's oeuvre. Chapter 4 is about Garrido-Lecca's active role in the development of the Nueva Canción in Chile and Peru and the influences this musical movement had on his mature output. The personal language developed by Garrido-Lecca after 1985 is examined in chapter 5 through the analysis of the first composition of the period, *Trío para un Nuevo Tiempo*, inspired by Violeta Parra's song "Gracias a la vida." This style is consolidated in his String Quartet No. 2, which was inspired by the figure of Víctor Jara, and is analyzed in chapter 6. To explicate the composer's use of specific Andean musical instruments and performance styles, *Simpay* for solo guitar and *Dúo concertante* for *charango* and guitar are analyzed in chapter 7. Chapter 8 offers a brief discussion of the rest of the pieces composed by Garrido-Lecca between 1985 and 2000; the conclusions of this research are presented in chapter 9.

Chapter 2

Garrido-Lecca and his Dual Context

The most complete scholarly biography available about Celso Garrido-Lecca was written by the Chilean musicologist and close friend of the composer, Rodrigo Torres Alvarado, for the *Diccionario de la Música Española e Hispanoamericana*.¹ This article, in Spanish, is merely three-pages long and contains only the most significant information about the life and work of the composer up to 1991. It also includes a list of works written by Garrido-Lecca between 1953 and 1994, subdivided in genres, and mentions a couple of recordings containing pieces by the Peruvian composer.

The first part of this chapter will complete and update the biography of Celso Garrido-Lecca, based on information taken from scholarly sources as well as from the eleven conversations undertaken with the composer between March 2009 and March 2010. The second part of the chapter will discuss the relationship of his work to the larger development of musical art in Peru and Chile during the second half of the twentieth century. The main aesthetic tendencies in both countries will be delineated, including the names of their most notable protagonists, in order to understand the position, influences, and contribution of Garrido-Lecca to the musical scene of Peru and Chile.

¹ *Diccionario de la Música Española e Hispanoamericana*, s.v. “Garrido-Lecca, Celso.”

Biography

Celso Garrido-Lecca Seminario was born in Piura, Peru, on March 9, 1926. He studied in the Academy of Music Sas-Rosay of Lima between 1944 and 1946, and later with the German composer Rodolfo (Rudolph) Holzmann at the Lima National Conservatory of Music between 1947 and 1950.² In 1949 he entered the Agrupación Espacio, comprised of young architects, artists, and intellectuals. In this group, he organized, with Enrique Iturriaga, the first prominent concerts of contemporary music in Peru.

In order to advance his compositional studies at the National Conservatory of Chile, in 1950 Garrido-Lecca traveled to Santiago de Chile thanks to a scholarship offered by Domingo Santa Cruz; he primarily worked with Santa Cruz, who helped him improve his knowledge of counterpoint.³ Between 1952 and 1954 Garrido-Lecca studied with the Dutch composer Frederick Focke, a disciple of Anton Webern, who introduced him to serialism. During this period Garrido-Lecca began his first acknowledged

² The Academy of Music Sas-Rosay was founded in Lima in 1930 by the Belgian-French composer Andrés Sas and his wife, the pianist Lily Rosay. The German composer Rodolfo Holzmann arrived in Peru in 1938. See “The Peruvian Context” in chapter 2.

³ An agreement between the Peruvian and the Chilean national conservatories allowed Armando Sánchez - the son of Carlos Sánchez Málaga, director of the Lima Conservatory - and Celso Garrido-Lecca, to arrive to Santiago de Chile in May 1950. Santa Cruz exalted the figure of Garrido-Lecca as a talented young composer who became immersed in the musical life of Chile in a notable form, living in the country for more than twenty years, and becoming president of the National Association of Composers since his condition of Peruvian-Chilean composer. See Domingo Santa Cruz, *Mi vida en la música: Contribución al estudio de la vida musical chilena durante el siglo XX*, ed. Raquel Bustos Valderrama (Santiago: Ediciones Universidad Católica de Chile, 2007), 854.

composition, *Orden* for piano, composed in 1953. This work was premiered by the Chilean pianist Mariana Grisar, Garrido-Lecca's first wife,⁴ who performed this piece in multiple concerts and radio programs presented by the Grupo Tonus in 1953.⁵

While Garrido-Lecca was a student in Santiago, he got a job as a sound engineer at the Experimental Theater of the University of Chile, where he remained for ten years (1954-64). In this group he began to experiment with the composition of incidental music, writing numerous scores for classical plays by Sophocles, Shakespeare, Calderón, Anouilh, Buzzati, among others.⁶ All these works were written in an eminently tonal language, in clear opposition to *Orden*, *Divertimento para quinteto de vientos*,⁷ and other twelve-tone compositions of the same period. As part of the Experimental Theater, Garrido-Lecca met the well-known actor, singer, and songwriter Víctor Jara, who later became one of the main figures of the musical movement Nueva Canción Chilena and a

⁴ During their short marriage Garrido-Lecca and Grisar had a daughter, Elisa, who currently lives in Santiago de Chile.

⁵ The Grupo Tonus was a musical organization created in 1950 by Frederick Focke and Eduardo Maturana for the diffusion of contemporary music. *Orden* by Garrido-Lecca appears printed under the incorrect name of "Cuatro piezas para piano" (Four Pieces for Piano) in a couple of concert programs and included in the unpublished book "El serialismo dodecafónico en Chile" (The Dodecaphonic Serialism in Chile), written by the musicologist Silvia Herrera Ortega.

⁶ Aurelio Tello, "Antaras de Celso Garrido-Lecca o la perenne persistencia de la peruanidad," *Revista Musical Chilena* 196 (July-December 2001): 9.

⁷ Garrido-Lecca's *Divertimento para quinteto de vientos* (Divertimento for Woodwind Quintet) won first prize in a contest organized by the Philharmonic Society of Lima in 1957. See Aurelio Tello, "Catálogo de las obras musicales de Celso Garrido-Lecca," *Revista Musical Chilena* 196 (July-December 2001): 29.

martyr of the military junta that executed a coup d'état in Chile on September 11, 1973 (see chapter 6).

Between 1961 and 1962 Garrido-Lecca lived in New York thanks to a fellowship from the International Institute of Education, for the purpose of improving his knowledge of stage music. During this period he participated in the Second Inter-American Music Festival of Washington, D.C. The first concert of the festival, which took place in the Cramton Auditorium on April 22, 1961, began with the world premiere of Garrido-Lecca's Symphony No. 1, a composition commissioned by the Edwin Fleisher Music Collection of Philadelphia. It was performed by the National Symphony Orchestra of Washington, D.C., conducted by Howard Mitchell. During the third concert of the festival, on the following day in the same auditorium, Garrido-Lecca's *Divertimento para quinteto de vientos* was performed for the first time in the United States, by the Philadelphia Woodwind Quintet.⁸ Several pictures taken during the festival were published in the *Boletín Interamericano de Música*;⁹ subsequently, Gilbert Chase commented on the festival, giving positive opinions about Garrido-Lecca's compositions

⁸ "II Festival Interamericano de Música; Washington, D.C., 22-30 de abril de 1961," *Boletín Interamericano de Música* 23 (May 1961): 1.

⁹ One of the images depicts Alberto Ginastera, Celso Garrido-Lecca and other personalities connected to Latin-American music in the Argentinean Embassy of Washington, D.C. See "Gráficas del II Festival Interamericano de Música," *Boletín Interamericano de Música* 23 (May 1961): 10.

and hailing him as “one of the first composers who cultivated the twelve-tone techniques [in Chile] and continues cultivating it with magnificent results.”¹⁰

Between September and October 1963, Aaron Copland toured South-America, with stops in Brazil, Argentina, Chile, and Colombia. He visited Chile between October 3 and 11, participating in multiple activities with various local musicians, particularly with Domingo Santa Cruz, Celso Garrido-Lecca, León Schidlowsky, Pablo Garrido, and Juan Pablo Izquierdo. Copland received an honorary professorship from the University of Chile and participated in meetings with the members of the National Association of Composers (ANC) and students of the Faculty of Arts. The friendly relationship between Copland and Garrido-Lecca in the 1960s can be confirmed from the notes that Copland left in the hand-written journal he used during the trip.¹¹ In the same year Garrido-Lecca received a second fellowship, this from the Guggenheim Foundation, in order to improve his knowledge of orchestration. As did many other Latin-American composers of the period, he attended the summer courses of Tanglewood, where he studied with Copland

¹⁰ Gilbert Chase, “Música nueva de las Américas,” *Boletín Interamericano de Música* 26 (November 1961): 5.

¹¹ See Aaron Copland, *Aaron Copland: A Reader: Selected Writings 1923-1972*, ed. Richard Kostelanetz and Steve Silverstein (New York: Routledge, 2004), 302-304.

during the following year.¹² Curiously, he obtained this fellowship not as a Peruvian composer but as a Chilean.¹³

In 1964 Garrido-Lecca participated in the First Music Festival of America and Spain, which took place in Madrid.¹⁴ On that opportunity, his Symphony No. 1 was performed by the Symphony Orchestra of that city, conducted by Vicente Spiteri.¹⁵ During the same year his String Quartet No. 1 was presented in the IX Biannual Festival of Chilean Music, a composition of “disconcerting objectives,” in the opinion of Enrique Rivera.¹⁶ In May 1965 Garrido-Lecca participated in the Third Inter-American Music Festival in Washington, D.C., with his orchestral piece *Laudes*. The premiere of this work, however, was damaged by an unfortunate incident: Lukas Foss, conductor of the Buffalo Philharmonic Orchestra, interrupted *Laudes* in the middle of its performance because of the noise produced by the air conditioning system.¹⁷ Domingo Santa Cruz

¹² Garrido-Lecca met Aaron Copland in 1961, during the Second Inter-American Music Festival of Washington, D.C. According to Garrido-Lecca, Copland was highly impressed after the premiere of his first symphony and offered him a future scholarship for Tanglewood.

¹³ See G. Thomas Tanselle, Peter F. Kardon, and Eunice R. Schwager, eds., *The John Simon Guggenheim Memorial Foundation 1925-2000: A Seventy-Fifth Anniversary Record* (New York: John Simon Guggenheim Memorial Foundation, 2001), 360.

¹⁴ Enzo Valenti Ferro, “El primer festival de música de América y España se realizó en Madrid,” *Boletín Interamericano de Música* 45 (January 1965): 5.

¹⁵ See “Festivales de música de América y España,” *Boletín Interamericano de Música* 83 (March-June 1972): 57.

¹⁶ Enrique Rivera, “Obras e intérpretes del 9º festival” (1964), in *En busca de la música chilena: crónica y antología de una historia sonora*, ed. José Miguel Varas and Juan Pablo González (Santiago de Chile: Publicaciones del Bicentenario, 2005), 264.

¹⁷ H. Wiley Hitchcock, Henry Leland Clarke, Irving Lowens, John Vinton, Wolf-Eberhard von Lewinski, and Halsey Stevens, “Current Chronicle,” *The Musical Quarterly* 51, no. 3 (July 1965): 547.

soundly criticized what he considered the childish attitude demonstrated by Foss during the performance of Garrido-Lecca's work and also lamented that the composition was not performed from the beginning after the air conditioning was turned off.¹⁸

In 1965 Garrido-Lecca began his pedagogical career as a professor of composition of the Faculty of Arts at the University of Chile, where he remained until 1973. During this time, he was involved in multiple activities as president and member of the National Association of Chilean Composers (ANC).¹⁹ Among other things, in 1966 he participated in the X Biannual Festival of Chilean Music with his orchestral work *Laudes*;²⁰ at the next occurrence of the same festival two years later, his *Intihuatana* for string quartet was performed.²¹

In 1971 Garrido-Lecca composed the songs "Brigada Ramona Parra" and "Vamos por ancho camino," based on lyrics by Víctor Jara, for his album "El derecho de vivir en paz" (The Right to Live in Peace) produced by DICAP records (see chapter 6). One year later, Garrido-Lecca attended an Encounter with Latin American Music organized by Casa de las Américas in Havana, Cuba, where he clearly demonstrated his integrated

¹⁸ Domingo Santa Cruz Wilson, "Actividades interamericanas en los Estados Unidos," *Revista Musical Chilena* 92 (April-June 1965): 7.

¹⁹ Garrido-Lecca became president of the National Association of Chilean Composers (ANC) in August 1965. See Robert Stevenson, "La música chilena en la época de Santa Cruz," *Boletín Interamericano de Música* 67 (September 1968): 11.

²⁰ See "Concierto Final," *Revista Musical Chilena* 99 (January-March 1967): 95.

²¹ See "XI Festivales de Música Chilena," *Revista Musical Chilena* 104-105 (April-December 1968): 109-110.

vision for music involving folk, popular, and classical traditions.²² In 1973 he worked with Víctor Jara, the dancer Patricio Bunster, the musical group Inti-Illimani, and many other artists in the production of an unperformed ballet “Los Siete Estados” (The Seven Stages) (see chapter 6).

In September 1973 Garrido-Lecca’s residency in Chile was unexpectedly jeopardized when the universities and other cultural institutions were closed or reorganized by the new military government.²³ His life was also at risk because of his leftist political ideas, his close relationship with the recently assassinated Víctor Jara, and his active participation in the Nueva Canción Chilena movement. Shortly after the military coup d’état, the musicologist Samuel Claro Valdés became the head of the Faculty of Arts at the University of Chile. Although Claro supported Garrido-Lecca’s continued tenure as a professor of composition on the faculty, many colleagues recommended that he leave the country. After spending two months in hiding to avoid the possibility of arrest, Garrido-Lecca finally decided to return to Peru, arriving there on November 4, 1973.

Shortly after his return to his home country, Garrido-Lecca established a series of important courses in instrumentation and composition, developing an intense, new

²² Luis Héctor Correa de Azevedo, “La música de América Latina,” in *América Latina en su música*, ed. Isabel Aretz, 4th edition (Mexico City: Siglo veintiuno, 1984), 67.

²³ On September 11, 1973, the government of Salvador Allende was violently interrupted by a military coup d’état headed by Augusto Pinochet. Among other things, Pinochet removed all the main authorities from the Chilean universities. This military government lasted from September 1973 to March 1990.

musical activity in Lima. In 1974 he assumed the professorship of composition and orchestration at the Lima National Conservatory of Music, serving as its director between 1976 and 1979. He reinvigorated this institution and established close ties between the conservatory and the community.²⁴ In Peru he married Alicia Saco and had two children: Gonzalo Garrido-Lecca Saco, a composer who currently lives in Spain, and Ximena Garrido-Lecca Saco, a painter who presently lives in London. Garrido-Lecca and Saco were married for eight years, from 1974 to 1982.

Between 1976 and 1979 Garrido-Lecca created a Popular Song Workshop at the Lima National Conservatory, where numerous and important popular music groups originated, such as *Tiempo Nuevo*, *Vientos del Pueblo*, *Dúo Adagio*, and *Korillacta*.²⁵ After 1979 Garrido-Lecca initiated numerous governmental programs related to musicology and the conservation and development of the Peruvian musical heritage. Among other activities, he coordinated regional programs of musicology sponsored by UNESCO (1979-1983) and organized the first national meeting of stringed instrument makers (1980). In 1981 he founded the Center for the Documentation of Peruvian Music at the National Library, and organized a conference of Latin American musicologists in 1982.

²⁴ Tello, "Antaras de Celso Garrido-Lecca," 10.

²⁵ More information about the characteristics and development of the *Nueva Canción* movement in Peru will be provided in chapter 4.

In 1981 he won a contest organized by the Patronato Popular y Porvenir Pro Música Clásica of Lima with his orchestral work *Retablos sinfónicos*. He received a similar prize in 1984 for his orchestral work *El movimiento y el sueño*.²⁶ In 1982 he was awarded the “Orden del Mérito Civil en el grado de Comendador” (Medal of the Order of the Civil Merit at the rank of Commander) from the Spanish Government, and also obtained an invitation from the Ministry of Exterior Affairs of that country that allowed him to visit Spain.²⁷ Between 1983 and 1984 he conducted the cultural development program of the National Institute of Culture of Peru.

After a period dedicated to reabsorbing the rich popular musical traditions of his home country, Garrido-Lecca once again became active in the Latin-American musical scene as a composer with a definitive personality. Since 1983, he has traveled frequently to Santiago de Chile, where he has established strong contacts with the new composers and performers. Several of his chamber works, such as *Trío para un Nuevo Tiempo*,²⁸ String Quartet No. 2, *Simpay*, *Sonata Fantasía*, and *Dúo concertante* for *charango* and guitar, have been premiered in Santiago by Chilean performers in various concerts of contemporary music.

²⁶ Tello, “Catálogo de las obras musicales,” 30.

²⁷ When the kings of Spain visited Lima in 1978, Garrido-Lecca organized a special concert for them that included the presentation of a group of Peruvian dances and the performance of Manuel de Falla’s *El retablo de maese Pedro* (Master Peter’s Puppet Show). Four years later the government of Spain recognized Garrido-Lecca’s kindness, conferring a medal and offering him an invitation to visit Spain.

²⁸ In 1987 Garrido-Lecca won the first prize in a contest of chamber music organized by the Philharmonic Society of Lima with *Trío para un Nuevo Tiempo*. See Tello, “Catálogo de las obras musicales,” 30.

By the early 1990s, Garrido-Lecca had earned his well-deserved fame as one of Latin America's most eminent composers becoming one of the most illustrious names in Peruvian culture, along with his equally distinguished compatriots, Mario Vargas Llosa in literature and Fernando de Szyszlo in painting.²⁹ He attended the First Latin American Music Festival of Mexico in 1990 and, one year later, the Fifth Latin American Music Festival undertaken by the Organization of American States in Caracas.

In 1992 an unexpected and violent situation marked Garrido-Lecca's life. On September 12, he and his girlfriend, the ballerina Patricia Awapara, were visiting his niece, the dancer Maritza Garrido-Lecca, who had been a close friend of Awapara. Unbeknownst to the couple, Maritza was a member of the guerrilla group *Sendero Luminoso* (Shining Path), and the leader of the guerrillas, Abimael Guzmán, was hiding in one of the rooms of Maritza's house in a middle-class neighborhood of Lima. Peruvian police, who had been conducting a long investigation of Guzmán, on September 12, 1992, moved in to capture him at the house--at the exact moment the composer and Awapara were visiting.

The British journalist John Simpson, who was then producing a documentary about the violence in Peru at that time, described the capture of Abimael Guzmán and the other heads of the Peruvian guerrilla group, stating emphatically that the presence of Celso Garrido-Lecca and Patricia Awapara in the house that evening "had simply been a

²⁹ Carlos Prieto, *The Adventures of a Cello*, trans. Elena C. Murray (Austin: University of Texas Press, 2006), 177-78.

piece of bad luck.”³⁰ Nonetheless, during the investigation, Celso Garrido-Lecca “spent two weeks in prison, confined to a cubicle barely measuring four by five feet.”³¹ On September 22, 1992, the *New York Times* published a picture of the capture of Abimael Guzman, which also includes the figures of Celso Garrido-Lecca and Patricia Awapara. Eight days later (September 30, 1992), the same newspaper published the following editor’s note: “On Saturday, after the picture was published, two of the people pictured – Celso Garrido Lecca, a composer, and his fiancée, Patricia Awapara, a ballerina – were released without charges by the Peruvian authorities, who said the couple had nothing to do with the guerrilla group.”³²

In 1995 Garrido-Lecca won the first prize in a chamber music contest organized by the Chilean Copyright Society (SCD) with his String Quartet No. 3, subtitled “Encounters and Tributes.”³³ In 1996 UNESCO sponsored the edition of a CD containing five chamber works by the Peruvian composer in homage to his seventieth birthday, titled “Músicos latinoamericanos interpretan a Garrido-Lecca” (Latin American

³⁰ John Simpson, *In the Forests of the Night: Encounters in Peru with Terrorism, Drug-Running and Military Oppression* (New York: Random House, 1994), 122-23.

³¹ Prieto, *The Adventures of a Cello*, 178-79.

³² Shortly after this unfortunate incident, Garrido-Lecca traveled to Santiago de Chile for the premiere of his *Dúo concertante* for *charango* and guitar. In an interview published by the Chilean newspaper *La Segunda* on November 16, 1992, he referred to this episode as “the hardest moment of my life.”

³³ Garrido-Lecca’s String Quartet No. 3 was dedicated to the memory of four composers who influenced his musical career: Beethoven, Bartók, Dvorák, and Violeta Parra (see chapter 8).

musicians perform Garrido-Lecca);³⁴ this CD was presented in the Sala Blas Galindo of the Arts Center in Mexico City, in January 1997.³⁵ In 1997 the *Revista Musical Chilena* published Garrido-Lecca's article "El arte en la economía neoliberal" (The Arts in the Neoliberal Economy) in the context of a round table in which three composers analyzed the relationship between music and neoliberalism.³⁶

In June 1997 the Chilean government conferred on Garrido-Lecca the Order "Bernardo O'Higgins" with the status of Official for his recognized work in the strengthening of the bonds of friendship between the countries of Chile and Peru.³⁷ One year later Garrido-Lecca was nominated as "the most outstanding composer of the year" by the Chilean Copyright Society (SCD). At the end of 1999 he was appointed the director of the music journal *Cuadernos*, edited by the Lima National Conservatory of Music.³⁸ In 2000 Garrido-Lecca and an additional twenty members of the guild of Latin-

³⁴ This CD contains the following chamber works by Garrido-Lecca: *Orden*, *Soliloquio I*, *Sonata Fantasía*, *Preludio y tocata*, and String Quartet No. 2.

³⁵ Tello, "Antaras de Celso Garrido-Lecca," 11.

³⁶ In his article, Garrido-Lecca discussed the precarious situation of art music in Peru, demanding an active role of the governments in relation to the protection and development of the performing arts. The other collaborators to this tribute were the Chilean composers Rolando Cori and Alejandro Guarello. See Celso Garrido-Lecca, "El arte en la economía neoliberal," *Revista Musical Chilena* 187 (January-June 1997): 63-65.

³⁷ See "Distinciones y homenajes a nuestros músicos," *Revista Musical Chilena* 188 (July-December 1997): 113.

³⁸ See "Publicaciones periódicas recibidas," *Revista Musical Chilena* 193 (January-June 2000): 111-12.

American composers signed a manifesto in Mexico City, which was published in the *Revista Musical Chilena*.³⁹

In October 2000, the jury for the third Ibero-American “Tomás Luis de Victoria” prize was convened in Mexico City. The panel was comprised of the musicologist Victoria Eli (Cuba), the pianist Jaime Ingram (Panama), and the composers José Augusto Mannis (Brazil), Fernando García (Chile), Agustín Bertomeu (Spain), Alfredo Rugeles (Venezuela), and Manuel de Elías (Mexico).⁴⁰ They analyzed the works of fifty-five composers from fifteen different Ibero-American countries, and selected Celso Garrido-Lecca. The winner of the prize was announced on October 18, 2000, in the Palacio de Bellas Artes of Mexico City.⁴¹

On June 8, 2001, in the Symphonic Hall of the National Auditorium of Music in Madrid, Celso Garrido-Lecca received the “Tomás Luis de Victoria” prize, conferred by the Fundación Autor and the General Society of Authors and Publishers of Spain (SGAE), as the best Ibero-American composer of the year 2000. After the ceremony, several pieces by Garrido-Lecca were performed, including *Elegía a Machu Picchu* for

³⁹ This document summarized a series of difficulties experienced by many Latin American composers regarding the performance and diffusion of their works. It also sealed the creation of a new guild, the “Colegio de compositores latinoamericanos de música de arte,” formed by twenty-one Latin-American composers and headed by Manuel de Elías. See “Manifiesto de los compositores latinoamericanos,” *Revista Musical Chilena* 195 (January-June 2001): 87-88.

⁴⁰ See “Distinciones para nuestros músicos,” *Revista Musical Chilena* 195 (January-June 2001): 88.

⁴¹ Fernando García, “Celso Garrido-Lecca, Premio ‘Tomás Luis de Victoria,’” *Revista Musical Chilena* 196 (July-December 2001): 100.

orchestra, Cello Concerto with the soloist Carlos Prieto, and the world-premiere of his Symphony No. 2, performed by the soprano Irene Badiola, the National Chorus and the National Orchestra of Spain, conducted by Pedro Ignacio Calderón.⁴² In 2001, the second issue of the *Revista Musical Chilena* was dedicated to Garrido-Lecca in honor of this prize.⁴³ In May 2002 Garrido-Lecca acted as the president of the jury for the fourth “Tomás Luis de Victoria” prize, won by the Venezuelan composer Alfredo del Mónaco.⁴⁴ One year later, Garrido-Lecca’s *Secuencias* for violin and orchestra was selected as the obligatory piece for the best performer of this instrument in the Music Festival “Instrumenta Verano 2003,” which took place in Puebla, Mexico (see chapter 8).

Several tributes were offered to Celso Garrido-Lecca during 2006 in honor of his eightieth birthday. The XIV Latin American Music Festival of Caracas, celebrated in May 2006, was dedicated to him. On June 22, 2006, he received an honorary professorship from the University of Chile, and three of his works were performed in the

⁴² García, “Celso Garrido-Lecca,” 100.

⁴³ The Peruvian-Mexican composer and musicologist Aurelio Tello contributed to this issue with an article related to Garrido-Lecca’s piece *Antaras* of 1968 and a catalog of works composed by Garrido-Lecca between 1953 and 2000. The composer himself contributed an article, “Reflexiones sobre el compromiso social de los compositores” (Reflections about the social compromise of composers). The Chilean composer and musicologist Fernando García, member of the jury of the “Tomás Luis de Victoria” prize 2000, described the ceremony in which Garrido-Lecca was awarded with this prize. See *Revista Musical Chilena* 196 (July-December 2001): 7-32, 87-88, 100-101.

⁴⁴ The other members of the jury were Marta Lambertini (Argentina), Xavier Bengurel (Spain), Dieter Lehnhoff (Guatemala), and Fernando Condon (Uruguay). See “Alfredo del Mónaco, Premio Tomás Luis de Victoria 2002,” *Revista Musical Chilena* 198 (July-December 2002): 102.

Sala Isidora Zegers of the Faculty of Arts.⁴⁵ On October 26, 2006, there was a concert in homage to Garrido-Lecca in his home town of Piura, by the Municipal Symphony Orchestra of that city conducted by Abraham Padilla. On November 17 the National Symphony Orchestra of Peru, conducted by Padilla, culminated the Fourth International Festival of Contemporary Music of Lima 2006, performing two orchestral pieces by Garrido-Lecca: the Guitar Concerto and *Retablos sinfónicos* (Symphonic Tableaux).⁴⁶ In 2008 the Fundación Autor and the General Society of Authors and Publishers of Spain (SGAE) released a CD in homage to the composer that included three of his orchestral works: *Eventos*, the Guitar Concerto, and the Symphony No. 2.⁴⁷

The production of Celso Garrido-Lecca encapsulates the important developments in art music in Peru and Chile during the second half of the twentieth century. These trends include musical elements from the Second Viennese School, influences of Alexander Skryabin's mystical conceptions, use of native instruments and performance styles from the Andes, references to *mestizo* and Creole musical manifestations in Peru and Chile, and quotations of popular songs by the Chilean singer-songwriters Violeta

⁴⁵ See "Distinciones a nuestros músicos," *Revista Musical Chilena* 206 (July-December 2006): 118.

⁴⁶ See "Compositores chilenos en el Perú," *Revista Musical Chilena* 207 (January-June 2007): 96.

⁴⁷ These orchestral works were recorded in Santiago de Chile between September and October 2007. The performers were the Symphony Orchestra of Chile, the Symphonic Chorus of the University of Chile, the guitarist Luis Orlandini, and the soprano Verónica Rojas, conducted by Fernando Condon. See "Nuevos fonogramas y videos musicales en circulación," *Revista Musical Chilena* 210 (July-December 2008): 78-79.

Parra and Víctor Jara. Several compositions of Garrido-Lecca have been commissioned by important institutions, conductors, or musical ensembles, including the Library of Congress in Washington, D.C., the Edwin Fleisher Music Collection of Philadelphia, the German conductor Hermann Scherchen, the Mexican cellist Carlos Prieto, among many others. Most of his production has been published, performed, and recorded in Peru, Chile, Spain, Mexico, and the United States.

Garrido-Lecca himself has divided his musical output into three major periods. His years of residence in Chile (1950-73) constitute a first compositional period, in which he explored the techniques and aesthetics of European avant-garde music. During this phase he also composed incidental music for the theater and collaborated with singers and performers of the Nueva Canción Chilena movement, particularly with Víctor Jara and the musical group Inti-Illimani. Important works of this period are: *Orden* (1953), *Symphony No. 1* (1960), *Laudes* (1963), *Elegía a Machu Picchu* (1965), and *Antaras* (1968).⁴⁸

After 1973, indigenous and popular styles are more evident in his works, due to his reconnection with the culture and musical traditions of Peru. In this process of personal rediscovery of his roots, a fundamental change occurs in his music: the pieces composed between 1973 and 1984 reveal a search for simplicity, a preference for tonality and the presence of rhythms, melodic gestures and formal characteristics associated with

⁴⁸ *Antaras* for double string quartet and a double bass soloist is the most performed piece of Garrido-Lecca's catalogue. The Chamber Orchestra of Chile and its conductor Fernando Rosas performed this work frequently throughout Chile and around the globe until Rosas's death in 2007.

folk dances and songs. Until the early 1980s, Garrido-Lecca also composed many songs for the soloists and musical groups he formed in the Popular Song Workshop at the Lima National Conservatory (see chapter 4). Important works of this period are: *Cantata Popular Kuntur Wachana* (1977), *Danzas populares andinas* (1979), *Pequeña suite peruana* (1979), and *Retablos sinfónicos* (1980).

After 1985, the oeuvre of Garrido-Lecca took its most recent path. This is a period of synthesis during which serialism, the native and *mestizo* musical elements from Peru and his personal experience with the Nueva Canción Chilena movement are mixed in a unique combination. Important works of this period are: *Trío para un Nuevo Tiempo* (1985), String Quartet No. 2 (1987), Cello Concerto (1989), Guitar Concerto (1990), *Dúo concertante* for *charango* and guitar (1991), and Symphony No. 2 (2000).

The Peruvian Context

The figure of the Indian and the use of pentatonic melodies from the Andes have been two of the most characteristic elements of Peruvian art music, from the production of foreigners Carlo Enrico Pasta and Claudio Rebagliati in the nineteenth century to the contemporary composers Francisco Pulgar Vidal, Armando Guevara Ochoa or Edgar Valcárcel.⁴⁹ The Peruvian art composers have been grouped in generations, following

⁴⁹ Enrique Pinilla, "La música en el siglo XX," in *La música en el Perú*, ed. Patronato Popular y Porvenir Pro Música Clásica (Lima: Patronato Popular y Porvenir Pro Música Clásica, 1988), 132.

concepts proposed by Enrique Pinilla; according to his classification, Celso Garrido-Lecca belongs to the third generation, comprised of composers born between 1920 and 1940. In comparison to the previous cohorts, they had had more access to professional development thanks to the arrival of two foreign composers: Andrés Sas and Rodolfo (Rudolph) Holzmann.

The Belgian-French musicologist and composer Andrés Sas (1900-67) studied at the Brussels Conservatory. In 1924 he arrived in Peru, as a teacher of violin and chamber music of the Lima Academy. In 1930 he created the Academy of Music Sas-Rosay with his wife, the pianist Lily Rosay. As a musicologist, he founded several musical journals,⁵⁰ undertook the first scientific study of the clay panpipes of Nasca, and wrote articles about colonial music. He was appointed director of the Lima National Conservatory in 1951. In his compositions he treated Peruvian materials in an Impressionist manner; pentatonic modes predominate in his melodic writing and recreations of Peruvian folk-music types abound in his works.⁵¹

⁵⁰ According to Robert Stevenson, Andrés Sas founded the musical journals *Antara* (1930), *El correo de insula* (1946), *Anacrusa* (1956), and *Música* (1957). See *New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. "Sas (Orchassal), Andrés."

⁵¹ According to Gerard Béhague, the style of Sas was mainly characterized by the mixture of pentatonic modes, Debussyan harmonic patterns of parallel altered chords, and rhythmic structures constituted by persistent figures. These elements can be particularly observed in *Seis Cantos Indios del Perú* for voice and piano (1946). In his *Suite peruana* for piano (1935), Sas imitated the rhythm of *kashua* with the utilization of ostinato figures in the accompaniment and the alternation of regular eighths, dotted figures and triplets in the main melody. See Gerard Béhague, *Music in Latin America; an Introduction* (Englewood Cliffs, NJ: Prentice Hall, 1979), 171-73.

The German composer Rodolfo Holzmann arrived in Peru in 1938, marking the beginning of a period of cosmopolitanism in Peruvian art music, which extended until the coup d'état exerted by the general Juan Velasco Alvarado in 1968.⁵² Holzmann (1910-92) studied in Berlin, Strasbourg, and Paris between 1931 and 1934, and arrived in Peru as oboe teacher for the Alzedo Academy of Music (transformed into the National Conservatory in 1946) and as a violinist in the Peruvian National Symphony Orchestra. Holzmann was himself influenced by Hindemith's new tonal system and emphasis on craftsmanship in composition training.⁵³ He opened international perspectives to his students, encouraging them to abandon the post-romantic aesthetic.⁵⁴ He also studied the popular music of the country, publishing the book *Panorama de la música tradicional del Perú* (Panorama of the Peruvian Traditional Music) in 1966. In his article "Aporte para la emancipación de la música peruana" (Contribution to the Emancipation of Peruvian Music), Holzmann conceived a method for the systematic use of the pentatonic scale in composition, organizing it as a succession of ascending intervals of perfect fourths.⁵⁵

⁵² Velasco Alvarado installed a populist government in Peru in 1968 which attempted to affect and integrate the economic, political, educational, media, and artistic fields in relation to the general population. Among other things, he made official the indigenous language Quechua and passed a law requiring all radio stations to dedicate seven hours and thirty minutes of air time to "folkloric" Peruvian music. See Thomas Turino, "Nationalism and Latin American Music: Selected Case Studies and Theoretical Considerations," *Latin American Music Review* 24, no. 2 (Autumn-Winter 2003): 181-86.

⁵³ Gerard Béhague, "Music, c. 1920 –c. 1980," in *A Cultural History of Latin America: Literature, Music and the Visual Arts in the 19th and 20th Centuries*, ed. Leslie Bethell (New York: Cambridge University Press, 1998), 332.

⁵⁴ José María Neves, "Estudio comparativo dentro de la producción musical latinoamericana," in *América Latina en su música*, ed. Isabel Aretz, 4th ed. (Mexico City: Siglo veintiuno, 1984), 216.

⁵⁵ Béhague, *Music in Latin America*, 174.

Sas and Holzmann were the first masters of a generation of composers who escaped from the nationalist tradition and had the opportunity to express themselves in a contemporary musical language. Their most notable disciples were Enrique Iturriaga,⁵⁶ Celso Garrido-Lecca and Enrique Pinilla,⁵⁷ who were exposed to current European trends, especially atonality and the music of the Second Viennese School. Although Armando Guevara Ochoa⁵⁸ and Rosa Alarco also studied with Holzmann, they characterize a different tendency with the exclusive production of tonal works; on the

⁵⁶ Enrique Iturriaga (*b.* 1918) continued his studies in Paris (1950-51) with Simone Plé Caussade and Arthur Honegger. He was appointed professor of composition and harmony at the Lima National Conservatory in 1957; he also taught at the San Marcos University and at the Catholic University of Lima. His style expresses the multiculturalism of Peru with a musical language that includes extended tonality, polytonality, and serialism. Iturriaga also displays in his works an attempt at the integration of native and European elements; he created themes that imitate the spirit of popular dances such as *marinera* or *polka*, following Bartók's experience with the folk music of his own country. Certainly, Iturriaga has been one of the most influential figures in contemporary Peruvian art music. See Béhague, *Music in Latin America*, 311.

⁵⁷ Enrique Pinilla (1927-89) continued his studies in Spain with Conrado del Campo and in Paris with Charles Koechlin. He also studied in Berlin with Boris Blacher, who introduced him to the concept of "variable meters," something which is observable on his music through a systematic shifting of meters (2/4, 3/4, 4/4, 5/4, etc.). In 1961 he returned to Lima; between 1966 and 1967 studied electronic music with Vladimir Ussachevsky and Alcides Lanza at Columbia University. In his works, Pinilla favored the rhythmic motives of coastal Peru, pentatonic scales from the Andes and Amazonian melodies. He has composed in different musical languages, including serialism, polytonalism, and atonalism. His style has been highly influenced by his studies of electronic music in the United States. Besides composition, he has also produced movies and literary works, including a comprehensive musicological study of twentieth-century Peruvian music. See Pinilla, "La música en el siglo XX," 186-88.

⁵⁸ The composer, violinist and conductor Armando Guevara Ochoa (*b.* 1927) represents the extension of the tonal school of Peruvian art music to the second half of the twentieth century. Natural from Cusco, his indigenist language has been inspired in the folk music of the Andes and the Coast, demonstrating a preference for short themes and *huayno* rhythms. He studied in the United States and Europe. He claims Bach, Beethoven, Dvorák and Bartók as his main influences. His thirty-four symphonic works and more than four hundred chamber music pieces have been disseminated around the world. See Pinilla, "La música en el siglo XX," 176-79.

other extreme, José Malsio represents the most radical distance from national references and folk materials.⁵⁹

A second group of composers from the same generation, mainly formed by Sas, consists of Francisco Pulgar Vidal,⁶⁰ Leopoldo La Rosa,⁶¹ Alejandro Núñez Allauca,⁶² Olga Pozzi-Escot, César Bolaños,⁶³ and Edgar Valcárcel.⁶⁴ With the exception of Pulgar

⁵⁹ José Malsio (1925-2007) continued his studies in the Eastman School of Music with Burrill Phillips and Bernard Rogers; he also took lessons with Hindemith at Yale and Schoenberg in Los Angeles. These studies in the United States certainly influenced his compositional style. When he returned to Peru he was appointed assistant director of the National Symphony Orchestra and director of the Lima National Conservatory. Most of his works were composed between 1943 and 1954; after that period he dedicated almost exclusively to conducting and teaching. See Pinilla, "La música en el siglo XX," 172-74.

⁶⁰ The composer, musicologist and lawyer Francisco Pulgar Vidal (b. 1929) continued his musical studies in Bogotá with Roberto Pineda-Duque. He followed contemporary tendencies, using polytonal, polyrhythmic and aleatoric elements. His interest in Peruvian native music is not demonstrated in his works by the use of pentatonic scales, but with the exploration of new sonorities not only in indigenous and Creole instruments of Peru, but also in the traditional ones. See Béhague, *Music in Latin America*, 312.

⁶¹ Leopoldo La Rosa (b. 1931) was the first Peruvian composer who used in his music procedures related to indeterminacy. He also premiered in his country most of the avant-garde repertory of Peruvian, Latin-American and European composers, including Stravinsky's *The Rite of Spring*, with the National Symphony Orchestra of Peru. See Pinilla, "La música en el siglo XX," 186.

⁶² Alejandro Núñez Allauca (b. 1931) continued his compositional studies at the Institute Torcuato Di Tella in Buenos Aires. Although he began as a tonal composer, his later works demonstrate the use of pointillism and atonalism. A particular period of his production is characterized by an exaggerated use of melodic ornaments (trills, appoggiaturas, and gruppettos); he has also composed sacred music. See Pinilla, "La música en el siglo XX," 198.

⁶³ César Bolaños (b. 1931) continued his studies at the Manhattan School of Music in New York and at the RCA Institute of Electronic Technology. He also lived in Argentina for seven years, where he studied at the Institute Torcuato Di Tella. After his return to Peru he began a musicological career in the National Institute of Culture. He is the author of several books, including *Mapa de los instrumentos musicales de uso popular en el Perú* (Map of the Musical Instruments of Popular Use in Peru), with the collaboration of Josafat Roel Pineda, Fernando García and Alida Salazar, edited by the National Institute of Culture. His avant-garde output consists of music-theatre works, multimedia pieces and aleatoric composition. See Pinilla, "La música en el siglo XX," 181-82.

⁶⁴ Edgar Valcárcel (1932-2010), a native of Puno and nephew of the indigenist composer Theodoro Valcárcel, continued his studies at Hunter College in New York and at the Institute Torcuato Di Tella in Buenos Aires; he also studied electronic music at the Columbia-Princeton Electronic Music Center.

Vidal, who is stylistically closer to the first group of composers, they represent the avant-garde and experimental music movement in Peru. In 1957, Bolaños, Valcárcel, and Pozzi-Escot founded the group Renovación, dedicated to the diffusion of contemporary music. Curiously, most of the composers from this generation completed their studies in other countries and some of them, like Pozzi-Escot, decided to live abroad.⁶⁵

This period of cosmopolitanism in Peruvian art music, which began with the arrival of Rodolfo Holzmann in 1938, culminated in 1968 with a military coup d'état led by the general Juan Velasco Alvarado, who installed a revolutionary government. With the advent of this new regime, some art composers like Garrido-Lecca, Valcárcel, Bolaños, and popular singer-songwriters like Chabuca Granda, began to write musical works related to political or historical events. The government of Velasco Alvarado promoted cultural activities and gave institutional sponsorship to the musical arts by establishing professional ensembles and organizations. In 1975 a second coup d'état interrupted this process and gradually dissolved all the institutions created by Velasco. In this political and cultural context, a fourth generation of composers was born, constituted by students of Enrique Iturriaga, Edgar Valcárcel, and Celso Garrido-Lecca.

In 1965 he was appointed professor of composition at the Lima Conservatory. Valcárcel has cultivated various contemporary techniques, from dodecaphony to electronic and aleatory procedures. See Béhague, *Music in Latin America*, 313-14.

⁶⁵ Currently, Olga Pozzi-Escot is an American citizen. She taught for several years at the New England Conservatory of Music and at Wheaton College, in the United States.

According to Juan Carlos Estenssoro, it is difficult to characterize this fourth generation of composers stylistically, because they have developed personal languages and applied diverse techniques and media, creating dynamic and eclectic outputs.⁶⁶ The main members of this generation are Walter Casas Napán,⁶⁷ Pedro Seiji Asato,⁶⁸ Alejandro Núñez Allauca, Teófilo Álvarez,⁶⁹ Isabel Núñez Turón, Douglas Tarnawiecki,⁷⁰ Luis David Aguilar,⁷¹ and Aurelio Tello.⁷² From the following generation of Peruvian composers one should mention the names of Arturo Ruiz del Pozo, Manuel

⁶⁶ See *Diccionario de la Música Española e Hispanoamericana*, s.v. “Perú.”

⁶⁷ Walter Casas Napán (b. 1939) studied composition and piano at the Lima National Conservatory of Music; he also studied philosophy and accounting. He was professor at the National School of Music and his compositional style demonstrates atonal, chromatic and aleatoric devices. See Pinilla, “La música en el siglo XX,” 196-97.

⁶⁸ Pedro Seiji Asato (b. 1940) studied at the Lima National Conservatory with Iturriaga, Valcárcel, Malsio, and Garrido-Lecca. He was professor of the National School of Music. His avant-garde piece *Quasar IV* for two pianos and double bass has been performed in Canada, Mexico, and the United States. He is a descendant of Japanese immigrants; in 1978 he composed *Preludio y Ricercar* for symphony orchestra in which he combined Japanese and Peruvian melodic ideas. See Dale Olsen, “Japanese Music in Peru,” *Asian Music* 11, no. 2 (1980): 47-48.

⁶⁹ Teófilo Álvarez (b. 1944) studied at the Conservatory of Trujillo in Peru, becoming the first clarinet of the symphony orchestra of that city. His first compositions were incidental music for the theater. See Pinilla, “La música en el siglo XX,” 198.

⁷⁰ Douglas Tarnawiecki (b. 1948) studied with Iturriaga at the National School of Music and at the Eastman School of Music of Rochester where he earned a Master’s degree in composition; he has directed several vocal and instrumental ensembles in Peru. See Pinilla, “La música en el siglo XX,” 196-98.

⁷¹ Luis David Aguilar (b. 1950) studied with Iturriaga at the National Conservatory of Music; he also studied sociology at the University of San Marcos. Most of his art works were written in the decade of the 1970s; after that, he has mainly composed incidental music for movies, theater and publicity. See Pinilla, “La música en el siglo XX,” 198-99.

⁷² Aurelio Tello (b. 1951) studied with Iturriaga, Valcárcel and Garrido-Lecca at the Lima National Conservatory and developed his musical career in Peru mainly as a composer and choral conducting. He lives in Mexico since 1982 where he has produced important musicological works especially in the field of colonial music. See Pinilla, “La música en el siglo XX,” 199.

Mujica, Omar Aramayo, José Carlos Campos, and José Sosaya.⁷³

According to Alvarado Manrique, in recent years musical activity in Peru was propelled through the Festival Con-Tacto that took place in 2003 and 2004, and also by the festivals of contemporary music carried out by the Cultural Center of Spain; other activities associated with avant-garde music have been organized by the Goethe Institute of Lima and associations like Realidad Visual and Alta Tecnología Andina. The exposition titled “Resistencias: primeras vanguardias musicales en el Perú” (2006) proved important for rediscovering the composers of the generation of the 1950s. From relation to the youngest generation of Peruvian composers Alvarado Manrique mentions the names of Renzo Filinich, Carlos Andrés Leguía, Elder Olave, Juan Ohan, and Jaime Oliver. Many of these young composers have formed the Circle of Peruvian Composers, CIRCOMPER.⁷⁴

⁷³ Ruiz del Pozo (*b.* 1949) studied at the Royal College of Music of London and Mujica (*b.* 1949) in Vienna. Aramayo (*b.* 1947) is also recognized as a poet who performs native instruments of Peru. Campos (*b.* 1957) studied in Lima with Valcárcel, Asato and Tarnawiecki; he also studied cultural management in Sao Paulo, Brazil. Sosaya (*b.* 1956), one of the most prominent composers of the younger generation, studied with Valcárcel and Iturriaga at the Lima National Conservatory. Between 1984 and 1986 he lived in France and studied at the École Normale de Musique in Paris. He began to teach composition and analysis at the National Conservatory in Lima in 1989; he has demonstrated an increasing interest in electro-acoustic music and he has also produced innovative compositions for native Andean musical instruments. Sosaya directed the Center of Research and Development of Peruvian Music (CIDEMP) and installed a laboratory of electronic music inside the National Conservatory, contributing to the training of new composers like Julio Benavides, Renato Neyra, Nilo Velarde and Federico Tarazona. See Pinilla, “La música en el siglo XX,” 199-200.

⁷⁴ Luis Alvarado Manrique, “Partitura abierta: vanguardia, música electroacústica y nuevos lenguajes en la música académica en el Perú,” Fundación Telefónica, http://centro.fundaciontelefonica.org.pe/sonoteca/pdf/musica_electroacustica.pdf (accessed April 4, 2010).

Certainly, the production of Peruvian art composers has been highly influenced by the political, social, and economic instability experienced by their country during the last five decades, including the violent actions of the guerrillas in the 1980s. Enrique Pinilla also notes that the lack of professional choirs and symphony orchestras has exerted a negative influence on the national production, sometimes with unpredictable consequences.⁷⁵ He mentions the need to establish more opportunities for composers: prize competitions, commissions and sponsorships from public and private institutions, opportunities for editing recordings and scores, possibilities to premiere their works abroad, etc. According to Pinilla, this lack of motivation is the main reason why some talented composers abandon art music and dedicate themselves to the composition of commercial music.⁷⁶ This situation also explains why the Peruvian composers have traveled to other countries for decades in order to continue their musical studies or their professional careers.

The Chilean Context

Celso Garrido-Lecca was a direct witness and an active participant in one of the most brilliant epochs in the history of Chilean music, a period that extended from 1948 to September 1973. This “golden age” of music-making in Chile is marked by many

⁷⁵ Pinilla, “La música en el siglo XX,” 180.

⁷⁶ Ibid., 199.

important events. The establishment of the biennial Chilean music festivals in 1948 by the Institute of Musical Extension (IEM) stimulated the creation of new compositions in all genres. In 1950 the Dutch composer Frederick Focke and the Chilean Eduardo Maturana founded the Grupo Tonus; with the later addition of the Tyrolean Esteban Eitler in 1952, this group engaged in an extraordinary effort until 1959 to spread contemporary music. Also, in 1950 the Bach Society was created in the northern city of La Serena by Jorge Peña. Between 1952 and 1960 several vocal and instrumental ensembles were founded in the capital and in many provinces, including the Chamber Choir of Valparaíso (1954) and the Municipal Philharmonic Orchestra of Santiago (1955). Regional conservatories were created in La Serena (1956) and Osorno (1957). Music education in public and private schools also improved, and Chilean musicians began to be integrated into international musical organizations.⁷⁷

A visit by Pierre Boulez in 1954 was a major incentive for the cultivation of electronic music in Chile. One year later Juan Amenábar and José Vicente Asuar created the Experimental Sound Workshop at the Catholic University in Santiago where Amenábar composed his electronic piece *Los peces* (1957) which is generally considered the first electronic composition created in Latin America.⁷⁸ Several chamber ensembles

⁷⁷ Samuel Claro and Jorge Urrutia Blondel, *Historia de la música en Chile* (Santiago: Editorial Orbe, 1973), 131-35.

⁷⁸ See Béhague, *Music in Latin America*, 327. In contrast to Béhague's statement, Fumarola and Amenábar assert that there were two previous electronic pieces composed in Chile: *Nacimiento* (1956) by León Schidlowsky, and *Variaciones espectrales* (1958) by José Vicente Asuar. See Martín Alejandro Fumarola and Juan Amenábar, "Electroacoustic Music Practice in Latin America: An Interview with Juan Amenábar," *Computer Music Journal* 23, no. 1 (Spring 1999): 41.

were also established at the Catholic University of Santiago. In 1959, the Institute of Musical Extension (IEM) began a series of score publications, which greatly stimulated musical composition.

Thirteen important composers began their compositional careers in the decade of the 1950s. These included four musicians who arrived from abroad: Federico Heinlein, Leni Alexander, Esteban Eitler, and Celso Garrido-Lecca. Among this group of foreign composers, Garrido-Lecca stood out since he contributed to all genres (chamber, orchestral, and incidental music), demonstrating a close connection with the vernacular traditions of his native Peru.⁷⁹ Among the multiple Chilean composers active during this period, Gerard Béhague emphasized Domingo Santa Cruz, Juan Orrego-Salas, Gustavo Becerra, León Schidlowsky, Fernando García, Miguel Aguilar, Juan Amenábar, and José Vicente Asuar.⁸⁰

The contribution of Garrido-Lecca to Chilean musical activity during the 1950s and 1960s has been noted by several authors. In an article published on September 9, 1960, Juan Orrego-Salas associated Garrido-Lecca with a group of composers who assumed responsibility for connecting Chilean music with the current European avant-garde.⁸¹ According to Orrego-Salas, Garrido-Lecca's works demonstrated his preference

⁷⁹ See *Diccionario de la Música Española e Hispanoamericana*, s.v. "Chile."

⁸⁰ Béhague, *Music in Latin America*, 314-28.

⁸¹ Juan Orrego-Salas, "Pasado y presente de la creación musical de Chile" (1960), in *En busca de la música chilena: crónica y antología de una historia sonora*, ed. José Miguel Varas and Juan Pablo González (Santiago de Chile: Publicaciones del Bicentenario, 2005), 240.

for free atonalism, similar to the aesthetic of Anton Webern, and, at the same time, they exhibited his free creative spirit. Webern's aesthetic influence was also observed at that time in the works of the German-born composer Leni Alexander and in the Chilean Miguel Aguilar.⁸² In 1963 Orrego-Salas reaffirmed his opinions of Garrido-Lecca's oeuvre, classifying him as a follower of post-serialist tendencies in Latin America and defining him as "the sensitive and skillful activator of sound expressions."⁸³

In 1968 Robert Stevenson mentioned Garrido-Lecca in an article dedicated to the analysis of several Chilean composers of the era of Domingo Santa Cruz. Stevenson noted Garrido-Lecca's election as president of the National Association of Composers in August 1965, and described as avant-garde the musical language found in his compositions of the period.⁸⁴ In 1969, the well-known Chilean musicologist Samuel Claro asserted:

A curious case of Latin-American integration has been produced with the Peruvian composer resident in Chile, Celso Garrido-Lecca. Garrido-Lecca, who has lived in this country for more than fifteen years, is considered, practically, a Chilean composer; he participates in the Biennial Festivals, his works are frequently performed, and he also has been, for many years, president of the National Association of Composers. Currently he is a professor of composition at the National Conservatory of Music.⁸⁵

⁸² Orrego-Salas, "Pasado y presente," 242.

⁸³ Juan Orrego-Salas, "The Young Generation of Latin American Composers: Backgrounds and Perspectives," *Inter-American Music Bulletin* 38 (November 1963): 6-7.

⁸⁴ Stevenson, "La música chilena," 11.

⁸⁵ Samuel Claro, *Panorama de la música contemporánea en Chile*, vol. 16 of *Colección de Ensayos* (Santiago: Universidad de Chile, 1969), 15.

A statistical study of the music composed in Chile during 1900 and 1968 reveals a substantial presence of Garrido-Lecca's compositions in many of the eleven musical genres studied by authors Roberto Escobar and Renato Yrarrázabal. Escobar, in 1971, analyzed the production of Chilean composers, grouped in four generations. According to this author, Garrido-Lecca belonged to the "universalistas," one of the two branches into which Escobar divided the younger generation of composers.⁸⁶ This subgroup was specifically constituted by seventeen composers born between 1922 and 1929, with a total output of 492 compositions. They demonstrated an interest in new compositional methods, including serialism, pointillism, and electronic music, and a strong spirit of renovation; they invented new institutions for the diffusion of their works, keeping a distance from the organizations created by the previous generations.⁸⁷ Several members of this fourth generation also composed music for the cultural industry (theater or films) including Garrido-Lecca, of whose output fifty-two percent was incidental music.⁸⁸

In 1972, Gustavo Becerra analyzed the production of contemporary Latin American composers, praising the well-balanced synthesis reached by Garrido-Lecca in

⁸⁶ The concept of "universalistas" alludes to the cultivation of an international musical language by a group of young Chilean composers.

⁸⁷ Escobar divided the fourth generation of Chilean composers in two subgroups: "universalistas" (international) and "nuevos músicos" (new musicians). According to Escobar, the composers catalogued as "new musicians" demonstrated an open tendency towards indeterminacy. See Roberto Escobar, *Músicos sin pasado: composición y compositores de Chile* (Madrid: Editorial Pomaire, 1971), 145-47.

⁸⁸ Escobar, *Músicos sin pasado*, 154.

the integration of ancestral Peruvian traditions with avant-garde musical techniques.⁸⁹ In 1973, Samuel Claro attempted a classification of Chilean composers according to their stylistic preferences; many of them appeared in two or more style classifications if their style was eclectic or had evolved. Garrido-Lecca was classified by Claro as a composer of serialist procedures in one segment of the study, and as an avant-garde composer in another.⁹⁰ As with Escobar,⁹¹ Claro provided a short biography of Garrido-Lecca, mentioning his most representative works of the period: Symphony No. 1, *Laudes*, *Elegía a Machu Picchu*, *Intihuatana*, and String Quartet No. 1.⁹²

Roberto Escobar, in 1995, associated Garrido-Lecca again with the generation of the “universalistas,” which now consists of a large number of Chilean composers (twenty-five), born between 1921 and 1935.⁹³ In comparison to the older generations, this group of composers, Escobar noted, was influenced by radio and recordings. They also incorporated musical resources that were not practiced previously in Chile, including electronics, percussion instruments, indeterminacy, improvisation, and elements from

⁸⁹ Gustavo Becerra, “La música artística latinoamericana en el mundo de hoy,” *Boletín Interamericano de Música* 84 (July-October 1972): 10.

⁹⁰ Claro and Urrutia Blondel, *Historia de la música en Chile*, 136.

⁹¹ As an appendix, Roberto Escobar included short biographies of almost eighty Chilean composers in his book *Músicos sin pasado: composición y compositores de Chile*.

⁹² Claro and Urrutia Blondel, *Historia de la música en Chile*, 150.

⁹³ In keeping with the title of the book, Escobar excluded Garrido-Lecca’s biography from the appendix. The author explains that even though Garrido-Lecca is a composer of Chilean trajectory, his music represents Peruvian culture. See Roberto Escobar, *Creadores musicales chilenos* (Santiago de Chile: Ril Ediciones, 1995), 110.

jazz. Additionally, these composers produced incidental music for ballet, theater, movies and television. This group of “universalistas” was subdivided by Escobar into two main aesthetic tendencies: one headed by Gustavo Becerra, and the other by Darwin Vargas.⁹⁴

Although the cosmopolitanism observed in Chilean art composers since the middle of the twentieth century is more typical of the output of Argentinean and Uruguayan composers,⁹⁵ Orrego-Salas noted an interesting stylistic relationship among Chileans and Peruvians. According to him, the Peruvians Celso Garrido-Lecca, Edgar Valcárcel, César Bolaños and Enrique Pinilla, and the Chileans Gabriel Brncic, León Schidlowsky and Gustavo Becerra, among others, tend to oppose musical elements of distinct densities and textures in their works. He subjectively interprets this idea as a musical representation of the image of the mountain mass of the Andes.⁹⁶ Although I agree with Orrego-Salas about this stylistic observation, I would like to observe that the “opposition” and “complementarity” of elements constitute a basic feature of Andean culture. These concepts are fundamental in the cosmology of the main societies of the Andes, and have interesting consequences in the musical practices of Quechuas and Aymaras (see chapter 3).

⁹⁴ Escobar, *Creadores musicales chilenos*, 103-105.

⁹⁵ Juan Orrego-Salas, “Técnica y estética,” in *América Latina en su música*, ed. Isabel Aretz, 4th ed. (Mexico City: Siglo veintiuno, 1984), 188.

⁹⁶ *Ibid.*, 191.

Conclusions

Celso Garrido-Lecca has been an active participant in the musical scene of the continent since the 1960s, being recognized today as a Latin American composer with a well-defined personality. In the last fifty years his works have been commissioned by important institutions and premiered by prestigious musicians around the globe. He contributed in a notable form to the evolution of music in both his native and his adoptive country during the second half of the twentieth century, not only with his avant-garde production but also through his involvement in stage and popular music.

The notable integration of Garrido-Lecca into the Chilean musical scene between 1950 and 1973 is demonstrated by several factors: his permanent position as a professor of the Faculty of Arts at the University of Chile, his nomination as president of the National Association of Composers, his awards obtained while composing in Chile, and his active participation in the musical movement Nueva Canción Chilena. Several scholars have also recognized Garrido-Lecca's contribution to the evolution of the Chilean art music as a proponent of avant-garde techniques, something that was mainly propelled by foreign composers in Chile.

Since 1983 his involvement in Chilean musical activity has been notable, and his adoptive country has appreciated his contribution. Much information related to Garrido-Lecca has appeared in the *Revista Musical Chilena*, a musical journal almost exclusively devoted to the diffusion of Chilean music. This includes an issue dedicated to him in

honor of his having obtained the “Tomás Luis de Victoria” prize, as well as the publication of articles written by the composer himself. The Chilean government has officially recognized his contribution to the country with the “Bernardo O’Higgins” prize and a lifelong pension which allows him to travel frequently to Santiago. He also has a daughter and two granddaughters born in Chile.

His contribution to his native Peru has also been remarkable. After his return to Peru in 1973, he reinvigorated the musical activity in his home country. As a professor and later director of the Lima National Conservatory he contributed to the development of art and popular music in Peru, establishing a close connection between this institution and the surrounding community. Additionally, he participated in the creation and supervision of many organizations related to culture, mainly motivated by the revival of ancient Peruvian traditions.

As have many other South-American contemporary composers, his life has been much influenced by the political and social events that have occurred during the last forty years. His own survival was at serious risk after the coup d’état occurred in Chile in September 1973 and he was a direct witness of the spectacular capture of the head of the Peruvian guerrilla *Sendero Luminoso* (Shining Path) in 1992. Certainly, his oeuvre also bears influences from the environment; his works in the Nueva Canción movement of the 1970s, for example, are inconceivable without the sponsorship of the Revolutionary Government of the Armed Forces of Peru, headed by Juan Velasco Alvarado (1968-75) and Francisco Morales Bermúdez (1975-80).

Although Garrido-Lecca's output has been divided by the composer himself into three large periods, his personal life is divided in two halves and two lands. His initial formation in Peru with Sas and Holzmann allowed him to share similar aesthetics with the Peruvian composers of his generation. As a follower of avant-garde techniques, he contributed to knowledge in Chile of the European musical aesthetics of the second half of the twentieth century. In both countries he also stimulated the production in the 1970s and 1980s of popular music of high quality. After 1985 his music began to achieve international recognition, culminating with his being awarded the "Tomás Luis de Victoria" prize in 2000, which made him one of the best known contemporary art composers of Ibero-America.

Chapter 3

Garrido-Lecca and Andean Music

Garrido-Lecca's production after 1985 demonstrates the important influences of Creole, native and *mestizo* music of Peru, but especially those of the indigenous cultures of the Andes. An overview of different Peruvian musical traditions will be presented in this chapter, with a special emphasis on the general qualities exhibited by the music produced in Andean communities. Even though Andean music is characterized by its diversity, a number of general features will be described, based on the pioneering research done in 1925 by French scholars Raoúl and Marguerite d'Harcourt and more recent studies conducted by Thomas Turino, Dale Olsen, and Raúl Romero, among other scholars.

Besides the discussion of a series of general characteristics of Andean music, this chapter intends to demonstrate how these elements have been absorbed and assimilated by Garrido-Lecca in his own oeuvre. In his mature works, it is possible to identify the quotation of Andean tunes, the employment of pentatonic and *mestizo* scales, characteristic Andean rhythms, and a number of other evident elements taken from the Andean tradition. In addition to this, Garrido-Lecca's aesthetic has also been influenced by other aspects of Andean culture, derived from the instrumental techniques and the communal practices of music-making.

Creoles, Indians, and *Mestizos*

The population of Peru has traditionally been divided into three major categories: *criollo* (Creole), *indio* (Indian), and *mestizo* (mixed-blood).¹ This rigid division that classified people on the basis of race and racial mixtures was imposed by the Spanish administration in colonial times. Creoles were individuals of Spanish descent born in the new continent, while the term Indian was attached by European colonizers to all conquered peoples in the Americas;² this expression was later replaced by the term *campesino* (peasant), used by the military government of Juan Velasco Alvarado in the 1970s.³ *Mestizos* were mixed blood, mainly descendants of unions of Spanish men and indigenous women,⁴ who occupied an ambivalent social position between Spanish and native American during colonial times.⁵

After the conquest, the Spaniards mainly settled along the coast, while the native people primarily inhabited the Andean regions; coastal Peru became a bastion of Spanish and Creole culture, and at the same time the Andes became a stronghold for Amerindian

¹ Thomas Turino, "Local Practices among the Aymara and Kechua in Conima and Canas, Southern Peru," in *Music in Latin America and the Caribbean: An Encyclopedic History*, ed. Malena Kuss (Austin: University of Texas Press, 2004), 1: 123.

² Fiona Wilson, "Indians and Mestizos: Identity and Urban Popular Culture in Andean Peru," *Journal of Southern African Studies* 26, no. 2 (June 2000): 240-41.

³ Turino, "Local Practices," 123.

⁴ Wilson, "Indians and Mestizos," 241.

⁵ Raúl Romero, "Peru," in *The Garland Handbook of Latin American Music*, ed. Dale Olsen and Daniel E. Sheehy, 2nd ed. (New York: Routledge, 2008), 441.

and *mestizo* communities.⁶ The music produced and enjoyed by the inhabitants of Coastal Peru received the general designation of *música criolla* (Creole music) and their most representative musical genres were the *marinera* and the *vals* (waltz). In the middle of the nineteenth century the *marinera* was a consolidated musical genre and one of the most disseminated throughout the nation's territory, including the Andean regions.⁷ Later, in the first three decades of the twentieth century, the *vals criollo* (Creole waltz) was the main musical form of the working class in Lima.⁸

The Europeans also brought with them to Peru African slaves who maintained an important presence during the colonial years.⁹ Although the Black population in Peru constitutes a minority, these people introduced several musical genres to the Creole repertory including the *alcatraz*, *panalivio*, *ingá*, *toromata*, *agua'e nieve*, *festejo*, *socabón*, among others. Most of these dances, however, disappeared from the popular practice at the end of the nineteenth century and beginning of the twentieth.¹⁰ In the late

⁶ Romero, "Peru," 438.

⁷ Before the War of the Pacific among Peru, Bolivia, and Chile, this musical genre was called *chilena* (Chilean). In 1899 Abelardo Gamarra replaced this term with *marinera* in homage to the sailors who lost their lives in the conflict. See Raúl Romero, "La música tradicional y popular," in *La música en el Perú*, ed. Patronato Popular y Porvenir Pro Música Clásica (Lima: Patronato Popular y Porvenir Pro Música Clásica, 1988), 261-62.

⁸ The *vals criollo* is the most representative musical genre of the Creole repertoire; many Peruvians consider it the foremost nationalistic music. See Romero, "Peru," 453.

⁹ Raúl Romero, "Andean Peru," in *Music in Latin American Culture: Regional Traditions*, ed. John M. Schechter (New York: Schirmer Books, 1999), 383.

¹⁰ Romero, "La música tradicional," 265.

1950s this “Afro-Peruvian” repertory was revived, reconstructed, and commercially disseminated, mainly by the brother and sister Nicomedes and Victoria Santa Cruz.¹¹

Indians and *mestizos* are differentiated by the clothing they wear, the language they speak, and the position they occupy in the society, as well as their music. In this context, Indians have been generally described as monolingual Quechua peasants, while *mestizos* have been portrayed as bicultural, Quechua-Spanish bilingual merchants, professionals or administrators.¹² Indigenous music is differentiated from *mestizo* music by two basic facts: the context and the structure. For the Indians, music is a fundamental element in daily life and it is always united with specific contexts, such as funerals, weddings, working, and festivities. The *mestizos*, on the other hand, perform their music at any place or context, without relationship to labor, ritual or celebration. In general musical terms the indigenous music is mainly characterized by the preference for high sounds at the extreme of the vocal range, and by the absence of harmony in the Western conception, a trait that some scholars believe demonstrates the sense of community of the Andean people. The *mestizos*, on the other hand, prefer the medium range and triadic harmony derived from the Western tradition; they also favor Andean forms and genres like the *huayno*, *muliza* and *yaraví* that can be performed at any place and context.¹³

¹¹ Romero, “Peru,” 441.

¹² Raúl Romero, “Debating the Pasts: Music, Identity and Mestizaje in the Central Peruvian Andes” (PhD diss., Harvard University, 1998), 58.

¹³ Romero, “La música tradicional,” 231-35.

The Peruvian Andes are not only inhabited by Quechuas. The Aymaras constitute the second-largest indigenous group of the central Andean area, and their domain comprises the territories of present-day Bolivia, southeastern Peru, northwestern Argentina, and the highlands of northern Chile.¹⁴ In Bolivia the Aymara language survived in the vicinity of the pre-Inca ritual sites of Tiwanaku on Lake Titicaca; the Aymaras or Kollas live primarily in the highlands of La Paz, as well as in relatively large areas in the districts of Oruro and Potosí.¹⁵

Romero asserts that it is difficult to characterize Andean music in general terms because the Andean region is not a homogeneous whole; at least eight large cultural regions have been distinguished in the Peruvian Andes alone.¹⁶ Curiously, the chroniclers of colonial times did recognize that every province and community had its own songs and dances, distinct from others.¹⁷ In relation to this point, Turino adds that the instruments, practices, and meanings of music vary widely from one region to another and among social groups within the same region.¹⁸

¹⁴ María Ester Grebe, "Amerindian Music of Chile," in *Music in Latin America and the Caribbean: An Encyclopedic History*, ed. Malena Kuss (Austin: University of Texas Press, 2004), 1: 147.

¹⁵ Max Peter Baumann, "Music and Worldview of Indian Societies in the Bolivian Andes," in *Music in Latin America and the Caribbean: An Encyclopedic History*, ed. Malena Kuss (Austin: University of Texas Press, 2004), 1: 101.

¹⁶ Romero, "Andean Peru," 386.

¹⁷ Romero, "La música tradicional," 223.

¹⁸ Turino, "Local Practices," 123.

Andean music contains a high degree of formal complexity, due to the use of a variety of scales, which are based on an intricate acoustic system.¹⁹ Fernando García, an eminent Chilean composer and musicologist who worked in the National Institute of Culture of Peru, asserts that tuning systems in Andean Peru practically can be divided into two halves (North and South), and this division is marked precisely by the city of Cerro de Pasco. He bases this observation on his personal contact with native musicians and musical instruments from different provinces of the country.²⁰

Elements of Andean Music in Garrido-Lecca's Oeuvre

According to Celso Garrido-Lecca, his first composition to reveal a conscious incorporation of musical elements from the Andean tradition is *Elegía a Machu Picchu*, an orchestral piece commissioned by Hermann Scherchen in 1965.²¹ However, one must mention that several of his earlier works also demonstrate the significant influence of Andean musical elements. *Orden* for piano, composed in 1953, is a free twelve-tone

¹⁹ Romero, "La música tradicional," 219.

²⁰ Based on an interview of Fernando García by José Miguel Varas published in *En busca de la música chilena: crónica y antología de una historia sonora*, ed. José Miguel Varas and Juan Pablo González (Santiago de Chile: Publicaciones del Bicentenario, 2005), 42-43.

²¹ In 1965 *Elegía a Machu Picchu* received a prize from the Circle of Critics of Arts in Santiago de Chile. See "Círculo de Críticos de Arte otorga premios 1965," *Revista Musical Chilena* 95 (January-March 1966): 54.

piece in which the basic row denotes an important presence of the intervals of major-and-minor thirds (see fig. 3.1).²²

Figure 3.1. *Orden* for piano, basic series.



Música para teatro, written in 1956 for woodwind quintet, demonstrates a series of melodic and rhythmic elements related to the Andean musical tradition, particularly in its middle movement. In *Laudes*, an orchestral piece composed in 1963, Garrido-Lecca divided the strings in two equal groups located to the left and to the right of the conductor, respectively. This antiphonal idea, which was later developed in *Antaras* of 1968, shows the clear influence of musical practices associated with the panpipes ensembles of the Andes.²³

In all the works composed by Garrido-Lecca after 1985, one can identify diverse musical elements associated with the Andean tradition, including pentatonic and *mestizo* scales, characteristic melodic gestures, traditional rhythms and dances, utilization of musical instruments, and influences of local performance traditions. The construction of

²² Divided in four sections, the second and third trichords of the series denote the alternation of major and minor thirds. These intervals are closely related to some musical manifestations of the Andes. This topic will be examined throughout this chapter.

²³ The ensembles of panpipes in the Andes are typically formed by two groups of performers, accompanied by percussion. This important musical manifestation will be treated later in this chapter.

melodic gestures and harmonic structures based on different types of pentatonic scales constitute the most evident influence of Andean music in Garrido-Lecca's output. Similarly to many other Peruvian composers of the twentieth century, he was certainly influenced by the diverse scholarly studies that emphasized the importance of the anhemitonic pentatonic scale in Andean music.²⁴

One of the most complete and ambitious studies about Andean music was published in 1925 by the French couple Raoúl and Marguerite d'Harcourt, who affirmed the pentatonic thesis of pre-Columbian Andean Indian music. Their research was the result of a compilation of some two-hundred Andean melodies, many of them collected by them between 1912 and 1924 in the Andean regions of Ecuador, Peru, and Bolivia.²⁵ Based on previous research by Felipe Pedrell, who observed the lack of anhemitonic pentatonic scales in Spanish folk music, Raoúl and Marguerite d'Harcourt identified pentatonic music as an indigenous manifestation. According to them, these scales without semitones seemed to have been the only ones used by the Quechuas, without

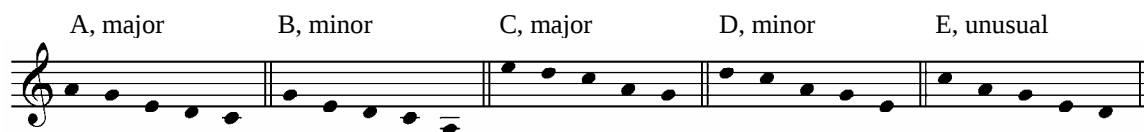
²⁴ Several scholars in the early twentieth century studied the music of contemporary Peruvian peasants, and asserted an incorrect connection with the ancient music of the Incas; these authors emphasized the importance of the anhemitonic pentatonic scale in Andean music. In 1898 José Castro was one of the first to posit the pentatonic thesis of pre-Columbian Andean Indian music; his ideas were followed by Leandro Alviña, who wrote a thesis titled "Inca Music" in 1909. The ethnomusicologist and composer Daniel Alomía Robles collected hundreds of Andean melodies from many regions of Peru; he attached ethnographic notes to his transcriptions, producing in 1910 one of the most valuable documents of this genre in Peru. He concluded that the pentatonic scale was the structural base of the Andean music.

²⁵ In addition to the compilation of tunes, Raoúl and Marguerite d'Harcourt also listened to native performers of wind instruments and studied a significant number of flutes and panpipes found in the excavations. According to them, in most of these ancient musical instruments, the pentatonic scale is present, particularly in the artifacts from the Ethnographical Museum of Trocadero. See Raoúl d'Harcourt and Marguerite d'Harcourt, *La Música de los Incas y sus Supervivencias*, trans. Roberto Miró Quesada (Lima: Occidental Petroleum Corporation of Peru, 1990), 61.

harmony or modulations in a Western sense, asserting that the native music of the Andes was exclusively monodic.²⁶

Raoúl and Marguerite d'Harcourt recognized five different pentatonic scales, identified by the letters A, B, C, D, and E (see fig. 3.2).²⁷ They also observed that the indigenous melodies usually present descending gestures; for this reason they preferred to illustrate the scales in a descending form.²⁸

Figure 3.2. Classification of pentatonic modes, according to Raoúl and Marguerite d'Harcourt.



“Mode B” was considered by Raoúl and Marguerite d'Harcourt as the most recurrent and common, especially in Peru, followed by “Mode A,” found in numerous *yaravíes* of Peru, Bolivia, and Ecuador.²⁹ Although “Mode C” was not found in Peru, it

²⁶ Raoúl and Marguerite d'Harcourt also established a number of other differences between Andean and Spanish music in terms of melodic contours and ranges, preference for certain intervals and melodic skips, use of ornamental sounds, predilection for certain rhythms, among other features. See d'Harcourt, *La Música de los Incas*, 224.

²⁷ Raoúl and Marguerite d'Harcourt compared the most recurrent pentatonic modes with the Western modes “major” and “minor.” According to them, modes A and C are “major” while modes B and D are “minor.”

²⁸ d'Harcourt, *La Música de los Incas*, 131-32.

²⁹ Of the 168 pentatonic melodies collected by Raoúl and Marguerite d'Harcourt, 110 were based on “Mode B”; according to their opinion, the sadness of the indigenous people has been expressed through this particular pentatonic mode. The Andean genre known as *yaraví* will be discussed later in this chapter.

was recognized in a very few melodies from Ecuador; “Mode D” was also observed in Ecuador, especially in the Cuenca region. Although Raoúl and Marguerite d’Harcourt did not find melodies based on pentatonic “Mode E” among the Quechuas, they asserted that this mode is present in other places of America.³⁰

The pentatonic modes found in the Andes do not contain semitones and basically consist of melodic minor thirds and melodic major seconds. The interval of minor third, which is particularly prominent in the recurrent “Mode B,” certainly characterizes the sonority of Andean indigenous music. For this reason, this interval was given an important role in Garrido-Lecca’s works of the last twenty-five years, as a sonorous symbol of Andean culture. In fact, the minor third became one of the two constitutive intervals of the so-called “Garrido-Lecca series” that gives harmonic sustenance to all his mature output (see chapter 5).

In Garrido-Lecca’s compositions the pentatonic scales are articulated in very original ways; many times two or more different pentatonic scales are presented in a successive or parallel manner and only rarely is a melody based on a unique mode. In the first movement of the String Quartet No. 2, for example, Garrido-Lecca employed a

³⁰ The thesis of Raoúl and Marguerite d’Harcourt has been questioned by recent scholarship. According to Romero, the main error of the French scholars was to take indigenous melodies from secondary sources, whose transcribers modified the original tunes. Romero asserts that one of the obvious consequences of the d’Harcourts’ thesis was the general acceptance that the pentatonic scale was the most fundamental and recurrent in Andean indigenous music. Besides this exaggeration, he also questions the association they establish between contemporary peasant music and the ancient music of the Incas, as suggested by their own title. The identification of five pentatonic modes also constitutes a mere theoretical construction, mainly because two of the modes (C and D) were not found in Peruvian Andes and the mode E was completely non-existent in the repertory collected. See Romero, “La música tradicional,” 228-30.

series of pentatonic scales in the form of ostinatos, which transmit a sense of chaos and convulsion.³¹

The anhemitonic pentatonic scales also have an important presence in those works written for stringed instruments. The strings of the guitar, the *charango*, and all the bowed string instruments are tuned to total or partial pentatonic scales; because of that a prominent use of these instruments' open strings is apparent in Garrido-Lecca's works.³² Another original employment of the pentatonic scales is also observable in his works for bowed instruments. In certain passages, Garrido-Lecca creates "hidden" pentatonic gestures through the use of harmonics; although these scales are not visible in the musical notation, they are clearly audible in performance.

However, Raoúl and Marguerite d'Harcourt, as well as previous Peruvian scholars Castro, Alviña and Robles, exaggerated the importance of the pentatonic scales among the indigenous cultures of the Andes. More recent studies about indigenous music of the Andes have shown that different types of scales, using from three to seven pitches, were employed in diverse Andean communities.³³ The d'Harcourts also asserted an incorrect

³¹ In this movement Garrido-Lecca depicts the coup d'état that occurred in Chile on September 11, 1973. The chaos provoked by the violent military action is musically expressed by a series of irregular ostinatos in the strings, using pitches derived from the combination of pentatonic scales (see chapter 6).

³² In *Simpay* and *Dúo concertante* certain passages are based on the open strings in the guitar and the *charango*. These sonorities are elaborated by the composer in the form of melodies or chords and emphasized with idiomatic resources inherent to both instruments (see chapter 7).

³³ According to Raúl Romero, the ancient music of the *herranza* ritual celebrated in the Mantaro Valley of Peru is generally based on a tritonic scale constructed on the major triad, and only in very rare cases is the pentatonic scale found. In *huaucó* music, a pipe-and-tabor tradition from the farming region of Huanchar, musicians use a variety of musical scales including pentatonic, tritonic, and tetratonic modes.

connection between the music of contemporary Peruvian peasants and the ancient music of the Incas. In the 1930s Andrés Sas and Carlos Vega demonstrated through the study of ancient musical instruments that pre-Columbian music was not restricted to the pentatonic scale.³⁴ Later studies of Stevenson, Haerberli, Bolaños, and Olsen also rejected the thesis that pre-Columbian music was exclusively based on pentatonic scales without semitones.³⁵

At the end of the 1940s Garrido-Lecca could confirm from his own experience that the music of the ancient cultures of the Andes was not exclusively based on pentatonic scales, when he handled and played a series of ancient panpipes (*antaras*) from Nasca.³⁶ According to Garrido-Lecca, he found in these instruments a clear non-Western tuning characterized by a series of intervals smaller than a semitone; he also could appreciate in these aerophones the richness of harmonics produced by each tube. This vital experience certainly marked Garrido-Lecca's conception of pre-Columbian music and constituted the main inspiration for the composition of *Antaras* in 1968.

According to Dale Olsen, diverse Peruvian Aymara ensembles of panpipes use music based on pentatonic, hexatonic or heptatonic scales. In Canas, Peru, Thomas Turino has observed scales formed by three and four tones, while six- and seven-tone scales are heard most frequently in Conima.

³⁴ Romero, "La música tradicional," 229.

³⁵ Romero, "Peru," 439.

³⁶ These instruments, which belonged to the Anthropological Museum of Lima, were made of clay and decorated with beautiful drawings and ornamentations. Garrido-Lecca had access to them thanks to the collaboration of his close friend, the well-known Peruvian writer José María Arguedas, who occupied an administrative position in the museum.

Besides the now discredited thesis of the pentatonic scale as the most fundamental expression of the Andean cultures, Raoúl and Marguerite d'Harcourt made many enduring contributions to the knowledge of Andean music. They recognized, for example, that the indigenous tunes present melodic contours similar to waves, as if they were moving by the action of the wind. They also observed that these melodies, usually interrupted by short or long pauses, begin and end using the same tonal center, denoting an absence of harmony and modulation. According to these French scholars the Indians also demonstrated a preference for the duplication of melodies at the unison or octave, while big melodic skips of seventh or tenths are performed without difficulties.³⁷

As was mentioned above, Raoúl and Marguerite d'Harcourt also noted that the indigenous tunes of the Andes usually emphasize descending gestures. According to them, these melodies are not presented in a linear manner as in European music, but with numerous alterations that the Western listener recognizes as “ornaments” to the melody; this particular element certainly constitutes a fundamental characteristic of the style and aesthetic of the Andean music.³⁸ These “ornaments” precede the first note of a melody with close or distant notes, including large intervals as sixths or sevenths; the end of a musical phrase is usually marked with the addition of some *gruppetti*.

³⁷ In contrast to the European tradition, Raoúl and Marguerite d'Harcourt noted that the Quechuas favored big melodic skips, especially the minor seventh produced between G and A in “Mode B”; according to them, this interval recurs often in the most typical melodies. See d'Harcourt, *La Música de los Incas*, 133-34.

³⁸ Romero, “La música tradicional,” 229.

In Garrido-Lecca's mature works one observes several features associated with Andean tunes, especially his tendency to emphasize melodies of descending character and his evident predilection for melodic ornaments. The application of "ornaments" in the form of appoggiaturas or grace notes certainly constitutes one of the main characteristics of Garrido-Lecca's melodies. Usually, these ornaments occur on the strong beat, at the beginning of a musical phrase, and consist of a minor third. As mentioned before, the interval of the minor third characterizes the sonority of Andean indigenous music and occupies a privileged position in Garrido-Lecca's mature output. The first section of *Soliloquio I* for flute (1992), which contains three instances of minor-third grace notes, illustrates this recurrent melodic characteristic of Garrido-Lecca's works (see fig. 3.3).

Figure 3.3. *Soliloquio I*, first section.



One of the most characteristic elements in the aesthetic of indigenous music in the Andes is the preference for high and strident sounds, in both vocal and instrumental music; according to Romero, this sound ideal clearly differs from the Western aesthetic

that favors mid-range and bass sonorities.³⁹ Turino notes that in Canas, Peru, vocal music is extremely important and the high, lilting voice quality of young girls is preferred to the deeper vocal quality of older women.⁴⁰ This preference for high-pitched sounds can be also observed in the musical instruments of Central Andes. In relation to this point, Stevenson noted in 1968 that none of the archaeological instruments thus far inventoried could play notes lower than a violist's open C.⁴¹

In Garrido-Lecca's mature works one normally observes the simultaneous use of all the musical instruments in their highest registers as a clear manifestation of this Andean preference. Sometimes these passages involve the quotation of Andean tunes, as in the third movement of *Trío para un Nuevo Tiempo* (see fig. 3.4). Other times these high sections emphasize a particular moment in the composition; the expressive quality of this approach, for example, was particularly exploited by Garrido-Lecca in the second movement of his String Quartet No. 2, inspired by the death of the Chilean singer-songwriter Víctor Jara (see fig. 3.5).⁴²

³⁹ Romero, "La música tradicional," 234-35.

⁴⁰ According to Turino the preferred vocal quality in the indigenous communities consists of nasal head and throat singing without vibrato, in contrast to the singing style with vibrato (from the diaphragm) preferred by *mestizos*, which is more European in style. See Turino, "Local Practices," 134.

⁴¹ Robert Stevenson, *Music in Aztec & Inca Territory* (Los Angeles: University of California Press, 1968), 273.

⁴² The String Quartet No. 2 was dedicated to the memory of the Chilean singer-songwriter Víctor Jara, a martyr of the military coup d'état that occurred in September 1973. The second movement of this composition was conceived as a first "Elegy" to Jara's death (see chapter 6).

Figure 3.4. *Trío para un Nuevo Tiempo*, third movement, mm. 99-102.

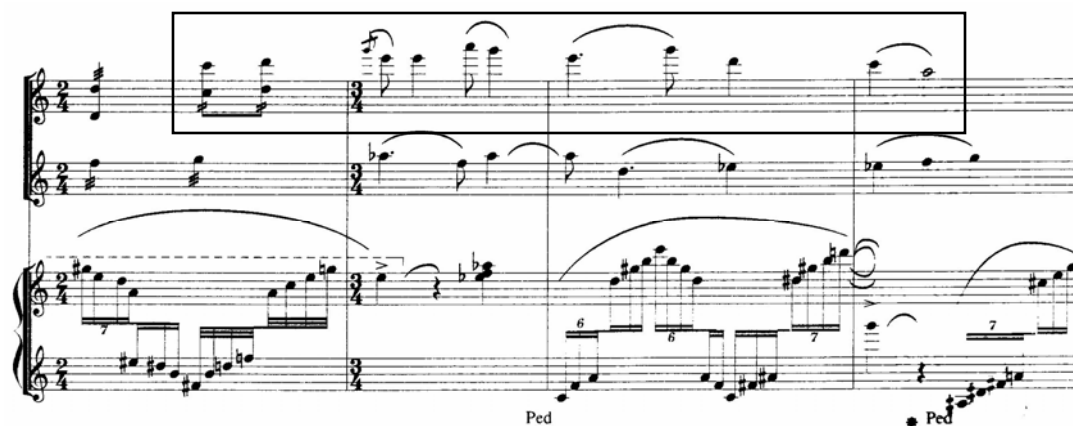


Figure 3.5. String Quartet No. 2, second movement, mm. 6-11.

The musical score for Figure 3.5 shows the second movement of String Quartet No. 2, measures 6-11. It is written for string quartet in 4/4 time. The score consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle two staves have treble clefs and a key signature of one flat (Bb). The bottom staff has a bass clef and a key signature of one flat (Bb). The music features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with 'f' (forte) and 'f (intenso)' (intense forte). A tempo marking 'Tempo (♩=60)' is present at the top. A box highlights a specific section of the top staff.

Raoul and Marguerite d'Harcourt were the first scholars who described the differences between Indian and *mestizo* music. In their opinion the musical *mestizaje* began with the influence of the Spanish missionaries and was mainly developed in the

urban centers of Peru.⁴³ According to them, pentatonic scales without semitones, associated with native Andean cultures, changed gradually after the arrival of the Spaniards through the addition of new pitches. They observed this characteristic in several songs, which they classified under the general denomination of “*mestizo* music.” They defined a couple of *mestizo* scales, called “major” and “minor,” which followed a basic anhemitonic pentatonic scale, to which the pitches B and F# have been added (see fig. 3.6).

Figure 3.6. Classification of *mestizo* modes, according to Raúl and Marguerite d’Harcourt.



Although the structure of the *mestizo* mode “Aa major” corresponds to the Lydian mode, in the Andes area, its character is completely different; the *mestizo* melodies, for example, keep the indigenous preference for descending gestures and big melodic skips, which creates an aesthetic in marked contrast to European culture. According to Raúl and Marguerite d’Harcourt, the mode “Aa major” is never present in its complete form in the Andes, because many of the indigenous melodies use intermediate scales of six notes,

⁴³ d’Harcourt, *La Música de los Incas*, 140.

excluding the seventh or the fourth scale degree.⁴⁴ The mode “Bb minor” is frequently used in alternation with the pentatonic “Mode B.” Although the “Bb minor” *mestizo* mode corresponds to the Dorian mode, its usage in *mestizo* music again constitutes a completely different aesthetic.⁴⁵ Besides the descending gestures and the big skips, the melodies based on *mestizo* scales also reveal other indigenous qualities, including the use of certain rhythmic formulas, ornamental notes, and lyrics in Quechua language.⁴⁶

Celso Garrido-Lecca incorporated *mestizo* scales of the Andes in two instrumental works particularly associated with *mestizo* traditions. *Simpay* for solo guitar, written in 1988, was the result of his research into the guitar performance tradition of the Peruvian province of Ayacucho; in this composition one observes the elaboration of melodic and harmonic structures based on *mestizo* scales (see chapter 7). Another composition, *Dúo concertante* for *charango* and guitar (1991), contains one of the most obvious examples of Andean *mestizo* culture. This duet precisely begins with a *mestizo* scale that is simultaneously performed by both instruments in the form of a chord, announcing the *mestizo* character of the whole piece (see fig. 3.7).

⁴⁴ d'Harcourt, *La Música de los Incas*, 141-42.

⁴⁵ Ibid., 142.

⁴⁶ Ibid., 146.

Figure 3.7. *Dúo concertante*, mm. 1-5.

The musical score is for a duo concertante in 4/8 time, measures 1-5. The tempo is marked 'Movido' with a quarter note equal to 100 beats per minute. The Charango part is in the upper staff, featuring a melodic line with dynamic markings *ff*, *p*, and *ff*. The Guitarra part is in the lower staff, featuring a bass line with dynamic markings *ff* and *p*. The score includes fingerings and a 'SP' (Spanish) marking for the guitar.

The instrumental musical practices of the Andes reveal many important aspects of Andean culture, including the most fundamental features previously described, as well as representing the particular cosmology of Quechuas and Aymaras.⁴⁷ Most of the musical instruments in use today in Andean Peru are of pre-Hispanic origin, except the multiple-stringed instruments.⁴⁸ Such chordophones were introduced by the Spaniards during the colonial period, including the European harp and the violin, which Spanish missionaries propagated throughout the Andean area.⁴⁹ Today, certain musical instruments are

⁴⁷ According to Olsen, musical instruments have been tools for supernatural communication and power since ancient times. Aerophones, in particular, have been used for this purpose by many American traditional cultures, based on their affinity with the sounds of nature. See Dale Olsen, "Aerophones of Traditional Use in South America, with References to Central America and Mexico," in *Music in Latin America and the Caribbean: An Encyclopedic History*, ed. Malena Kuss (Austin: University of Texas Press, 2004), 1: 320.

⁴⁸ Romero, "Andean Peru," 401.

⁴⁹ The Peruvian harp is diatonic, usually tuned to C major, and its performance styles vary by region. See Romero, "Andean Peru," 406.

associated with Indians, others with the *mestizos*, and some such as the *charango*,⁵⁰ the *quena* and the harp, being common to both groups.⁵¹

Garrido-Lecca incorporated musical instruments from the Andean tradition in his *Cantata Popular Kuntur Wachana*, composed in 1977 for a vocal-instrumental ensemble consisting of male voices and diverse Andean instruments (see chapter 4). The *charango*, one of the most characteristic chordophones of the Andes, was later incorporated by Garrido-Lecca in *Danzas populares andinas* (orchestral version of 1983), *El movimiento y el sueño* (1984), *Dúo concertante* (1991), and *Musicharán* (2004) for *charango* and string orchestra. In *Dúo concertante* for *charango* and guitar, Garrido-Lecca demonstrated his thorough knowledge of the technical possibilities of the *mestizo charango*; in this composition he gave to the *charango* a technical treatment similar to any other virtuoso instrument of the Western tradition, incorporating a series of idiomatic elements taken from the Andean tradition (see chapter 7).

The instrumental practices of the Andes also reveal that the Western concept of harmony is totally absent from the indigenous Andean aesthetic. The chronicler Garcilaso de la Vega observed in the sixteenth century that the aerophones duplicated the voice or voices, a feature that symbolizes the non-individualistic, communal sense of

⁵⁰ The *charango* and the Andean guitar will be treated further in chapter 7, in relation to Garrido-Lecca's works *Simpay* and *Dúo concertante*.

⁵¹ Romero, "La música tradicional," 237.

mutual help that characterizes Andean thinking.⁵² According to Turino, individual performance is virtually nonexistent in the Peruvian district of Conima, and music is usually executed in community ensembles of wind instruments.⁵³ In ensembles, the aerophones usually perform parallel melodies at the unison, octave, fifth or fourth; the use of parallel thirds, on the other hand, may reveal Spanish influence.⁵⁴ The interval of the octave, associated with communal singing and instrumental performance in the Andes, acquires a particular symbolism in the first movement of Garrido-Lecca's String Quartet No. 2. In this composition, the octave clearly symbolizes the idea of community - in this case the Chilean people - in contrast to other musical motives that transmit a sensation of chaos and violence (see chapter 6).

According to the Andean cosmology, the world is governed by multiple systems of opposition, especially comprehensible through the duality "male-female."⁵⁵ This conception of the world is especially exemplified by diverse cultural practices of the Peruvian indigenous peoples from the Andes, through the synthetic joining or fusion of

⁵² Romero, "La música tradicional," 234.

⁵³ Turino adds that the major aesthetic principle of panpipe ensemble performance is group blend: "playing as one," or "sounding as one instrument." Blowing on panpipes should be as forceful as possible, because ensembles are also judged by their volume; additionally, the music is created communally by the musicians who rehearse one or two evenings prior to a fiesta. See Turino, "Local Practices," 128.

⁵⁴ Olsen, "Aerophones of Traditional Use," 268.

⁵⁵ For the indigenous people of the Ecuadorian Andes the "male" is aggressive, with fast and disconcerting movements, and obscure intentions; in contrast, the "female" is quiet, involving, lulling, innocent, ingenuous, and maternal. In the Bolivian Andes, male authority is generally occupied with organization, and female authority with production. See Mario Godoy Aguirre, *Breve Historia de la Música del Ecuador* (Quito: Corporación Editora Nacional, 2005), 41; Baumann, "Music and Worldview," 116.

many other complementary or opposing entities: large/small, insider/outsider, sacred/non-sacred, comical/serious, plant/animal, human/divinity, *hanan* (high)/*hurin* (low), sometimes around a central point or entity.⁵⁶ This fundamental aspect of Andean cosmology seems to have influenced the aesthetic of a number of art composers of the region. According to Orrego-Salas, the Peruvians Celso Garrido-Lecca, Edgar Valcárcel, César Bolaños and Enrique Pinilla, and the Chileans Gabriel Brncic, León Schidlowsky and Gustavo Becerra, among others, incorporate opposition of musical elements of distinct densities and textures in their works.⁵⁷

Certainly, the musical balance in the Andean native cultures is assured through the combination of pairs of opposite and complementary elements. This fact can be especially verifiable in the ancient technique of “interlocking parts,” commonly called “hocket,” normally employed by the Andean ensembles of panpipes, where the pitches of the scale alternate between two equivalent instruments.⁵⁸ Most panpipe ensembles consist of several pairs of instruments of different sizes and each pair combines a female instrument with a male counterpart. *Ira* is the dominant, male-oriented instrument that

⁵⁶ Turino, “Local Practices,” 124.

⁵⁷ Curiously, Orrego-Salas did not associate this stylistic concept with the cosmology of the Andean cultures but with the image of the Andean mountains. See Juan Orrego-Salas, “Técnica y estética,” in *América Latina en su música*, ed. Isabel Aretz, 4th ed. (Mexico City: Siglo veintiuno, 1984), 191.

⁵⁸ The writings of Garcilaso de la Vega concerning these musical instruments may constitute one of the earliest descriptions of the interlocking techniques; additionally, it is possible to find early representations of playing in pairs in figurines or relief paintings on vessels, and in drawings on ceramic pieces from the Moche and Chimú cultures. See Baumann, “Music and Worldview,” 113.

usually starts the melody and leads the panpipe playing, while *arca*, its complement, follows.⁵⁹

This important concept of the Andean culture expressed in the division of the panpipe ensembles in two complementary groups (*ira/arca*), has been utilized by Garrido-Lecca in several of his works since the 1960s. In his orchestral work *Laudes* of 1963 he divided the string orchestra in two equivalent groups, each one including five violins, three violas, three violoncellos, and two double basses. According to the composer's instructions given in the score, the equality of both groups has to be respected at all times and can not be modified by the conductor. One of the groups has to be located to the left side of the conductor while the other to the right; the wind instruments are placed in the center, while the percussion is distributed behind them.

This spatial concept was later developed in *Antaras* of 1968, a piece inspired by the sonority of a group of ancient panpipes from Nasca. As it was mentioned before, at the end of the 1940s Garrido-Lecca had direct access to a series of *antaras* from the Anthropological Museum of Lima, an experience that opened his mind to the sonorous world of the pre-Columbian cultures of the Andes. This experience was fundamental for the composition of *Antaras*; the piece was written for a double bass soloist and a string orchestra divided into two equivalent groups, located to the right and to the left of the conductor, respectively. The dialog established between the groups, as well as the use of

⁵⁹ The terms *ira* and *arca* are recognized by both Quechuas and Aymaras; in Aymara ensembles, however, the male *ira* panpipes are often the instruments with the smaller number of pipes, while the opposite is true in Quechua ensembles. See Baumann, "Music and Worldview," 104.

microtones and harmonics, certainly reflect the application of a series of characteristics related to the Andean culture on this composition.⁶⁰

In Garrido-Lecca's mature works one can also identify some aspects related to this idea of *ira/arca*. Instead of the division of a musical ensemble into two equal parts, one observes a "hocket" texture in several passages of his works, certainly inspired in the ancient technique of "interlocking parts" utilized by the Andean ensembles of panpipes. In movement 3 of Garrido-Lecca's String Quartet No. 2, all the strings are played in pizzicato from beginning to end, and the "hocket" texture governs most of the movement. This reference to the instrumental technique used by the Andean ensembles of panpipes is emphasized with the quotation of a melody that Garrido-Lecca learned from a native panpipe performer at the end of the 1940s (see chapter 6). At the end of the movement the rhythms are longer and separated by rests, which allows the listener to appreciate the "hocket" texture in a clear form (see fig. 3.8). A similar idea is perceptible in the last movement of Garrido-Lecca's orchestral work *Laudes II* of 1994, when portions of melodies are distributed among the different families of instruments.

⁶⁰ The Peruvian-Mexican composer and musicologist Aurelio Tello published a musical analysis of Garrido-Lecca's *Antaras* in 2001. See Aurelio Tello, "Antaras de Celso Garrido-Lecca o la perenne persistencia de la peruanidad," *Revista Musical Chilena* 196 (July-December 2001): 16-26.

Figure 3.8. String Quartet No. 2, third movement, mm. 145-150.



Since the 1960s Garrido-Lecca has demonstrated a particular interest in the study and application of harmonics in his works. This concern is not only connected to his personal conception of pre-Columbian music, but also with diverse musical instruments found in the Andes. The *tarka*, for example, is a vertical aerophone of hexagonal shape that is played in ensembles throughout the Andes in three different sizes and registers.⁶¹ This instrument produces a “hoarse” (*ronco*), buzzing, and a dense timbre, rich in harmonics.⁶² In addition to the particular sound quality of this aerophone, the musician blows the instrument in such a forced manner that two or more tones are produced

⁶¹ In Peru, the *tarka* is geographically restricted to the southern department of Puno; in Conima it is played in ensembles only during carnival. In the Bolivian south and in northern Chile the *tarka* is called *anata*, which precisely means “carnival.” See Olsen, “Aerophones of Traditional Use,” 304.

⁶² Olsen, “Aerophones of Traditional Use,” 301.

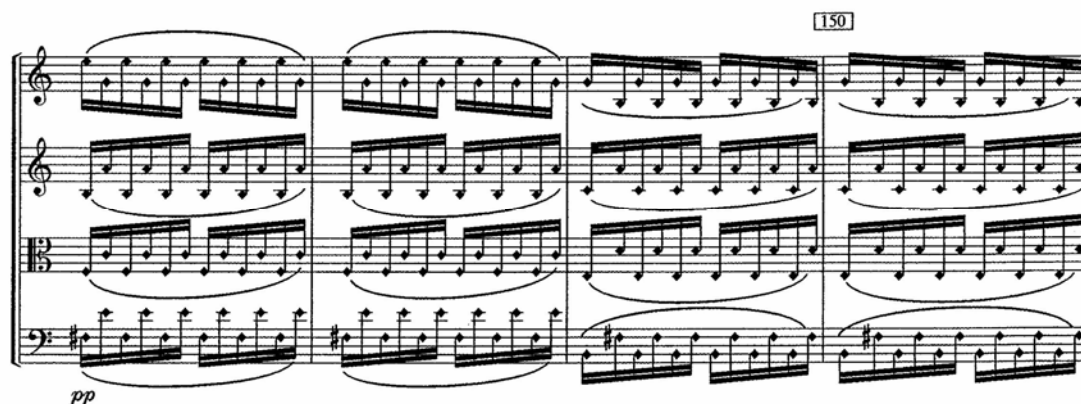
simultaneously.⁶³ The musical style of performance in ensembles typically consists of a single melodic line that is played in parallel intervals at the fifth and octave, producing a dense texture.

The *tarka* and other aerophones played in ensembles have certainly influenced Garrido-Lecca's musical aesthetic. In his mature works one observes short or extended sections in which one, two or more instruments play harmonics; although this device has its origins in musical practices associated with aerophones, it is necessary to note that Garrido-Lecca has systematically applied flageolet tones in his compositions for string instruments since the 1960s. In the closing section of his String Quartet No. 2, for example, a series of chords are performed by the four instruments with the simultaneous use of flageolet tones (see fig. 3.9).

Another technique used by Garrido-Lecca to express the indigenous and *mestizo* music of the Andes is through the quotation and elaboration of traditional tunes in his own compositions. In his chamber piece *Danzas populares andinas*, for example, Garrido-Lecca elaborated four Andean tunes from different regions of Peru; two of them, "A mi palomita" and "Recuerdos de Calahuayo," are well-known pieces from the *mestizo* Andean repertory (see chapter 8).

⁶³ Turino has noted that in Conima, Peru, the flutes (*tarkas*, *pinkillus* and *pitus*) are consistently overblown, in keeping with the preference for high tessitura; the forceful blowing technique results in a dense, breathy sound, rich in overtones. See Turino, "Local Practices," 127.

Figure 3.9. String Quartet No. 2, fifth movement, mm. 147-150.



At the end of the 1940s, Garrido-Lecca collected a series of melodies from a native panpipe performer from Taquile Island, named Dino Huata (Wata); one of these tunes has had a prominent role in a number of compositions from Garrido-Lecca's mature period, including String Quartet No. 2, *Preludio y toccata*, Guitar Concerto, and *Diálogos cotidianos*. This melody, whose head motive can be identified in measure 15 of the first movement of *Preludio y toccata*, is mainly characterized by its descending contour and syncopated rhythms (see fig 3.10).

Figure 3.10. *Preludio y toccata*, first movement, mm. 12-15.



Although the indigenous rhythms of Andean music are very free and varied, there is a clear predominance of binary meters and syncopated rhythms.⁶⁴ According to Raoul and Marguerite d'Harcourt, the indigenous melodies usually begin with a strong attack on a main beat, followed by syncopations, as is seen in figure 3.11. A double influence - Indian and Black- is present in these types of rhythms, something that is also observable in certain songs and dances of the United States and in other South American rhythms such as the tango and its derivations. While most of the binary melodies of the Andes are vivid, in fast tempo, the melodies associated with triple meters usually correspond to slow, languid and melancholic *yaravies* or other similar Andean rhythms.

Figure 3.11. Binary rhythms of Andean indigenous music, according to Raoul and Marguerite d'Harcourt.



Rhythmic motives formed by syncopations and dotted rhythms are frequently observed in Garrido-Lecca's mature works. According to the composer himself, the rhythmic figure formed by two sixteenth-notes with an eighth-note in the center

⁶⁴ Turino has mentioned this preference for binary meters and syncopated rhythms in the musical repertoires of the Peruvian locality of Conima. See Turino, "Local Practices," 128.

constitutes a kind of “personal seal” that he frequently introduces in his works. Similar to the interval of minor third, this rhythmic motive symbolizes the traditional repertory of the Andes in Garrido-Lecca’s output. This device can be clearly observed in bar 42 of the fourth movement of the String Quartet No. 2 (see fig. 3.12).

Figure 3.12. String Quartet No. 2, fourth movement, mm. 41-44.



The *yaraví* and the *huayno* constitute two of the most widely disseminated and popular rhythms associated with the *mestizo* culture of the Andes. The *yaraví* is a slow and lyrical song genre in triple meter and binary form, generally associated with troubled love affairs and nostalgic moods. Its melody, in a minor tonality, is generally sung in parallel thirds and in a flexible tempo.⁶⁵ The term *yaraví* could be a Spanish

⁶⁵ Romero, “Andean Peru,” 387.

bastardization of the Quechua term *harawi*, which meant -in Inca times- any story presented through singing.⁶⁶ In colonial times it became a prominent musical genre and reached a wide dissemination throughout South America, being also recognized under the name of *triste*;⁶⁷ it was not danced but listened to with attention.⁶⁸ The *yaraví*, as well as other *mestizo* rhythms, is usually followed by a fast closing section called “fuga,” which correspond to a *huayno* rhythm.⁶⁹

The traditional form known as *yaraví y fuga* is clearly evoked by Garrido-Lecca in his *Dúo concertante for charango and guitar* of 1991. The *yaraví* begins in the middle of the composition (measure 106) with a free, solo section for the guitar, which is characterized by a cantabile character, a slower tempo and soft dynamics (see fig. 3.13). Ten measures later the *fuga* enters in a faster tempo and forte dynamics; the *mestizo* scale performed by the *charango* in the form of a chord, is contrasted here with the pentatonic

⁶⁶ d'Harcourt, *La Música de los Incas*, 169.

⁶⁷ According to Vega, the peasants of Argentina, Uruguay, and Paraguay sang at the end of the eighteenth century *yaravíes* or *tristes* related to unrequited love. This musical genre extended not only throughout South America but also reached Central America and was known by the Spanish speakers of North America. See Carlos Vega, “Mesomúsica: un ensayo sobre la música de todos,” *Revista Musical Chilena* 188 (July-December 1997): 93-95.

⁶⁸ At the beginning of the twentieth century the *yaraví* was accompanied by piano or guitar or performed by musical ensembles formed by *quenás*, violins, and mandolins. See Romero, “La música tradicional,” 245.

⁶⁹ In this case the term “fuga” cannot be mistaken with the term “fugue”; in Spanish, this word simply denotes a highly animated movement. See d'Harcourt, *La Música de los Incas*, 172.

gestures of the guitar, which constitutes one of the central aspects of this composition (see fig. 3.14).⁷⁰

Figure 3.13. *Dúo concertante*, m. 106.



Figure 3.14. *Dúo concertante*, mm. 116-118.



⁷⁰ Garrido-Lecca's *Dúo concertante* begins with a *mestizo* scale performed by *charango* and guitar together in the form of a chord, and finishes with a pentatonic scale formed by their open strings. See chapter 7.

The *huayno* (*wayno*) became the most disseminated musical expression in the Andean *mestizo* culture of Peru, mainly because it could be danced freely, in couples, and in reduced spaces inside houses. It consists of a binary rhythm and form, consisting of two melodic phrases (AB) which are repeated ad libitum, and its inner pulse is highly syncopated. Although the *huayno* is the most popular rhythm of the Andes, it is an error to consider it the most traditional form of Andean music.⁷¹ The highly adaptable quality of the *huayno* is one of the reasons for its widespread acceptance; it can be played, sung, or danced in a variety of contexts, and performed by diverse types of ensembles in a multiplicity of styles. Although most of them employ the pentatonic mode, the hexatonic and the European diatonic scales are also widely used.⁷²

The *huayno* rhythm has a prominent presence in Garrido-Lecca's mature works for guitar. In the first movement of *Simpay* there is a series of descending chords formed by the combination of different types of fourths and fifths that the guitarist has to perform in strums, following the rhythm of a *huayno* (see fig. 3.15). The first movement of Garrido-Lecca's Guitar Concerto of 1990 is also based on this traditional Andean rhythm, which is developed in conjunction with a series of melodies that present pentatonic characteristics.

⁷¹ Romero, "La música tradicional," 243-45.

⁷² Romero, "Andean Peru," 388.

Figure 3.15. *Simpay*, first movement, system 26.



Popular Andean music has undergone profound transformations since the first two decades of the twentieth century as a result of migration from the Andes to Lima and other coastal cities of Peru.⁷³ These population movements intensified during the 1950s, a phenomenon that was defined in the 1960s as the “ruralization” of the capital.⁷⁴ This massive arrival of Andean people to the coastal areas has had a profound impact on the type of music produced and consumed. A “golden age” of commercial Andean music, started by a first generation of migrants, developed in the Peruvian urban areas around the mid-1950s and continued until the 1980s.⁷⁵ The second generation of migrants, mainly formed by the pioneers’ children, gave impetus to a new form of dance called *chicha*, a mixture of the Colombian *cumbia* and the Andean *huayno*, since the 1970s.

⁷³ In 1940 the inhabitants of the Andes made up 65% of the total population of Peru; the last census of 2007 demonstrated that this percentage had diminished to 32% and also confirmed that most of the population of Peru (54.6 %) currently inhabits the coastal areas of the country. The official results of the 2007 census in Peru are available on-line at <http://censos.inei.gob.pe/censos2007/documentos/ResultadoCPV2007.pdf> (accessed April 24, 2010).

⁷⁴ Romero, “Andean Peru,” 385.

⁷⁵ Romero, “Debating the Pasts,” 214.

In 1985 Garrido-Lecca composed the music for the documentary film *Lima, tensiones de una gran ciudad*, produced by a German television station and related to a set of social problems experienced by the inhabitants of the shantytowns of Lima. According to the composer himself, he included an instrumental *chicha* as a fundamental component of the soundtrack of this movie, to evoke the spirit of this second generation of migrants. The instrumentation chosen by the composer included flute, guitar, saxophone, electric keyboard, and percussion.

In addition to the prominent use of indigenous and *mestizo* musical elements of the Andes in Garrido-Lecca's mature works, one can also identify a series of elements from the Creole tradition in a number of his compositions. The Creole rhythms of Peru are primarily characterized by the alternation or simultaneity of the meters of 3/4 and 6/8, which is also observed in many other dances of the continent. This feature can be noted in several passages of Garrido-Lecca's works, particularly in the fifth movement of his String Quartet No. 2 or in the last section of *Soliloquio II* for violoncello (see chapters 6 and 8).

Another musical element strongly associated with Creole music is the preference for parallel melodies at the interval of a third, which represents a Spanish influence.⁷⁶ The combination of parallel major and minor thirds is consistently observed in certain passages of Garrido-Lecca's mature works, in reference to a local tradition of the

⁷⁶ d'Harcourt, *La Música de los Incas*, 135.

province of Arequipa. This device, known as “terceras arequipeñas” (Arequipa thirds) has been used by numerous Peruvian art composers since the 1930s as a nationalistic device.⁷⁷ Although the “terceras arequipeñas” are recognizable in almost all the works of Garrido-Lecca’s mature period, they predominate in *Dúo concertante* and *Preludio y toccata* (see chapters 7 and 8).

Another significant musical element taken from the Creole tradition of Peru is evident in the last movement of Garrido-Lecca’s Guitar Concerto of 1990. In this movement the composer quoted the Afro-Peruvian rhythm of *festejo*, characterized by the constant *hemiola* produced by the alternation and simultaneity of the meters of 3/4 and 6/8. The composer includes in the guitar part an innovative technical treatment in the final cadenza, where the guitarist has to play the strings of the instrument, while beating the sound box of the guitar, imitating the sonority of a characteristic percussion instrument of the Afro-Peruvian tradition named *cajón*. The vivid rhythm of the *festejo* gives to this composition a Creole flavor that is common in many other local traditions of the Latin American continent.

Conclusions

Much evidence exists that music of the Andes favors pentatonic scales without semitones. Some early twentieth-century scholars erroneously associated these scales

⁷⁷ Gerard Béhague, *Music in Latin America; an Introduction* (Englewood Cliffs, NJ: Prentice Hall, 1979), 311.

with the ancient music of the Incas. In spite of the exaggerated view that the indigenous music of the Andes is exclusively pentatonic and the debatable conclusion that the pentatonic scales derive from the Incas, these idealized views have had an enormous impact in the production of Peruvian art composers since the beginnings of the twentieth century.

Although Garrido-Lecca's compositions depend heavily on pentatonic modes without semitones, his methods for using these scales are remarkably innovative. In contrast to Teodoro Valcárcel, Daniel Alomía Robles, and other Peruvian composers from the first half of the twentieth century, Garrido-Lecca rarely composes melodies based on a single pentatonic scale. On the contrary, he usually combines different types of pentatonic scales in his melodic lines, or elaborates them with harmonics or in complex ostinatos. His preference for the use of open stops in string instruments constitutes another innovative approach that Garrido-Lecca uses to infuse his mature works with the pentatonic sonority of the Andes.

Several studies after 1930 on *antaras* and other aerophones excavated from ancient tombs have shown that the music of the Incas was not exclusively pentatonic, as was suggested by Raoúl and Marguerite d'Harcourt in 1925. At the end of the 1940s Garrido-Lecca studied and tested a group of ancient Nasca *antaras* from the Anthropological Museum of Lima, an interaction that strongly influenced his conception of pre-Columbian music. As a result, by the 1960s, microtones and flageolet tones had become two important components of Garrido-Lecca's aesthetic.

The consistent use of harmonics in Garrido-Lecca's mature works can be also attributed to musical practices found in Andean communities, where the overblowing of aerophones is common, and where ensembles often consist of a large number of equal instruments of different sizes and thus ranges. This traditional form of musical performance produces a richness of sonority that Garrido-Lecca has imitated in his mature works by systematically applying of harmonics, particularly in stringed instruments.

Although it is difficult to generalize about the music produced in the Andes, several scholars have noted certain musical features that are common to different communities. The Andean aesthetic, for example, denotes a general preference for high and strident sounds, descending melodic gestures, syncopated rhythms, and use of melodic "ornaments" in voices and flutes, among other things. In Garrido-Lecca's melodies, one observes many of these elements; in fact, the syncopated rhythms and the melodic "ornaments" constitute two fundamental aspects of his aesthetic. Several passages in his works also make use of the highest registers of instruments in order to emphasize the quotation of Andean tunes or a particular section of a composition.

The duality and complementarity of opposites, which is a fundamental aspect of the Andean cosmology, is evident in many aspects of the daily life of peasants. This conception underlies the interlocking technique used by many panpipe ensembles throughout the Andes, consisting of two rows of panpipes, named *ira* and *arca*. Garrido-Lecca developed this spatial concept in the 1960s, particularly in his works *Laudes* and

Antaras, where he divided the string orchestra into two halves. Although this concept is not observed in his mature works, the “hocket” texture is recognizable in some of his compositions.

Indigenous and *mestizo* musical characteristics are pervasive in Garrido-Lecca’s works, including the most characteristic dances, rhythms, instruments, scales, melodic gestures, and types of ornamentation found in those traditions. Some local manifestations of the *mestizo* Peruvian folklore have been studied by Garrido-Lecca and applied in some of his works. For example, the guitar style of Ayacucho inspired the creation of *Simpay* and also influenced his treatment of this instrument in the *Dúo concertante* for *charango* and guitar (see chapter 7).

Attending to the rich variety of musical expressions in Peru, derived from the diversity of its population and its particular geography, Garrido-Lecca’s oeuvre also contains certain features associated with Creole music. This is apparent in works that use Afro-Peruvian rhythms, parallel major and minor thirds in the style of the music of Arequipa, and the alternation of 6/8 and 3/4 meters associated with the *marinera* and other coastal rhythms influenced by the Spaniards. Certainly, the mature style of Celso Garrido-Lecca constitutes an extraordinary synthesis of diverse musical elements taken from the Creole, *mestizo* and indigenous traditions of the Andes.

Chapter 4

Garrido-Lecca and the Nueva Canción

An overview of the musical movement known as Nueva Canción (New Song) will be provided in the first section of this chapter, from its beginnings in the Southern Cone countries through its expansion to the rest of the Latin American continent. The Chilean branch of the movement, known by the name Nueva Canción Chilena, will be emphasized, focusing on its origins, main protagonists, and the notable collaboration stimulated by the movement among popular and classical musicians. Several works composed in Chile between 1967 and 1973 will be discussed with particular attention to the *Cantata Popular Santa María de Iquique*, a multi-movement composition created by Luis Advis at the end of the 1960s, which synthesized the aesthetics of the period.

The participation of Celso Garrido-Lecca in the Nueva Canción Chilena will be described in the second section of this chapter as well as his notable contribution to the expansion of this musical movement to Peru, mainly through the creation of a Popular Song Workshop at the Lima National Conservatory. The flowering of the Nueva Canción movement in Peru will be discussed with special emphasis on Garrido-Lecca's most representative composition of the period, the *Cantata Popular Kuntur Wachana*, premiered in 1977. Finally, a number of influences from the Nueva Canción will be identified in six pieces from Garrido-Lecca's mature compositional period.

The Nueva Canción

The Nueva Canción (New Song) was a musical movement with social and political content that originated in Argentina, Uruguay, and Chile, and later extended throughout Latin America. It was born in the 1950s, when Latin America experienced a period of violent contradictions, and social and political confrontations.¹ Although Nueva Canción included no written manifesto, the artists who participated in the movement shared “a commitment to authentic expression and absolute opposition to what they term the typical ‘disposable consumer songs’ of most commercial music.”² These artists held a common vision of reality; they criticized society, denouncing the social injustice and the problems of Latin American society.³

According to Carrasco, it is incorrect to associate Nueva Canción with the American movement known as “protest music” that originated in the USA in opposition to the Vietnam War, racism, pollution, and other internal problems. In Nueva Canción the main objective was the rescue of cultural values and the establishment of a deep link

¹ Eduardo Carrasco, *La nueva canción en América Latina* (Santiago de Chile: Ceneca, 1982), 17.

² Nancy Morris, “Canto Porque es Necesario Cantar: The New Song Movement in Chile, 1973-1983,” *Latin American Research Review* 21, no. 2 (1986): 117.

³ Rodrigo Torres, Carlos Catalán, Luis Mella, and Anny Rivera, *Perfil de la creación musical en la Nueva Canción Chilena desde sus orígenes hasta 1973* (Santiago de Chile: Ceneca, 1980), 67.

between the contents of the songs and the feelings of the common people;⁴ although protest was one aspect of Nueva Canción, it did not constitute a fundamental role.⁵

The Nueva Canción movement originated in Argentina, Uruguay, and Chile at about the same time, but there were drastic differences in the reception and sponsorship of such music in different countries. In Argentina the movement was broadcast through the traditional media (television, radio, etc.), becoming an economic success.⁶ On the contrary, in Uruguay and Chile, it was sponsored primarily by workers, peasants, and students, who organized their own festivals and recitals.⁷

The Argentinean Atahualpa Yupanqui (1908-1992) was a composer, poet, guitarist and singer who became one of the most influential figures of the Nueva Canción

⁴ Carrasco, *La nueva canción*, 43.

⁵ Víctor Jara, one of the most prominent artists involved in the movement, preferred to use the term “revolutionary” instead of “protest” when describing the music produced by the Chilean artists in the 1960s. See Martha Nandorfy, “The Right to Live in Peace: Freedom and Social Justice in the Songs of Violeta Parra and Víctor Jara,” in *Rebel Musics: Human Rights, Resistant Sounds, and the Politics of Music Making*, ed. Daniel Fischlin and Ajay Heble (Montreal, Canada: Black Rose Books, 2003), 172.

⁶ During the government of Juan Domingo Perón (1946-55), Argentina became a wealthy country with the most powerful industries in South America, a phenomenon that produced the migration of peasants from the provinces to the capital. The music of the rural musicians was sponsored by the government, especially through the enactment of a law that obligated the radio stations to broadcast at least fifty percent Argentine music. The first important figure in Argentine folklore during the Perón period was Antonio Tormo, from the province of San Juan; the main musical groups were Los Chalchaleros and Los Fronterizos. Representative composers include Eduardo Falú, Jaime Dávalos, César Perdiguero, Horacio Guaraní, and Atahualpa Yupanqui. See Carrasco, *La nueva canción*, 18-19.

⁷ The devastated economic situation in Uruguay spawned a more radical Nueva Canción movement in comparison to that in Argentina. In Uruguay, as well as in Chile, the movement was closely connected with the Bolivarian ideal of a Latin-American union, a topic especially exploited by the Uruguayan Daniel Viglietti, one of the most representative composers. Alfredo Zitarrosa personified the folk branch of the movement while Los Olimareños constituted the most symbolic musical group. See Carrasco, *La nueva canción*, 23.

movement.⁸ His style was the result of his extensive study of the vernacular sources and the techniques of the European guitar; because of this, his work draws on art music, folk, and popular music at the same time, serving as the seed of the Nueva Canción movement. Among other innovations, he changed the position of the singer from spectator to protagonist; in the lyrics of his songs one hears the voice of common people with all their suffering, hopes, happiness, rebellion, and deep individuality.⁹

At the end of the 1950s, a local musical movement named “Nuevo cancionero argentino” (New Argentine Songbook) was born; it was named after a manifesto written by the poet Armando Tejada Gómez. The musicians involved in this movement began to introduce new harmonies, styles, and complex techniques to their arrangements, provoking a definitive separation from the folk forms. Poets from Buenos Aires also contributed to this movement, producing lyrics closer to urban realities; the traditional topics related to the landscape were fundamentally changed by poems associated with the realities and experiences of the common Argentinean.¹⁰

⁸ The real name of Atahualpa Yupanqui was Héctor Roberto Chavero. For more than thirty years he traveled throughout Argentina, collecting popular songs, sayings and poetry that he later used in his own compositions. Many of his songs followed poetic forms and rhythms of rural Argentina; he also developed a distinctive guitar style.

⁹ Carrasco, *La nueva canción*, 20-21.

¹⁰ The main artists associated with this movement were the composer Óscar Matus, and the singers Mercedes Sosa, Tito Francia, and Manuel Tejón. The most representative instrumentalists were Atahualpa Yupanqui and Eduardo Falú on guitar, Jaime Torres on *charango*, and Uña Ramos on *quena*. The best-known singers were Horacio Guaraní, César Isella, and José Larralde. See Carrasco, *La nueva canción*, 19-20.

Beginning around 1965, the Nueva Canción Chilena began to take the Argentine movement as its model. This Chilean faction was recognized and named for the first time in 1969, when the disc-jockey Ricardo García organized the First Festival of the Nueva Canción Chilena, sponsored by the Catholic University of Santiago.¹¹ The most representative figures of the Chilean movement were Violeta Parra¹² and her children Isabel and Ángel, as well as Víctor Jara,¹³ Rolando Alarcón, Patricio Manns, and the musical groups Quilapayún and Inti-Illimani.¹⁴

The artists of the Nueva Canción Chilena coalesced around two main places: a house converted by Violeta Parra into a cultural center, and the *peña* (a small coffeehouse dedicated to folklore) established in Santiago by her two oldest children, Isabel and Ángel.¹⁵ Through their performances, Violeta, Isabel and Ángel Parra introduced in

¹¹ There were a total of three festivals of Nueva Canción Chilena, celebrated in 1969, 1970, and 1971, respectively; the third one was not sponsored by the Catholic University but instead by Salvador Allende's government. See Luis Advis, "Historia y Características de la Nueva Canción Chilena," in *Clásicos de la música popular chilena. Vol 2: 1960-1973*, ed. Luis Advis, Eduardo Cáceres, Fernando García, and Juan Pablo González, 2nd ed. (Santiago: Ediciones Universidad Católica de Chile, 2000), 37.

¹² More information about Violeta Parra's life and work will be provided in chapter 5, in relation to Garrido-Lecca's *Trío para un Nuevo Tiempo*.

¹³ Additional information about Víctor Jara's life and work will be provided in chapter 6, in relation to Garrido-Lecca's String Quartet No. 2.

¹⁴ According to Carrasco, Violeta Parra and Atahualpa Yupanqui represent the most influential figures for the Nueva Canción movement in Latin America. See Carrasco, *La nueva canción*, 27-28.

¹⁵ Isabel and Ángel [Cereceda] Parra brought the idea of *peñas* from Europe, where such coffee houses sponsored the performance of international artists. Latin American folklore was well-known in France in the 1960s thanks to folk groups such as Los Incas and Los Calchakis, who performed Peruvian, Bolivian and Venezuelan songs in these places. At that time, Violeta Parra and her children performed Chilean and Latin American repertory in the Latino neighborhoods of Paris, specifically in two houses named L'Escale and La Candelaria. Parra's *peña* was inaugurated in Santiago de Chile in June 1965 with participation by Isabel, Ángel, and the folklorists Negro Medel and Rolando Alarcón. At the end of that

Chile, in a systematic manner, the use of native musical instruments from other Latin-American countries such as the *charango*, *quena*, and *cuatro*. They also performed Venezuelan, Bolivian and Argentinean repertory, which they learned in the Latino neighborhoods of Paris.¹⁶

The musical groups Quilapayún and Inti-Illimani contributed to the establishment of the characteristic sound of the Nueva Canción movement; they mixed musical instruments and folk rhythms of different origins, with a particular preference towards the traditional music of Bolivia, Peru, and Ecuador.¹⁷ According to José Seves, member of Inti-Illimani, one of the interests of his group was the revival of indigenous culture. In his opinion, they adopted the music of the Andes because its character reflected the obscurity of pre-Columbian music, the suffering of the Indians during Colonization, and the imposition of a new God and a foreign culture.¹⁸ Certainly, the adoption of Andean musical elements by the artists of the Nueva Canción allowed the movement to expand

year several *peñas* emerged in Chile in imitation of Parra's; the most important were the *peñas* of the Universidad Técnica del Estado in Santiago de Chile and the University of Chile in Valparaíso. See Eduardo Carrasco, *Quilapayún: La revolución y las estrellas*, 2nd ed. (Santiago de Chile: RIL editores, 2003), 55.

¹⁶ Juan Pablo González, "Música Popular Chilena de Raíz Folclórica," in *Clásicos de la música popular chilena. Vol 2: 1960-1973*, ed. Luis Advis, Eduardo Cáceres, Fernando García, and Juan Pablo González, 2nd ed. (Santiago: Ediciones Universidad Católica de Chile, 2000), 17.

¹⁷ Other representative musical groups of the period were Aparcoa, Curacas, Huamarí, and Illapu, all of them formed by men, with the exception of Cantamaranto, the only female group associated with the movement. See Torres, Catalán, Mella, and Rivera, *Perfil de la creación musical*, 42.

¹⁸ Comments from a set of interviews with José Seves and the other members of the musical group Inti-Illimani carried out between 1987 and 1988. See Luis Cifuentes, *Fragmentos de un sueño: Inti-Illimani y la generación de los 60* (Santiago de Chile: Ediciones Logos, 1989), 91-93.

throughout the region, and contributed to a renewed definition of Latin-American identity.¹⁹

The Nueva Canción Chilena in particular was characterized by its syncretism, a concept not found in similar musical movements of other countries.²⁰ According to Luis Advis, the main features of the Chilean movement can be summarized as follows: 1) lyrics had political content; 2) composers expanded their use of folk rhythms; 3) instrumental music grew rapidly,²¹ mainly propelled by the musical group Inti-Illimani and its director Horacio Salinas; 4) complex compositions named “Cantatas” were produced, basically consisting of alternating narration and songs; 5) musical instruments from different countries and cultures were incorporated; 6) improvisation of clear American origin was used. Advis also identified in this movement the notable presence of modality and chromatic harmonies associated with the production of classical composers like Brahms, Wagner, and Tchaikovsky.²²

¹⁹ Dale Olsen, “Aerophones of Traditional Use in South America, with References to Central America and Mexico,” in *Music in Latin America and the Caribbean: An Encyclopedic History*, ed. Malena Kuss (Austin: University of Texas Press, 2004), 1: 290.

²⁰ The mixture of musical elements from different cultures and the active participation of art composers constitute two distinctive features of the Nueva Canción Chilena in comparison to similar movements originating in other Latin American countries.

²¹ The collaboration of classical composers with the Nueva Canción Chilena motivated the creation of instrumental works for traditional musical instruments of Latin America; well-known pieces like Víctor Jara’s “Charagua” and “La partida,” or Horacio Salinas’s “Tatati,” and “Alturas” were composed during this period. Ángel Parra also wrote instrumental pieces inspired by Andean music for his musical group Curacas such as “La golondrina,” “El picaflor,” “Visviri,” and “2001.” See Torres, Catalán, Mella, and Rivera, *Perfil de la creación musical*, 44-46.

²² Advis, “Historia y Características,” 38-41.

According to González, the Nueva Canción Chilena suffered an initial crisis in 1970, when Salvador Allende assumed the presidency of Chile and the movement began to be officially sponsored by his government.²³ A second crisis arrived on September 11, 1973, when the movement was ultimately prohibited by the new military government headed by Augusto Pinochet.²⁴ After the coup d'état, the singers began to be viewed as dangerous enemies. Many performers traveled abroad or became refugees in foreign embassies; others were persecuted, taken prisoner or sent to concentration camps.²⁵

As a direct consequence of this new political situation, there was a division of the movement into two branches, between the music produced within the country and that outside Chile. Inside Chile, the musicians formed a new movement known since 1975 as Canto Nuevo. This movement, however, had limited success, especially because of the political repression and the lack of sponsorship. Outside Chile, the Nueva Canción movement achieved great prominence, being considered the most important Latin American music of the period, particularly in Italy and France.²⁶

²³ This downturn is illustrated by the small audience who attended the Third Festival of the Nueva Canción Chilena that took place in 1971. See González, "Música Popular Chilena," 24-25.

²⁴ In a meeting convened by certain military commanders after the coup, the syndicate of Chilean folklorists was officially informed that some musical instruments such as the *quena* and the *charango* could no longer be used because they were considered "subversive." See Carrasco, *Quilapayún*, 260.

²⁵ Carrasco, *La nueva canción*, 29.

²⁶ *Ibid.*, 30.

In Cuba, a similar musical movement named Nueva Trova was officially organized in 1972, with the help of cultural and youth institutions.²⁷ Although the Cuban artists admired the work of Atahualpa Yupanqui and Violeta Parra and thought of themselves as a part of the Nueva Canción movement, they liked to distinguish Cuba's new song from the other Spanish and Latin American factions. In fact, the Cuban singers and their compositions did not play a role of opposition and resistance to the political regime, as in the other nations.²⁸ Benmayor asserts that "Cuba is the only country in which new song is not protest music and where it is recognized and institutionally supported as an art form."²⁹

In the 1960s, and before its institutionalization, the Nueva Trova was known frequently as "protest song," being highly influenced by the American and British rock and roll.³⁰ When the movement was officially organized in 1972, the Cuban government created a registry of members, a board of directors, and centers for performance in every province, where the singers from all over the island could meet, work together, and

²⁷ The Nueva Trova was inspired by the verse of the poets Pablo Neruda, César Vallejo and Nicolás Guillén, and influenced by progressive North American singers like Bob Dylan and Joan Baez. See Peter Manuel, "Marxism, Nationalism and Popular Music in Revolutionary Cuba," *Popular Music* 6, no. 2 (May 1987): 173.

²⁸ Rina Benmayor, "La 'Nueva Trova': New Cuban Song," *Latin American Music Review* 2, no. 1 (Spring-Summer 1981): 19-20.

²⁹ *Ibid.*, 11.

³⁰ Noel Nicola and Vicente Feliú, founding members of the movement, began their careers in the mid-1960s playing covers of songs by Elvis and The Beatles and emulating local combos. See Robin Moore, "Transformations in Cuban Nueva trova, 1965-95," *Ethnomusicology* 47, no. 1 (Winter 2003): 7.

grow.³¹ Moore writes, “In a musical sense, the institutionalization of Nueva Trova offered more resources to performers than had been available previously.”³²

The artists of the Nueva Trova communicate with their audiences in a natural, honest fashion. They appear on stage in street clothes;³³ they perform in auditoriums, for a small entrance fee, and also in schools, factories, work centers, parks, theaters, children’s programs, and state receptions. They also bring performances to small villages and hamlets where people have never been to the theater or seen a live artist.³⁴ Two of the most representative artists associated with the Nueva Trova movement are Silvio Rodríguez and Pablo Milanés who represent two distinct but complementary aesthetics, underscoring the individualistic nature of the movement.³⁵

Strongly influenced by the Chilean branch, the Nueva Canción movement in Bolivia and Ecuador also involved the revival of Andean musical elements. In Bolivia, the most representative musicians of the movement were the virtuoso *charango* player Ernesto Cavour and his musical group Los Jirras, formed by Cavour himself, Alfredo Domínguez, Julio Godoy, Edgar Jofré, and the Swiss virtuoso performer of *quena*,

³¹ Benmayor, “La ‘Nueva Trova,’” 22.

³² Moore, “Transformations,” 23.

³³ Benmayor, “La ‘Nueva Trova,’” 14.

³⁴ *Ibid.*, 26.

³⁵ Moore, “Transformations,” 12.

Gilbert Favré, who had been introduced to folk music by Violeta Parra.³⁶ The main contribution of the Bolivians to the movement was that they developed and applied new technological resources to native instruments, particularly to the *quena* and the *charango*.³⁷

The Nueva Canción in Ecuador was connected with indigenous music, and mainly sponsored by the Ecuadorian Casa de la Cultura and the Universidad Central. The principal promoter of the movement was the art composer Gerardo Guevara, director of the National Conservatory of Ecuador; its most representative artists were the musical groups Jatari, Pueblo Nuevo, Illumán, Los Chasquis, Tiempo Nuevo, and the soloist Jaime Guevara.³⁸ According to Godoy, the capital of Ecuador was the most active city for the Nueva Canción movement in the 1980s. After a first gathering of Latin-American singer-songwriters in Guayaquil in October 1981, two similar events were celebrated in Quito in 1982 and 1984.³⁹

³⁶ More about the relationship between Gilbert Favré and Violeta Parra will be provided in chapter 5.

³⁷ Carrasco, *La nueva canción*, 49-50.

³⁸ *Ibid.*, 46-47.

³⁹ Mario Godoy Aguirre, *Breve Historia de la Música del Ecuador* (Quito: Corporación Editora Nacional, 2005), 244.

The Collaboration of Art Composers in the Nueva Canción Chilena

In the 1960s, Chilean art composers began to be more involved in popular music, particularly Sergio Ortega, Luis Advis, and Gustavo Becerra.⁴⁰ At the same time, the popular musicians of the Nueva Canción Chilena felt it necessary to study with art composers in order to resolve their own technical limitations. This fruitful relationship clearly influenced the style of the musical groups associated with the movement, generating a kind of “middle” art from the mixture of both traditions.⁴¹

In 1967 the Chilean poet Pablo Neruda wrote his sole play for the theater, *Fulgor y muerte de Joaquín Murieta* (Splendor and Death of Joaquin Murieta), which was premiered by the Department of Theatre at the University of Chile in October of the same year, with music written by the art composer Sergio Ortega. This work not only constituted a major contribution to the Nueva Canción Chilena movement, but also served as a fundamental antecedent for later compositions.⁴²

⁴⁰ Sergio Ortega and Luis Advis were born in the northern cities of Antofagasta and Iquique, respectively; they studied composition in the Faculty of Arts at the University of Chile with Gustavo Becerra. They composed lengthy works, using elaborate and complex forms and textures, for the performing ensembles associated with the Nueva Canción Chilena. These works demonstrated that the dividing line between popular and classical music had become blurred and uncertain; the higher exigencies demanded by the two composers incited not only an improvement in the level of the performances but also of the musicians themselves. See Torres, Catalán, Mella, and Rivera, *Perfil de la creación musical*, 43.

⁴¹ González, “Música Popular Chilena,” 23.

⁴² Torres, Catalán, Mella, and Rivera, *Perfil de la creación musical*, 56.

The members of Quilapayún were particularly interested establishing bridges between popular and classical music and instigated change in this direction. In 1968 they began a long and fruitful relationship with Sergio Ortega, who collaborated on the production of their LP “Por Vietnam.”⁴³ Together, they produced a series of short pieces during the following years, including the best-known song of the entire Latin American Nueva Canción movement: “El pueblo unido jamás será vencido” (The People United Will Never Be Defeated).⁴⁴ In 1972 Quilapayún premiered one of the most ambitious projects by Ortega, a symphonic work titled *La Fragua* (The Forge).⁴⁵

The *Cantata Popular Santa María de Iquique*, simply known as “La Cantata,” is one of the most significant works of the Nueva Canción Chilena. It was composed between 1969 and 1970 by Luis Advis for Andean instruments and male voices, and premiered by the musical group Quilapayún, accompanied by a narrator, a violoncellist and a double bassist.⁴⁶ Its stirring music commemorates the 1907 massacre of workers, their wives, and their children in the Santa María School of the port city of Iquique,

⁴³ Carrasco, *Quilapayún*, 131.

⁴⁴ According to Carrasco, this song was the product of a free improvisation over the *Andante ma moderato* of Brahms’s String Sextet No. 1. See Carrasco, *Quilapayún*, 221.

⁴⁵ *La Fragua* was premiered in October 1972 with the participation of the actor Roberto Parada and an orchestral ensemble conducted by Eduardo Moubarak. This composition was constituted by twelve songs, grouped in four major sections, and connected by narrations and instrumental interludes. See Torres, Catalán, Mella, and Rivera, *Perfil de la creación musical*, 59.

⁴⁶ The instrumentation of this cantata included two *quenás*, *charango*, two guitars, and *bombo*. Advis emulated the idea of a “basso continuo” with the incorporation of a violoncello and a double bass.

Chile.⁴⁷ Although Advis declared that he was inspired by Bach in the creation of the “Cantata Popular” genre, the Romantic character of his *Cantata Santa María de Iquique* demonstrates a close connection to Wagner’s aesthetics.⁴⁸ This cantata presents clear links with the vocal forms of the Baroque, especially in the alternation of songs (arias) and narrations (recitatives), and with the incorporation of preludes and instrumental interludes (ritornellos). The main contribution of this work to the Nueva Canción Chilena movement was its use of elaborate counterpoint in the vocals and instrumental music. Advis also incorporated a cyclical technique with the recurrence of particular musical motives throughout the piece. Without doubt the stylistic ideas incorporated in this cantata exerted a major influence on other compositions of the same period.⁴⁹

Since 1967 the members of Inti-Illimani have also collaborated with art composers and performers.⁵⁰ Horacio Salinas, founder and director of this group, studied classical guitar with Liliana Pérez at the Vespertine Music School of the Faculty of Arts

⁴⁷ In December 1907 the miners and their families had assembled peacefully to protest the deplorable conditions in the nitrate mines; several thousand, including children, were gunned down and killed. See Jessica Lynne Madsen, “Music as Metaphor: A Study of the Political Inspiration behind Frederic Rzewski’s 36 Variations on ‘¡El Pueblo Unido Jamás Será Vencido!’ (The People United Will Never Be Defeated!) a Chilean Nueva Canción by Sergio Ortega and Quilapayún” (PhD diss., University of Cincinnati, 2003), 71-72.

⁴⁸ Álvaro Gallegos, “Apuntes estéticos sobre la música de Luis Advis,” *Revista Musical Chilena* 206 (July-December 2006): 98.

⁴⁹ Torres, Catalán, Mella, and Rivera, *Perfil de la creación musical*, 57-58.

⁵⁰ The guitarist Eulogio Dávalos was the first classical musician who worked with this musical group and even suggested the name of Inti-Illimani. This term is formed by the fusion of two Andean words: *inti* corresponds to the name of the primary God of the Incas, the Sun, while *illimani* is the name of a mountain located near La Paz, Bolivia. See Cifuentes, *Fragmentos de un sueño*, 26.

at the University of Chile; in this school, he met the art composers Gustavo Becerra, Sergio Ortega, and Luis Advis. As a student of the National Conservatory, he took composition courses with Celso Garrido-Lecca and studied musical appreciation with Fernando García.⁵¹ Between 1970 and 1973 the members of Inti-Illimani premiered and recorded several compositions and arrangements by Luis Advis, including the multi-movement elegy *Canto para una semilla* (Song for a Seed), based on autobiographical lyrics by Violeta Parra.⁵²

In 1971 Gustavo Becerra, Sergio Ortega, and other musicians collaborated in the creation of a work based on Pablo Neruda's *Canto General*.⁵³ Other multi-movement compositions written between 1971 and 1973 were *Oratorio para los trabajadores* (Oratory for the Workers), with lyrics by Julio Rojas and music by Jaime Soto,⁵⁴ *La Población* (The Town) by Víctor Jara,⁵⁵ *Cantata del carbón* (Coal's Cantata) with lyrics

⁵¹ Horacio Salinas, "Cirilo en la Escuela Musical Vespertina," *Revista Musical Chilena* 203 (January-June 2005): 66.

⁵² *Canto para una semilla* was premiered and recorded by Inti-Illimani in 1973, with the singer Isabel Parra and the narrator Carmen Bunster. See Torres, Catalán, Mella, and Rivera, *Perfil de la creación musical*, 59.

⁵³ This seventy-minute composition was divided into four main sections. Its instrumentation included not only native Latin American instruments, but also electric guitars, a drum set, piano, double bass, and percussion. It was premiered by the musical group Aparcoa with Mario Lorca as a narrator. See Torres, Catalán, Mella, and Rivera, *Perfil de la creación musical*, 60.

⁵⁴ The *Oratorio para los trabajadores* described one-hundred years of labor union struggles through ten songs connected by narrations; it was performed by the musical group Huamarí in 1972. See Torres, Catalán, Mella, and Rivera, *Perfil de la creación musical*, 59.

⁵⁵ *La Población* was based on Jara's personal experience living with the people of a marginal neighborhood of Santiago named Lo Hermida; it was performed by Víctor Jara himself, accompanied by Isabel Parra and the musical groups Huamarí and Cantamaranto.

by Isidora Aguirre and music by Cirilo Vila, and “Los Siete Estados” (The Seven Stages)⁵⁶ by Patricio Bunster, Víctor Jara and Celso Garrido-Lecca.⁵⁷

After the military coup of September 1973, the art composers associated with the Nueva Canción Chilena continued to develop the movement, inside and outside Chile. Celso Garrido-Lecca extended the Nueva Canción to Peru, creating important musical groups and an innovative repertory. Gustavo Becerra became more involved with the members of Quilapayún in Europe, composing some songs and two cantatas for them in the 1980s: *Américas*, based on lyrics by Pablo Neruda, and a never recorded composition based on the figure of Salvador Allende.⁵⁸ In 1981 the Chilean composer Juan Orrego-Salas composed *Un canto para Bolívar* for Quilapayún, an eight-minute work with lyrics by Pablo Neruda, and in 1982-83 *Lo que no digo lo canto* based on lyrics by Orrego-Salas himself.⁵⁹ In 1988 Quilapayún premiered in Spain Luis Advis’s crowning composition, the *Sinfonía Los Tres Tiempos de América*, accompanied by the popular Spanish singer Paloma San Basilio.⁶⁰ At the end of the 1980s, Sergio Ortega composed a

⁵⁶ The never performed ballet “Los Siete Estados” was one of the primary artistic collaborations between Víctor Jara and Celso Garrido-Lecca. See chapter 6.

⁵⁷ Advis, “Historia y Características,” 37-38.

⁵⁸ In the opinion of Eduardo Carrasco, founder and director of Quilapayún, Gustavo Becerra played a fundamental role in the evolution of this musical group during exile. Becerra suggested new concepts in terms of instrumentation, particularly in the use of the percussion, and a freer sense of harmony. See Carrasco, *Quilapayún*, 266-67.

⁵⁹ Carrasco, *Quilapayún*, 266-67.

⁶⁰ *Ibid.*, 319-20.

cantata related to the discovery of America for this emblematic musical group.⁶¹

Garrido-Lecca and the Nueva Canción

Between 1956 and 1962 Garrido-Lecca established a close friendship with Víctor Jara, while Jara studied acting and theatre direction at the University of Chile and Garrido-Lecca worked as a sound engineer at the Teatro Experimental (see chapter 6). In 1965 Garrido-Lecca was appointed professor at the Faculty of Arts of the University of Chile, where he remained until 1973. As a professor of composition at the Faculty, he met a number of students at the Santiago National Conservatory of Music who were involved with musical groups associated with the Nueva Canción Chilena.⁶²

Garrido-Lecca, who was highly interested in the musical renewal propelled by the movement, helped create a Music Workshop especially designed for this group of young musicians at the Santiago National Conservatory.⁶³ Horacio Salinas (director of Inti-

⁶¹ Carrasco, *Quilapayún*, 222.

⁶² The *charango* player Horacio Durán, founding member of Inti-Illimani, met Garrido-Lecca in the Santiago National Conservatory in the 1960s; they have maintained a close friendship for decades. Among other things, Durán premiered Garrido-Lecca's *Musicharán* for *charango* and string orchestra in October 2004, in Santiago de Chile. See "Escuela Moderna de Música," *Revista Musical Chilena* 203 (January-June 2005): 108.

⁶³ A similar experience occurred in Cuba in 1969, when a group of singer-songwriters associated with the Nueva Trova received musical instruction from the art composer Leo Brouwer. Eight members associated with this movement participated in an Experimental Sound Group created by the film institution ICAIC, where they composed musical scores for documentary and feature films. See Benmayor, "La 'Nueva Trova,'" 19.

Illimani),⁶⁴ Eduardo Carrasco (director of Quilapayún), Jaime Soto (director of Barroco Andino), and Patricio Wang (musical director of Quilapayún after 1982), among other musicians involved in the movement, studied composition with Garrido-Lecca and other prominent Chilean art composers, thanks to this initiative.⁶⁵ From the close relationship established with Víctor Jara and these young musicians, Garrido-Lecca gradually became involved in the Nueva Canción Chilena, as did other colleagues of the Faculty. Among other activities, Garrido-Lecca served in the role of an informal musical advisor to Inti-Illimani, advising Horacio Salinas and the other members of the group about the compositions and arrangements they produced at the end of the 1960s.

In 1971, Víctor Jara commissioned Garrido-Lecca to compose a couple of songs based on lyrics by Jara himself. These two songs, “Vamos por ancho camino” (We Go by a Wide Road) and “Brigada Ramona Parra” (Ramona Parra Brigade), were included in the LP “El derecho de vivir en paz” (The Right to Live in Peace), which was released the same year. Closely related to Jara’s established musical style, this pair of songs became well known pieces in his repertory.

⁶⁴ Horacio Salinas recalls Celso Garrido-Lecca as an open-minded art composer, who had a vast and deep comprehension of musical phenomenon, similar to Bela Bartók, the English guitarist John Williams, and the Chilean art composer Gustavo Becerra. Based on a set of interviews to Horacio Salinas and the other members of the musical group Inti-Illimani carried out between 1987 and 1988. See Cifuentes, *Fragmentos de un sueño*, 248.

⁶⁵ According to Garrido-Lecca, this workshop helped the musicians involved in the Nueva Canción Chilena to be conscious of a series of technical resources that they could incorporate in their compositions and performances. See John Franklin Bolívar Cano, *Entrevista a la nueva canción latinoamericana* (Medellín, Colombia: Editorial Universidad de Antioquia, 1994), 177.

In 1973, with the participation of Víctor Jara, Inti-Illimani, Isabel Parra and several other musicians involved in the Nueva Canción Chilena movement, Garrido-Lecca composed the music for the ballet “Los Siete Estados,” based on a concept by the Chilean dancer Patricio Bunster.⁶⁶ This project, however, was interrupted by the coup d’état of September 1973 and the work remains unperformed (see chapter 6).⁶⁷

When Garrido-Lecca returned to Peru in November 1973, his home country was governed by Juan Velasco Alvarado, a military leader who had installed a populist government in 1968. During his presidency, Andean music was well sponsored and highly dispersed, mainly through a number of radio stations that his government had expropriated. Velasco Alvarado, however, gave little support to the indigenous music of Peru, and privileged a national movement derived from the Nueva Canción Chilena. According to Mendívil, this was the direct consequence of his support for musical groups from the middle classes of Peru, which could not avoid the strong influence of the Chilean movement.⁶⁸

In this context, Garrido-Lecca became one of the main generators of the Nueva Canción movement in Peru, thanks to his direct experience with Víctor Jara and the

⁶⁶ The Ecuadorian Max Berrú, founding member of Inti-Illimani, confirms the close relationship established between Garrido-Lecca and the group at the time they were rehearsing the ballet “Los Siete Estados.” See Cifuentes, *Fragmentos de un sueño*, 248.

⁶⁷ For a picture depicting a rehearsal of Celso Garrido-Lecca and the members of Inti-Illimani for the ballet “Los Siete Estados” see Juan Pablo González, Óscar Ohlsen, and Claudio Rolle, *Historia social de la música popular en Chile, 1950-1970* (Santiago: Ediciones Universidad Católica de Chile, 2009), 429.

⁶⁸ Julio Mendívil, *Todas las voces: artículos sobre música popular* (Lima: Biblioteca Nacional del Perú and Pontificia Universidad Católica del Perú, 2001), 51.

musical group Inti-Illimani during his years in Chile.⁶⁹ In 1974 Garrido-Lecca first guided a group of young talented Peruvian musicians without any previous conservatory training. The musical ensemble that originated from this pioneering project was named Tiempo Nuevo, reflecting Garrido-Lecca's idea of a "new time" of integration between folk, popular, and art music.⁷⁰ The repertory of Tiempo Nuevo consisted mainly of compositions by the members of the group, and arrangements of popular songs by the Chileans Víctor Jara, Violeta Parra, Isabel Parra, Sergio Ortega, and the Uruguayan César Isella. Most of these arrangements were done by Garrido-Lecca himself, who additionally composed some instrumental pieces for the group.

Between 1976 and 1979, when Garrido-Lecca was appointed director of the Lima National Conservatory, he established a Popular Song Workshop inside this institution, where several musical groups were formed. Besides Tiempo Nuevo, other soloists and ensembles sponsored by the Conservatory were: Tania Libertad, Adagio, Sayari Llaqta, Vientos del Pueblo, Manantial, Korillacta, Puka, Soncco, Avelino Rodríguez, Boris Villegas, Alturas, Huari, among many others.⁷¹ Garrido-Lecca traveled throughout Peru

⁶⁹ Carrasco mentions the poet and singer Nicomedes Santa Cruz as a second driving force for the movement in his country, one who rescued and valued Afro-Peruvian folklore. See Carrasco, *La nueva canción*, 48.

⁷⁰ This concept of "tiempo nuevo" (new time) became one of the fundamental aesthetic principles of Garrido-Lecca's oeuvre after 1985. See chapter 5.

⁷¹ Carrasco, *La nueva canción*, 48.

with these young musicians, performing their repertoires and studying the native musical traditions of each region.⁷²

According to Garrido-Lecca himself, this Peruvian movement provoked a major impact in Lima in the 1970s, parallel to the political reforms impelled by the Revolutionary Government of the Armed Forces of Peru (1968-80). He also believes that this musical movement represented the necessary continuation of his labor in Chile, which was abruptly truncated by the military coup d'état of September 1973. Although Mendívil recognizes the positive influence of the Nueva Canción in Peru, he mentions that in the 1970s it was surpassed by other native Andean musical manifestations, such as the panpipe ensembles.⁷³ Romero adds that in the early 1980s, the movement lost its vitality in Peru, and political-oriented Peruvian musical groups dissolved.⁷⁴

During the Second Latin American Encounter of the Nueva Canción that took place in Lima in October 1987, John Bolívar interviewed Celso Garrido-Lecca and other notable Latin American composers and musicians involved in the movement. On that occasion Garrido-Lecca stated that one of the main characteristics of the Nueva Canción was the incorporation of innovative elements in it in terms of form, themes, or instruments. In this context, he confessed to Bolívar his belief that the Cuban Nueva

⁷² Through these tours, Garrido-Lecca established an unprecedented relationship between the Lima National Conservatory and average Peruvian. See Aurelio Tello, "Antaras de Celso Garrido-Lecca o la perenne persistencia de la peruanidad," *Revista Musical Chilena* 196 (July-December 2001): 10.

⁷³ Mendívil, *Todas las voces*, 51.

⁷⁴ Raúl Romero, "Peru," in *The Garland Handbook of Latin American Music*, ed. Dale Olsen and Daniel E. Sheehy, 2nd ed. (New York: Routledge, 2008), 458.

Trova was already exhausted at the end of the 1980s, while the typical instrumentation of the Andean groups was old-fashioned.⁷⁵ Although Garrido-Lecca affirmed in that interview his purpose of integration of the two poles, the popular and the academic, he also demonstrated his interest in experimentation with new ideas. He mentioned Bartók as an example to follow, with a musical language originating from the folklore of his own land, a style that reached universal expression.⁷⁶

The Cantata Popular Kuntur Wachana

In 1977 Garrido-Lecca composed one of the most representative pieces of the Peruvian Nueva Canción movement, the *Cantata Popular Kuntur Wachana*, a Quechua title that means “Where the Condors are Born,” a work for folk instruments, male voices and a narrator, with texts by the filmmaker Federico García Hurtado, based on oral testimonies of the peasant leader Saturnino Huillca. This cantata narrates the story of the first syndicate of peasants organized in the Peruvian district of Cusco and exalts the

⁷⁵ Bolívar Cano, *Entrevista a la nueva canción*, 174.

⁷⁶ In the same interview, Garrido-Lecca remembered his direct experience with the Nueva Canción Chilena and the richness of the reciprocal collaboration among popular and art musicians experienced by him in the National Conservatory of Santiago de Chile. He also remembered his years as a director of the Lima National Conservatory when he abandoned academic composition for a time and dedicated himself entirely to the production of musical arrangements for the ensembles formed inside this institution. For him, this constituted a rich period of research and experimentation with new media, as if a painter decided to abandon oil painting for ceramics, in order to experience other materials. Garrido-Lecca counts as his most significant contributions the introduction of certain musical instruments and native styles of performance to the Lima Conservatory, which had previously been considered of a “low category,” as well as the study of the Quechua language and corporal expression. See Bolívar Cano, *Entrevista a la nueva canción*, 173-78.

figure of its main leader, Mariano Quispe.⁷⁷ For the composition of this work, Garrido-Lecca drew from music he had previously composed for the national film of the same name, produced by García Hurtado himself. This cantata was premiered by the Popular Song Workshop of the Lima National Conservatory in 1977, conducted by Celso Garrido-Lecca.⁷⁸ It was widely performed throughout Peru, with the simultaneous projection of a slide-show, in the multiple tours all over the country undertaken by the students of the Popular Song Workshop.

Following Luis Advis's example, Garrido-Lecca used the standard instrumentation of guitar, *charango*, *quena*, *bombo*, *tiple*,⁷⁹ male voices, violoncello and double bass. He also innovated by adding percussion accessories (rattles) and other wind instruments of the Andes such as *sikus*, *tarka* and *pututo*.⁸⁰ This cantata required eight vocalists: a bass soloist, three tenors, two baritones, and two basses. In contrast to Advis's works, the violoncello and the double bass in *Kuntur Wachana* are more active, playing solo melodies and also providing some effects that contribute to the drama. The panpipes give an attractive color to the whole piece with their fast and florid melodies.

⁷⁷ Bolívar Cano, *Entrevista a la nueva canción*, 175.

⁷⁸ Aurelio Tello, "Catálogo de las obras musicales de Celso Garrido-Lecca," *Revista Musical Chilena* 196 (July-December 2001): 30.

⁷⁹ The Colombian *tiple*, a guitar-like instrument formed by four courses of triple strings, was not used by Luis Advis in the *Cantata Santa María de Iquique* but was in his subsequent works *Canto para una semilla* and *Sinfonía Los Tres Tiempos de América*.

⁸⁰ The *pututo* or *pututu* is a conch trumpet still used in the southern Andes for signaling, opening special communal ceremonies, and communal labor (faenas) in Pisac and Paucartambo, Cusco province. See Romero, "Peru," 444-45.

In Garrido-Lecca's cantata one observes the use of pentatonic melodies, the alternation of slow and fast sections, the succession of contrasting binary-ternary folk rhythms, contrapuntal melodies in the wind instruments, a homophonic and polyphonic treatment of the voices, and unusual harmonic sequences. Like Advis's works, *Kuntur Wachana* requires an electronic amplification system during performances, in order to project the vocals over the high volume of the *quenás*.

Garrido-Lecca's cantata begins with a wind-like sound, created by the simultaneous blowing of different pieces of bamboo. Over these ambient sounds a solo *quena* melody appears, its ample vibrato an influence of the Nueva Canción Chilena; subsequently, this melody is accompanied by strings (*charango* and guitar) and percussion (*bombo*) as the instrumental prelude begins. After the first narration the male chorus introduces the main musical theme in unison, a melody that will be heard several times throughout the piece with different tempos, ornamentation, and timbres (see fig. 4.1). A bass soloist, who personifies Mariano Quispe, has a solo aria, written in the ternary rhythm of a *baguala*, but modified by Garrido-Lecca with the addition of an extra beat in each measure.

Figure 4.1. *Cantata Popular Kuntur Wachana*, main theme.

80

Em C Am Am Em

Kun - tur Wa - cha - naes un mon - te, ni - do del
 Pe - ro si al - zas la vis - ta, tras el ful -

6 C G G Em D

cón - dor yel ra - yo, nohay mon - teen la cor - di -
 gor del ne - va - do, ve - rás que llo - ra la

11 Em Em D Bm B7 Em Em

lle - ra ni más be - llo ni más al - to.
 tie - rra rí - os de san - grey de ba - rro.

A professional recording of Garrido-Lecca's *Cantata Popular Kuntur Wachana* was produced in the late 1970s, performed by the musical group Vientos del Pueblo, the bass soloist Ricardo Eyzaguirre, and Walter Zambrano as narrator. Currently, the lyrics of this cantata are available on-line, along with the first seven-and-a-half minutes of the original recording.⁸¹

Elements of the Nueva Canción in Garrido-Lecca's Mature Works

The concept of "tiempo nuevo" (new time) that fused elements from different traditions in Garrido-Lecca's works of the 1970s was reoriented by the composer himself after 1985 (see chapter 5). Although all the compositions of his mature period reveal the

⁸¹ See <http://pacoweb.net/Cantatas/KunturWacha.htm> (accessed May 7, 2010).

synthesis and syncretism of elements derived from folk, popular, and art music, at least six of them were strongly influenced by the Nueva Canción. Four of these compositions quote or elaborate upon popular songs, while the other two emulate the aesthetic of the movement.

Trío para un Nuevo Tiempo, composed in 1985 for the traditional piano trio of violin, violoncello, and piano, marks the beginning of Garrido-Lecca's mature period. The central melodic motive of this composition corresponds to the well known song "Gracias a la vida" by the Chilean singer-songwriter Violeta Parra. This song, originally characterized by a prominent tritone in its melodic line and the timbre of a *charango* as the main harmonic accompaniment, was quoted by Garrido-Lecca in the middle movement of his Trio.⁸²

The initial tempo of the second movement is sixty-six beats per minute in a clear reference to 1966, the year of composition of "Gracias a la vida." The two motives of Violeta Parra's song (antecedent and consequent) are developed independently throughout the movement. The first motive, which contains the tritone, is quoted at the beginning of the movement by the violoncello in its high register, in slow tempo and cantabile character (see fig. 4.2). Later in the movement, the second motive appears in a contrasting setting that features pizzicato strings and a faster tempo.

⁸² A complete analysis of *Trío para un Nuevo Tiempo* is included below in chapter 5, with a possible interpretation of the symbolic role of the tritone and the *charango* in Violeta Parra's song "Gracias a la vida."

At the beginning of the second movement, the piano imitates the harmonic function served by the *charango* that accompanied Violeta Parra's voice in "Gracias a la vida." According to the composer's instructions printed in the score, the pianist should perform the chords by strumming directly on the strings; although Garrido-Lecca did not explain the meaning of this technical device, he clearly intended it to imitate the sonority of a strummed *charango*.

The prominent tritone in Violeta Parra's song "Gracias a la vida" was emphasized in *Trío para un Nuevo Tiempo* because it affirmed the personal harmonic structure that Garrido-Lecca established in 1985. Together with the minor third, the tritone constitutes one of the two basic intervals of the "Garrido-Lecca series," a set of four pitches that forms the harmonic basis of Garrido-Lecca's mature compositional period (see chapter 5). The structural function of both intervals is later consolidated in the third movement of *Trío para un Nuevo Tiempo*, which also demonstrates several additional links to Violeta Parra and the tradition of the Nueva Canción Chilena; in this last movement the main melodic motive is based on a Mixolydian mode on A, while the initial time signature corresponds to the irregular meter of 5/8.⁸³

⁸³ Most of the songs collected and composed by Violeta Parra contain modal elements derived from old repertoires brought to Chile by the Spaniards. Irregular meters, as an innovative device, were used by Luis Advis and other Chilean art composers involved in the Nueva Canción Chilena.

Figure 4.2. *Trío para un Nuevo Tiempo*, second movement, mm. 1-16.

Poco Andante ♩ = 66

IV

pp mf p

pp mf

mf espr.

pp En las cuerdas del piano

(Presionar las teclas sin sonido)

NOTA En caso que las barras del arpa del piano impidan realizar los glissandos, deberá tocarse los acordes escritos arpegiados, con el ritmo del pentagrama superior.

In 1987 Garrido-Lecca composed his String Quartet No. 2, a work dedicated to the memory of Víctor Jara. Following the new aesthetic inaugurated with *Trío para un Nuevo Tiempo*, this composition involves the quotations of two Jara's songs that represent two different creative periods of his output. The first song, "Paloma quiero contarte" (My Love I Want to Tell You), was composed in 1961 at the time Víctor Jara was touring Europe as a member of the folk group Cuncumén. This song, which was dedicated to his fiancée Joan Turner, exhibited strong connections to Chilean folklore that Víctor Jara absorbed from his first contacts with popular singers from the South of Chile.

According to Garrido-Lecca, Víctor Jara sang this song to him in 1961, after his return from Europe. The folk character of "Paloma quiero contarte" captivated Garrido-Lecca from that first hearing, and this was the main reason for its quotation in the second and fourth movements of his String Quartet No. 2. Both movements are dedicated to the memory of Víctor Jara, as a symbol of the thousands of Chilean people who died after the military coup of September 1973. In these movements, the song "Paloma quiero contarte" is quoted and developed by Garrido-Lecca in a very expressive manner, utilizing a series of musical devices that exalt the elegiac character of both movements (see chapter 6).

In the last movement of the String Quartet No. 2, Garrido-Lecca quoted the well-known song by Víctor Jara "Plegaria a un labrador" (Prayer to a Worker). This song, co-winner of the First Festival of the Nueva Canción Chilena undertaken in Santiago de

Chile in 1969, not only represents Jara's mature compositional period but also identifies the most glorious moment experienced by the Nueva Canción movement in Chile. Its lyrics represent the sufferings of the workers in a poetic form that resembles the Lord's Prayer; its well organized musical form demonstrates the high level reached by the composers of the Nueva Canción Chilena at the beginnings of the 1970s (see chapter 6).

The first motive of "Plegaria a un labrador" is quoted several times throughout the fifth movement of Garrido-Lecca's String Quartet No. 2, by the four string instruments. The original song is rhythmically characterized by the *sesquialtera* rhythm produced by the combination of 3/4 and 6/8, a musical element that constitutes a fundamental aspect of the whole movement. Figure 4.3 shows the last exposition of Víctor Jara's song in Garrido-Lecca's String Quartet No. 2; beginning with measure 128, the violoncello performs the theme in a cantabile character that is emphasized with a slower tempo and soft dynamics.

Figure 4.3. String Quartet No. 2, fifth movement, mm. 121-139.

The musical score shows the final exposition of the theme from "Plegaria a un labrador" in Garrido-Lecca's String Quartet No. 2, fifth movement, measures 121-139. The score is for four staves: Violin I, Violin II, Viola, and Cello. The key signature has one sharp (F#) and the time signature is 3/4. The tempo marking "Más lento (♩=72)" is placed above the Cello staff. The dynamics are marked "p" (piano) for all instruments. A box labeled "130" is placed above the Cello staff, indicating the start of the cantabile section. The Cello part is marked "p cant." and features a melodic line that is the subject of the figure.



In close connection with *Trío para un Nuevo Tiempo* and the String Quartet No. 2, Garrido-Lecca quoted another important song associated with the Nueva Canción Chilena movement in his String Quartet No. 3 of 1991. This chamber piece, subtitled “Encuentros y homenajes” (Encounters and Tributes), pays homage to Beethoven, Bartók, Dvorák, and Violeta Parra, four composers highly appreciated by Garrido-Lecca.⁸⁴ In the last movement of this string quartet, the composer quoted the well-known song by Violeta Parra “Los pueblos americanos” (The Latin American Countries). This song, based on the rhythm of a *cueca*, denounces the political and social instability experienced in Latin America, which, it claims, was exacerbated by the leader’s divisive and bellicose attitudes.⁸⁵

⁸⁴ In the first movement of Garrido-Lecca’s String Quartet No. 3 there is a quotation of a pentatonic theme taken from the last movement of Beethoven’s String Quartet No. 16, Op. 135 (see chapter 8).

⁸⁵ The *cueca* is the national dance of Chile, characterized by a fast tempo and ternary rhythm. Similar dances of Spanish origin are observed in the other Latin American countries.

Coincidentally, “Los pueblos americanos” also contains a prominent tritone in its melody, similar to Violeta Parra’s song “Gracias a la vida,” quoted in *Trío para un Nuevo Tiempo*. Certainly, Garrido-Lecca chose this song not only for its vivid rhythm and its message of Latin-American brotherhood, but also for the explicit augmented fourth that ends the phrase.⁸⁶ As previously mentioned, the tritone constitutes one of the most important intervals in the harmonic conception of Garrido-Lecca’s mature compositional period, and both songs by Violeta Parra helped to reinforce his aesthetic ideas (see chapter 5). In figure 4.4 one observes an exact quotation of Violeta Parra’s “Los pueblos americanos” in the violin I, between measures 45 and 52.

Figure 4.4. String Quartet No. 3, fourth movement, mm. 44-52.

The musical score for Figure 4.4 shows measures 44-52 of the fourth movement of String Quartet No. 3. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 45 is marked with a 45 above the staff. The Violin I part features a melody starting with a tritone interval (F# to C) and ending with an augmented fourth (C to F#). The other parts provide harmonic support with various textures and dynamics.

⁸⁶ The interval of tritone seems to represent in Violeta Parra’s oeuvre her frustration about her own existence and the social injustices she witnessed in Chile and in the rest of the continent. This topic will be discussed in chapter 5.



A different approach to the influence of the Nueva Canción movement is observed in a couple of pieces from Garrido-Lecca's mature compositional period. The Guitar Concerto of 1990 consists of three movements in the classic disposition fast-slow-fast. As was mentioned in chapter 3, Garrido-Lecca elaborated a series of Andean elements in the first movement, while the third movement is inspired by the Afro-Peruvian rhythm of *festejo*, characterized by the alternation of the meters of 3/4 and 6/8. According to Garrido-Lecca, the slow middle movement (Lento) is based on a popular song he composed in the 1970s for one of his pupils of the Popular Song Workshop that he created at the Lima National Conservatory. Throughout the movement the guitar demonstrates a wide-ranging melodic presence that is enriched by diverse decorations and ornamentations. The orchestra accompanies the soloist in a very delicate manner, demonstrating the mastery of the composer in orchestration.

Seemingly, Garrido-Lecca sought to represent the spirit of the Nueva Canción in the middle movement of his Guitar Concerto; according to this interpretation, the solo guitar represents the singer-songwriter with its intimate and improvisatory character, while the orchestra presents a typical accompaniment characterized by the simple alternation of diverse colors and textures. The careful use of percussion and the inclusion of the timbre of an organ, performed by an electronic synthesizer, emphasize the intimate character of the movement.

A similar representation of the Nueva Canción is found in a chamber piece composed by Garrido-Lecca in 1992 and titled *Canciones de hogar* (Songs of Home).⁸⁷ This composition is based on three poems by the Peruvian writer César Vallejo, all of which refer to the concepts of “family” and “home.” The intimate character of *Canciones de hogar* is mainly expressed through the instrumentation: mezzo-soprano, guitar, and string quartet. These instruments, particularly the guitar, have been associated with domestic music for centuries. This instrument accompanies the singer from beginning to end, mainly with chords and arpeggios, demonstrating a close relationship with the remarkable role that the guitar has played in the Nueva Canción (see fig. 4.5).

With the exception of certain ornaments in the form of appoggiaturas, the vocal melody avoids virtuosity because its main function is to transmit the message of the texts. This idea was extremely important for the singer-songwriters associated with the Nueva Canción movement, and it is clearly emulated by Garrido-Lecca in this composition. In

⁸⁷ Celso Garrido-Lecca himself clarified that 1992 was the correct date of composition of *Canciones de hogar*; Aurelio Tello had reported that this piece was composed in 1997.

Canciones de hogar the lyrics are perfectly underscored not only by the recitative-like character of the voice, but also by the contrasting dynamics and abrupt changes of tempo.

Besides the musical features previously described, one must mention two elements associated with the performance of this work that emphasize the intimate character of the piece and its close relationship with the aesthetic of the Nueva Canción. First, the voice is amplified by a microphone in order to emphasize the message of the lyrics; second, *Canciones de hogar* can easily be performed by a popular singer. In fact, this composition was premiered and recorded by Magdalena Matthey, a well known Chilean popular singer with academic training.

Figure 4.5. *Canciones de hogar*, first movement, mm. 8-14.

The musical score for 'Canciones de hogar' (first movement, measures 8-14) is presented in a system of five staves. The top staff is the vocal line, written in treble clef with a key signature of one flat (B-flat). The lyrics are: 'Mi pa dre duerme Su semblante agusto fi-'. The vocal line begins with a dynamic marking of *p* (piano) and a tempo marking of *10* (likely indicating a tempo change or a specific tempo). The accompaniment consists of four staves: the second staff is in treble clef with a key signature of one flat, the third staff is in treble clef with a key signature of one flat, the fourth staff is in bass clef with a key signature of one flat, and the fifth staff is in bass clef with a key signature of one flat. The accompaniment features a variety of textures, including chords, arpeggiated figures, and melodic lines. Dynamics markings include *p* (piano) and *pp* (pianissimo). The score is divided into measures by vertical bar lines, and the time signature is 3/4.

gu-ra una paci-ble co-ra-zón; es ta a-ho-ra tan dul-ce

mf

Finally, in 2003, Garrido-Lecca composed *Epitafio encendido* (Fiery Epitaph), in homage to the Chilean musician Jorge Peña Hen, assassinated by the military government of Augusto Pinochet, in September 1973. This composition, written for narrator and orchestra on texts from Pablo Neruda's *Canto General*, includes musical quotations from Bach's *St. Matthew Passion*, representing the sufferings of thousands of Chileans after the coup d'état. Additionally, Garrido-Lecca incorporated in this composition a number of references to "El pueblo unido jamás será vencido" (The People United Will Never Be Defeated), probably the most famous song derived from the Nueva Canción movement. *Epitafio encendido* was premiered on October 16, 2003, in the Chilean city of La Serena, on occasion of the thirtieth commemoration of Peña's death.⁸⁸

⁸⁸ *Epitafio encendido* was premiered by the actor Juan Carvajal in the role of narrator, and the Youth Symphony Orchestra of Santiago de Chile, conducted by Fernando Rosas. See "IV Región," *Revista Musical Chilena* 201 (January-June 2004): 107.

Conclusions

The Nueva Canción movement reached the height of its development in Chile between 1965 and 1973, and continued its expansion in several other Latin American countries, as well as in Europe, until the end of the 1980s. One of the most notable characteristics associated with the Nueva Canción Chilena was the active participation of art composers in the movement, particularly Sergio Ortega, Luis Advis, Gustavo Becerra, and Celso Garrido-Lecca. They contributed not only by composing complex works but also by providing formal instruction to the popular musicians associated with the movement. A similar collaboration was begun by Leo Brouwer in Cuba, and later emulated by Gerardo Guevara and Celso Garrido-Lecca in Ecuador and Peru, respectively.

The Nueva Canción mainly contributed to the valorization of native cultures of Latin America and denounced the exploitative conditions experienced by the peasants and poorest people of the continent. These elements, which inspired most of the songs by Violeta Parra and Víctor Jara, reached a pinnacle of expression through a “hybrid” musical genre known as *Cantata Popular*. In his *Cantata Santa María de Iquique*, Luis Advis was able to synthesize a number of musical elements of different origins, exerting a remarkable influence on other art composers of the period.

Celso Garrido-Lecca, who had had an active participation in the Nueva Canción Chilena as a composer, musical advisor of Inti-Illimani, and teacher of several popular

musicians involved in the movement, continued with a similar project in Peru, where he produced notable musical ensembles, many arrangements of popular repertory, and even his own widely dispersed *Cantata Popular* in Peru. With the establishment of the Popular Song Workshop at the Lima National Conservatory, he not only promoted the music of Violeta Parra, Víctor Jara and other Latin American singer-songwriters throughout the country, but also reestablished a relationship between the Conservatory and the wider Peruvian society.

Certain works of Garrido-Lecca's mature compositional period contain references to important songs associated with the Nueva Canción Chilena; these works demonstrate the ideological and aesthetic proximity between Garrido-Lecca and the most representative artists of the movement. "Paloma quiero contarte" and "Plegaria a un labrador," quoted in the String Quartet No. 2, represent two different periods of Víctor Jara's output and summarize the evolution of the Nueva Canción Chilena between 1961 and 1969. Violeta Parra's songs "Gracias a la vida" and "Los pueblos americanos" contain melodic tritones that helped to reinforce the aesthetic of the composer in *Trío para un Nuevo Tiempo* and in the String Quartet No. 3. The quotation of Sergio Ortega's "El pueblo unido jamás será vencido" constitutes a musical depiction of Salvador Allende's government and its abrupt end in Garrido-Lecca's *Epitafio encendido*.

Certainly, the spirit and aesthetics of the Nueva Canción have exerted a major influence in the production of Celso Garrido-Lecca. Besides the direct quotation of songs and the use of musical elements derived from the intimate style of the Nueva Canción,

Garrido-Lecca's output after 1985 is characterized by a synthesis of musical elements of different origins. Native, popular and art music are consistently combined in his works, creating a very original and contemporary language that some of his colleagues have defined as "eclectic," equivalent to the "hybridity" exhibited in the output of Luis Advis and other Chilean composers connected with the aesthetics of the Nueva Canción.

Chapter 5

Violeta Parra and the *Trío para un Nuevo Tiempo*

Celso Garrido-Lecca himself divided his musical output into three major periods. *Trío para un Nuevo Tiempo*, composed in 1985 for the traditional piano trio of violin, violoncello and piano, marked the beginning of his third compositional period, in which he sought to synthesize his vast previous experience as a composer. Within the three movements of this Trio, one finds many musical influences, including the use of Violeta Parra's song "Gracias a la vida" as a seminal motive for the second movement and the quotation of Andean melodies in the third. Furthermore, in this work the composer began a new phase in his career by creating an original series of four pitches, which would become an important source of melodic and harmonic material for many of the works that followed. In this chapter, the *Trío para un Nuevo Tiempo* will be analyzed, highlighting the possible connections between this particular work and Violeta Parra's song "Gracias a la vida." The series of four pitches invented by Garrido-Lecca in 1985 as well as other musical elements that characterize his third compositional period will also be examined in detail.

The Concept of “Nuevo Tiempo”

During the time Garrido-Lecca directed the National Conservatory of Lima (1976-79), he promoted the study of native instruments and created several musical ensembles based on the model of the Nueva Canción Chilena groups Quilapayún and Inti-Illimani (see chapter 4). One of these ensembles was given the name “Tiempo Nuevo,” which designated his intention to generate a “new time” of integration between classical and popular music through the use of native instruments. In the middle of the 1980s, Garrido-Lecca again used the same concept of “new time,” but in this later situation, the integration took place in a piano trio, an instrumental ensemble strongly connected with the Western tradition.

According to Luis Merino, Garrido-Lecca planned in *Trío para un Nuevo Tiempo* to emphasize one of his greatest desires: to lessen the distance between art music and urban popular music by using the New Latin American song. Merino based his comments on a letter from the composer on July 14, 1999, in which Garrido-Lecca clearly stated that he intended to achieve such an integration not only in this particular work but also in his following compositions. In the same letter the Peruvian composer asserted that the title *Trío para un Nuevo Tiempo* (Trio for a New Time) was meant to be an antithesis to Messiaen’s *Quartet for the End of Time*, which for Garrido-Lecca

represented the pessimistic attitude of Europe.¹ Similarly, Enrique Iturriaga notes that the title of this Trio precisely indicates the aesthetic intentions of the composer: a new time of synthesis, unity and brotherhood for Latin America. This piece also constitutes a new epoch in the compositional career of Garrido-Lecca, the beginning of a mature stage.²

One of the central features of *Trío para un Nuevo Tiempo* is the quotation of the well-known song “Gracias a la vida,” composed by the singer-songwriter Violeta Parra in 1966. Garrido-Lecca chose this song not only because of its beauty and its symbolic representation of Chilean music but also because of certain melodic features of its main motive. The turbulent personal life of Violeta Parra seems to be embodied in this song, while specific musical elements emphasize the ironic character of the lyrics.

Violeta Parra’s Life and Work

Violeta Parra (1917-67) was a Chilean singer-songwriter, folklore collector, poet and artist, and one of the most influential personalities in the musical movement known as Nueva Canción Chilena. She was born during the second marriage of her mother, Clara Sandoval, who had two children with her first husband and ten more with Nicanor Parra, her second husband. In 1921 Violeta was stricken with smallpox; although she

¹ Luis Merino Montero, “1973-2003: treinta años,” *Revista Musical Chilena* 199 (January-June 2003): 48.

² Comments from the booklet of Garrido-Lecca’s CD “Encuentros,” produced in 1995 by Manuel Garrido-Lecca and co-sponsored by the Occidental Petroleum Corporation of Peru.

survived this national epidemic, her face suffered significant damage.³ Violeta's father was an elementary school teacher, thus belonging to the lowest social class in Chile; undoubtedly, her family's low social status and her direct experience of poverty influenced her later oeuvre.⁴ Her family emigrated from the southern city of Chillán to the capital, Santiago, as part of a massive exodus from the countryside to the major cities, a social phenomenon that occurred not only in Chile but also in the rest of Latin America during the first half of the twentieth century.⁵ In 1937 Violeta met Luis Cereceda, a railway worker and a communist militant, who one year later became her first husband. They had two children, Isabel (1939) and Ángel (1943) but divorced in 1948. In 1949 Violeta married Luis Arce, a furniture maker and zarzuela singer, and with him had two daughters: Carmen Luisa (1950) and Rosita Clara (1952).⁶

Violeta Parra learned a folkloric repertory from her parents, singing with members of her family in circuses, theatres and bars in Santiago. Following the advice of her brother, the well-known poet Nicanor Parra, she began to collect folk repertory in 1952, dedicating her remaining life to the subject of Chilean folklore. In 1955 she traveled to Europe for the first time to participate in the Youth International Festival of Varsovia; she remained in Paris for almost two years, performing in festivals, for

³ Gina Cánepa Hurtado, "El proyecto cultural de Violeta Parra y sus relaciones con la tradición popular chilena" (PhD diss., Freien Universität Berlin, 1987), 52-53.

⁴ Ibid., 57.

⁵ Ibid., 219.

⁶ *Diccionario de la Música Española e Hispanoamericana*, s.v. "Parra Sandoval, Violeta."

theatres, clubs, radio and television, and recording Chilean music. After her return to Chile she was hired by the University of Concepción in 1957, where she founded and directed the Museum of Popular Art and also continued with her research in folk music in close connection with the musicologist Gastón Soublette.⁷

Between 1957 and 1967 the work of Violeta Parra evolved to a higher level. In 1958 the label Odeón—an agent of EMI in Chile at that time—began a series of LPs titled “El folklore de Chile” (The Chilean Folklore), comprising thirty volumes with the first four albums being folk songs performed by Violeta Parra.⁸ In 1961 she traveled to Europe for the second time in order to participate in the Youth Festival of Helsinki; she decided to remain in Paris for four years performing and recording Chilean folk music. At the same time, Violeta Parra’s children Isabel and Ángel founded the “Peña de los Parra” in Santiago de Chile, following the model of Argentine and Spanish *peñas* (see chapter 4).⁹ On her return to Chile, Violeta installed a tent in a suburb of Santiago called La Reina, where she lived and worked with Chilean popular culture until her premature death by suicide on February 5, 1967.¹⁰

⁷ *Diccionario*, s.v. “Parra Sandoval, Violeta.”

⁸ Rodrigo Torres, Carlos Catalán, Luis Mella, and Anny Rivera, *Perfil de la creación musical en la Nueva Canción Chilena desde sus orígenes hasta 1973* (Santiago de Chile: Ceneca, 1980), 12.

⁹ Cánepa Hurtado, “El proyecto cultural,” 87.

¹⁰ *Grove Music Online*, s.v. “Parra, Violeta,” <http://www.oxfordmusiconline.com/subscriber/article/grove/music/49865> (accessed February 8, 2010).

Violeta Parra has been praised for rediscovering folklore that was forgotten in the countryside. When she recorded her first LP in 1957, she brought to the attention of Chilean listeners an unknown repertory and the naturalness of her voice.¹¹ She not only kept the original simplicity of the folk music but also recreated the indigenous sonorous world through her own brand of “primitivism.”¹² These elements were fundamental in the construction of a new “authenticity” in Chilean music; with her work, Chilean song was renewed, marking a new beginning for the popular music of her country.¹³ Violeta Parra’s compositions inspired a new generation of artists and proved seminal to the Nueva Canción movement in Latin America; her oeuvre not only influenced other singer-songwriters of the continent but also helped to define the aesthetic of Luis Advis, Celso Garrido-Lecca and other art composers active in Chile between 1965 and 1973 (see chapter 4).

Torres notes in Violeta Parra’s works a vision of the world based on her experience with Chilean society, encapsulated in pairs of opposites: boss/worker, rich/poor, life/death, good/bad, etc. In her lyrics she unmasks the structure of power and its institutions (elections, the courts and educational systems, civic and military

¹¹ Jorge Aravena Décart, “Opciones armónicas, estilo musical y construcción identitaria: una aproximación al aporte de Violeta Parra en relación con la música típica,” *Revista Musical Chilena* 196 (July-December 2001): 52.

¹² Juan Pablo González, “Música popular chilena de raíz folclórica,” in *Clásicos de la música popular chilena*, Vol. 2: 1960-1973, 2nd ed., ed. Luis Advis, Eduardo Cáceres, Fernando García, and Juan Pablo González (Santiago: Ediciones Universidad Católica de Chile, 2000), 13.

¹³ Torres, Catalán, Mella, and Rivera, *Perfil de la creación musical*, 11.

ceremonies, etc.), denouncing the mechanisms of repression they exerted. Instead, she proclaims the values of freedom, idealizes the world of the peasants as a utopia, and exalts the forces of social change, represented by the students, the leaders, and the popular heroes.¹⁴ At the same time young Chileans were consuming European and American popular music, Violeta Parra rediscovered folklore and expressed the vicissitudes of workers and peasants. In her songs she denounced the violations of human rights suffered by the poor and the strategy of the rich to pacify the masses through the religious discourse that censured materialism and assured a celestial future to the poorest.¹⁵

Gina Cánepa states that one of the main topics treated by Violeta Parra was the social divisiveness of her time, demonstrating a particular sensitivity to segregation caused by differences in race or age; in the 1950s and 1960s the native cultures of Latin America were repressed, constituting a subculture that was marginal and obsolete. Because of her public defense of the poorest people, Violeta Parra assumed a marginal position in the cultural panorama of her time;¹⁶ she was an artist of the people who lived the best years of her life among them, sharing their lives. About this, Martha Nandorfy asserts:

¹⁴ Rodrigo Torres, "Cantar la diferencia. Violeta Parra y la canción chilena," *Revista Musical Chilena* 201 (January-June 2004): 63-64.

¹⁵ Patricia Vilches, "De Violeta Parra a Víctor Jara y Los Prisioneros: recuperación de la memoria colectiva e identidad cultural a través de la música comprometida," *Latin American Music Review* 25, no. 2 (Autumn-Winter 2004): 198-200.

¹⁶ Cánepa Hurtado, "El proyecto cultural," 32-33.

It is especially revealing that world-renowned writers like Pablo Neruda and José María Arguedas acclaimed Violeta Parra's artistic creativity and integrity, while cultural institutions treated her as an outcast. The institutional mentality of the leftist circles duplicated this prejudice, seemingly rejecting Violeta because she was simply one of the people instead of being engaged in party politics in order to be a representative of the people.¹⁷

Many of Violeta Parra's songs present archaic features, such as the use of medieval modes and certain literary elements from old Spanish poetry.¹⁸ The modality in Violeta Parra's oeuvre is in clear contradistinction to previous musical movements in Chile such as the "música típica" (1927) and the "neo-folklore" (1963), which followed a tonal path.¹⁹ According to Aravena Décart, Violeta Parra probably acquired the modality from an unconscious adaptation of certain harmonies from the Andean music, encountered in her travels around the North of Chile collecting music; a similar case is observed in the Argentine singer-songwriter Atahualpa Yupanqui who absorbed similar elements from the same regional tradition.²⁰ Violeta Parra's style was also influenced by

¹⁷ Martha Nandorfy, "The Right to Live in Peace: Freedom and Social Justice in the Songs of Violeta Parra and Víctor Jara," in *Rebel Musics: Human Rights, Resistant Sounds, and the Politics of Music Making*, ed. Daniel Fischlin and Ajay Heble (Montreal, Canada: Black Rose Books, 2003), 187.

¹⁸ González, "Música popular chilena," 13.

¹⁹ Aravena Décart, "Opciones armónicas," 50.

²⁰ *Ibid.*, 54.

the “verso en décima espinela” or “canto a lo pueta,” among the most archaic forms in Chilean folklore.²¹

Aravena Décart states that Violeta Parra’s style is clearly distinguishable by its harmonic approach. In 2001, he divided her output into tonal and modal pieces according to the total or partial use of Mixolydian, Lydian and Dorian modes in some of her songs.²² Undoubtedly, the discovery and application of medieval modes constituted the main innovation in Chilean popular music of the 1960s. Other musicians of the time also applied these new harmonic elements in their works, since they were considered an expression of authenticity and archaism.²³ Violeta Parra also mixed musical instruments from different traditions; she incorporated some Andean instruments such as the *charango* and the *quena* in Chile,²⁴ and included French horns in her song “Qué he sacado con quererte.”²⁵ In her song “Santiago penando estás” she accompanied herself with an indigenous percussion instrument, the Mapuche *kultrún*, which she used as a

²¹ The “canto a lo pueta” can be divided in two fundamental groups: “canto a lo divino” and “canto a lo humano”; the former is performed in vigils and “novena,” while the latter is performed in secular meetings. The performers themselves say that the “canto a lo divino” is related to the New Testament, particularly to the nativity and crucifixion of Jesus. See Cánepa Hurtado, “El proyecto cultural,” 170-71.

²² Aravena Décart, “Opciones armónicas,” 46-49.

²³ Ibid., 57.

²⁴ Violeta Parra and her children Isabel and Ángel learned to play *quena*, *charango*, and other South American musical instruments in the Latino neighborhood of Paris. Later, they brought these instruments to Santiago de Chile and introduced them in their own repertoires (see chapter 4).

²⁵ Torres, Catalán, Mella, and Rivera, *Perfil de la creación musical*, 19.

symbol of a native culture that does not destroy the environment.²⁶ She also developed the instrumental music genres through works such as “Galambo Temucano,” “Tocata y fuga,” “Anticuecas,” and “El Gavilán.”²⁷

Violeta Parra’s Song “Gracias a la vida”

In October 1960 Violeta Parra began a love affair with the Swiss anthropologist Gilbert Favré, who was eighteen years her junior.²⁸ In 1961 they traveled to Paris and decided to remain there for four years; during this period Gilbert learned to play several musical instruments with the aid of Violeta, becoming a virtuoso performer on the *quena*. After their return to Santiago de Chile in 1965 the relationship ended; the Swiss anthropologist decided to depart to Bolivia, and Violeta was immersed in an emotional crisis. She was so affected by his decision that on January 14, 1966, she attempted to

²⁶ Cánepa Hurtado, “El proyecto cultural,” 277.

²⁷ The “Anticuecas” were five pieces for solo guitar composed around 1957 while “El Gavilán,” a composition for voice and guitar of the same year constituted a decisive step forward in the enormous creative potential of Violeta Parra. In 1967 Alfonso Letelier was the first art composer who remarked on the important contribution of Violeta Parra to Chilean music, emphasizing the originality of the singer-songwriter especially in these two compositions. Although Letelier lamented the difficulty of cataloging and judging the works of Violeta Parra in 1967, he insisted on the necessity of broadcasting and studying them. See Alfonso Letelier, “In memoriam: Violeta Parra,” *Revista Musical Chilena* 100 (April-June 1967): 109-110.

²⁸ Favré, who played the clarinet, arrived in Chile with a group of archeologists directed by Jean Christian Spani. Motivated by his particular interest in folk music, he wanted to meet the best performers of Chile; several artists at the University of Chile gave him the names of Margot Loyola and Violeta Parra. Finally, the artist Adela Gallo invited Favré to visit Violeta Parra on the day of Violeta’s birthday. See Fernando Sáez, *La vida intranquila: Violeta Parra, biografía esencial* (Santiago de Chile: Editorial Sudamericana, 1999), 119.

commit suicide.²⁹ In the middle of December of the same year, Gilbert returned to Santiago de Chile with his musical group Los Jairas in order to participate in a folk festival at the Caupolicán Theater. On that occasion, Gilbert announced his marriage to a Bolivian woman, which was painful news for Violeta Parra.³⁰

The songs composed by Violeta Parra during 1966 certainly reflect her emotional turmoil. In December of that year she began to record the last album that contained these compositions. After a long relationship with the musical label Odeón, she decided to produce an LP under a new label, RCA. She recorded this album with the participation of her children Isabel and Ángel, and the Uruguayan musician Alberto Zupicán, who sang and played *bombo*.³¹

It is interesting to note that this LP was given the name of “Las últimas composiciones de Violeta Parra,” a phrase that certainly involves a double meaning: “The last/latest compositions by Violeta Parra.” As Nandorfy interpreted, this title obviously “foreshadows Violeta’s determination to end her life and her solitude when and how she decided.”³² This album began to be distributed commercially in the middle of January

²⁹ At the end of April 1966 Violeta Parra went to La Paz, Bolivia, to bring Favré with her to Santiago. Favré was at that time an established virtuoso in *quena* and decided to remain in La Paz performing music. In June 1966, Violeta traveled to Bolivia for a second time. At that time Favré was performing with the musical group Los Jairas in the Peña Naira; Violeta discovered that he was in love with a young Bolivian woman. See Sáez, *La vida intranquila*, 153-55.

³⁰ At that time the public paid little attention to Violeta Parra’s tent of La Reina, and she began to take strong medications to calm her nervous system. See Sáez, *La vida intranquila*, 161.

³¹ Sáez, *La vida intranquila*, 159.

³² Nandorfy, “The Right to Live in Peace,” 199.

1967, and Violeta herself sold several of them during her own performances.³³ This LP also became a kind of model for the followers of the Nueva Canción movement, not only for the content of its lyrics, but also for Parra's use of a diversity of folk instruments and rhythms from different zones of Chile. In fact, the songs of this LP are ordered to emphasize the contrasts between binary-ternary rhythms, slow-fast tempos, northern-southern dances, etc.

The fourteen songs of this album reveal diverse and complex moods, and at least four of them can be directly connected with the figure of Gilbert Favré: "Run Run se fue pa'l norte," "Maldigo del alto cielo," "Una copla me ha cantado" and the *cueca* "Pastelero a tus pasteles." The first of this group, "Run Run se fue pa'l norte" (Run Run departed to the North), is a song for solo voice with the accompaniment only of a *charango*, played by the singer-songwriter herself.³⁴ The *charango* holds a symbolic role in Violeta Parra's last album; a picture of the singer-songwriter playing this instrument appears on the front of the LP. This specific instrument had been donated in 1966 to Violeta by the Bolivian *charango* player Ernesto Cavour, a friend of Gilbert Favré and co-founder of the musical group Los Jairas.³⁵ In my opinion, the exclusive use of a

³³ Sáez, *La vida intranquila*, 161.

³⁴ Although in the recording it is possible to distinguish two *charangos*, the second instrument has an identical sound and enters one measure later. This suggests that the second *charango* is a simple duplication of the first one, recorded on another track.

³⁵ Ernesto Cavour, *El charango: su vida, costumbres y desventuras*, 4th edition (La Paz, Bolivia: Producciones Cima, 2008), 270.

charango on this particular song not only represents the Bolivian land where her beloved was living at that time but also her profound disillusionment at that particular time.³⁶

The opening song of the album is “Gracias a la vida” (Thanks to Life), which Violeta Parra composed after her first suicide attempt (1966).³⁷ This is also the best known song composed by Violeta Parra, especially because it was widely performed around the globe by the Argentine singer Mercedes Sosa in her recitals and recordings. Martha Nandorfy synthesizes the traditional interpretation of its lyrics:

Parra’s best known composition “*Gracias a la vida*” [Thanks to Life] can be defined as a hymn to life in which she typically balances references to truth, beauty, and justice with her love for a particular man. Each stanza opens with the singing of praises to some aspect of life and a giving of thanks for how it has blessed Violeta personally. Each stanza then closes with an image of the beloved giving an intimate tone to a song that nevertheless celebrates the gifts of the senses that Violeta connects to consciousness and the capacity to envision social justice.³⁸

Violeta Parra, “Gracias a la vida,” 1966.

Gracias a la vida que me ha dado tanto.
Me dio dos luceros, que cuando los abro

Thanks to life which has given me so much.
It gave me two shining stars, and when I open them

³⁶ The *charango* is strongly associated with the native culture of Bolivia, immediately north of Chile. More information about this musical instrument is provided in chapter 7.

³⁷ Sáez, *La vida intranquila*, 159-60.

³⁸ Nandorfy, “The Right to Live in Peace,” 197.

Perfecto distingo lo negro del blanco,
Y en el alto cielo su fondo estrellado
Y en las multitudes el hombre que yo amo.

I perfectly distinguish black from white,
And high in the sky its starry depths
And in the crowds the man I love.

Gracias a la vida que me ha dado tanto.

Me ha dado el oído, que en todo su ancho
Graba noche y día grillos y canarios;
Martillos, turbinas, ladridos, chubascos,
Y la voz tan tierna de mi bien amado.

Thanks to life which has given me so
much.
It has given me ears, which in their breadth
Record night and day crickets and canaries;
Hammers, turbines, barks, downpours,
And the tender voice of my beloved.

Gracias a la vida que me ha dado tanto.

Me ha dado el sonido y el abecedario,
Con él las palabras que pienso y declaro,
Madre, amigo, hermano y luz alumbrando

La ruta del alma del que estoy amando.

Thanks to life which has given me so
much.
It has given me sound and alphabet,
With this the words I think and declare,
Mother, friend, brother, sister and light
illuminating
The path of the soul I am loving.

Gracias a la vida que me ha dado tanto.

Me ha dado la marcha de mis pies
cansados,
Con ellos anduve ciudades y charcos,

Playas y desiertos, montañas y llanos
Y la casa tuya, tu calle y tu patio.

Thanks to life which has given me so
much.
It has given me the walking of my tired
feet,
With them I wandered through cities and
puddles,
Beaches and deserts, mountains and plains
And your house, your street and your patio.

Gracias a la vida que me ha dado tanto.

Me dio el corazón que agita su marco
Cuando miro el fruto del cerebro humano,

Thanks to life which has given me so
much.
It gave me my heart which moves its frame
When I look at the fruits of the human
brain,

Cuando miro al bueno tan lejos del malo,
Cuando miro el fondo de tus ojos claros.

When I look at good so far from evil,
When I look into the depths of your blue
eyes.

Gracias a la vida que me ha dado tanto.
Me ha dado la risa y me ha dado el llanto,
Así yo distingo dicha de quebranto,
Los dos materiales que forman mi canto,
Y el canto de ustedes que es el mismo
canto
Y el canto de todos que es mi propio canto.
Gracias a la vida que me ha dado tanto.

Thanks to life which has given me so
much.
It has given me laughter and it has given
me weeping,
This is how I distinguish luck from loss
The two materials that form my song,
And your song which is the same song
And everyone's song which is my own
song.
Thanks to life which has given me so
much.

Margot Loyola Palacios (*b.* 1918), one of the most prominent scholars of Chilean folklore and a close friend of Violeta Parra, taught Ethnomusicology and Chilean Folklore at the Catholic University of Valparaiso-Chile for more than thirty years.³⁹ In one of her classes on Ethnomusicology offered in Spring Semester 1990, she referred to the ironic character of the song “Gracias a la vida,” something observed before neither by the scholars nor by the common public. Nine years later, in 1999, Violeta Parra's biographer Fernando Sáez, concurred with this concept giving the following

³⁹ See the profile of Margot Loyola in Ercilia Moreno Chá, “Music in the Southern Cone: Chile, Argentina, and Uruguay,” in *Music in Latin American Culture: Regional Traditions*, ed. John M. Schechter (New York: Schirmer Books, 1999), 255-59.

interpretation to the song: “composed shortly after attempting suicide in January of ’66, far from being a hymn to life, it is a poetic recounting of her losses.”⁴⁰ Nandorfy supports this view, asserting that “Fernando Sáez’s interpretation of ‘Gracias a la vida’ stresses the negative, perhaps as a result of concentrating too closely on the autobiographical dimensions of Parra’s work.”⁴¹

I agree with Margot Loyola and Violeta Parra’s biographer Fernando Sáez that “Gracias a la vida” was conceived as an ironic song. In my opinion this irony is also revealed through two musical elements: the use of the *charango* as the accompaniment and the prominent tritone in the head motive of the song. We should mention that the *charango* was used by Violeta Parra in only two compositions on her last album: “Run Run se fue pa’l norte” and “Gracias a la vida.”⁴² Given that the *charango* reinforced in the former the image of Gilbert Favré in Bolivia and her state of profound disillusionment, it seems prudent to assign a similar interpretation to its presence in the latter. Besides this observation, it is important to remember that the cover of the LP is a picture of Violeta Parra playing *charango*.

The six stanzas of the song follow a distinctive melodic and harmonic pattern. Each one begins with the same lyrics: “Gracias a la vida que me ha dado tanto” (Thanks

⁴⁰ Sáez, *La vida intranquila*, 159-160.

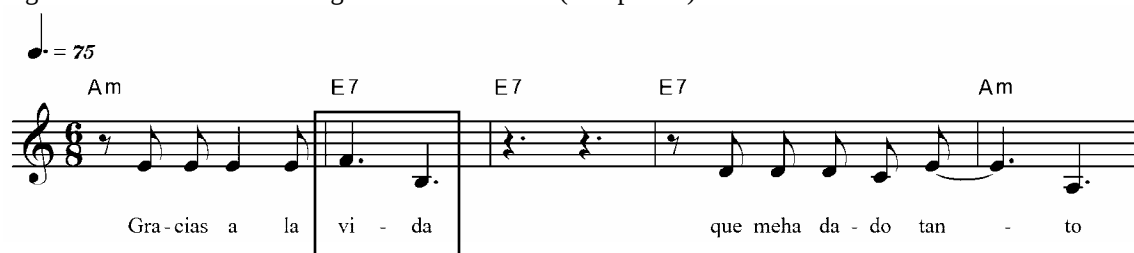
⁴¹ Nandorfy, “The Right to Live in Peace,” 199.

⁴² In another song of the album, “Mazúrquica moderna,” Violeta Parra’s voice is accompanied by an instrument with double strings which is either a mandolin or a *charango*. Given the satirical character of its lyrics, the possible presence of a *charango* in this song would emphasize the ironic character of this instrument in Violeta Parra’s last album.

to life which has given me so much), where the word “vida” (life) always corresponds to a melodic tritone (see fig. 5.1).

Although the interval of a tritone is prominent in music of the Mapuche and consequently in Violeta Parra’s oeuvre, she sometimes used this interval to convey the ideas of “sorrow” and “social injustice.” Her songs “La lavandera” (The Laundrywoman) (see fig. 5.2) and “Los pueblos americanos” (The Latin American Countries) (see fig. 5.3) are particularly good examples. In summary, while the charango constitutes a musical representation of her beloved Gilbert Favré in Bolivia, the melodic tritone in the first motive of “Gracias a la vida” could be understood as an expression of the discontent and emotional instability suffered by Violeta Parra in 1966-67, revealing the ironic meaning of the lyrics in a musical form⁴³.

Figure 5.1. Violeta Parra’s song “Gracias a la vida” (first phrase).



⁴³ In 1971 the Chilean composer Luis Advis (1935-2004) wrote a multi-movement elegy based on Violeta Parra’s autobiography entitled *Canto para una semilla* (Song for a Seed). This work follows a dramatic course that peaks in the seventh movement with the death of Violeta Parra. In the previous movement, there is an aggressive presence of the interval of a tritone (F#-C) that is used by Advis to illustrate the indignation expressed by Violeta Parra about the social inequality of Chilean society, and her desire to invert the social order. The sixth movement ends with precisely this melodic tritone played *fortissimo*, followed by a question mark in the music manuscript (“Pause?”) which clearly alludes to the moment of her suicide. After the seventh movement, Advis included the lyrics of “Gracias a la vida” in the form of narration. This brief analysis confirms the significance of the tritone as a symbol of discontent and disillusion, something that Advis certainly noted in Violeta Parra’s oeuvre.

Figure 5.2. Violeta Parra's song "La lavandera" (first phrase).

♩ = 46

Am Dm E7 Am Dm Am E7

A - qui voy con mi ca - nas - to de tris - te - zas a la -

5 Am Dm G G Am

var, al es - te - ro del ol - vi - do, de - jen, dé - jen - me pa - sar.

Figure 5.3. Violeta Parra's song "Los pueblos americanos" (first phrase).

♩ = 84

G7 C F C

Mi vi - da los pue - blos a - me - ri - ca - nos

5 E7 Am Dm E7

mi vi - da se sien - ten a - con - go - ja - dos.

Violeta Parra seemingly began planning her suicide at the end of 1966 because she began to distribute among her relatives her most valuable musical instruments; this time coincides with the production and distribution of her last album. Paradoxically, she

committed suicide on February 5, 1967 with a revolver she had brought from Bolivia.⁴⁴ In addition to the emotional instability suffered by Violeta Parra at the end of 1966, Eduardo Carrasco also mentions the sense of abandonment by the general public that she experienced in those days. Some months before Violeta committed suicide, an interesting recital was offered in her tent with the participation of Violeta herself and some prestigious musical groups such as Los Jirras and Quilapayún, but nobody attended.⁴⁵ Another possible reason for her suicide is expressed by Martha Nandorfy, in regard to the social conditions experienced in Chile in the middle of the 1960s; according to her opinion “the material and psychological effects of the deep division in Chilean culture drove Violeta to her death.”⁴⁶

The “Garrido-Lecca Series”

The period of synthesis that began in Garrido-Lecca’s oeuvre in 1985 is not only characterized by the mixture of musical elements from diverse traditions (classical, folk, and popular), but also for his new manner of organizing pitches, based on a series that he himself designed at that particular time. Garrido-Lecca had been an admirer of

⁴⁴ Cánepa Hurtado, “El proyecto cultural,” 90-91.

⁴⁵ Eduardo Carrasco, *Quilapayún: La revolución y las estrellas*, 2nd ed. (Santiago de Chile: RIL editores, 2003), 70.

⁴⁶ Nandorfy, “The Right to Live in Peace,” 180.

Alexander Skryabin's music for many years, and the establishment of this series as a main source of pitches is likely connected with Skryabin's so-called "mystic chord." This chord is also known as the "Promethean chord" because it was used for the first time by Skryabin in his extended orchestral work *Prometheus*, composed between 1908 and 1910. According to Morgan, this "mystic chord" is also present in "the last five of the ten piano sonatas and a number of shorter piano compositions written between 1908 and 1913."⁴⁷ Although Skryabin apparently conceived his chord as a series of rising fourths (C-F#-Bb-E-A-D), it also resembles a whole-tone scale where the Ab has been replaced by A-natural (C-D-E-F#-A-Bb); with the only exception of the pitch G, the "mystic chord" can be also conceived as a succession of rising thirds. Morgan mentions that in Skryabin's later music, harmonic and melodic materials are derived from this chord, which acts as a sort of tonic itself.⁴⁸

After *Prometheus*, he was influenced by Vyacheslav Ivanov and other symbolist artists; Skryabin then "developed a network of symbols that functioned within a formalistic plan to re-create an archetype of a mystical experience."⁴⁹ Beginning with the Sixth Sonata, Skryabin's style denotes the abandonment of key signatures, an almost exclusive use of French indications, and a series of musical ideas associated with

⁴⁷ Robert P. Morgan, *Twentieth-Century Music: A History of Musical Style in Modern Europe and America* (New York: Norton & Company, 1990), 56.

⁴⁸ *Ibid.*, 57.

⁴⁹ Susanna Garcia, "Scriabin's Symbolist Plot Archetype in the Late Piano Sonatas," *19th-Century Music* 23, no. 3 (Spring 2000): 276.

symbolic meanings. After 1911, Skryabin introduced the “mystic chord” at the opening of each piano sonata, imparting to it a hidden, mysterious, even mythic significance. In the Tenth Sonata, for example, this chord functions as a generative force, a potential energy, and an unrevealed mystery that directs the entire work. This composition, as well as the previous Ninth Sonata, concludes “with reference to their openings, thus making explicit the symbolist concept that through mystical experience one returns to the original state of divinity from which earthly existence has caused a separation.”⁵⁰ Besides the “mystic chord,” five other musical symbols can be identified in Skryabin’s late piano sonatas that show the association of specific musical characteristics with certain images or ideas.⁵¹

Although Garrido-Lecca himself has not given a particular name to his own series, one must note that many times in conversations he has referred to it as his “mystic chord.” The chord itself contains four pitches that condense all twelve intervals that fall within the range of an octave; they can be represented in a descending form by the

⁵⁰ Garcia, “Scriabin’s Symbolist Plot,” 298.

⁵¹ The “fanfare” motive, frequently presented as a reversed dotted rhythm, suggests a supernatural, powerful, or otherwise mysterious summons. The “eternal feminine” motive, mainly characterized by lyricism, chromaticism and an improvisatory rhythmic style, represents eroticism. The “motive of light” alludes to divine illumination, and it is frequently expressed in Skryabin’s late works in the form of trills, tremolos, and other embellishments. The “motive of flight” usually takes the form of rapid five-note arpeggios and reflects Skryabin’s vision of flight as a link between the two planes of existence – the material and the spiritual. A last motive named “vertiginous dances” represents the achievement of ecstasy through intoxicating spinning dances; these passages are identified in Skryabin’s works by such words as *vertige*, *délire*, and *tourbillonnant*. See Garcia, “Scriabin’s Symbolist Plot,” 278-86.

itches C-B-A-F.⁵² In figure 5.4 one can observe the complete series (a) and a detail of the six smaller intervals that can be produced with the combination of these four pitches: minor second (b), major second (c), minor third (d), major third (e), perfect fourth (f), and augmented fourth (g). If each one of these pairs of pitches is inverted, it is possible to produce the rest of the intervals; the unison and the octave can be generated with the duplication of any of the pitches of the series.

Figure 5.4. The “Garrido-Lecca series” and the six smaller intervals produced with the combination of these four pitches.



In most cases, Garrido-Lecca presents this series in the form of a chord, which sounds as a major triad (F-major) with an added augmented fourth (B). The four pitches of the series can also be organized in two pairs of dyads, generating three possible combinations shown in figure 5.5. With these possibilities, Garrido-Lecca demonstrates in his mature works a particular preference for the second option (b), constituted by the mixture of a minor third and an augmented fourth. The interval of a minor third is closely connected to Andean music, in particular with one of the most common

⁵² Any allusion below to this series will refer to the form of a descending tetrachord, following a concept proposed by Raoúl and Marguerite d’Harcourt in 1925, in order to illustrate the descending character of the Andean melodies, a characteristic that is also prominent in Garrido-Lecca’s music.

pentatonic scales related to the Peruvian tradition; this was defined by Raoúl and Marguerite d’Harcourt as “Mode B, minor.”⁵³ The reasons for Garrido-Lecca’s preference for the tritone, however, are more difficult to elucidate, mainly because the composer himself seemingly does not have a definitive explanation for this. In this context, his *Trío para un Nuevo Tiempo* allows us to discuss possible explanations for this musical enigma.

Figure 5.5. The “Garrido-Lecca series” organized in three pairs of dyads: *a*, minor second and major third; *b*, minor third and augmented fourth; *c*, perfect fifth and major second.



Trío para un Nuevo Tiempo

The first movement of *Trío para un Nuevo Tiempo* displays a number of musical elements that characterize Garrido-Lecca’s mature style. Throughout this movement, one can observe an emphasis on the intervals of the minor third and the tritone, the presence of melodic and rhythmic elements from the Andean tradition, the “Garrido-Lecca series,” and the polyphonic treatment of the stringed instruments, among other features.

⁵³ Raoúl d’Harcourt and Marguerite d’Harcourt, *La Música de los Incas y sus Supervivencias*, trans. Roberto Miró Quesada (Lima: Occidental Petroleum Corporation of Peru, 1990), 132.

The movement begins with a particular motive in the piano, between measures 1 and 3, which involves all twelve pitches of the Western musical system. The right hand of the piano performs a descending melodic sequence in which the intervals of minor and major thirds are prominent. The violin and violoncello also emphasize the interval of a minor third, formed by the pitches G and Bb, while the piano accentuates the pitch G, playing it with the hand inside the instrument, without the aid of the keyboard (see fig. 5.6).⁵⁴ Many of the musical elements presented in this first phrase recur throughout the movement. Between measures 18 and 22 it is possible to observe the prevalence of the two main motives previously described. The minor third formed by the pitches G and Bb will be strongly emphasized now by the simultaneous presentation of this interval by the three instruments, in four different octaves, on measure 21 (see fig. 5.7).

Figure 5.6. *Trío para un Nuevo Tiempo*, first movement, mm. 1-6.

Allegro ♩ = 112

Violín

Cello

Piano

pp

p

f

Pz

f

p

f

Ped.

** Ped.*

(pulsar la cuerda dentro del piano)

⁵⁴ This first phrase is repeated twice and with slight variations between measures 7 and 16. The pitch G, for example, is played three more times by the piano using the keyboard, but the string itself is covered by the pianist's right hand.

Figure 5.7. *Trío para un Nuevo Tiempo*, first movement, mm. 18-22.

While the piano keeps the shape of its seminal motive, the other motive of a minor third is altered by the addition of a third note, E, which allows not only the establishment of a new minor third in relation to G, but also a tritone in relation to Bb. This new motive, a three-note arpeggio, is presented for the first time on measures 24-25 in a descending and syncopated gesture, played by the violin and violoncello in octaves, and emphasized with *forte* dynamics.⁵⁵ Undoubtedly, this new motive brings together musical elements that are characteristic of Garrido-Lecca's mature style: the intervals of a minor third and tritone, the descending melodic gestures, the syncopated rhythms derived from the Andean tradition, and the use of octave doubling to highlight important musical ideas. This motive ends with a couple of appoggiaturas, which constitute another characteristic melodic element in Garrido-Lecca's mature style (see fig. 5.8).

⁵⁵ The original score contains a rhythmic error in measure 24: the second eighth-note of the violin (Bb) should be changed to a quarter-note.

Figure 5.8. *Trío para un Nuevo Tiempo*, first movement, mm. 23-26.



Beginning in measure 37, one notices the simultaneous presentation of important musical ideas. The violin melody mainly consists of intervals of minor thirds performed as glissandos; the violoncello accompanies this melodic idea in parallel or contrary motion, using major and minor thirds on its own melody. Simultaneously, the left hand of the piano performs an arpeggio of three notes (E-Bb-G), which is emphasized with octaves during most of the passage. On the downbeat of measure 37 the “Garrido-Lecca series” is heard in the right hand of the piano, formed by the pitches Ab-G-F-Db; this series will be repeated on the second beat of the next measure. In general, all the melodies are descending gestures (see fig. 5.9).

Between measures 56 and 58 there is a clear allusion to Andean musical tradition when the right hand of the piano presents a descending melodic gesture in a high register with many syncopated rhythms, accompanied by harmonies built of major and minor

thirds.⁵⁶ After this Andean evocation, the violoncello begins an ostinato consisting of three notes (D#-F#-C), an idea which will then be prolonged for seventeen measures (see fig. 5.10).

Figure 5.9. *Trío para un Nuevo Tiempo*, first movement, mm. 36-39.



Figure 5.10. *Trío para un Nuevo Tiempo*, first movement, mm. 56-59.



⁵⁶ Parallel major and minor thirds are used in many works by Garrido-Lecca as in works by other contemporary Peruvian composers. This nationalist sign was given the generic name of “terceras arequipeñas.” See Gerard Béhague, *Music in Latin America; an Introduction* (Englewood Cliffs, NJ: Prentice Hall, 1979), 311.

Another characteristic element in Garrido-Lecca's style is the polyphonic texture of the bowed instruments, using either open or stopped strings in the production of certain chords. With a new indication of tempo, it is possible to observe in measure 62 a *pizzicato* chord executed by violin and violoncello together, using triple and quadruple stops, respectively. This chord can be ordered as a succession of minor and major thirds, constituting a D#°9 pentachord; it will be repeated several times before measure 68, as a kind of ostinato. For the performance of this chord, Garrido-Lecca employs the lowest open string of the violoncello (C), and the two upper open strings of the violin (A and E) (see fig. 5.11).

Figure 5.11. *Trío para un Nuevo Tiempo*, first movement, mm. 60-63.

At the very end of the first movement the interval of tritone acquires a dominant role, as seen in the melodic lines of the three musical instruments between measures 75

and 79. This foreshadows the transcendent role that this interval will take in the second movement, in close connection with Violeta Parra's song "Gracias a la vida." On measures 76 and 77 the violin presents a succession of five tritones in a descending gesture, while the violoncello performs five more in an ascending form. A similar idea is stated in the piano where the left hand duplicates the augmented-fourths of the violoncello part, while the right hand has a succession of six different descending tritones (see fig. 5.12).

Figure 5.12. *Trío para un Nuevo Tiempo*, first movement, mm. 76-79.



The second movement of *Trío para un Nuevo Tiempo* is based on the song "Gracias a la vida," composed by Violeta Parra in 1966. The opening phrase of this song contains two main motives separated by a measure of rest (see fig. 5.13). Clearly, the first motive (a) expresses tension through its final tritone that coincides with the

dominant-seventh chord, while the second motive (b), constituted by four different pitches, denotes repose through the final fifth and its return to the tonic. Both musical ideas will be especially developed by Garrido-Lecca throughout this movement.

Figure 5.13. Violeta Parra's song "Gracias a la vida" (first phrase).

Figure 5.13 shows the musical score for the first phrase of Violeta Parra's song "Gracias a la vida". The score is in 6/8 time, with a tempo marking of quarter note = 75. The key signature is A minor (Am). The melody is written on a single staff. The lyrics are "Gra-cias a la vi-da" and "que me ha da-do tan-to". The first phrase "Gra-cias a la vi-da" is marked with a bracket 'a' and the second phrase "que me ha da-do tan-to" is marked with a bracket 'b'. Chords are indicated above the staff: Am, E7, E7, E7, and Am.

In concordance with the date of composition of the song (1966), the movement begins with a tempo marking of sixty-six beats per minute. Because this song was originally accompanied by Violeta Parra herself with the distinctive timbre of a *charango*, Garrido-Lecca decided to imitate the sonority of this instrument at the beginning of the movement by having the pianist strum the strings inside the instrument with his/her right hand.⁵⁷

This movement begins with the three instruments playing in a high register, in order to emphasize the raspy sound of the violoncello. Although the original song by Violeta Parra is in A minor, Garrido-Lecca begins the movement with a prolonged G-

⁵⁷ Although this effect is clearly expressed in the score, it is almost impossible to produce it on many instruments because of the presence of steel bars over the strings. Consequently, the score offers a secondary option to play the chords in the form of arpeggios, following the rhythms originally written for the right hand.

major chord played by the piano in first inversion. The violoncello in measure 2 and the violin in measure 4 resist this G-major chord with pitches which do not belong to this tonality (see fig. 5.14).

Figure 5.14. *Trío para un Nuevo Tiempo*, second movement, mm. 1-6.

Poco Andante ♩ = 66

IV

pp mf p

pp mf

mf espr.

pp En las cuerdas del piano

(Presionar las teclas sin sonido)

Between measures 6 and 14 the violoncello delineates the contour of the popular melody in its high register, imitating the raspy sound of Violeta Parra's voice. The original song, however, is completely transformed by Garrido-Lecca not only in terms of tonality, meter, and tempo, but also by adding new pitches into the melody. Comparing the transcription of the original melody (see fig. 5.15) and Garrido-Lecca's quotation (see fig. 5.16), one can observe that the original melody is largely preserved until measure 15 where a first tritone (D-Ab) interrupts the reference; in the following measure a second tritone (F-B) puts a definitive end to the quotation. This is an excellent example of the

composer's use of the tritone "to escape," in his words, from tonal, modal or pentatonic ideas.

Figure 5.15. Violeta Parra's song "Gracias a la vida" (opening phrase).

• = 75

Gra-cias a la vi - da que me ha da-do tan - to me dio dos lu-ce -

ros que cuan-do los a - bro per - fec-to dis-tin - go

Figure 5.16. *Trío para un Nuevo Tiempo*, second movement, mm. 6-18 (violoncello).

Poco Andante • = 66

6 *mf espr.*

13 *mf*

Subsequently, the first motive of "Gracias a la vida" (a) appears in the upper voice of the violin in measures 18-19, emphasized with accents and a *forte* dynamic.

From this point onward, the interval of the tritone acquires a fundamental role, especially in the melodies and chords played by the left hand of the piano. At the end of the system, on measure 20, the violin presents a syncopated motive formed by a diminished triad (Ab-D-F), which can be interpreted as an inverted form of the arpeggiated motive of the first movement (see fig. 5.17).

Between measures 28 and 32 the general sonority of the ensemble is very high range, but in the context of a *piano subito* dynamic. The violoncello contributes to this new mood with the use of harmonics, quoting the second motive of “Gracias a la vida” (b). On measure 30 the violin plays a prominent tritone (C-F#) as a reminder of the first motive of the popular song, while the piano presents a descending gesture constituted by different types of chords (see fig. 5.18).

Figure 5.17. *Trío para un Nuevo Tiempo*, second movement, mm. 17-20.

The musical score for Figure 5.17 consists of four staves: Violin I, Violin II, Violoncello, and Piano. The time signature is 3/4. The key signature has one flat (Bb). The score includes various dynamics (mf, f, mp, p) and articulations (accents, slurs). A box highlights a syncopated motive in the Violin I staff at the end of measure 20, consisting of a diminished triad (Ab-D-F).

Figure 5.18. *Trío para un Nuevo Tiempo*, second movement, mm. 28-32.



Near the middle of the second movement, an unexpected change of atmosphere occurs. The tempo, dynamics, and articulation change,⁵⁸ and all the instruments sink to their lowest ranges. Although this new section seems disconnected from Violeta Parra's song at first sight, one can observe that the head motive of the violoncello corresponds exactly to the four notes of the second motive of "Gracias a la vida" (b). Previously, the cello had played these notes in harmonics. At the same time, the left hand of the piano begins an ostinato consisting of a recognizable tritone (F#-C) in staccato articulation, an idea which continues until the downbeat of measure 53. Beginning on measure 42, the strings perform chords formed by fifths, fourths, or tritones, through a combination of open and stopped strings (see fig. 5.19).

⁵⁸ Although the score does not include a change of articulation at this point, the version recorded by the Trío Arte in 1987, supervised by the composer himself, contains the use of *pizzicati* in the strings.

Figure 5.19. *Trío para un Nuevo Tiempo*, second movement, mm. 39-43.

The musical score for Figure 5.19 shows measures 39-43 of the second movement of *Trío para un Nuevo Tiempo*. The tempo is marked 'Vivo' with a quarter note equal to 144. The score is in 4/4 time. The Violin staff (top) has a box around measures 40-41 and a box around measure 43. The Violoncello staff (middle) has a box around measures 40-41. The Piano staff (bottom) has a box around measures 40-41 and a box around measures 42-43. Dynamics include 'f' (forte) and 'mf' (mezzo-forte). The Piano part features a series of glissandos in ascending fifths starting in measure 53.

On measure 53 a series of glissandos by the violoncello in ascending fifths introduce a new exposition of the “pizzicato theme” based on the second motive of “Gracias a la vida,” now performed by the violin. The melody begins with the same four notes derived from the original song, played in the lowest range of the violin. Although the strings continue playing accented chords with the use of triple and quadruple stops, the violin uses only open strings on this section which extends until measure 64 (see fig. 5.20).

A chord formed by the three upper open strings of the violin is played several times between measures 62 and 64, overlaid with a sustained tritone (B-F). A new entrance of the “pizzicato theme” occurs on measure 65 by the violoncello, and the

tritone ostinato returns, transposed (C-F#), played by the left hand of the piano (see fig. 5.21).⁵⁹

Figure 5.20. *Trío para un Nuevo Tiempo*, second movement, mm. 53-56.



Figure 5.21. *Trío para un Nuevo Tiempo*, second movement, mm. 62-65.



⁵⁹ The last presentation of this theme takes place on measure 67 in the violin, over a similar ostinato performed by the piano.

Between measures 71 and 74 the left hand of the piano continues playing tritones, while many other augmented fourths and diminished fifths are emphasized by the strings via ascending or descending glissandos; in the violin and the violoncello these tritones are combined with other chords mainly formed by their open strings (see fig. 5.22).⁶⁰

Figure 5.22. *Trío para un Nuevo Tiempo*, second movement, mm. 71-74.



At the end of the movement the “Garrido-Lecca series” appears in two different versions, always as a cadential chord; it first occurs in measures 80 and 82-83 in the left hand of the piano (Bb-A-G-Eb) (see fig. 5.23), and second at the very end of the piano cadenza. The last system of the piano cadenza is shown in figure 5.24 where one finds a “Garrido-Lecca series” formed by the pitches E-D#-C#-A under the fermata, and three

⁶⁰ After this section, the violoncello will maintain a final tritone, formed by E and Bb, in long values, until measure 79.

repetitions of this chord, closing the movement, played by the left hand of the piano. The dynamics here are extremely soft, the tempo is slow, and the register of the piano is high.

Figure 5.23. *Trío para un Nuevo Tiempo*, second movement, mm. 79-83.



Figure 5.24. *Trío para un Nuevo Tiempo*, second movement, m. 84 (end of piano cadenza).

Rall

Lento

8^{va}

p

pp

Attacca

The third movement of *Trío para un Nuevo Tiempo* was written in the irregular meter of 5/8, which has no basis in Chilean or Peruvian folk traditions.⁶¹ In the context of South American music, this meter has been used by composers as an “exotic” device, to contrast with folk and popular genres, which exclusively use binary or ternary subdivisions of the beat. According to Garrido-Lecca, he sometimes prefers the use of these meters in his compositions in order to break the regularity of the usual duple and triple meters. The third movement begins with ascending chords written for the piano in three different staves; the tritone predominates in the lowest stave. Over these chords the strings play a single melody in two octaves based on a Mixolydian mode on A (see fig. 5.25).⁶²

The third movement contrasts with the previous two, mainly because of its irregular meter and its frequent quotation of Andean melodies. With a new tempo marking, the violin presents for the first time a distinctive pentatonic melody between measures 41 and 45 in its upper voice (see fig. 5.26). A second version of the same pentatonic melody is soon presented by the violin in measures 51 through 55. In this second presentation, the right hand of the piano doubles and reinforces the Andean melody with the use of parallel major-seventh chords in third inversion (see fig. 5.27). In

⁶¹ As a possible and unconscious influence, the Chilean composer Luis Advis used a similar meter in the closing movement of his elegy *Canto para una semilla* (Song for a Seed), based on lyrics by Violeta Parra, in 1972.

⁶² At this point there are differences between the score and the version recorded by the Trío Arte in 1987 and supervised by the composer himself: in the recording, the melody played by the strings begins with the pitch A on measure 5, instead of G, and presents C# on measure 6 instead of C-natural. A later presentation of this theme on measure 131 confirms the accuracy of these two corrections.

addition to its pentatonic pitch content, this melody's prominent descending gesture gives it an Andean character. Although the composer himself could not identify the exact origin of the melody cited here, he mentions that it certainly belongs to his youthful memories, dating from the time he was studying the Andean music of Peru.

Figure 5.25. *Trío para un Nuevo Tiempo*, third movement, mm. 1-7.

Allegro ♩ = 120

The musical score for measures 1-7 of the third movement of *Trío para un Nuevo Tiempo* is presented. The tempo is marked Allegro with a quarter note equal to 120 beats. The key signature has one sharp (F#). The score is written for piano, with a treble and bass staff. The melody in the right hand begins with a descending pentatonic scale, and the left hand provides a rhythmic accompaniment with eighth and sixteenth notes. The piece is in 3/8 time.

Figure 5.26. *Trío para un Nuevo Tiempo*, third movement, mm. 41-45 (violin).

Sostenido ♩ = 100

f *poco rit.* *tempo*

The musical score for measures 41-45 of the third movement of *Trío para un Nuevo Tiempo*, violin part, is presented. The tempo is marked Sostenido with a quarter note equal to 100 beats. The key signature has one sharp (F#). The score is written for violin, with a single staff. The melody begins with a forte (*f*) dynamic, followed by a deceleration (*poco rit.*) and then returns to the original tempo (*tempo*). The piece is in 3/8 time.

Figure 5.27. *Trío para un Nuevo Tiempo*, third movement, mm. 50-55.



Near the middle of the third movement, at measure 92, a new section begins, preceded by a double bar. In this section, Garrido-Lecca switches the irregular 5/8 meter to two alternating meters: 3/4 and 2/4 (see fig. 5.28). Throughout this segment the “Garrido-Lecca series” is prominent; at least fifteen versions of this series can be found between measures 93 and 126. This middle section ends with a cadenza played by violin and violoncello.

In this middle section, the violin states a new Andean melody, between measures 100 and 107. Based on an A tonic, this pentatonic melody contains a series of short melodic ornamentations in the form of appoggiaturas (see fig. 5.29). While this melody is played by the violin in its high register, the other instruments also accompany with very high melodies and arpeggios, producing a particular sonority that evokes the preference for strident sounds by the Andean people (see fig. 5.30).

Figure 5.28. *Trío para un Nuevo Tiempo*, third movement, mm. 89-94.

This musical score excerpt shows measures 89-94 of the third movement of *Trío para un Nuevo Tiempo*. It is written for piano (piano III) and features a complex rhythmic structure with 3/4 and 2/4 time signatures. The score includes dynamic markings such as *f* (forte) and *ppp* (pianissimo). A section marked *An* (Andante) is indicated. The notation includes various note values, rests, and articulation marks.

Figure 5.29. *Trío para un Nuevo Tiempo*, third movement, mm. 100-107 (violin).

This musical score excerpt shows measures 100-107 of the third movement of *Trío para un Nuevo Tiempo* for violin. The score is in 3/4 time and features a melodic line with various note values and articulation marks. The notation includes slurs, accents, and other performance instructions.

Figure 5.30. *Trío para un Nuevo Tiempo*, third movement, mm. 99-102.

This musical score excerpt shows measures 99-102 of the third movement of *Trío para un Nuevo Tiempo*. It is written for piano (piano III) and features a complex rhythmic structure with 3/4 and 2/4 time signatures. The score includes dynamic markings such as *f* (forte) and *ppp* (pianissimo). A section marked *Ped* (Pedal) is indicated. The notation includes various note values, rests, and articulation marks.

The “Garrido-Lecca series” becomes even more prominent before the last cadenza. Between measures 123 and 126 one observes three versions of this chord in an ascending sequence of minor thirds.⁶³ These “Garrido-Lecca series” are always played by the strings and emphasized by tremolos or staccato articulation. The first, Eb-D-C-Ab, occurs on the second beat of measure 123; F#-F-D#-B falls on the downbeat of measure 124 and on the second beat of measure 125; and finally, A-G#-F#-D occurs on the downbeat of measure 126.⁶⁴ Around these chords, the violin and violoncello also present several dyads that feature perfect fifths and tritones (see fig. 5.31).

Figure 5.31. *Trío para un Nuevo Tiempo*, third movement, mm. 123-126.

The musical score for measures 123-126 of *Trío para un Nuevo Tiempo*, third movement, is presented in three staves: Violin I, Violin II, and Violoncello. The time signature is 4/4. Measures 123 and 124 show the 'Garrido-Lecca series' chords in the strings, with annotations 'An', 'Lb', and 'At' above the notes. Measure 125 shows the series again, and measure 126 shows the final chord. The Violoncello part includes a 'Ped' (pedal) marking at the end of measure 125.

⁶³ Similar sequences of the “Garrido-Lecca series” will be observed in *Preludio y toccata*, *Dúo concertante*, and *Soliloquio I* (see chapters 7 and 8).

⁶⁴ In order to appreciate the “Garrido-Lecca series” on the downbeats of measures 124 and 126, the appoggiaturas must be ignored

The last cadenza is played only by the violin and violoncello, beginning with a “Garrido-Lecca series” (A-G#-F#-D) performed by the two stringed instruments together. After this chord the violin freely plays a solo phrase, with a polyphonic treatment of the instrument. Twice in the melodic line of the violin one finds the head of the Mixolydian melody that opened the third movement. In this first part of the cadenza the composer usually utilizes double and triple stops in the violin, while the use of quadruple stops is reserved for the appearance of a “Garrido-Lecca series” in the second system of the cadenza. This particular presentation of the series by the violin alone is formed by two open strings (G-D) and two stopped strings (C# and B).

The violoncello enters at the third system of the cadenza and, as always, it is accompanied by the violin. In a similar manner as the violin, the violoncello also displays a polyphonic treatment with the use of double, triple, and quadruple stops; a correspondent “Garrido-Lecca series” is also presented by the violoncello alone through two open strings (C-G) and two stopped strings (F# and E). Finally, in a high register and with a *fortissimo* dynamics emphasized with accents, the two stringed instruments present a “Garrido-Lecca series” three times, formed by the pitches G-F#-E-C (see fig. 5.32).

Figure 5.32. *Trío para un Nuevo Tiempo*, third movement, m. 127 (cadenza).



The image displays three staves of musical notation. The top staff is a piano accompaniment featuring a pentatonic melody with arpeggios, marked with a piano (*p*) dynamic. The middle staff is a violin melody, characterized by trills (*tr*) and arpeggios, with dynamics ranging from *mf* to *fff*. The bottom staff is a piano accompaniment with arpeggios and trills, marked with dynamics such as *f*, *ff*, and *p*, and includes a crescendo (*cresc.*) marking. The notation includes various musical symbols such as notes, rests, trills, and arpeggios.

The Andean melody, presented twice by the violin between measures 41 and 55, will be repeated by the same instrument beginning at measure 161. This time, however, the pentatonic melody is interrupted by short notes in the form of ascending arpeggios that act as ornamentations. This presentation of the Andean tune is emphasized now with the use of the instrument's high range, a slower tempo, a change of meter, and *fortissimo* dynamics (see fig. 5.33). The piano accompanies this Andean melody with many versions of the "Garrido-Lecca series," beginning on the second beat of measure 161 with a single version of it in two different octaves, on the pitches G#-G-F-C# (see fig. 5.34).

Finally, the violoncello repeats this Andean melody between measures 174 and 182 in its medium register (see fig. 5.35).

Figure 5.33. *Trío para un Nuevo Tiempo*, third movement, mm. 161-172 (violin).



Figure 5.34. *Trío para un Nuevo Tiempo*, third movement, mm. 157-161.



Figure 5.35. *Trío para un Nuevo Tiempo*, third movement, mm. 174-182 (violoncello).



Trío para un Nuevo Tiempo ends with the establishment of two important musical elements that the composer will continue exploring in the rest of his works after 1985: the “Garrido-Lecca series,” and the tritone. The last five measures of the piano are especially graphic in this respect because they show the alternation of both elements: a tritone formed by A and Eb, and a “Garrido-Lecca series” formed with the additional pitches G and Bb, which is performed simultaneously in two different octaves. Both elements can be seen in the strings in the same system. The ending chord is also interesting because it constitutes a collection of three pitches which can be understood as a tritone with an additional pitch (G) or a “Garrido-Lecca series” without one of its members (Bb) (see fig. 5.36).

Figure 5.36. *Trío para un Nuevo Tiempo*, third movement, mm. 199-203.

The musical score for measures 199-203 of the third movement of *Trío para un Nuevo Tiempo* is presented in two systems. The upper system contains the string parts, and the lower system contains the piano part. The piano part begins with a 'cresc.' marking and a 'Ped.' (Pedal) marking. The string parts are marked 'molto' and 'fff' (fortissimo). The score includes various musical notations such as chords, arpeggios, and dynamic markings. The final chord in the piano part is marked 'Ped.' and the final chord in the string part is marked 'fff'.

Table 5.1. Summary of *Trío para un Nuevo Tiempo* by Celso Garrido-Lecca.

1st mov. Allegro	2nd mov. Poco Andante	3rd mov. Allegro
First motive based on the twelve tones of the Western system.	Based on Violeta Parra's song "Gracias a la vida."	A-B-A form.
Prominent use of minor thirds at the beginning, and tritones at the end.	Tempo "66" corresponds to the year Violeta Parra's song was composed.	Section A in 5/8; section B in 3/4 – 2/4.
The pitch G is sometimes played inside the sound box of the piano.	Imitation of the <i>charango</i> by strumming the piano.	Main theme based on a Mixolydian mode on A.
	A "pizzicato theme" is based on the second motive of "Gracias a la vida."	Quotation of Andean melodies from the composer's memory.
	The "Garrido-Lecca series" closes the movement.	Prominent use of the "Garrido-Lecca series."

This work, commissioned by the Trío Arte of the Catholic University of Chile, formed by Sergio Prieto (violin), Edgar Fischer (violoncello), and María Iris Radrigán (piano), was premiered by the Trio in Lima in 1987, winning the first prize for chamber music from the Philharmonic Society of that city.⁶⁵ On August 8, 1995, during a concert season organized by the Escuela Moderna de Música, *Trío para un Nuevo Tiempo* was performed in Santiago de Chile by Lina Bahn (violin), Pablo Mahave (violoncello), and

⁶⁵ Aurelio Tello, "Catálogo de las obras musicales de Celso Garrido-Lecca," *Revista Musical Chilena* 196 (July-December 2001): 30.

Eduardo Browne (piano) in the Sala Elena Waiss.⁶⁶ According to an advertisement published on January 7, 1996 in the *New York Times*, the U.S. premiere of this piece occurred in New York City on January 24, 1996 at the Juilliard Theater, during a concert season titled “Around the Rim: Music of the Pacific Nations.” On June 16, 1996, *Trío para un Nuevo Tiempo* was performed in the Centro Reina Sofía, Madrid, Spain, by the Grupo Neos.⁶⁷

Conclusions

Trío para un Nuevo Tiempo is one of the most significant compositions in the complete catalog of Celso Garrido-Lecca. This work marked the beginning of his mature period as a composer, defining the main musical characteristics that his oeuvre took from 1985 to the present. Through the analysis of this particular work it was possible to identify the syncretism of musical materials from diverse traditions, which has been one of the main objectives of the composer during his third compositional phase.

Certainly, the so-called “Garrido-Lecca series” plays a central role in this composition as a main source of the pitches and intervals that give formal support to the whole work. Although the series itself takes on a prominent role in the last movement,

⁶⁶ See “Otras salas,” *Revista Musical Chilena* 184 (July-December 1995): 109.

⁶⁷ See “Noticias de Celso Garrido-Lecca,” *Revista Musical Chilena* 186 (July-December 1996): 93.

especially from the B section (measure 92) to the end, it is also present in the other movements mainly through its two constituent intervals: the minor third and the tritone. The minor third is usually represented in this work by the pitches G-Bb, and the tritone by the dyad A-Eb.

Garrido-Lecca also chose a symbolic song by Violeta Parra, “Gracias a la vida,” as a main source of musical material for the center movement. Undoubtedly, Garrido-Lecca represents his ideological, musical, and emotional connection with the Nueva Canción Chilena movement through this song. Additionally, he recognizes the symbolism of the tritone in “Gracias a la vida” and adopts this particular interval as a characteristic device of his own production after 1985. In my opinion, the tritone in Garrido-Lecca’s mature period could be a musical representation of the emotional instability of his own life, divided in two opposite realities: his past years in Chile and his present time in Peru. In opinion of the composer himself, the tritone in his works also can be interpreted as a musical image of the social, economical, and political instability of Latin America.⁶⁸

The utilization of musical elements from the Andean tradition constitutes a third major feature of Garrido-Lecca’s third compositional period. Many elements from this tradition can be observed in this work and in other subsequent pieces, including the use of melodic ornaments in the form of appoggiaturas or grace notes, the presentation of all the

⁶⁸ This interpretation seems to derive from Violeta Parra’s song “Los pueblos americanos” (The Latin American Countries), which exhibits a prominent melodic tritone at the end of its first phrase. This song is quoted by Garrido-Lecca in the fourth movement of his String Quartet No. 3 (see chapter 8).

instruments in their highest registers, the descending movement of many melodies, the presence of syncopated rhythms, the use of pentatonic scales, an aesthetic preference for the interval of minor third, and the use of glissandos and harmonics. In this composition, as well as in other subsequent works by Garrido-Lecca, one finds a musical representation of Andean cosmology expressed in the pervasive juxtaposition of pairs of opposing elements. These contrasts are expressed on a basic level in terms of dynamics, articulations, meters, textures, pairs of pitches, etc.

In *Trío para un Nuevo Tiempo* one finds other musical elements more connected with the Western tradition; these also help to define Garrido-Lecca's third compositional period. These elements include the use of a traditional musical notation, a classical ensemble constituted by violin, violoncello and piano, tripartite forms, and cadenzas, among other things. From twentieth-century art music come the use of motives based on the twelve tones of the Western system, extended piano techniques that require the pianist to play directly on the strings, and the use of irregular meters. Garrido-Lecca's style after 1985 is also characterized by polyphonic treatment of the stringed instruments and the establishment of prolonged ostinatos or pedal notes, elements that have been identified in *Trío para un Nuevo Tiempo*.

The three movements of this composition must be performed without interruption, as if they constitute a single movement; the center movement presents exclusive and differentiated musical elements, while the outer movements demonstrate some points of connection. This idea also operates in other works by Garrido-Lecca, before and after

1985, and can be associated with his concept of “circular time.” *Intihuatana*, a string quartet of 1967, is the first piece to present this cyclic idea through its palindromic form; this concept will reach its highest point with Garrido-Lecca’s second symphony subtitled “Introspections” of 1999-2000, based on a poem by Jorge Luis Borges (see chapter 8).

Chapter 6

Víctor Jara and the String Quartet No. 2

The close musical relationship established between the Chilean singer-songwriter Víctor Jara and the composer Celso Garrido-Lecca will be examined in this chapter. Beginning with a short biographical sketch of Jara's life, the collaboration between the two musicians will be presented including an examination of two songs composed by Garrido-Lecca for Jara's album "El derecho de vivir en paz" (The Right to Live in Peace), released in 1971. The String Quartet No. 2, composed by Garrido-Lecca in 1987 and dedicated to the memory of Víctor Jara, will be analyzed in depth, to demonstrate the synthesis and syncretism of musical elements in this particular composition. The two songs by Jara quoted in this quartet, "Paloma quiero contarte" (1961) and "Plegaria a un labrador" (1969), will be probed for historical and musical significance. In an epilog to the chapter, the ballet "Los Siete Estados" will be considered as another example of the musical partnership between Jara and Garrido-Lecca; this artistic project was derailed by the coup d'état occurred in Chile on September 11, 1973.

Víctor Jara, Biographical Introduction

Víctor Jara was born in Chillán, Chile, on September 28, 1932. He was a singer-songwriter and theatrical director, and became one of the most influential members of the musical movement known as Nueva Canción Chilena. He learned his first repertory of folksongs from his mother, Amanda, herself a folk singer; he later practiced Gregorian Chant during a brief time of study at the Seminary of San Bernardo, a city located south of Santiago. In 1953 he entered the Chorus of the University of Chile, then directed by Mario Baeza, as a tenor. There, he participated in a performance of Orff's *Carmina Burana* that included the Chilean National Ballet featuring choreography by Ernst Uthoff. Among other works, he also took part in performances of Handel's *Messiah* and Beethoven's Ninth Symphony.¹ Between 1956 and 1962 he studied acting and theater direction at the University of Chile.

According to Jurado and Morales, Jara entered the folk group Cuncumén in 1957, later becoming its artistic director.² Named after a Mapuche word meaning "murmuring water,"³ Cuncumén had formed in 1955 out of a folk music course offered by the Chilean

¹ Rodrigo Torres, Carlos Catalán, Luis Mella, and Anny Rivera, *Perfil de la creación musical en la Nueva Canción Chilena desde sus orígenes hasta 1973* (Santiago de Chile: Ceneca, 1980), 33.

² Omar Jurado and Juan Miguel Morales, *El Chile de Víctor Jara* (Santiago de Chile: Lom Ediciones, 2003), 148.

³ Jessica Lynne Madsen, "Music as Metaphor: A Study of the Political Inspiration behind Frederic Rzewski's 36 Variations on '¡El Pueblo Unido Jamás Será Vencido!'" (The People United Will Never Be Defeated!) a Chilean Nueva Canción by Sergio Ortega and Quilapayún" (PhD diss., University of Cincinnati, 2003), 69.

folklorist Margot Loyola. While in this folk group, Víctor Jara had the opportunity to meet Violeta Parra, an important folklorist and the main inspiration of the Nueva Canción Chilena movement, who advised him on the cultivation and study of folk music. Jara made his debut as a soloist in the first LP recorded by Cuncumén, singing the *tonada* “Se me ha escapado un suspiro,” he himself had collected in the southern town of El Carmen, Ñuble.⁴ At this time, he began to write his own compositions, which were highly autobiographical and inspired by his experiences as a boy helping his father with the daily activities of peasant life.⁵ The works that followed reveal his profound sense of identification and love for underprivileged people in Chile, all of Latin America, and around the world.⁶

In 1960 Víctor Jara began a love affair with his former teacher Joan Turner. According to Nandorfy, his university degree and involvement in professional theatre changed Jara’s material circumstances significantly. He left the slums to live in one of the upper-class neighborhoods of Santiago with his British wife Joan, a dancer who

⁴ Jurado and Morales, *El Chile de Víctor Jara*, 148.

⁵ Patricia Vilches, “De Violeta Parra a Víctor Jara y Los Prisioneros: recuperación de la memoria colectiva e identidad cultural a través de la música comprometida,” *Latin American Music Review* 25, no. 2 (Autumn-Winter 2004): 201.

⁶ Joan Jara, *An Unfinished Song: The Life of Victor Jara* (New York: Ticknor & Fields, 1984), 98.

collaborated actively in cultural projects with her husband and other leftist Chileans in support of Allende's government.⁷

In 1966 Jara was invited to join the "Peña de los Parra," a night club featuring folk music established in Santiago de Chile by Violeta Parra's children, Isabel and Ángel. Between 1966 and 1969 he worked as the artistic director of the musical group Quilapayún, producing several LPs and helping mold their characteristic performance style, which he also did with the other emblematic Chilean musical group, Inti-Illimani. According to the philosopher Eduardo Carrasco, one of the three founder members of Quilapayún, Víctor Jara as artistic director taught the group discipline and concentration, and inculcated in them the value of the silence before any performance; also, he emphasized the importance of corporal expression for the best communication of a song's content. Carrasco asserts that these pieces of advice were fundamental in the evolution of Quilapayún during the following years.⁸

In 1969 Víctor Jara directed the play *Viet-Rock* by Megan Terry for the Institute of Theatre at the University of Chile (ITUCH), and also directed Bertold Brecht's version of Sophocles's *Antigone*.⁹ According to Sáez, this version of *Antigone* was performed in November 1969 at the Camilo Henríquez Theater, with the participation of Bernardo

⁷ Martha Nandorfy, "The Right to Live in Peace: Freedom and Social Justice in the Songs of Violeta Parra and Víctor Jara," in *Rebel Musics: Human Rights, Resistant Sounds, and the Politics of Music Making*, ed. Daniel Fischlin and Ajay Heble (Montreal, Canada: Black Rose Books, 2003), 176.

⁸ Eduardo Carrasco, *Quilapayún: La revolución y las estrellas*, 2nd ed. (Santiago de Chile: RIL editores, 2003), 83-85.

⁹ Jurado and Morales, *El Chile de Víctor Jara* (Santiago de Chile: Lom Ediciones, 2003), 149.

Trumper (stage design), Raúl Osorio (costumes), Celso Garrido-Lecca (music) and the actors Ana Reeves, Silvia Santelices, Violeta Vidaurre, Elsa Rudolphy, Gloria Laso, Raúl Osorio, and Francisco Morales, among others.¹⁰

During the presidency of Salvador Allende (1970-73) Víctor Jara held a permanent position at the Santiago Technical University and assumed the role of cultural ambassador, traveling all over Chile and Latin America. He was a passionate and vibrant cultural activist for the Chilean left, and many of his performances and songs were directed towards students and workers. Because of his identification with the government of Allende, he became one of the most detested individuals by the rightists and suffered many attacks from them.¹¹ At this time, he composed songs like “El alma llena de banderas” (Our Hearts are Full of Flags) and “Venceremos” (We Shall Win), which achieved the status of national hymns.¹² Four days after the coup d’état executed by the military junta headed by Augusto Pinochet on September 11, 1973, Víctor Jara was tortured and assassinated. Nandorfy writes, “Like Allende’s death in the Moneda Palace during the siege by Pinochet’s junta, Jara’s death was a highly public event, not only because it was publicized, but also because they both died in a massacre in which thousands of people were brutally killed.”¹³

¹⁰ Fernando Sáez, *Cien años de teatro (1900-2000)*, vol. 3 of *Guías culturales de Chile* (Santiago de Chile: Editorial Sudamericana, 2001), 107.

¹¹ Vilches, “De Violeta Parra a Víctor Jara,” 197.

¹² Nandorfy, “The Right to Live in Peace,” 180.

¹³ *Ibid.*, 177.

The works of Víctor Jara and Violeta Parra are the pillars of the Nueva Canción Chilena movement. In the vast and varied production of Jara lie the basic elements that revitalized Chilean popular music, including a firm belief in the value of peasant music and the assimilation of compositional procedures and resources from contemporary popular music; this phenomenon has been interpreted as an example of “positive hybridization” by Torres, Catalán, Mella, and Rivera.¹⁴ Although Víctor Jara was self-taught as a musician and guitarist, his vocal and instrumental work established a new model for folk music, expanding the range of influences in Chilean popular music. In particular, he enlarged the harmonic resources of popular music by introducing more-complex harmonic progressions, re-incorporating modality, and increasing the addition of the seventh scale degree to the major and minor triads.¹⁵

The Musical Collaboration between Jara and Garrido-Lecca

Celso Garrido-Lecca met Víctor Jara at the Teatro Experimental of the University of Chile, where the Peruvian composer worked for several years as a sound engineer.¹⁶

During the time he worked in this technical field, Garrido-Lecca also composed

¹⁴ Torres, Catalán, Mella, and Rivera, *Perfil de la creación musical*, 34.

¹⁵ *Ibid.*, 36.

¹⁶ Pedro de la Barra was the director of the Experimental Theater that later became the Department of Theater at the University of Chile. Garrido-Lecca worked as a sound engineer for the theater between 1954 and 1964; Víctor Jara studied acting and theater direction at the University of Chile between 1956 and 1962.

incidental music for eight plays that were premiered in the 1950s and 1960s, including Obey's *The Rape of Lucretia*, Shakespeare's *The Taming of the Shrew*, Calderón de la Barca's *The Mayor of Zalamea*, and Sophocles's *Antigone* (Bertold Brecht's version), directed by Jara himself.¹⁷

In April 1971, Víctor Jara released his LP "El derecho de vivir en paz" (The Right to Live in Peace) under the label DICAP (Discoteca del Cantar Popular). Although the main song of this album had been written while he was producing *Viet-Rock* and was dedicated to Ho Chi Minh and the people of Vietnam, the complete album emphasized his feelings about the current situation in Chile. In harmony with the spirit of friendship and collaboration among the artists in those years, many people helped produce the album, including Ángel Parra, the members of Inti-Illimani, Patricio Castillo, Celso Garrido-Lecca, and even a pop group called Los Blops, who accompanied Víctor Jara in two of the songs with electric guitars and a synthesizer.¹⁸ Two of the twelve songs on this album, "Vamos por ancho camino" and "Brigada Ramona Parra," were composed by Garrido-Lecca and based on lyrics by Víctor Jara.¹⁹

¹⁷ According to Garrido-Lecca, he established a close relationship with Víctor Jara at the beginning of the 1960s. Although the main impetus for this partnership was music, Garrido-Lecca and Jara also shared a similar vision of society and a leftist political position.

¹⁸ Jara, *An Unfinished Song*, 156-57.

¹⁹ The other ten songs were: "El derecho de vivir en paz," "Abre la ventana," "La partida," "El niño yuntero," "A la mina no voy más," "A Cuba," "Las casitas del barrio alto," "El alma llena de banderas," "Ni chicha ni limoná," and "Plegaria a un labrador."

“Vamos por ancho camino” (We Go by a Wide Road) is a three-minute song in a fast 6/8 meter for solo tenor accompanied by guitar, *charango*, Colombian *tiple*, acoustic bass, two *queñas*, and French horn. One of the most interesting elements of this song is its harmonic plan; although the main cadences are in the key of G-major, the song begins in F-major and includes a middle section in Bb-major, two remote tonalities in relation to the tonic (see fig. 6.1). This song has an instrumental prelude with a main melody played by the two *queñas* in parallel thirds, which is then repeated in the middle of the song as an interlude. In this instrumental middle section, a French horn is added, repeating the first phrase of the vocal melody and subsequently accompanying the main voice on its second phrase. The strings typically accompany the voice with strumming but also sometimes with arpeggios and short melodies; this accompaniment is always in 6/8, producing some interesting hemiolas against a vocal line that implies 3/4 meter. Undoubtedly, the lyrics of this song are an open invitation for people to become part of the new spirit of the Popular Unity government led by President Salvador Allende.

Víctor Jara, “Vamos por ancho camino,” 1971.

Ven, ven, conmigo ven
 Ven, ven, conmigo ven
 Vamos por ancho camino
 Nacerá un nuevo destino
 Ven.

Come, come, come with me
 Come, come, come with me
 We go by a wide road
 A new destiny will be born
 Come on.

Ven, ven, conmigo ven
 Ven, ven, conmigo ven
 Al corazón de la tierra
 Germinaremos con ella
 Ven.

El odio quedó atrás
 No vuelvas nunca
 Sigue hacia el mar
 Tu canto es río,
 Sol y viento,
 Pájaro que anuncia
 La paz.

Amigo tu hijo va
 Hermano tu madre va
 Van por el ancho camino
 Van galopando en el trigo
 Van.

Ven, ven, conmigo ven
 Ven, ven, conmigo ven
 Llegó la hora del viento
 Reventando los silencios
 Ven.

El odio quedó atrás
 No vuelvas nunca
 Sigue hacia el mar
 Tu canto es río,
 Sol y viento,
 Pájaro que anuncia
 La paz.

Ven, ven conmigo ven.

Come, come, come with me
 Come, come, come with me
 Into the heart of the earth
 There we will germinate
 Come on.

Hatred remains behind
 Never to return
 Follow toward the sea
 Your singing is a river,
 Sun and wind,
 A bird that announces
 Peace.

Friend, your son goes
 Brother, your mother goes
 They go by the wide road
 They go galloping in the wheat
 They go.

Come, come, come with me
 Come, come, come with me
 The hour of the wind has arrived
 Exploding the silences
 Come on.

Hatred remains behind
 Never to return
 Follow toward the sea
 Your singing is a river,
 Sun and wind,
 A bird that announces
 Peace.

Come, come, come with me.

Figure 6.1. Song “Vamos por ancho camino” by Víctor Jara (lyrics) and Celso Garrido-Lecca (music); first and middle section (voice and chords).

$\bullet = 100$

8 F Dm F Dm F Dm F

Ven, ven, con-mi-go ven, ven, ven, con-mi-go

Ven, ven, con-mi-go ven, ven, ven, con-mi-go

8 Dm Em C D D Em C

ven, va-mos por an - cho ca - mi - no, na - ce - ráun nue - vo des -

ven, al co - ra - zón de la tie - rra, ger-mi - na - re - mos con

15 D D G G F B $\flat$ B $\flat$

ti - no, ven. El o - dio que - dó a -

e - lla, ven.

22 Gm F B $\flat$ B $\flat$ Gm C G

trás, no vuel - vas nun - ca si - gueha - ciae ℓ mar. Tu can - toes rí - o,

29 Em A7 C D D G G

sol y vien - to, pá - ja - ro quea - nun - cia la paz.

Curiously, the audiovisual version of “Vamos por ancho camino” was the first music video undertaken in Chile. Its creator, the TV director Hugo Arévalo, had studied

television cinematography in England and Scotland. After his return to Chile he produced music videos with Víctor Jara and other local singers and musical groups for his TV program “Chile etcétera,” broadcasted by Channel 13.²⁰

For this same album by Jara of 1971, Celso Garrido-Lecca also composed the music of the song “Brigada Ramona Parra” (Ramona Parra Brigade). The lyrics of this song are inspired by a wall-painting brigade who painted elaborate murals at night, depicting everyday life and various themes associated with the government of the Popular Unity. This artistic movement, which began as graffiti during Salvador Allende’s election campaign, became during his presidency a communal form of street art.²¹

“Brigada Ramona Parra” (abbreviated BRP) is a three-minute song for solo tenor accompanied by guitar, *tiple*, acoustic bass, two trumpets, and a snare drum. With its contrasting middle section, this song is in a clear ABA form. After a martial style introduction performed by a duet of trumpets in parallel thirds, the A section is presented with a march-like rhythm accompanied by the trumpets. Although this first section is in the key of A minor, it presents several “foreign” chords such as G minor, D major, and the minor dominant, E minor (see fig. 6.2). After a short *ritardando*, the contrasting B section is introduced, first as an instrumental interlude; this B section is much slower,

²⁰ The first artist broadcast by the program in 1972 was Víctor Jara, whose video was recorded on a three-minute film roll. This short movie was protected by the Arévalo family after the military coup d’état and today holds extreme cultural value. See La Nación Diario, “Festival del videoclip estrena las primeras incursiones nacionales en el género,” La Nación Diario, http://www.lnd.cl/prontus_noticias_v2/site/artic/20080708/pags/20080708214000.html (accessed December 7, 2009).

²¹ Jara, *An Unfinished Song*, 158-59.

cantabile, without snare drum, and in the key of B minor, with many “foreign” chords too; some triads are also enriched with the addition of major sevenths or major sixths (see fig. 6.3). The melody of the first instrumental interlude is played by one trumpet only, while the second interlude presents the two trumpets in florid counterpoint; the song ends on an A-major chord.

Víctor Jara, “Brigada Ramona Parra,” 1971.

Muchacho chileno
Fulgor de la nueva Brigada
Las calles del pueblo
Despiertan con tu claridad.

Chilean boy
Brilliance of the new Brigade
The streets of the town
Awake with your clarity.

Tu brocha es el canto
Que pinta el azul del cielo
Que llena la patria
De luz, amor y fraternidad.

Your brush is the song
That paints the blue of heaven
That fills the country
With light, love, and fraternity.

Joven camarada
Que construyes tu esperanza
Alumbras los muros
Con rojo grito de libertad.

Young comrade
Who builds your hope
Light the walls
With a red shout of liberty.

Tu camino esconde
Noche y dolor
Ansia y valor
Tendido allí quedaste
De polvo y sangre
Creció la flor que tu dejaste
Escribiendo el aire
Escribiendo el aire
Camarada adelante.

Your road hides
Night and pain
Anxiety and worth
Laid out there you remained
Of dust and blood
Grew the flower that you left
Inscribing the air
Inscribing the air
Comrade ahead.

Tu brocha es el canto
Que pinta el azul del cielo
Que llena la patria
De luz, amor y fraternidad.

Your brush is the song
That paints the blue of heaven
That fills the country
With light, love, and fraternity.

Joven camarada
Que construyes tu esperanza
Alumbras los muros
Con rojo grito de libertad.

Young comrade
Who builds your hope
Light the walls
With a red shout of liberty.

Figure 6.2. Song “Brigada Ramona Parra” by Víctor Jara (lyrics) and Celso Garrido-Lecca (music), first phrase (voice and chords).

Figure 6.2 shows the first phrase of the song "Brigada Ramona Parra" by Víctor Jara (lyrics) and Celso Garrido-Lecca (music). The score is in 2/4 time, starting at a tempo of 120. The lyrics are in Spanish and English. The chords are indicated above the notes.

Staff 1: Mu - cha - cho chi - le - no, ful - gor de la nue - va Bri - ga - da, las

Staff 2: ca - lles del pue - blo des - pier - tan con tu cla - ri - dad. Tu

Staff 3: bro - cha es el can - to que pin - ta el a - zul del cie - lo, que

Staff 4: lle - na la pa - tria de luz a - mor y fra - ter - ni - dad.

Figure 6.3. Song “Brigada Ramona Parra” by Víctor Jara (lyrics) and Celso Garrido-Lecca (music), B section (voice and chords).

$\bullet = 50$

C C Bm CM7 Bm CM7

8 Tu ca - mi - noes - con - de no - chey do - lor, an - siay va - lor, ten - di - doa - lli que -

F#m F#m6 F#m6 F#m6 C

8 das - te, de pol - voy san - gre cre - ció la flor que tú de - jas - te,

C Bm C Bm Am E7

8 es - cri - bien - doel ai - re, es - cri - bien - doel ai - re, ca - ma - ra - daa - de - lan - te.

With the composition of “Vamos por ancho camino” and “Brigada Ramona Parra,” Garrido-Lecca became publicly associated with Víctor Jara and indirectly connected with the government of Salvador Allende. This is the main reason Garrido-Lecca decided to return to Peru in November 1973; after the suicide of Allende and the assassination of Jara in September 1973, Garrido-Lecca’s life was at risk in Chile (see chapter 2).

In the second half of the 1970s Garrido-Lecca disseminated the work of Víctor Jara in Peru, particularly with the creation of the Popular Song Workshop within the Lima National Conservatory and the multiple tours their musical groups produced

throughout Peru (see chapter 4). During this time he had the opportunity to re-arrange several of Jara's works for the institutions' musical ensembles, including the songs "Vamos por ancho camino," "Vientos del pueblo," and many others.

After 1985 Garrido-Lecca quoted and expanded various songs by Violeta Parra and Víctor Jara in his own compositions, in keeping with the synthetic and syncretic character of his mature compositional stage. Parra's songs "Gracias a la vida" and "Los pueblos americanos" were quoted in *Trío para un Nuevo Tiempo* and in the String Quartet No. 3, respectively (see chapters 5 and 8); while two songs by Jara constitute the central themes of Garrido-Lecca's String Quartet No. 2.

The String Quartet No. 2

The String Quartet No. 2 was composed in 1987 in memory of Víctor Jara and consists of five movements. In this work the outer movements are closely connected (1-5 and 2-4), while the middle movement, "Interludio," presents contrasting new ideas and has very few connections with the preceding and successive movements. According to Luis Merino, Garrido-Lecca uses the themes from songs by Violeta Parra and Víctor Jara as an expression of his own place in life and society.²² In this quartet Víctor Jara's song "Paloma quiero contarte" serves as thematic material in the second movement (Canticle,

²² Luis Merino Montero, "1973-2003: treinta años," *Revista Musical Chilena* 199 (January-June 2003): 48.

first Elegy) and the fourth movement (Canticle, second Elegy). Both movements are written in an impassioned, slow tempo. The complete song and variations of it are treated in a recitative style, and some specific motives such as the ascending perfect fourth at the end of the first musical phrase, are imitated in a contrapuntal texture. The well known song by Víctor Jara “Plegaria a un labrador” is incorporated in the fifth movement (Epilogue).²³

In my opinion, the first movement (Prologue) constitutes a musical depiction of the violent coup d’état that occurred in Chile on September 11, 1973. It begins with a chord played by viola and violoncello, using double strings and harmonics; over this chord, in measure 4, the violin II introduces the first melodic motive, which consists of a single pitch (A) and its upper octave, played with legato articulation and soft dynamics (*piano*). In complete contrast to this first motive, in measure 8 the violin I introduces a second motive of four notes, headed by a tritone, which is to be performed with accents and strong dynamics (*forte*). The sharp contrast of these two motives embodies the overarching idea of the first movement, where the “purity” of the octave will be permanently menaced by the “violent” tritone (see fig. 6.4). Subsequently, these two opposing motives are put together in the viola part, in measures 18 to 24 (see fig. 6.5).²⁴ The octave and the tritone are also combined in measures 40-41 (see fig. 6.6) and 74-75 (see fig. 6.7).

²³ Merino Montero, “1973-2003: treinta años,” 48-49.

²⁴ The first motive is played by the viola with a combination of real pitches and harmonics.

Figure 6.4. String Quartet No. 2, first movement: *a*, m. 4 (violin II); *b*, mm. 8-9 (violin I); *c*, mm. 1-13 (tutti).

[illegible]

Figure 6.5. String Quartet No. 2, first movement, mm. 20-24 (viola).



Figure 6.6. String Quartet No. 2, first movement, mm. 40-42.

Figure 6.6 shows a four-staff musical score for measures 40-42. The staves are labeled 40, 41, 42, and 43. The music is in F# major. The first staff (Violin I) has a *f* dynamic and a *pz* (pizzicato) marking. The second staff (Violin II) has a *poco sfz* and *pp* marking. The third staff (Viola) has a *poco sfz* and *pp* marking. The fourth staff (Cello/Double Bass) has a *poco sfz* and *pp* marking. The music features sixteenth-note patterns, with dynamic markings including *f*, *pz*, *poco sfz*, *pp*, and *sempre pp (alla punta)*. There are also markings for *AP (Tutti)* and *6* (sixteenth notes).

Figure 6.7. String Quartet No. 2, first movement, mm. 74-75.

Figure 6.7 shows a four-staff musical score for measures 74-75. The staves are labeled 74, 75, 76, and 77. The music is in F# major. The first staff (Violin I) has a *pp* marking and a *sim.* (sord.) marking. The second staff (Violin II) has a *pp* marking and a *sim.* (sord.) marking. The third staff (Viola) has a *pp* marking and a *sim.* (sord.) marking. The fourth staff (Cello/Double Bass) has a *p* marking and a *sim.* (sord.) marking. The music features sixteenth-note patterns, with dynamic markings including *pp*, *p*, and *sim.* (sord.). There are also markings for *5* (fifteenth notes) and *6* (sixteenth notes).

While the octave could symbolize the idea of community and the tritone the action exerted by the military forces, Garrido-Lecca also seems to depict chaos and violence at certain *tutti* passages of the first movement. In measures 36 and 37, a series of ostinatos create a sense of convulsion; this feeling is produced by the partition of the beat into four, five, or six subdivisions at the same time. These ostinatos are formed by the combination of two types of pentatonic scales; one containing sharps, the other flats.²⁵ In the case of the first violin, these pentatonic scales are always connected by a melodic tritone produced between the pitches B and F (see fig. 6.8).

Figure 6.8. String Quartet No. 2, first movement, mm. 36-37.

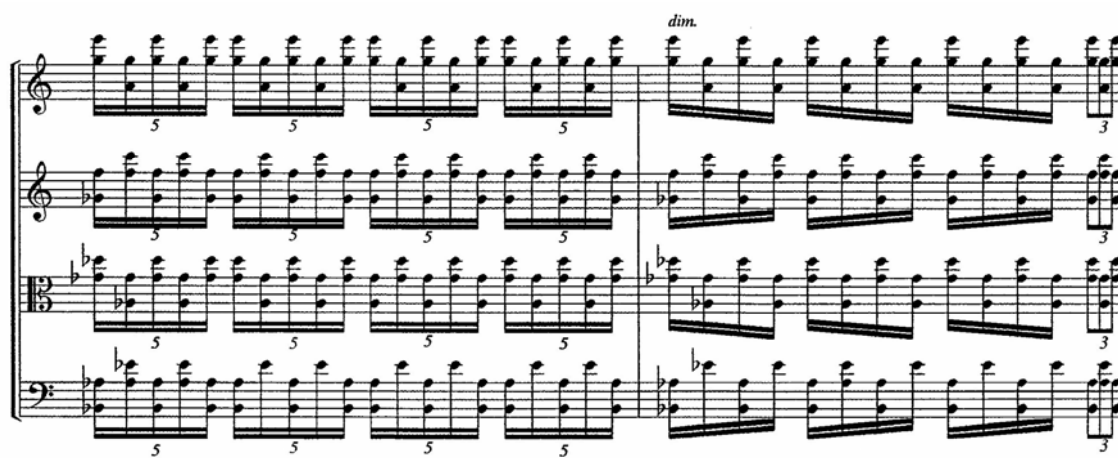


The movement finishes with a homophonic passage that conveys violence; it consists of two dissonant chords played in contrary motion by the instruments, now

²⁵ The two pentatonic scales are marked only over the violin I on figure 6.8.

organized in pairs, using double stops. These chords are performed with a very loud dynamic (*fff*), in a *ritardando* naturally produced by the use of longer rhythms each time. These incisive chords almost certainly depict the violent moment when Víctor Jara was assassinated, transmitting to the listener a sense of chaos and brutality. These chords finally lead to the harmonic construct that opened the piece, used here as a bridge connecting the first and the second movements (see fig. 6.9).

Figure 6.9. String Quartet No. 2, first movement, mm. 116-117.



The second movement (Canticle) constitutes the first elegy to the death of Víctor Jara and it is based on his well-known song “Paloma quiero contarte.” On May 30, 1961, Víctor Jara began a five-month tour with the folk group Cuncumén, visiting Holland, France, the Soviet Union, Bulgaria, Czechoslovakia, Poland, and Romania. During this trip he composed the song “Paloma quiero contarte,” inspired by thoughts of his distant

fiancée Joan Turner. This song holds major significance in Víctor Jara's oeuvre, because it marks the beginning of his work as a composer, being recorded for the first time in 1962 on an LP issued by the folk group Cuncumén.²⁶

“Paloma quiero contarte” is a three-minute song for solo tenor with only guitar accompaniment. The lyric consists of four short stanzas, each of them concluding with the phrase “Palomita verte quiero” (My love, I want to see you). The prelude that the guitar plays before the first stanza, also serves as an interlude between the following stanzas. This song is based on an improvisatory Chilean folk style known as “canto a lo humano,” that includes a high level of freedom, a rhapsodic style that is difficult to transcribe using traditional musical notation;²⁷ its melodic line features descending gestures and contains a flat seventh scale degree in F major, which implies a Mixolydian mode. After a *ritardando* and a couple of fermatas, the last phrase is always sung in a slower tempo. The guitar is played with a combination of arpeggios and strums, and sometimes inserts binary meters of 2/4 on its ternary accompaniment. The harmonic plan of this song is especially interesting: it primarily consists of two major chords (F and Eb), while a third chord (C major) is introduced as the dominant of F major at the end of each stanza (see fig. 6.10). This practice of playing parallel major chords in the guitar closely

²⁶ Jurado and Morales, *El Chile de Víctor Jara*, 148.

²⁷ The version provided in figure 6.10 was transcribed by the author. Another transcription of “Paloma quiero contarte” is available in *Clásicos de la música popular chilena. Vol 2: 1960-1973*, ed. Luis Advis, Eduardo Cáceres, Fernando García, and Juan Pablo González, 2nd ed. (Santiago: Ediciones Universidad Católica de Chile, 2000), 178-79.

resembles a peasant tradition in Chile, in which the normal tuning of the guitar is modified to produce a major chord with its open strings.

Víctor Jara, “Paloma quiero contarte,” 1961.

Paloma quiero contarte
que estoy solo, que te quiero.
Que la vida se me acaba
porque te tengo tan lejos.
Palomita verte quiero.

My love I want to tell you
that I am lonely and I love you.
That my life is running out
because you are so far from me.
My love, I want to see you.

Figure 6.10. Víctor Jara’s song “Paloma quiero contarte,” first stanza (voice with chords).

♩ = 120

F E^b E^b F E^b F

Pa-lo-ma quic-ro con - tar - te quies-toy so-lo que te quic-ro.

7 F E^b E^b F F

Pa - lo - ma quic-ro con - tar - te quies-toy so - lo que te quic - ro.

12 F E^b E^b *rit.* C *Moderato* C E^b F *rit.*

Que la vi-da se mea - ca - ba por - que te ten - go tan le - jos. Pa-lo - mi-ta ver-te quie-ro.

The second movement of Garrido-Lecca's String Quartet No. 2 begins with a free section that respects the spirit of the original song, which was inspired by an improvisatory tradition. Although the composer does not quote the song exactly, the first violin follows its general mood, its descending melodic contour, and its modal character. Garrido-Lecca also ornaments the main melody with appoggiaturas which emphasize its folk-like quality. At the third fermata of the second system, for the first time in this composition, the "Garrido-Lecca series" appears, formed by the pitches Ab-G-F-Db; this group of notes is followed by the first phrase of the song in inverted form, played by the viola in its high register. The same version of the "Garrido-Lecca series" appears for a second time under the first fermata of the third system (see fig. 6.11).

The "Garrido-Lecca series" is particularly prominent in the second, fourth, and fifth movements, especially in the harmonic accompaniment to quotations from Víctor Jara's songs. In my opinion, this expresses musically the ideological and aesthetic consonance between the Peruvian composer and the Chilean singer-songwriter at the time of Jara's assassination. In the second movement this series is also identifiable before the general pause of measure 24, formed by the pitches C-B-A-F (see fig. 6.12). At the very end of the movement, on measure 40, the "Garrido-Lecca series" will be heard one more time through the notes Bb-A-G-Eb (see fig. 6.13).

Figure 6.11. String Quartet No. 2, beginning of the second movement.

The musical score is for the beginning of the second movement of String Quartet No. 2. It is written for four staves: Violin I (Vn. I.), Violin II (Vn. II.), Viola (Vla.), and Violoncello (Vc.). The tempo is marked *Librement* with a metronome marking of $\text{♩} = 60$. The key signature has one flat (B-flat). The time signature is 3/4.

The first system shows the beginning of the movement. The Violin I staff has a boxed section of the first measure. The dynamics are *p* for Violin I, *pp* for Violin II, *p* for Viola, and *p* for Violoncello. The Violoncello staff has a *p* dynamic.

The second system continues the music. The Violin I staff has a *sord.* marking. The Violoncello staff has a *sord.* marking. The dynamics are *p* for Violin I, *p* for Violin II, *p* for Viola, and *p* for Violoncello. The Violoncello staff has a *p* dynamic.

The third system continues the music. The Violin I staff has a *sord.* marking. The Violoncello staff has a *sord.* marking. The dynamics are *p* for Violin I, *p* for Violin II, *p* for Viola, and *p* for Violoncello. The Violoncello staff has a *p* dynamic.

Figure 6.12. String Quartet No. 2, second movement, mm. 18-24.

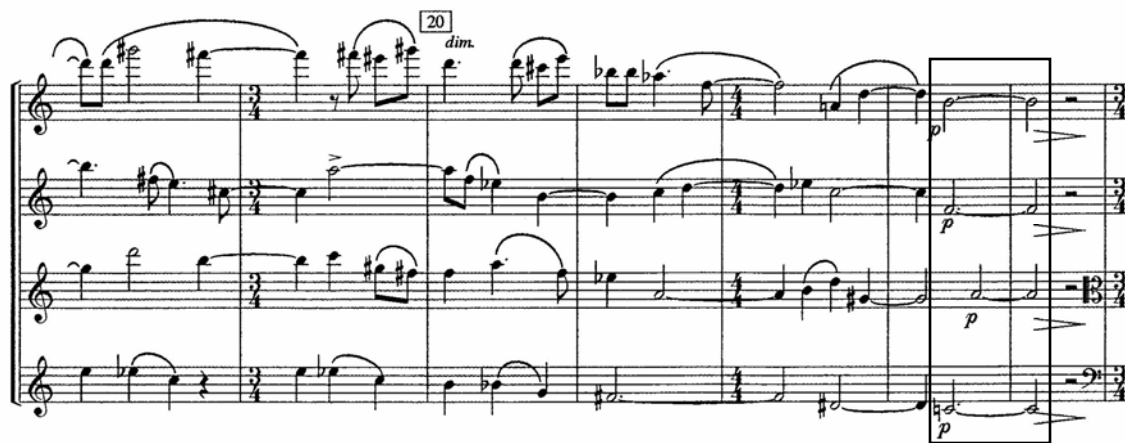


Figure 6.13. String Quartet No. 2, second movement, mm. 33-43.



The musical references to Víctor Jara's song "Paloma quiero contarte" found in movement 2 continue in the fourth movement, subtitled "Canticle" or "Second Elegy." Although both movements share a similar slow tempo, the fourth movement presents a new technical device; the principal theme is usually expressed by a single instrument, while the other three accompany with chords formed by tremolos in harmonics.

Between measures 13 and 21 of the fourth movement, the main melody of “Paloma quiero contarte” is quoted by the viola in its very high register. Here, the song maintains its original Mixolydian mode on F, beginning on the fifth scale degree (C) and finishing on the tonic (F). The rhythm now is no longer *rubato*, as it was in movement two; the melody is played *pianissimo* and accompanied by soft chords played by the other instruments with tremolos of harmonics, written in rhythms of sextuplets (see fig. 6.14).

On measure 46 the original tempo and soft dynamics are reestablished after a slower and louder middle section. The outer instruments play pedal notes in their extreme ranges, without vibrato, while the middle instruments perform the same melody in octaves. Although this melody looks similar to the first phrase of Jara’s song, now the composer modifies this modal tune by inserting several melodic tritones (see fig. 6.15). Keeping the same interpretation given to the tritone in the first movement, this interval seems to evoke here, one more time, the violent military action that ended the life of thousands, including Víctor Jara himself.²⁸

A slower and softer section begins on measure 62. The violin I performs a melody that somewhat resembles Jara’s song, but now the instrument is played *con sordina* (muted), as an echo. The main melody here is also transformed by the addition of melodic tritones, while the other instruments accompany this idea without the use of vibrato. Over a perfect-fifth pedal played by the violoncello, the violin II and viola

²⁸ Church and legal sources in Chile report between 18,000 and 20,000 killed and over 65,000 jailed after the September 11 coup. See Judy White, ed., *Chile’s Days of Terror: Eyewitness Accounts of the Military Coup* (New York: Pathfinder Press, 1974), 11.

present a sustained, vertical “Garrido-Lecca series” between measures 62 and 63 using the pitches Ab-G-F-C#, and repeat it on measure 66 (see fig. 6.16).

Figure 6.14. String Quartet No. 2, fourth movement, mm. 13-21 (viola).



Figure 6.15. String Quartet No. 2, fourth movement, mm. 45-50.

The musical score for measures 45-50 of the fourth movement of String Quartet No. 2 is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The tempo is marked *Tempo I* with a quarter note equal to 60 (♩=60). The dynamics are *pp* (pianissimo). The score includes a boxed section for measures 45-50, which features a complex rhythmic pattern of eighth and sixteenth notes. The key signature has one flat (B-flat).

Figure 6.16. String Quartet No. 2, fourth movement, mm. 60-67.

While the second and fourth movements are based on an early composition by Víctor Jara, the fifth movement quotes the well-known song “Plegaria a un labrador” (Prayer to a Worker) which belongs to Jara’s mature period as a songwriter.²⁹ Presenting clear reminiscences of the Lord’s Prayer in its form and language, this song employs pseudo-Biblical language to convey a message of hope and change,³⁰ demonstrating the religious spirit of Víctor Jara.³¹

“Plegaria a un labrador” was premiered in the context of the First Festival of the Nueva Canción Chilena carried out in the Estadio Chile in July 1969, and sponsored by

²⁹ Before Celso Garrido-Lecca, the Chilean composer Juan Orrego-Salas used the first phrase of Víctor Jara’s song “Plegaria a un labrador” as a central motive of his Oboe Concerto, Op. 77, in 1980. See Juan Orrego-Salas, “Presencia de la arquitectura en mi música,” *Revista Musical Chilena* 169 (January-June 1988): 13-15.

³⁰ Nancy Morris, “Canto Porque es Necesario Cantar: The New Song Movement in Chile, 1973-1983,” *Latin American Research Review* 21, no. 2 (1986): 120.

³¹ Carrasco, *Quilapayún: La revolución y las estrellas*, 82.

the Vice-Rectoría de Comunicaciones of the Catholic University of Santiago. According to Jurado and Morales, this was the first time Víctor Jara sang in this stadium,³² the same place where he would be tortured and killed in September 1973.³³ Joan Jara asserts that this festival “was conceived as an investigation into the current situation of Chilean popular music, with round-table discussions between composers, record producers and representatives of the mass media. It was also to include a competition between twelve invited composers who would submit songs to be judged by a distinguished jury.”³⁴

Víctor Jara became joint winner of the festival with “Plegaria a un labrador,” backed by the group Quilapayún. The other winner was Richard Rojas with a song named “La Chilenera,” based on the lively rhythm of a *sirilla*. Patricio Castillo, member of Quilapayún and a long term collaborator of Jara and other singers of the Nueva Canción Chilena, asserts that Víctor came first to his house to show him the song he was preparing for the festival. At that time he had composed just the first part, the slower one, a monotonous idea with a same beginning and end; influenced by a Led Zeppelin recording that Castillo himself was listening to at that time, they completed the second part together and showed the final result to the other members of the musical group.

³² Jurado and Morales, *El Chile de Víctor Jara*, 149.

³³ Today, this stadium is called “Estadio Víctor Jara.”

³⁴ Jara, *An Unfinished Song*, 130.

According to Castillo, he gave many suggestions to Jara for other songs, including the idea to depict a Mapuche environment on his well-known song “Angelita Huenumán.”³⁵

Undoubtedly, the festival marked an important point in the history of popular music in Chile. Joan Jara related the historical moment she witnessed with Víctor Jara at that time, with the following words:

I did feel that something important had happened. Our lives had reached a turning point and although we loved each other as much as ever, we were irrevocably a part of a process bigger than ourselves, of a great multitude working in a common cause. The inspiration of “La plegaria a un labrador” belonged to that time of optimism and commitment.³⁶

Víctor Jara, “Plegaria a un labrador,” 1969.

Levántate
y mira la montaña,
de donde viene
el viento, el sol y el agua.
Tú que manejas el curso de los ríos,
tú que sembraste el vuelo de tu alma.

Stand up
look at the mountains,
source of
the wind, the sun, the water.
You who change the course of rivers,
who, with the seed, sow the flight of your
soul.

³⁵ Jurado and Morales, *El Chile de Víctor Jara*, 57.

³⁶ Jara, *An Unfinished Song*, 133.

Levántate
y mírate las manos,
para crecer estréchala a tu hermano.
Juntos iremos,
unidos en la sangre,
hoy es el tiempo que puede ser mañana.

Stand up
look at your hands,
give your hand to your brother so you can
grow. We'll go together,
united by blood,
today is the day we can make the future.

Líbranos de aquel que nos domina
en la miseria.
Tráenos tu reino de justicia
e igualdad.
Sopla como el viento
la flor de la quebrada,
limpia como el fuego el cañón de mi fusil.

Deliver us from the master who keeps us
in misery.
Thy kingdom of justice
and equality come.
Blow, like the wind blows
the wild flower of the mountain pass,
clean the barrel of my gun like fire.

Hágase por fin tu voluntad aquí en la tierra.
Tráenos tu fuerza y tu valor al combatir.
Sopla como el viento
la flor de la quebrada,
limpia como el fuego el cañón de mi fusil.

Thy will be done at last on earth.
Give us your strength and courage to
struggle. Blow, like the wind blows
the wild flower of the mountain pass,
clean the barrel of my gun like fire.

Levántate
y mírate las manos,
para crecer estréchala a tu hermano.
Juntos iremos unidos en la sangre,
ahora y en la hora de nuestra muerte.
Amén.

Stand up
look at your hands,
take your brother's hand so you can grow.
We'll go together, united by blood,
now and in the hour of our death.
Amen.

“Plegaria a un labrador” is a three-minute song for solo tenor with only stringed instruments accompanying: guitars, Colombian *tiple*, and acoustic bass. It consists of two main contrasting parts (A and B), plus a kind of recapitulation of the first segment in

a faster tempo, with louder dynamics, and a quicker accompaniment based on the subdivisions of the beat. The overall structure of the song can be defined as a single, gradual crescendo and *accelerando*; the song begins with a short prelude that consists of a simple melody played by the *tiple*, accompanied by double bass and guitar arpeggios. The A section is characterized by the *hemíolas* between the solo voice and the accompaniment's arpeggios, alternating between 6/8 and 3/4 (see fig. 6.17). In section B, the main voice ascends to its high register while the guitars play an accompaniment with fast and accented strumming. This accompaniment becomes faster and louder in the recapitulation of the section A, finishing with an expressive moment over the word "Amen." This song contains both tonal and modal elements; the first part is in E-minor, while the second part is in A-major. The traditional major and minor triads sometimes are modified, with major sevenths or major sixths added to the chords.

Figure 6.17. Víctor Jara's song "Plegaria a un labrador," first phrase (voice with chords).

$\text{♩} = 90$
 Em Am Am Em
 Le - van - ta - té y mi - ra la mon - ta - ña,
 5 Em Em Am Am Em
 de don - de vie - ne el vien - toel sol yel a - gua,

Garrido-Lecca first quotes the opening phrase of Jara's song "Plegaria a un labrador" in measure 26 of the fifth movement. This phrase is first performed by the violin I and is repeated several times by the violins and the viola until measure 68.³⁷ By comparing the main melody to its accompaniment, it is possible to note the existence of *hemiolas* produced between 3/4 and 6/8, which constitutes a prominent characteristic of Jara's song. The main melody is transformed in measures 32 and 33 by the insertion of a tritone F#-C; the tritones are also prominent in measure 39, when the violin I presents the head motive in double stops (see fig. 6.18).

Between measures 27 and 37 five different versions of the "Garrido-Lecca series" occur, always stated by the four instruments on the downbeat, in the following sequence: G-F#-E-C in measure 27; Bb-A-G-Eb in measure 28; F-E-D-Bb in measure 29; D-C#-B-G in measure 30; A-G#-F#-D in measures 35 and 36; and D-C#-B-G in measure 37. The simultaneous presentations of Víctor Jara's song and the "Garrido-Lecca series" confirms my impression that the Peruvian composer intends this device to represent his close relationship with the Chilean songwriter (see fig. 6.18). A similar device was used in the second movement, when Jara's song "Paloma quiero contarte" appeared for the first time.

³⁷ In figure 6.18 see violin I in measure 26, viola in m. 33, violin II in m. 36, and violin I in m. 39; in figure 6.19 see violin II in m. 64.

Figure 6.18. String Quartet No. 2, fifth movement, mm. 25-41.

The musical score for String Quartet No. 2, fifth movement, measures 25-41, is presented in two systems. The first system covers measures 25 to 30, and the second system covers measures 31 to 41. The score is written for four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is G minor (three flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'cant.' and 'p'. Vertical brackets connect corresponding notes across the staves, highlighting specific harmonic structures. Measure numbers 30 and 40 are indicated in boxes above the staves.

Beginning in measure 64, the second violin presents the first phrase of Jara's song in G-minor; the melody here is modified by the alteration of a single note in measure 65, to create a tritone between the pitches A and Eb. Simultaneously, the violoncello performs the main melodic theme of the fifth movement, while the viola and first violin produce some chords that include a recognizable statement of the "Garrido-Lecca series." This chord, formed by the pitches F-E-D-Bb, is located in the middle of measure 64 (see

fig. 6.19).³⁸ The violoncello, the only instrument that has not yet played the “Plegaria a un labrador” melody, finally presents it between measures 128 and 136. The tune is also altered here with two tritones, inserted in measures 134 and 135. This phrase is the last appearance of Víctor Jara’s song in this work (see fig. 6.20).

Figure 6.19. String Quartet No. 2, fifth movement, mm. 63-66.

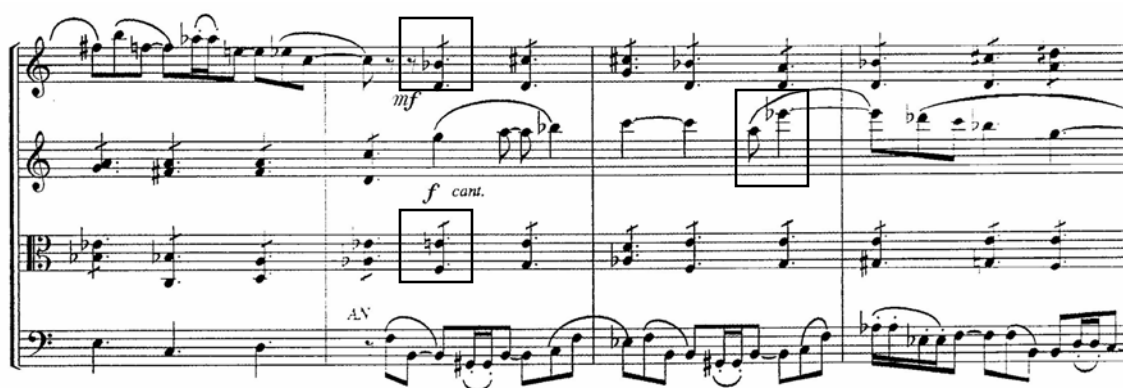


Figure 6.20. String Quartet No. 2, fifth movement, mm. 128-136 (violoncello).



³⁸ Two previous “Garrido-Lecca series” can be identified on the downbeats of measures 63 and 64, performed by violin II and viola: Bb-A-G-Eb on bar 63, and Eb-D-C-Ab on bar 64.

The middle movement, “Interludio,” contrasts with the other four, which are all related to the figure of Víctor Jara. In this movement the four strings play in pizzicato continually, producing different types of chords through the use of double, triple, and quadruple stops, in a simple, homorhythmic texture. Additionally, several elements associated with Andean music are evident. Between measures 56 and 67 the viola and violoncello play their highest notes, producing a very interesting section in which all the stringed instruments are in the same register (see fig. 6.21). This preference for high and strident sounds was described in chapter 3 as a typical characteristic of Andean cultures; this device is also present in the second movement’s middle section and in many other passages of Garrido-Lecca’s works.

A traditional Andean tune is quoted several times between measures 79 and 107. This melody has characteristic elements of Andean music such as descending gestures, syncopated rhythms, and the mixed meters required by its transcription to Western notation. According to the composer himself, he collected this melody from a native panpipe performer named Dino Huata (Wata) who traveled to Lima for a few days around 1948; this peasant lived in an indigenous community on Taquile Island, located at the center of the Titicaca Lake, a place still relatively untouched by Western influence in the mid-twentieth century. Garrido-Lecca collected, transcribed, and analyzed several

melodies this man played; Garrido-Lecca used this particular tune in other compositions to represent the purest native Peruvian music (see fig. 6.22).³⁹

Figure 6.21. String Quartet No. 2. third movement, mm. 59-62.



Figure 6.22. String Quartet No. 2, third movement: a, mm. 85-89 (violin I); b, mm. 94-98 (violin II); c, mm. 96-99 (violin I).



³⁹ Carlos Chávez, Teodoro Valcárcel, Heitor Villa-Lobos and several other Latin American composers have quoted, emulated or expanded indigenous tunes in their works. In his *Sinfonía India* (1935-36), Chávez included literal quotations of Indian melodies from diverse Mexican regions. In his ballet *Sacshuamán* (1928), Valcárcel created melodies based on stereotypical formulas of highland Andean music. In his ballet/tone-poem *Amazonas* (1917), Villa-Lobos expanded indigenous themes of the Amazon that he collected. See Gerard Béhague, "Indianism in Latin American Art-Music Composition of the 1920s to 1940s: Case Studies from Mexico, Peru, and Brazil," *Latin American Music Review* 27, no. 1 (Spring-Summer 2006): 32-35.



The center of the third movement and, at the same time, the midpoint of the entire composition falls between measures 72 and 78. This is a very distinctive passage, especially because the four stringed instruments perform percussive chords with approximate pitches for the first and only time. In these chords, the instruments are arranged in two pairs with similar rhythms and articulations. This middle section concludes with a general pause marked with fermatas (see fig. 6.23).

The third movement, like the first, has many ostinatos. Between measures 119 and 128 two ostinatos appear in the lowest instruments; while the viola repeats a three-note chord, the violoncello performs a motive consisting of a mid-register minor second (A-Bb) and a low F sharp, imitating the sonority of a percussion instrument. At the same time, the two violins quote the first motive of the Andean melody discussed before (see fig. 6.24). At the end of the third movement, the instruments gradually disappear through a diminution of dynamics and a hocket texture which can easily be associated with the Andean practice of playing panpipes in “interlocking” pairs (see chapter 3). This idea finishes with a strong quartal chord formed by the pitches E-A-D, which is produced with the aid of open strings in the four stringed instruments (see fig. 6.25).

Figure 6.23. String Quartet No. 2, third movement, mm. 70-79.

Figure 6.23 displays the musical score for measures 70-79 of the third movement of String Quartet No. 2. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first measure (70) is marked with a box containing the number 70. The score concludes with a *Tempo I* marking and a *pp* (pianissimo) dynamic marking.

Figure 6.24. String Quartet No. 2, third movement, mm. 120-122.

Figure 6.24 displays the musical score for measures 120-122 of the third movement of String Quartet No. 2. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first measure (120) is marked with a box containing the number 120. The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The score concludes with a *p* (piano) dynamic marking.

Figure 6.25. String Quartet No. 2, third movement, mm. 145-150.



Besides the quotations of Víctor Jara's song "Plegaria a un labrador," the fifth movement also offers a kind of summary of the musical ideas presented in the previous movements. It begins with a single pitch (B) played in four octaves, which recalls the very first motive of the composition. The ternary character of the movement, its fast tempo, and the presence of permanent hemiolas evoke the rhythm of a *cueca*, the national dance of Chile. The main melody, played by the first violin and duplicated by the violoncello two octaves below, has numerous tritones, as seen in measures 9 and 10. While the main melody is played in octaves by the outer instruments, the violin II and viola perform an ostinato of three chords extending from measure 4 through 13; the second and third chords of this ostinato correspond to the "Garrido-Lecca series," formed by the pitches C#-C-A#-F# and E-D#-C#-A, respectively (see fig. 6.26).

Figure 6.26. String Quartet No. 2, fifth movement, mm. 8-10.



In measures 75 and 76 the viola and violoncello present the second motive of the first movement in octaves, emphasized here with *fortissimo* dynamics and *marcato* articulation. At the same time, the upper voices play dyads in different registers, reminding us of the final and aggressive phrase of the first movement (see fig. 6.27). Following this compendium of previous musical ideas, in measures 87 to 94 a recognizable texture from the third movement returns, but now the strings use normal bowing instead of using pizzicato articulation (see fig. 6.28). Another important idea from the second and third movements is also present: the four instruments perform in their highest registers, but here, the perfect fourths have been replaced by tritones, performed as glissandos (see fig. 6.29).

Figure 6.27. String Quartet No. 2, fifth movement, mm. 72-76.

Figure 6.27 shows a musical score for String Quartet No. 2, fifth movement, measures 72-76. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The dynamics are marked *ff* (fortissimo) in measures 74 and 75, and *ff marc.* (fortissimo marcato) in measures 76 and 77. The score is enclosed in a box.

Figure 6.28. String Quartet No. 2, fifth movement, mm. 87-89.

Figure 6.28 shows a musical score for String Quartet No. 2, fifth movement, measures 87-89. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The tempo is marked *Menos rápido* (slower) with a metronome marking of $\text{♩} = 100$. The dynamics are marked *p sub.* (piano) in measures 87 and 88, and *p* (piano) in measure 89. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The score is enclosed in a box.

Figure 6.29. String Quartet No. 2, fifth movement, mm. 111-114.

The musical score for measures 111-114 of the fifth movement of String Quartet No. 2 by Celso Garrido-Lecca is presented for four staves. The key signature is one flat (B-flat), and the time signature is common time. The notation includes various musical symbols such as notes, rests, and slurs, indicating a complex and expressive passage. Key features include glissandos (marked 'gliss.') and fortissimo dynamics (marked 'ff').

Table 6.1. Summary of the String Quartet No. 2 by Celso Garrido-Lecca.

1st mov. Prologue	2nd mov. Canticle (First Elegy)	3rd mov. Interlude	4th mov. Canticle (Second Elegy)	5th mov. Epilogue
Musical depiction of the military coup d'état.	Based on Jara's song "Paloma quiero contarte."	Contrasting movement.	Based on Jara's song "Paloma quiero contarte."	Cueca rhythms with tritones.
Two main motives: octave and tritone.	Free rhythm.	Use of pizzicatos.	Main melody played by the viola.	Quotations of Jara's song "Plegaria a un labrador."
	Garrido-Lecca series.	Quotation of Andean melody.	Chords in harmonics.	Garrido-Lecca series.
	High pitches.	A percussive middle section.	Garrido-Lecca series.	Summary of previous musical ideas.
	Slow tempo.		Slow tempo.	

The Chilean premiere of the String Quartet No. 2 took place in Santiago on June 8, 1992, during a concert season of the Escuela Moderna de Música in the Sala Elena Weiss; the performers were the Cuarteto Latinoamericano comprised of Saúl and Arón Bitrán (violins), Javier Montiel (viola), and Álvaro Bitrán (violoncello).⁴⁰ According to a *New York Times* advertisement (July 11, 1993), this quartet was also performed by the Halcyon String Quartet in the Museum of Modern Art Sculpture Garden of New York. On June 16, 1996, the Cuarteto Latinoamericano performed the piece in Lima,⁴¹ and again on January 28, 1997, during the release of the CD “Músicos latinoamericanos interpretan a Garrido-Lecca” in the Sala Blas Galindo of the Arts Center in Mexico City.⁴² On November 5, 2000, the piece was performed by the same musical ensemble in the Corp Group Cultural Center for the X Latin American Music Festival of Caracas.⁴³ This work was also recorded in 1992 by the Cuarteto Latinoamericano on the CD “Memorias tropicales,” issued by New Albion Records, with notes by Riccardo Shulz.⁴⁴

⁴⁰ See “Creación Musical en Chile (1992),” *Revista Musical Chilena* 178 (July-December 1992): 111.

⁴¹ “Noticias de Celso Garrido-Lecca,” *Revista Musical Chilena* 186 (July-December 1996): 93.

⁴² “Homenaje a Celso Garrido en México,” *Revista Musical Chilena* 187 (January-June 1997): 83.

⁴³ “Chilenos en el Festival Latinoamericano de Caracas,” *Revista Musical Chilena* 195 (January-June 2001): 86.

⁴⁴ Consuelo Carredano, *Cuerdas revueltas: Cuarteto Latinoamericano, veinte años de música* (Mexico City: Fondo de Cultura Económica, 2003), 163.

Epilogue

“Los Siete Estados” (The Seven Stages) was a ballet based on an idea by the Chilean choreographer Patricio Bunster,⁴⁵ which involved the participation of the National Ballet, the singer Víctor Jara, and the Nueva Canción musical groups Quilapayún, Inti-Illimani and Los Blos.⁴⁶ According to Rodrigo Torres, “Los Siete Estados” also involved the participation of the National Symphony Orchestra, the singer Isabel Parra, and the Cuban musical group Manguaré.⁴⁷ Carrasco mentions that Manguaré was formed by young Cubans in 1971 who were sent to Chile in order to learn from the Nueva Canción movement.⁴⁸

In 1961 Bunster first proposed his project of “Los Siete Estados” to Víctor Jara, who immediately composed an instrumental piece for it titled “La doncella encantada” (The Enchanted Maiden).⁴⁹ This ballet was based on a universal legend, which is present in Chilean folk mythology, of the young peasant who has to complete seven trials to

⁴⁵ Patricio Bunster was the first husband of Joan Turner, Víctor Jara’s widow, and an active member of the directory of the Víctor Jara Foundation until his death on September 25, 2006.

⁴⁶ Jurado and Morales, *El Chile de Víctor Jara*, 44.

⁴⁷ Rodrigo Torres, “Calló su voz, mas no su canto,” *Revista Musical Chilena* 190 (July-December 1998): 14.

⁴⁸ The members of Manguaré worked with Víctor Jara and with the musical groups Quilapayún, Inti-Illimani, and Aparcoa. The main contribution of this group was the establishment of a bridge between South American and Cuban music; they learned to play the *quena* and the *charango*, at the same time they absorbed the Chilean and Argentine rhythms of *cueca*, *zamba*, *tonada* and *chacarera*. See Carrasco, *Quilapayún: La revolución y las estrellas*, 209.

⁴⁹ Jurado and Morales, *El Chile de Víctor Jara*, 44.

rescue a heroine imprisoned – in this case in a well by a horrible monster.⁵⁰ Through the use of Chilean popular tales, Bunster sought to represent Latin American people seeking freedom. The three main characters were a hero, a captive maiden, and a chameleon in the role of the antagonist; after successfully navigating the seven trials the hero arrived at the center of power, where a final fight occurred. The villain, the chameleon, appeared in different guises and with various weapons in order to obstruct the main character's pursuit of liberty. Víctor Jara was to play the role of an old peasant who had once searched for the captive maiden, while the musical groups represented the impulsive young people; throughout the play, the maiden would be identified by distinctive lighting and a specific musical theme.

Patricio Bunster and Víctor Jara started working together in 1970 to prepare this ambitious project and everything was perfectly coordinated for its premiere in 1974.⁵¹

Joan Jara reveals:

At first, Patricio [Bunster] had suggested that Víctor [Jara] be entirely responsible for the music because he wanted it to have an absolutely authentic folk character, but Víctor had refused, knowing his own limitations. However, he composed many of the themes and songs and these were now being worked on by Celso Garrido-Lecca who was developing them, in close consultation with Víctor, into the complex musical structure that the ballet demanded [...] He was very happy therefore to have the chance of working with Celso from whom he could learn so much in a very direct and practical way. He was as enthusiastic as a child at

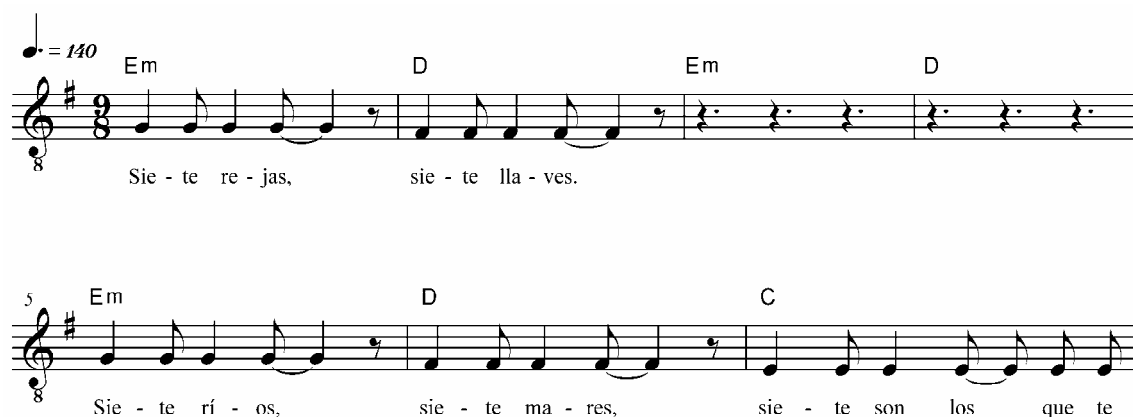
⁵⁰ Jara, *An Unfinished Song*, 169.

⁵¹ Jurado and Morales, *El Chile de Víctor Jara*, 44.

seeing all the possibilities that could develop and transform his simple themes through electronic treatment.⁵²

The abandoned project of “Los Siete Estados” could have crowned the process of transformation that the Chilean ballet experienced in the 1960s and 1970s, as the *Cantata Popular Santa María de Iquique* did for the Nueva Canción movement in Chile (see chapter 4). According to Garrido-Lecca he left the scores in Chile when he returned to Peru in November 1973, but he still has an audio recording which was especially made for its use in rehearsals by the ballet.⁵³ The rehearsals, of course, came to an end with the coup d’état of September 1973 (see fig. 6.30).

Figure 6.30. Main musical theme of “Los Siete Estados” (first phrase).



⁵² Jara, *An Unfinished Song*, 169.

⁵³ The location of manuscript is unknown.

8 D C D

lle - van, sie - te son los que te tra - en,

11 G B7 E E

sie - te son tus sie - te ma - - - res.

Conclusions

The fruitful relationship between Víctor Jara and Celso Garrido-Lecca reached its peak in 1971, when the Peruvian musician composed two songs based on lyrics by Jara for his album “El derecho de vivir en paz” (The Right to Live in Peace). In these songs, Garrido-Lecca followed Jara’s style, especially in the treatment of the harmony, which is basically modality and relies on triads with major sevenths and major sixths added. Unfortunately, their major project of mutual collaboration, the ballet “Los Siete Estados,” could not be premiered and has remained unknown until the present.

The String Quartet No. 2, composed by Garrido-Lecca in 1987 in homage to Víctor Jara, is built from what might be called “complementary opposition.” The first movement shows two main contrary motives, represented by the octave and the tritone. In my own interpretation, this movement depicts the convulsion that occurred in Chile on September 11, 1973; based on this personal interpretation, the octave would symbolize

the idea of a collective voice (the Chilean nation), while the tritone—which divides the octave in two equal halves—could correspond to the brutal military action that occurred on those particular days. Another element of complementary opposition can be identified through the two Jara songs chosen by Garrido-Lecca; “Paloma quiero contarte” represents his first compositional period and is based on a peasant custom, while “Plegaria a un labrador” dates from his mature phase as a songwriter, and reveals the foreign influence of the popular rock group Led Zeppelin.

The five movements of this work are perfectly balanced: the outer movements are connected through the use of similar musical elements, while the middle movement provides a musical contrast with the others. The center of the whole piece is marked by a group of percussive chords, which are present only at this particular moment of the composition. The “Garrido-Lecca series,” which condenses the twelve intervals of the Western system, in this work represents the figure of the composer himself. In my interpretation, the presence of this series in conjunction with Víctor Jara’s songs demonstrates the close relationship between the Peruvian composer and the Chilean songwriter at the time of his assassination.

The Andean musical tradition is also prominent in this composition, especially in the middle movement. I have identified the quotation of a melody that Garrido-Lecca himself collected from a native panpipe performer around 1948, and the use of a hocket texture inspired by the traditional Andean technique of “interlocking” pairs used by the *siku* players. In the first movement there are also some passages formed by the

succession of a pair of pentatonic scales in the form of ostinatos, which create a sense of convulsion because their various subdivisions of the beat occur simultaneously. Also, some passages of this work are written in a very high register for all the instruments, which is connected here with the Andean preference for high and strident sounds.

The interval of tritone, prominent in Garrido-Lecca's works after 1985, is juxtaposed with the octave in the first movement; in the other movements this interval serves as a musical tool to transform Víctor Jara's songs. The tritone is also prominent in the main motive of the fifth movement, based on the rhythm of the *cueca*. In my own interpretation, this *cueca* with tritones could represent in music the situation in Chile during the Pinochet era, which extended beyond 1987, when this piece was composed.

Chapter 7

The Andean Guitar and the *Charango* in *Simpay* and *Dúo Concertante*

A distinctive style of guitar playing developed in the Peruvian Andes as a byproduct of the encounter of the Spanish and the Andean cultures. The *charango*, a characteristic stringed instrument from South America, is one of the best examples of the musical syncretism between both worlds. In this chapter, Garrido-Lecca's *Simpay* for solo guitar and *Dúo concertante* for *charango* and guitar will be analyzed, preceded by description of the performance practices associated with each of these instruments in the Andean region.

The discussion of the characteristics of guitar performance in the Peruvian Andes will be drawn mainly based on Andean guitar manuals recently published by professional Peruvian guitarists. The uncertain origin of the *charango* and its main features will be examined, and attention will be given to the two different performance practices common in the Andean region. The late but profound influence of the *charango* in Chile and a number of contemporary virtuoso performers from this country will also be mentioned. Following the discussion of the two instruments, an in-depth analysis of *Simpay* and *Dúo concertante* will be offered in order to demonstrate the mixture of Andean and Western elements achieved by Celso Garrido-Lecca in these compositions.

The Andean Guitar

After the encounter between Spanish and native cultures, the guitar had a deep influence in Peru, especially in the regions of Arequipa, Ayacucho, Cusco, and Lima. Like the Spanish language, the guitar experienced many transformations and adaptations to local taste. Many native elements were added; the *mestizos* who played it applied innovative and original techniques, establishing an almost parallel tradition to the European.¹

The Spanish clergy considered the guitar to be a sensual instrument, and it was forbidden to the Indians in colonial times. This fact explains why this is one of the few musical instruments that is not mentioned at all in the lists of instrumentalists of the Lima Cathedral. According to Echecopar, this lack of documented information makes it difficult to trace the evolution of the guitar in Peru.² Salazar Mejía confirms this idea, asserting that a couple of recordings issued by RCA in 1914 constitute the first pieces of evidence about the existence of diverse tunings in the Andean guitar.³

The guitar is used throughout Peru by all different social classes, with a distinct preference for it found in *mestizo* areas. An outpouring of music has sprung intuitively

¹ Raúl García Zárate and Javier Echecopar, *Música para guitarra del Perú*, Vol. 1, 2nd ed. (Peru: Saywa Centro Peruano de Música, 1988), 4.

² *Ibid.*, 3.

³ Luis Salazar Mejía, "Afinaciones de la guitarra en el Perú: avance de investigación," Luis Salazar Mejía, <http://www.musicaperuana.com/espanol/afinaciones.htm> (accessed October 29, 2009).

from the people, giving rise to a repertory which has been mainly preserved by oral transmission. A very particular style of solo guitar playing developed in the regions of Ayacucho, Arequipa, Ancash, Huánuco and Cajatambo. According to Octavio Santa Cruz, the most renowned guitarists from the Ayacucho region have been Raúl García Zárate in the 1960s, Manuel Prado in the 1980s, and Julio Humala in more recent times. Santa Cruz also mentions Gaspar Andía Fajardo, who performed on Radio Nacional in the decade of the 1950s, as a representative guitarist in this tradition; unfortunately, he did not leave recordings of his repertory.⁴

The contemporary guitar player Raúl García Zárate (b. 1932), who began to record his repertory in 1964, represents a legacy of several generations of performers in the Ayacucho tradition. He has produced his arrangements based on the possibilities of the guitar, with only the aid of his own musical intuition and experience, synthesizing musical elements he has absorbed since his childhood. According to Echeopar, García Zárate embodies the Peruvian paradigm of the self-taught musician who is mainly educated from his own intuitiveness. In addition, he can be credited with rekindling respect for the Andean guitar tradition among academic music departments in Peru.⁵ Today, his repertory consists not only of arrangements of pieces from the Ayacucho tradition, but also folk music from other regions of the country, mainly drawn from

⁴ Octavio Santa Cruz, *La guitarra en el Perú: bases para su historia* (Lima: Ediciones Noche de Sol, 2004), 33.

⁵ García Zárate and Echeopar, *Música para guitarra del Perú*, 4.

Peruvian folklore. As a result, the sound of García Zárate's music touches and inspires his people.

Since the 1980s professional guitarists have transcribed some of the traditional solo repertory of the Andes area, allowing it to be disseminated through scores for the first time. In his 1988 *Música para guitarra del Perú* (Music for the Peruvian Guitar), Javier Echeopar transcribed six pieces from the Andean tradition based on the arrangements of Raúl García Zárate; two years later, he published transcriptions of works by Alfonso de Silva and Manuel Prado.⁶

The Andean school of guitar playing has a special richness and presents a diversity of styles, with many distinctive features that give a national character to the music. In 1989 Pablo Ojeda Vizcarra published his *Método de guitarra andina peruana* (Method of Peruvian Andean Guitar), based on the guitar tradition of Cusco. In his book, Ojeda Vizcarra defines the basic elements of the Andean style: a preference for minor tonalities, the use of vibrato, tremolos, slurs, appoggiaturas (simple, double, triple, and quadruple), glissandos (ascending and descending), slow and fast arpeggios, and strums. He insists that the application of these ornaments in the repertory has to be a habit for the Andean guitarists: "without vibrato, appoggiaturas, slurs or glissandos, there is no feeling and the Andean guitar is sentimental."⁷ Ojeda Vizcarra also emphasized the important

⁶ Santa Cruz, *La guitarra en el Perú*, 143.

⁷ Pablo Ojeda Vizcarra, *Método de guitarra andina peruana: 49 lecciones sistematizadas, 9 estudios, 4 partituras* (Cusco, Peru: Consejo Nacional de Ciencia y Tecnología, 1989), 22.

role of the melodic line for the Andean musicians and the necessity to distinguish the main melody from the accompaniment.⁸

In Andean guitar-playing, the creativity of the performer is extremely important; the standard version printed in the score has to be recreated and enriched each time by the performers themselves. This means that the guitarist can not only select fingerings, but also add or eliminate chords, glissandos, slurs or appoggiaturas; in other words, it is expected that the guitarist create an arrangement of the score at every performance.⁹

According to Ojeda Vizcarra, the most usual tonalities in the Andean guitar are: A minor, C major, E minor, G major, D minor, F major, B minor, D major, F# minor and A major. In order to facilitate the execution of the bass line, which emphasizes tonic and dominant, the standard tuning of the Spanish guitar has been modified in different parts of the Andes; this situation resulted in a diversity of tunings, which are identified by specific names. The tonality of D minor is one of the most frequently used in Ayacucho. For pieces which are played in this key, the sixth string is usually tuned a semitone higher, to F.¹⁰ The traditional *huayno* “Adiós pueblo de Ayacucho” is a very good example in the use of this particular tuning pattern, which is known under the name of “sexta en Fa” (sixth on F).¹¹

⁸ Ojeda Vizcarra, *Método de guitarra andina peruana*, 23.

⁹ Ibid., 54.

¹⁰ Ibid., 29.

¹¹ Salazar Mejía, “Afinaciones de la guitarra en el Perú.”

According to Salazar Mejía, there are no documented references to the existence of these distinctive guitar tunings in Peru before 1958, when a ground breaking study written by Félix Villarreal Vara was published in the *Revista Musical Chilena*. In this short article, Villarreal Vara described six particular tunings he collected in a locality of the district of Jesús, Huánuco.¹² He classified the tunings according to a taxonomy previously proposed by the Argentine musicologist Carlos Vega in 1946, based on the number of strings modified.¹³ Although the informants of Villarreal Vara were unaware of the origin of the names for these tunings, the Peruvian scholar asserts that they must date from after the eighteenth century when the sixth string was added to the Spanish guitar. Concerning the existence of other tunings in Peru, Villarreal Vara only mentions some names such as *diablo*, *bawlín*, *carnaval*, and *mawleo*, and promises a future study about them.¹⁴

In his paper titled “Afinaciones de la Guitarra en el Perú” (Tunings of the Guitar in Peru) written in July 2004, Salazar Mejía mentions the small amount of research published on this topic in Peru between 1983 and 2002, and outlines the most traditional tuning patterns from the regions of Ancash (10), Huánuco (5), Cajatambo (5), and Ayacucho (9). Salazar Mejía classified the nine guitar tunings found in Ayacucho

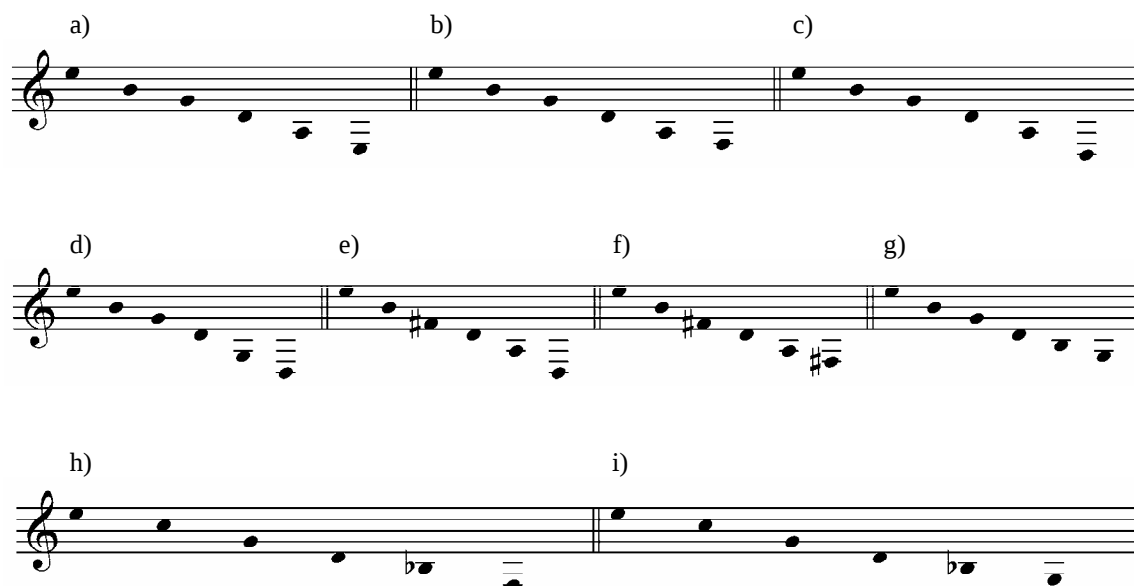
¹² Félix Villarreal Vara, “Las afinaciones de la guitarra en Huánuco, Perú,” *Revista Musical Chilena* 62 (November-December 1958): 35-36.

¹³ Carlos Vega, *Los instrumentos musicales aborígenes y criollos de la Argentina* (Buenos Aires: Ediciones Centurión, 1946), 165-170.

¹⁴ Villarreal Vara, “Las afinaciones de la guitarra,” 33.

according to the number of strings altered from the standard tuning of the Spanish guitar, as had Vega and Villarreal Vara. The first staff of figure 7.1 shows the *común* (common) tuning, and two variants produced by the modification of only one string. For the four tunings given on the second staff, two strings are modified from standard or common tuning, while the last two tunings require the alteration of three strings. From these nine tuning patterns seen in the Ayacucho tradition, the most common of them is *comuncha* (g), followed by *temple arpa* (f) and *temple diablo* (i).¹⁵

Figure 7.1. Nine tuning patterns associated to the guitar tradition of Ayacucho.



¹⁵ Arturo Pinto, "Afinaciones de la guitarra en Ayacucho," *Boletín de Lima* 49 (January 1987): 84-86, quoted in Raúl Romero, "Andean Peru," in *Music in Latin American Culture: Regional Traditions*, ed. John M. Schechter (New York: Schirmer Books, 1999), 406.

The *Charango* and its Uncertain Origin

It seems that before the arrival of the Spaniards, the inhabitants of old Peru did not know of the stringed instruments.¹⁶ After the conquest, varieties of European stringed instruments were introduced in the Andes area and were commonly used by the missionaries. The *charango*, a hybrid stringed instrument of central Andean region, was developed during the colonial period as a byproduct of European and Andean cultural interchange. Its unique sound quality may be explained by the indigenous aesthetic preference for a high-pitched strident sound, while its small size may have been due to the need for portability, since the *charango* was an instrument especially designed for travelers.¹⁷

The sound box of the instrument was traditionally made from the shell of a local armadillo called *quirquincho*, an animal that is thought to bring good luck among the Andean people. These animals were fast becoming extinct and due to pressure exerted by ecologists, the use of armadillos' shells began to decrease in the 1990s, particularly in Bolivia. Today, the entire body of the *charango* is usually made from a single piece of wood, which constitutes a different but equally dangerous ecological problem due to the indiscriminate use of native trees by Bolivian instrument makers. The strings of the

¹⁶ Raúl d'Harcourt and Marguerite d'Harcourt, *La Música de los Incas y sus Supervivencias*, trans. Roberto Miró Quesada (Lima: Occidental Petroleum Corporation of Peru, 1990), 77.

¹⁷ Thomas Turino, "The Urban-Mestizo Charango Tradition in Southern Peru: A Statement of Shifting Identity," *Ethnomusicology* 28, no. 2 (May 1984): 255.

charango are made of metal, nylon or gut, arranged in double or triple courses; the tunings vary by region and personal taste.

Although the original area of use of the *charango* is known to have extended throughout the territories of modern Peru, Bolivia, and Argentina, it is almost impossible to determine with precision the instrument's date and place of origin. The written record is extremely limited, given that this musical instrument was created by, and associated with, indigenous peoples who have been undervalued and discriminated against by the dominant classes for centuries.

In 1946 the Argentine musicologist Carlos Vega noted that Marin Mersenne had mentioned in his *Harmonie universelle* of 1636 a type of guitar with five courses of double strings that is similar to the *charango*.¹⁸ The coincidences noted by Vega, particularly in terms of tunings, seemed absolutely convincing in 1946, but have been questioned today. In an article discussing the *charango*, the Peruvian scholar Julio Mendívil noted that Hortense Panum has cast doubt on Mersenne's accuracy by finding a discrepancy between the tuning Mersenne published and the tuning documented by the Spanish guitarist Vicente Martínez Espinel for the same guitar of five double strings.¹⁹ A second problem with this assumed connection was the reference to a specific type of

¹⁸ Vega, *Los instrumentos musicales aborígenes*, 153.

¹⁹ Julio Mendívil, "La construcción de la historia: el charango en la memoria colectiva mestiza ayacuchana," *Revista Musical Chilena* 198 (July-December 2002): 73.

charango of ten strings organized in five courses, which corresponds to a *mestizo*-urban version of the instrument, but not necessarily to the oldest type.

According to Carlos Vega the first historical notice about the existence of the *charango* was collected relatively recently in a questionnaire completed in 1814 by a priest from Tupiza, Bolivia, who mentioned the use of this instrument among the Indians.²⁰ Besides this important reference, Vega found no mention or representation of the instrument in old documents or iconographic sources about Argentina; he affirmed that the *charango* was carried to Argentina by muleteers and it was almost always played there by Bolivian people.

The confusing origins of the word “charango” are the subject for further discussion. This term could be derived from the Quechua term *chawaqku* (or *chajhuancu*), which means “funny and noisy.”²¹ Already in 1946 Carlos Vega pointed out that “charango” was not an indigenous word, mentioning that in Cuba this term meant “little thing.”²² In Mendivil’s opinion, the word probably has Spanish origins; based on the existence of similar names for other Latin American stringed instruments, he thinks that the term comes from an archaism of American Spanish, meaning the act of strumming a chordophone.²³

²⁰ Vega, *Los instrumentos musicales aborígenes*, 151.

²¹ For discussion, see Mendivil, “La construcción de la historia,” 64; and Ernesto Cavour, *El charango: su vida, costumbres y desventuras*, 4th edition (La Paz, Bolivia: Producciones Cima, 2008), 256.

²² Vega, *Los instrumentos musicales aborígenes*, 149.

²³ Mendivil, “La construcción de la historia,” 69.

Bolivians believe that the *charango* originated in the city of Potosí during the first half of the eighteenth century. This idea that the *charango* was originally a Bolivian instrument is resisted by Peruvians, especially because the present territory of Bolivia was part of Peru before the nineteenth century. Between October 2 and 11, 1997, the Second National Congress of *Charango* Players took place in La Paz, Bolivia.²⁴ One of the five main discussion topics at the conference was the origin of the *charango*, with players from France, Chile, Japan, Argentina, Ecuador, Germany, Spain, United States, and Bolivia participating.²⁵

The Congress concluded that the *charango* was born in the city of Potosí,²⁶ based on iconographic evidence presented by the Bolivian *charango* player Ernesto Cavour. Potosí had been one of the most important cities in colonial South America because of the exploitation of silver. According to this hypothesis, the oppressed Indians of the Villa Imperial of Potosí created the *charango*, while the muleteers exported the instrument to the neighboring cities along the commercial Andean route that connected Potosí with Lima, a road that involved other important cities such as Sucre, Oruro, La Paz, Puno, Cusco, Ayacucho, and Huancavelica. In this context, the small size of the *charango* was essential to its dispersion. The oldest iconographic evidence exhibited by Cavour

²⁴ The First National Congress of *Charango* Players was convened June 20-24, 1973, in the same city; after 1997 these encounters have been convoked every two years in different Bolivian cities.

²⁵ Cavour, *El charango*, 178.

²⁶ Potosí was officially nominated “cradle of the charango” on April 8, 2003, under the Municipal Order 012/03.

includes the image of a *sirena* (mermaid) playing what may be a *charango*, carved in stone in the facade of the Iglesia de San Lorenzo, a church of Potosí.

The construction of the Iglesia de San Lorenzo began in 1547, while its facade was carved between 1728 and 1744. It shows representations of indigenous gods such as the sun, the moon and the stars, and two mermaids likely playing *charangos*; between the upper pillars, there are two other images of musicians playing viol and harp, respectively. Cavour mentions similar images in the facade of the Iglesia de Salinas de Yocalla, built between 1743 and 1747, and located sixty kilometers from Potosí. The Iglesia de La Merced of Sucre, built during the first half of the eighteenth century, also bears images of mermaids playing what may be *charangos*.²⁷

We should mention the existence of parallel images in Peru. The front part of the Puno Cathedral, carved by Simón de Asto and finished in May 25, 1757, also depicts a pair of mermaids playing what appear to be *charangos*. In the same department of Puno more images of mermaids can be seen playing *charango*-like instruments in the churches of Santiago and San Miguel of Pomata, all of them from the second half of the eighteenth century.²⁸ Cavour mentions the presence of more images in Peru: in the churches of Santiago in Huamán, Santa Clara and Santo Tomás in Cusco, all of them created between 1750 and 1800.

²⁷ Cavour, *El charango*, 27-29.

²⁸ *Ibid.*, 31-32.

The relationship between mermaids and *charangos* has been studied by the American scholar Thomas Turino, who has confirmed these representations in colonial churches built around the middle of the eighteenth century in the highlands of Peru and Bolivia. He has also noted that they appear in Andean church art in the same locations where angels would typically be featured in Europe. Turino mentions that the idea of a being that was part human and part fish did exist in pre-Columbian Peru, and this concept could easily have become amalgamated with the image of the European mermaid.²⁹ The mermaid is never associated with wind or percussion instruments native to preconquest Peru, but rather, only with stringed instruments of European or colonial origin; according to the Indians, the seductive quality of these instruments is considered magical and is analogous to the power of the mermaid. Since the mermaid can attract or seduce through the power of music, her assistance is welcomed when music plays a part in courtship; in other instances in mythology the mermaid is associated with the devil.³⁰

Musicians also turn to the mermaid as a supernatural aid in tuning their stringed instruments. In a close connection to this extended idea, Turino describes a personal experience that occurred on March 2, 1982:

I was sitting by Lake Titicaca composing a new *wayno*. When I finished the song I played it over and over for quite some time so that I would not forget it. After I had finished playing, I held my *charango* on my lap looking out over the water.

²⁹ Thomas Turino, "The Charango and the 'Sirena': Music, Magic, and the Power of Love," *Latin American Music Review* 4, no. 1 (Spring-Summer 1983): 110-111.

³⁰ *Ibid.*, 95-99.

Just then, I began to hear a very beautiful sound coming from my *charango*. It was soft but very clear, thick with overtones, like a celestial tonic, which gradually shifted to the fifth and then back again. I listened to the *charango* for some time, occasionally bringing it close to my ear to hear it better. The wind was blowing very hard off the lake, and I immediately assumed that the wind in the strings was creating the sound. On the way back to town I began thinking that this must be an explanation for all of the *sirena* stories in which stringed instruments are said to play by themselves. Once back at the hotel (which was on the lake) I began writing the experience down in my journal. Then, because of a sudden thought, I decided to go up to the roof to test the *charango* again in the wind. The wind was blowing with the same velocity off the lake, and I held the instrument in all possible directions and at all conceivable angles. The *charango* did not make a sound. Over the next several weeks I tested the *charango* again and again but always without success. Later, I described my experience to a *campesino* who lived near the spot and he said: “Of course, what do you expect, a *sirena* lives right there!”³¹

Turino was the first to document the existence of *charangos* in the shape of a mermaid in Peru. According to the local performers, this variant has a better or perhaps more powerful voice and tremendous potential for attracting women. In their opinion, these instruments in *sirena* form were built by a maker from the province of Urubamba, beginning in the first decade of the 1900s. Turino adds that in recent years urban instrument-makers in the cities of Cusco and Ayacucho have begun to build instruments shaped like *sirenas* for the tourist market.³²

³¹ Turino, “The Charango and the ‘Sirena,’” 106-107.

³² Ibid., 114-15.

The *Campesino* and *Mestizo Charango*

Turino has identified two different traditions related to the *charango* playing in Southern Peru: the *campesino* practice and the *mestizo* practice.³³ According to Ernesto Cavour, similar differences are also observed in Bolivia.³⁴ To understand this comparison it is necessary to remember that the term “campesino” refers to the indigenous people of the Andes, while the word “mestizo” denotes racially mixed individuals who descend from the union of Spaniards and Indians (see chapter 3).

In the *campesino* practice the *charango* is used in specific contexts, including agricultural and ceremonies for animal fertility, courting and festival dances; these specific uses constitute a fundamental difference with the *mestizo* practice. The instrument preferred by the peasants contains a wooden flat sound box and metal strings, producing a sound that could be described by a Western listener as “high and strident.” In this respect, Turino mentions that his *mestizo charango* “was frequently criticized by peasant musicians for being pitched too low and for being too ‘hoarse.’ They said it did not ‘cry out like a cat’ as *charangos* should.”³⁵

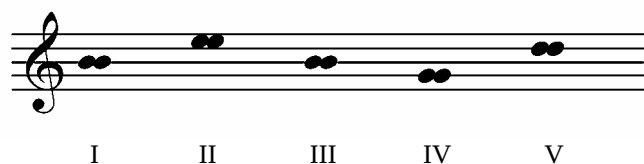
³³ Turino, “The Urban-Mestizo Charango Tradition,” 259-65.

³⁴ Cavour, *El charango*, 163-68.

³⁵ Thomas Turino, *Moving Away from Silence: Music of the Peruvian Altiplano and the Experience of Urban Migration* (Chicago: The University of Chicago Press, 1993), 49.

In Bolivia and Peru there are diverse types of tunings that vary by region and individual tastes, which are followed by the peasants instinctively. Cavour gives an impressive list of *campesino* tunings, collected by himself and by other Bolivian musicians, such as Lucio Echeverría, Eduardo Caba, Alfredo Coca, Willy Loredo, Gerardo Pareja, and Carlos Mojica.³⁶ One of the most typical is known as *temple diablo* (devil tuning) or *walaycho*, a Quechua-Aymara term which means “mischievous,” “playful,” “jumpy,” and “noisy.”³⁷ The distinctive timbre of this tuning is produced by the use of metal strings of the same diameter for all the courses (0.17 mm.), following the model shown in figure 7.2.

Figure 7.2. *Temple diablo* or *walaycho* tuning.



On *charango*, the peasants mainly play *huaynos*, the most typical dance of the Andes area. During their musical performances, a Western listener might observe how the strings are strummed rapidly while a single melodic line is usually played on the highest string of the instrument, producing a dense harmonic texture. In the *campesino*

³⁶ Cavour, *El charango*, 87-88.

³⁷ *Ibid.*, 96.

tradition the *charango* is played only by men and is essential to a series of courting activities; peasants believe that the instrument has a potent power to attract and seduce women. In relation to this point, Turino states that “so pervasive are the associations of the *charango* with courting and amorous activities that, on several occasions, when walking about a village with my wife and my *charango* in my hand, people would laugh and say to my wife: ‘Be careful, you are going to lose him.’”³⁸

Between 1977 and 2004 Celso Garrido-Lecca integrated the *charango* in five of his compositions following the *mestizo* performance tradition of this instrument, which is characterized by the greater incorporation of Western European aesthetics. The *mestizos* harbor a low opinion of the *campesino charango* style; because of that, they adapted the manner of the peasants’ music to their own taste. Since the strict strumming style was considered boring by the *mestizo charango* players, they developed the *t’ipi* style, based on an alternation of plucked and strummed sections. With this style, they strum all the strings with the same intensity following triadic harmonic progressions such as: V/III – III – V7 – I; when they play a melody, they usually duplicate the main voice in parallel thirds, which is assumed to be an obvious Iberian influence. In concordance with their preference for a deeper and less strident timbre – as in European tradition – the *mestizo* performers prefer *charangos* with a rounded backed sound box and five courses of

³⁸ Turino, “The Charango and the ‘Sirena,’” 94-95.

double nylon strings.³⁹ They perform solo or in ensembles, accompanying singing and dancing at family parties or in stage presentations; besides *huaynos*, they also play a variety of other musical genres, including waltz, *yaraví*, and tango.⁴⁰

In contrast to the *campesino charango*, the *mestizo* version of this instrument presents limited possibilities of tunings: the so-called “A-minor” is the most common, with two main variants: D minor for a smaller version of the instrument and E minor for a larger version.⁴¹ The tuning is perhaps the most unique characteristic of the *mestizo charango*, for two reasons: first, the courses are not ordered from the highest to the lowest as in the case of the modern stringed instruments; second, the middle course consists of two strings tuned not at the same pitch but at the octave, of which the lowest string corresponds to the first string of the guitar (see fig. 7.3). This irregular tuning seems strange in modern times but they were very usual in European guitars around 1600, when the strings were made of gut of a similar diameter. The most common tuning in A minor is also known in Peru under the name of “Santo Domingo,” because of the

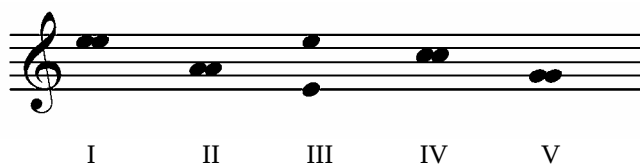
³⁹ According to Ernesto Cavour, nylon strings were adopted in Bolivia in 1954, when the *charango* maker Isaac Rivas Romero adapted fishing nylon to the instruments of Lucho Otero, accompanist of the famous Bolivian singer Raúl Shaw Moreno. The use of fishing nylon was suggested by Cavour himself in his methods for *charango* published in 1962 and 1974. Today, nylon strings especially calibrated for the instrument are produced by well respected companies in Argentina, Brazil, Germany, USA, Japan, and Switzerland. See Cavour, *El charango*, 66-67.

⁴⁰ In Peru there are four local styles in *mestizo charango* playing. The most representative performers linked to each regional style have been Jaime Guardia (Ayacucho), Julio Benavente Díaz (Cusco), Félix Paniagua Loza (Puno), and Ángel Muñoz Alpaca (Arequipa). See Cavour, *El charango*, 202-203.

⁴¹ Cavour, *El charango*, 85.

sonority produced by the open strings when they are played in ascending form.⁴² In comparison to the *campesino charango* players, it is interesting to note that today the *mestizos* tune their instruments with the aid of an electronic tuning machine.

Figure 7.3. “A-minor” *mestizo* charango tuning.



According to Cavour, the first professional method book for *charango* based on written music was produced by the Argentine Roberto Bergonzi and published for the first time in Buenos Aires in 1954,⁴³ while the first method for the general public was written in 1962 by Cavour himself. The Chilean *charango* players Horacio Durán and Italo Pedrotti published in 2001 one of the most complete and professional methods for *charango* ever written, under the revision of prominent musicologists, composers, and performers such as Rodrigo Torres, Luis Advis, Celso Garrido-Lecca, Olivia Concha, Ernesto Cavour, and Celestino Campos.⁴⁴

⁴² Mendívil, “La construcción de la historia,” 72.

⁴³ Cavour, *El charango*, 181-84.

⁴⁴ Horacio Durán and Italo Pedrotti, *Método de charango* (Santiago: Universidad de Chile, 2001), 169.

The *charango* has been a source of inspiration for several South-American composers of art music. In the first half of the twentieth century, the Bolivians Teófilo Vargas and Simeón Roncal composed pieces for piano imitating the sonority of this instrument; Vargas published *El Charanguero* in 1928 while Roncal's *Kcaluyo Indio No. 3* appeared in 1931.⁴⁵ *El Charanguero*, written in 6/8, is entirely based on chords of three or four notes played by both hands of the piano in fast arpeggios. A similar texture, in the middle section of *Kcaluyo Indio No. 3*, is written in 2/4, and features a rhythmic pattern based on dotted rhythms that is repeated many times throughout the section.

In the last two decades of the twentieth century, the *charango* inspired several South American art composers to write orchestral and chamber pieces for it. According to Cavour, the Bolivian composer Alberto Villalpando produced in 1984 a Concerto for *Charango* and Symphony Orchestra as a soundtrack for the film *Tinku*, a composition which has not yet been performed in public.⁴⁶ Five years later, the Bolivian composer Agustín Fernández wrote a piece for *charango* and tape named *Wounded Angel*.⁴⁷ In 1991 a Concerto for *Charango* and String Orchestra composed by the Argentine Augusto Benjamín Rattenbach was premiered in Buenos Aires by the *charango* player Rolando Goldman and the Mayo Chamber Orchestra, conducted by Mario Benzecry. In June

⁴⁵ Cavour, *El charango*, 185-91.

⁴⁶ Ibid., 170.

⁴⁷ Agustín Fernández is a professor at the Newcastle University in England; *Wounded Angel* and other of his compositions are available at the Indiana University. See Ricardo Lorenz, Luis R. Hernández, and Gerardo Diríé, *Scores and Recordings at the Indiana University Latin American Music Center* (Bloomington: Indiana University Press, 1995), 70.

1999 a Concerto for *Charango* and Symphony Orchestra composed by the Argentine Alejandro Simonovich was premiered in Buenos Aires by Rolando Goldman and the National Orchestra of Argentine Music “Juan de Dios Filiberto.” In 2003 Goldman premiered another Concerto for *Charango* and Orchestra, written by the Argentine composer Guillo Espel.⁴⁸

The *Charango* in Chile

Undoubtedly, the *charango* represents a cultural symbol of *mestizaje*⁴⁹ and one of the best expressions of musical syncretism between Spain and South American culture. This instrument, historically associated with Bolivia, Peru, and Argentina, was adopted by the artists of the Nueva Canción since the 1960s, becoming a symbol of a constructed identity particularly in Chile and Ecuador. Héctor Soto states that the *charango* did not originate in Chile and that it is a fundamental mistake to include the *charango* in any list of native Chilean instruments.⁵⁰ During the first half of the twentieth century the *charango* was practically unknown in Chile, being played mainly in the northern regions

⁴⁸ Rolando Goldman, “Conciertos para charango y orquesta,” Rolando Goldman, <http://www.rolandogoldman.com.ar/html/conciertos.htm> (accessed November 3, 2009).

⁴⁹ Mendívil, “La construcción de la historia,” 75-76.

⁵⁰ Héctor Soto, “El charango en Chile,” Héctor Soto, http://www.charango.cl/paginas/charango_en_chile.htm (accessed October 29, 2009).

of the country by immigrants from Peru and Bolivia; these immigrants and their musical instruments were despised by Chileans.

According to Cavour, the first Bolivian artists who carried the *charango* to Santiago de Chile were Rigoberto Rojas Suárez (“Tarateño” Rojas) in the 1940s, and Lucho Otero in the 1950s, accompanist of the famous singer Raúl Shaw Moreno.⁵¹ It was not until Violeta Parra and her children, Isabel and Ángel, brought the *charango* directly from Europe to Santiago de Chile in the 1960s that the instrument was adopted and embraced by Chileans. They lived and performed music for several years in the “latino” *boites* of the Latin Quarter of Paris, where they learned to play several native instruments with the guidance of other South American musicians.⁵²

Although Violeta Parra incorporated the *charango* in only two songs of her last LP of 1966 (“Gracias a la vida” and “Run Run se fue pa’l norte”), the visual image of the cover shows her playing it. The Bolivian Ernesto Cavour, who donated this particular instrument to the Chilean folklorist in 1966, has written that this image was the most effective incentive for young Chileans to study the instrument.⁵³ Undoubtedly, this photograph marks the definitive incorporation and validation of the *charango* in Chile. After Violeta Parra, the *charango* began a quick and interesting development in Chile,

⁵¹ Cavour, *El charango*, 270.

⁵² Juan Pablo González, “‘Inti-Illimani’ and the Artistic Treatment of Folklore,” *Latin American Music Review* 10, no. 2 (Autumn-Winter 1989): 282.

⁵³ Cavour, *El charango*, 270.

becoming one of the most representative musical instruments of the Nueva Canción Chilena movement. Since the 1960s, Chile has also produced an important number of charango virtuosos such as Héctor Soto, César Palacios, Horacio Durán, Freddy Torrealba, and Italo Pedrotti. Today, there are some makers and hundreds of performers in Santiago as well as in other important cities in Chile.

Simpay

Simpay is a composition for solo guitar written by Celso Garrido-Lecca in 1988, and dedicated to the Peruvian virtuoso guitarist Javier Eche copar. It is based on the mixture of musical elements from the Western tradition and from the folklore of Ayacucho, an Andean province located in the center of Peru. The Quechua word *Simpay* literally means “braided,” reflecting this idea of amalgamation between both musical traditions. This piece was the result of Garrido-Lecca’s extensive research on the guitar style of Ayacucho, which he undertook with the collaboration of Javier Eche copar, a prominent researcher in Peruvian folk guitar styles.

The piece is in three movements; Garrido-Lecca chose the standard tuning pattern of the guitar for the first two, and altered the sixth string of the instrument in the third movement. Although the score uses no time signatures, the rhythms and all other musical parameters are written with precision. In general terms the piece consists of short musical phrases that are separated by short rests or fermatas. The richness of this piece

rests in the usual alternation of musical ideas that have contrasting tempo, articulation, dynamic, etc. In keeping with Andean guitar style, the upper “melody” and lower “accompaniment” are generally clearly delineated.

As in other pieces of his mature period, Garrido-Lecca explores in *Simpay* the guitar’s harmonic sounds and emphasizes the open strings, as a natural expression of the Andean preference for pentatonic music.⁵⁴ If we take the standard tuning pattern of the Spanish guitar and put the six pitches in scale form, the result is one of the most prominent Andean pentatonic scales, identified by Raoúl and Marguerite d’Harcourt as “Mode B” (see fig. 7.4).⁵⁵ The division between melody and accompaniment in *Simpay* is clear between systems 13 and 16 of the first movement; in the “upper” voice the characteristic sonority of harmonics and open strings is evident (see fig. 7.5).

Figure 7.4. Standard guitar tuning pattern and pentatonic “Mode B” transposed to E.



⁵⁴ The guitar constitutes the most characteristic instrument of the gauchos and of the folk music of the Argentinean pampas; because of this, its natural chord was extensively quoted and elaborated by Alberto Ginastera. The “symbolic chord” formed by the open strings of the standard guitar tuning (E-A-D-G-B-E) was alluded by Ginastera as a sort of personal signature in several works of his first and second compositional periods. Chase identified the presence of this chord in the following works: *Danza del Viejo Boyero* and *Danza de la Moza Donosa* (from the three *Argentine Dances* for piano of 1937), *Malambo* for piano (1940), *Pampeana No. 1* for violin and piano (1947), *First String Quartet* (1948), *Sonata for Piano* (1952), *Variaciones concertantes* (1953), and *Pampeana No. 3* for orchestra (1953). See Gilbert Chase, “Alberto Ginastera: Argentine Composer,” *The Musical Quarterly* 43, no. 4 (October 1957): 448-54.

⁵⁵ The classification of Andean pentatonic modes proposed by Raoúl and Marguerite d’Harcourt was previously discussed in chapter 3.

Figure 7.5. *Simpay*, first movement, systems 13 to 16.

The musical score for 'Simpay', first movement, systems 13 to 16, is presented in four systems. The notation is for guitar, using a single staff with a treble clef. The first system includes a dynamic marking of *mf* (il canto) and features several fingering numbers (1, 2, 3, 4) and a 'VII' marking. The subsequent systems continue the melodic line with various fingering and articulation marks, including slurs and accents. The final system ends with a 'VII' marking and a circled '2'.

The Andean style of guitar performance is also characterized by the use of short acciaccaturas, melodic ornaments in the form of simple, double, triple, or quadruple appoggiaturas and also by ascending or descending glissandos. These elements are first presented at the beginning of the piece, and can be observed throughout the three

movements of *Simpay*. Interestingly, a series of glissandos in the fourth system are based on an A-minor chord, which Ojeda Vizcarra considers one of the most prominent tonalities in Andean guitar style (see fig. 7.6). Other features associated with Andean guitar style are melodies in parallel thirds, slow and fast arpeggios, and rhythmic strums. In the twenty-fifth system of the first movement we see the presence of ascending parallel major thirds in the upper voice combined with slow arpeggios. In the following system the guitarist has to perform a series of descending chords in strums, in the rhythm of a *huayno* (*wayno*), one the most typical dances of the *mestizo* Andean tradition. These chords, built from different types of fourths and fifths, are organized in four pairs where the lowest pitch always descends a major third (see fig. 7.7).

Figure 7.6. *Simpay*, first movement, systems 4 and 5.

The image displays two systems of musical notation for the first movement of *Simpay*. The top system (system 4) is in treble clef and features a series of glissandos on an A-minor chord, indicated by the 'C V' marking. It begins with a forte (*ff*) dynamic. The bottom system (system 5) is also in treble clef and is divided into two distinct sections. The first section, marked 'menos (♩ = 92)' and 'misterioso', includes a piano (*p*) dynamic and a 'S.P.' marking. The second section, marked 'Tempo', includes a 'S.T.' marking and a dynamic range from *pp* to *f*. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

Figure 7.7. *Simpay*, first movement, systems 25 and 26.

In addition to the pentatonic scale produced by the open strings of the guitar, other important modes are found throughout the score. At this point it is necessary to remember that Raoúl and Marguerite d'Harcourt identified two *mestizo* modes in Andean music, characterized by a basic pentatonic scale to which the pitches B and F# have been added.⁵⁶ One of these modes, named “Aa major,” occurs at the end of the first movement in total congruence with the *mestizo* character of the Andean guitar style (see fig. 7.8).

In the second movement, characterized by its slower tempo and more cantabile character, the “Garrido-Lecca series” appears three times, emphasized with a slow ascending arpeggio. This chord is constituted by the pitches E#-E-D-A# and it is presented twice, between systems 5 and 6 (see fig. 7.9); the same chord will be repeated

⁵⁶ The classification of Andean *mestizo* modes proposed by Raoúl and Marguerite d'Harcourt was previously discussed in chapter 3.

for a last time in system 9. The second movement is also characterized by the evocation of Andean rhythms in the form of simple and double syncopation; in system 6 a double syncopation is observed for the first time (see fig. 7.9).

Figure 7.8. *Mestizo* mode “Aa major” and *Simpay*, first movement, system 31.

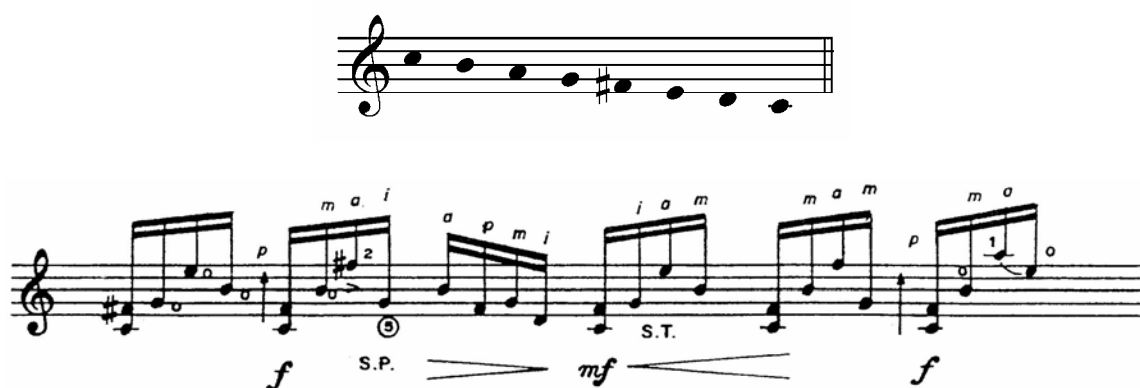
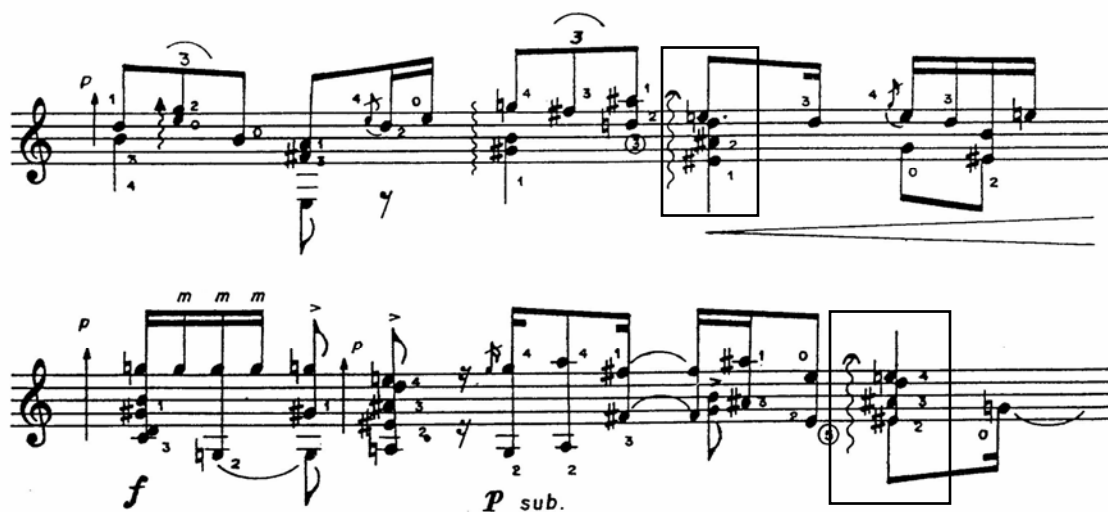


Figure 7.9. *Simpay*, second movement, systems 5 and 6.



The third movement summarizes all the musical elements observed in the previous two movements, including syncopated rhythms, acciaccaturas, appoggiaturas, glissandos, rapid strums, harmonics, independence between melody and accompaniment, etc. In this last movement Garrido-Lecca also emphasizes the percussion of the strings, indicated with the Spanish term *tambora* (drum), and modifies the standard tuning of the guitar. Over the first system the Spanish phrase “6a en Re” (sixth on D) is given, in a clear allusion to one of the most traditional tuning patterns of the Ayacucho guitar tradition (see fig. 7.10).

Figure 7.10. *Simpay*, third movement, systems 1 and 2.

Rústico con vigor (♩ = 60 - 66)

6ª en RE

pp

mf

p (tambora) pp

p

mf

According to Salazar Mejía the tuning known as “sexta en Re” (see fig. 7.1c), has been traditionally used in the performance of *yaravíes*. The guitarist Raúl García Zárate has also utilized this tuning for Christmas carols, while Manuel Prado has employed the

same pattern for the performance of *tonadas* taken from a folk Peruvian tradition known as “baile de las tijeras” (scissors’ dance).⁵⁷ Curiously, the first half of the third movement was written in the key of F# major (or D# minor), where the D-natural of the lowest string appears as a completely foreign pitch; this situation changes exactly in the middle of the movement, where the key signature switches to C major (or A minor) (see fig. 7.11).

Figure 7.11. *Simpay*, third movement, system 15.



In the catalog of Garrido-Lecca’s works, Aurelio Tello asserts that this piece was premiered in Lima, by Javier Echeopar, in 1990.⁵⁸ In disagreement with this information, the Chilean composer Eduardo Cáceres had expressed eleven years before that the world-premiere of *Simpay* took place on October 19, 1989, during the III Encounter of Contemporary Music organized by Anacrusa.⁵⁹ According to Cáceres,

⁵⁷ Salazar Mejía, “Afinaciones de la guitarra en el Perú.”

⁵⁸ Aurelio Tello, “Catálogo de las obras musicales de Celso Garrido-Lecca,” *Revista Musical Chilena* 196 (July-December 2001): 31.

⁵⁹ Anacrusa was a private musical association founded in Santiago de Chile in 1984, and headed by the composer Eduardo Cáceres. The members of this group disseminated Chilean and Latin American

Simpay was premiered not by Echecopar, but by the Chilean guitarist Mauricio Valdebenito.⁶⁰

A series of subsequent performances of this piece are mentioned in the *Revista Musical Chilena*. On May 28, 1994, *Simpay* was played in the Pinacoteca Virreinal de San Diego in the context of the XV International Forum of New Music, celebrated in Mexico City; unfortunately, the source does not give the name of the performer.⁶¹ On October 2, 1997, *Simpay* was performed by Patricio Ruiz-Tagle in an educational concert given in the Sala Ainilebu of Valdivia, as part of the Second Encounter of Chilean Contemporary Music celebrated in that city.⁶²

One of the most prominent performers of *Simpay* has been the Chilean guitarist Luis Orlandini. The *Revista Musical Chilena* lists a total of seventeen performances by him, not only in Chile, but also in Peru, Argentina, Uruguay, Venezuela, and Germany. Between July 16, 1998, and June 22, 2006, Orlandini performed *Simpay* in the following places: Goethe Institute of Lima, Peru⁶³; Institute of Contemporary Art, Lima⁶⁴; Salón

contemporary music for five years, mainly through the production of three music festivals in Santiago de Chile.

⁶⁰ Eduardo Cáceres, “La agrupación musical Anacrusa y los encuentros de música contemporánea,” *Revista Musical Chilena* 174 (July-December 1990): 100.

⁶¹ See “En América,” *Revista Musical Chilena* 181 (January-June 1994): 136.

⁶² “II Encuentro de Música Chilena Contemporánea de Valdivia,” *Revista Musical Chilena* 189 (January-June 1998): 87-88.

⁶³ “Música de Celso Garrido-Lecca y Pedro Humberto Allende en Perú,” *Revista Musical Chilena* 190 (July-December 1998): 96.

⁶⁴ Ibid.

Dorado, Teatro Colón of Buenos Aires, Argentina⁶⁵; Sala La Musiquería of Buenos Aires⁶⁶; Sala Isidora Zegers, University of Chile (Homage to pianist Elvira Savi)⁶⁷; Sala América, National Library of Santiago de Chile⁶⁸; Sala Isidora Zegers (fifth concert season)⁶⁹; Cultural Center ESAN, Lima⁷⁰; Gewölbekeller of Stadtbücherei of Weimar, Germany⁷¹; Third Guitar Festival of Montevideo, Uruguay⁷²; Festival of Contemporary Music at the University of Chile⁷³; Sala Isidora Zegers (Presentation CD *Simpay*)⁷⁴; Universidad Arcis, Santiago de Chile⁷⁵; Goethe Institute, Santiago de Chile⁷⁶; Parish

⁶⁵ See “Allende y Garrido-Lecca en Buenos Aires,” *Revista Musical Chilena* 190 (July-December 1998): 96-97.

⁶⁶ Ibid.

⁶⁷ “Universidad de Chile, Sala Isidora Zegers,” *Revista Musical Chilena* 191 (January-June 1999): 94.

⁶⁸ “Biblioteca Nacional,” *Revista Musical Chilena* 191 (January-June 1999): 90.

⁶⁹ “Universidad de Chile, Sala Isidora Zegers,” *Revista Musical Chilena* 191 (January-June 1999): 94.

⁷⁰ “Orlandini interpretó a Garrido-Lecca en Lima,” *Revista Musical Chilena* 192 (July-December 1999): 100.

⁷¹ “Giras del guitarrista Luis Orlandini y del Cuarteto de Guitarras de Chile,” *Revista Musical Chilena* 194 (July-December 2000): 107-108.

⁷² Ibid.

⁷³ “Universidad de Chile, Sala Isidora Zegers,” *Revista Musical Chilena* 195 (January-June 2001): 80-81.

⁷⁴ “Universidad de Chile, Sala Isidora Zegers,” *Revista Musical Chilena* 200 (July-December 2003): 117.

⁷⁵ “Otras salas y recintos,” *Revista Musical Chilena* 201 (January-June 2004): 104.

⁷⁶ “Instituto Goethe,” *Revista Musical Chilena* 201 (January-June 2004): 99-100.

Church of Santa Ana, Táchira, Venezuela⁷⁷; Sala Master, Radio University of Chile⁷⁸; and Sala Isidora Zegers (Homage to Garrido-Lecca).⁷⁹

Table 7.1. Summary of *Simpay* for solo guitar by Celso Garrido-Lecca.

1st mov. <i>Agitado</i>	2nd mov. <i>Calmo, sin rigor</i>	3rd mov. <i>Rústico con vigor</i>
Presentation of several musical elements associated with the Andean guitar.	The “Garrido-Lecca series” is presented for the first time.	Use of a specific tuning pattern from the Ayacucho tradition.
The pentatonic “Mode B, minor” and the <i>mestizo</i> “Mode Aa, major” can be identified.	Syncopated rhythms predominate throughout the movement.	Emphasis on percussive chords is indicated under the Spanish term “tambora.”

Dúo Concertante for *Charango* and Guitar

The duet of *charango* and guitar is a standard ensemble in the *mestizo* tradition of the Andean music. In 1966 the trio Domínguez-Favré-Cavour included an instrumental duet for *charango* and guitar entitled “Mis llamas” (My little llamas) in its first LP,

⁷⁷ See “Luis Orlandini en giras por Europa y Sudamérica,” *Revista Musical Chilena* 201 (January-June 2004): 110.

⁷⁸ “Universidad de Chile, Sala Master de Radio Universidad de Chile,” *Revista Musical Chilena* 204 (July-December 2005): 112.

⁷⁹ “Universidad de Chile, Sala Isidora Zegers,” *Revista Musical Chilena* 206 (July-December 2006): 110-111.

produced in La Paz, Bolivia, by the label Disco Campo. This piece was later recorded by the Chilean group Inti-Illimani in 1973, while Garrido-Lecca was living in Chile. This duet may be a remote and perhaps unconscious influence on Garrido-Lecca's *Dúo concertante*; it was transcribed by Horacio Durán, Italo Pedrotti and Rodrigo Invernizzi, and published in 2001.⁸⁰

"Mis llamas" reveals a continuous dialog between *charango* and guitar. Among other features, this piece exhibits several changes of tempo, the use of fermatas that introduce pauses among the different sections of this composition, the use of fast tremolos in the first string of both instruments, the presentation of several pentatonic melodies by both the guitar and the *charango*, the use of glissandos, and grace notes. In particular, the *charango* introduces some of its more idiomatic features such as the fast-and-long strumming (*trémolo rasgueado*) and the short version of the same technical device known as *repique*⁸¹; from the melodic point of view the *charango* presents parallel lines in perfect fourths and thirds. In the piece, Cavour and Domínguez also introduce a free developmental section for the guitar, and the use of percussive chords ("tamboras") in the accompaniment of the *charango*.

In 1991, Celso Garrido-Lecca wrote his *Dúo concertante* for *charango* and guitar. Although the published score was eventually dedicated to the virtuoso Chilean *charango* player Italo Pedrotti, who premiered the work, it should be mentioned that Garrido-Lecca

⁸⁰ Durán and Pedrotti, *Método de charango*, 113-119.

⁸¹ Ibid., 62-63.

composed this piece without a particular performer in mind. According to Pedrotti himself, it was the Chilean musicologist Rodrigo Torres who established the contact between composer and performer, after the composition was finished. Pedrotti had had a previous experience on October 15, 1989, premiering another duet for guitar and *charango* named *Ileana*, written by the Chilean composer Vladimir Wistuba-Álvarez.⁸² When Pedrotti first saw the score of the *Dúo concertante* he was absolutely astonished, because he had never before seen such a virtuoso work written for *charango*; the score demanded not only a superior technique, but also a high level of musical literacy. Based on his interest in opening up new possibilities for the instrument, Pedrotti accepted the invitation to play the piece, becoming the first and only performer of this composition since 1992.

This single-movement piece has a total of 212 measures, divided in two equivalent parts at bar 106. The first part is subdivided on measure 53, and a second subdivision on measure 68. The second part of the composition is based on a traditional musical form from the Andes known as *yaraví y fuga*.⁸³ The *yaraví* extends from

⁸² *Ileana* was premiered during the Third Encounter of Contemporary Music organized by Anacrusa. See Cáceres “La agrupación musical Anacrusa,” 110.

⁸³ The *yaraví* was popular among the middle-class in Cusco at the beginning of the twentieth century. It was accompanied by piano, guitar, or by instrumental ensembles of *queñas*, violins, and mandolins. It was a slow instrumental piece that was not danced; it was considered a genre for listening with attention as an interlude in gatherings at which the *mestizo huayno* and the *marinera* were the predominant dances. In this context, the *fuga* was added to the *yaraví* as a second movement, a faster section which was usually a *huayno* that functioned to restore the festive character of the meeting. See Raúl Romero, “La música tradicional y popular,” in *La música en el Perú*, ed. Patronato Popular y Porvenir Pro Música Clásica (Lima: Patronato Popular y Porvenir Pro Música Clásica, 1988), 245-46.

measure 106 to 115; the *fuga* begins on measure 116 and finishes on bar 194 with the presentation of a Coda. The composer derives much of the work's pitch content from three sources: pentatonic and *mestizo* modes and the "Garrido-Lecca series." Many other Andean elements are also identifiable, including "terceras arequipeñas" (Arequipa thirds), harmonics, descending melodies, and a recurring reference to the style of the Andean guitar.

Dúo concertante for *charango* and guitar uses both instruments quite idiomatically, in a highly effective combination of tradition and innovation that respects the natural sonority of these instruments in the context of a contemporary musical language. In this piece, Garrido-Lecca chose the most traditional tunings for both instruments, corresponding to the Spanish guitar and the *mestizo charango*. It is important to remember that if we put the open strings of the guitar in scale form, a pentatonic "Mode B, minor" is formed (see fig. 7.4). In the case of the *charango*, its open strings form an "almost" pentatonic "Mode D, minor" scale, with the only the note D missing (see fig. 7.12).⁸⁴

Figure 7.12. "A-minor" charango tuning, and pentatonic "Mode D, minor" with the fundamental duplicated at the upper octave.



⁸⁴ The classification of Andean pentatonic modes proposed by Raúl and Marguerite d'Harcourt was previously discussed in chapter 3.

In the standard tuning of the guitar, the interval of the perfect fourth predominates, sharing the pitches of four of the five courses of the *charango* (E, G, A, E). The tuning of the *mestizo charango*, on the other hand, emphasizes minor and major thirds. Garrido-Lecca capitalizes upon all these musical traits associated with the natural tunings of both instruments, and uses them extensively to organize the sounds of the composition.

The composition begins with one of the three fundamental modes of this piece, presented as a chord by *charango* and guitar together (see fig. 7.13). The pitches presented with this chord correspond to one of the *mestizo* modes identified by Raoúl and Marguerite d'Harcourt in their study of Andean music, designated by them as "Mode Bb, minor."⁸⁵ The *charango* is introduced with a fast-and-long strumming named *trémolo rasgueado*, which is probably the most idiomatic and distinctive technical device of the instrument. This first chord is played several times throughout the first six measures in different and contrasting dynamics.

Beginning on measure 68, this "mestizo chord" is presented several times by the *charango* alone, and in very significant places: closing the first part of the composition, at the beginning of the *fuga*, and at the beginning of the coda. There is a total congruence between the *mestizo* scale and the *charango*, because both are the result of the

⁸⁵ The classification of Andean *mestizo* modes proposed by Raoúl and Marguerite d'Harcourt was previously discussed in chapter 3.

amalgamation of Spanish and Indian elements. By presenting this scale in the form of a chord, it seems the *charango* is declaring: “I am a mestizo” (see fig. 7.14).

Figure 7.13. *Mestizo* “Mode Bb, minor” according to Raúl and Marguerite d’Harcourt, and *Dúo concertante*, mm. 1-5.

Figure 7.14. *Dúo concertante*, m. 68 (charango only).

A typical musical element of Garrido-Lecca’s works is the simultaneous or successive presentation of different types of pentatonic scales. Immediately after the “*mestizo* chord” of the opening measures, a first pentatonic scale is presented by the

guitar between measures 7 and 13. This scale, identified by Raoúl and Marguerite d’Harcourt as “Mode D” subsequently will be imitated by the *charango* a semitone lower, between measures 14 and 15 (see fig. 7.15). In measures 45 and 46 two pentatonic scales are stated by the guitar, identified by Raoúl and Marguerite d’Harcourt as “Mode D” and “Mode E,” respectively. Both pentatonic scales are connected in a descending melodic line, a distinctively Andean characteristic (see fig. 7.16). On measure 47 the *charango* presents its most natural pentatonic scale (Mode D) in ascending form (see fig. 7.17); this scale was previously observed in measures 14-15 and it will also be employed in other sections of this piece. More pentatonic scales can be identified in the *charango* part on measures 56-57 (see fig. 7.18) and 60-61 (see fig. 7.19).

Figure 7.15. *Dúo concertante*, mm. 6-18.

The musical score for Figure 7.15, measures 6-18 of *Dúo concertante*, is presented in two systems. The first system covers measures 6-13, and the second system covers measures 14-18. The score is in 2/4 time and features a guitar and a charango. In measures 6-13, the guitar plays chords (measures 6-7, 10-11, 13) and the charango plays a descending pentatonic scale (measures 8-9, 12-13). In measures 14-15, the charango plays an ascending pentatonic scale. In measures 16-18, the guitar plays chords (measures 16-17, 18) and the charango plays a descending pentatonic scale. The score includes dynamic markings (pp, mf) and a rehearsal mark 'A' at measure 10.

13

13

15

15

5

ff

p

ff

p

f

SP

N

ff

3

4

Figure 7.16. *Dúo concertante*, mm. 45-46.

45

45

poco

a

poco

SP

Mode D

Mode E

Figure 7.17. *Dúo concertante*, m. 47 (charango only).



Figure 7.18. *Dúo concertante*, mm. 56-57 (charango only).



Figure 7.19. *Dúo concertante*, mm. 60-61 (charango only).



In addition to the *mestizo* and pentatonic scales, the “Garrido-Lecca series” constitutes a third important group of pitches in this composition. It is presented for the first time by the guitar in measure 27 as a descending melody, which probably alludes to the Andean preference for descending gestures described by Raoúl and Marguerite

d'Harcourt.⁸⁶ This first version of the “Garrido-Lecca series” is formed by the pitches F-E-D-Bb (see fig. 7.20).

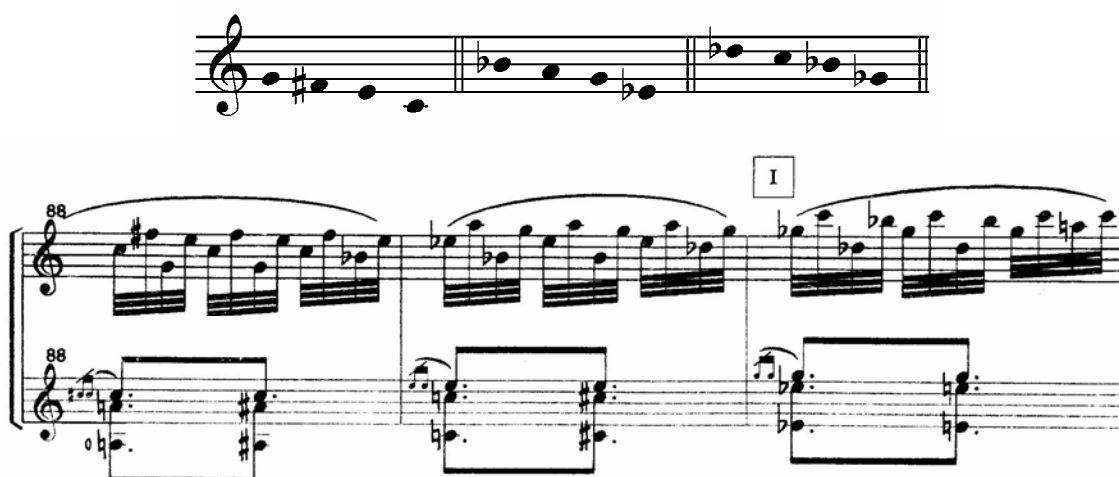
In measure 53 a new slower section begins with the successive presentation of the “Garrido-Lecca series” in three different versions by both the *charango* and the guitar.⁸⁷ On the first beat of measure 53 the chord consists of the pitches E-D#-C#-A; in the following beat the chord is transposed to G-F#-E-C. In the downbeat of measure 54 the third statement of the “Garrido-Lecca series” is produced by the pitches Bb-A-G-Eb (see fig. 7.21). A similar idea is observed between measures 88 and 90, when the *charango* presents the “Garrido-Lecca series,” in three different successive versions, as broken arpeggios; the first two are followed by a tritone, while the third one concludes with a minor third. These three versions are organized according to ascending intervals of minor thirds as it can be observed in figure 7.22.

Figure 7.20. *Dúo concertante*, m. 27 (guitar only).



⁸⁶ d'Harcourt, *La Música de los Incas*, 133.

⁸⁷ For a correct analysis of these chords, one must take out the grace notes of the bass, which are considered here simply as ornaments and not a part of the harmonic structure.

Figure 7.21. *Dúo concertante*, mm. 52-54.Figure 7.22. The “Garrido-Lecca series” in three versions and *Dúo concertante*, mm. 88-90.

As previously seen in figure 7.22 the guitar shows ascending parallel major and minor thirds, in a clear allusion to a *mestizo* tradition of the Peruvian province of Arequipa. This device is locally known as “terceras arequipeñas” (Arequipa thirds) and it has been used by other Peruvian composers as a nationalistic sign.⁸⁸ A similar allusion to

⁸⁸ A representative composer who used this musical device is Enrique Iturriaga. See Gerard Béhague, *Music in Latin America; an Introduction* (Englewood Cliffs, NJ: Prentice Hall, 1979), 311.

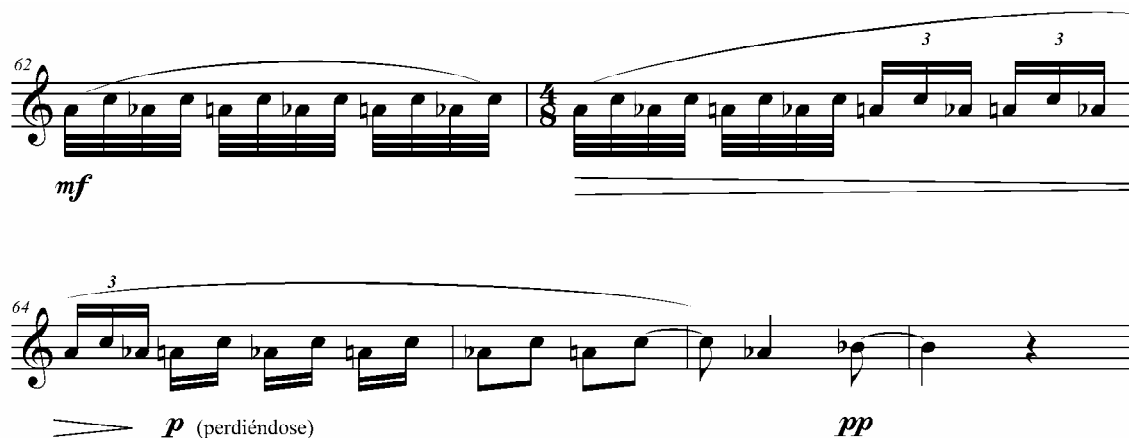
the “terceras arequipeñas” is observed in the guitar part of measure 35 (see fig. 7.23).

Although the composer usually presents this alternation of major and minor thirds in harmonic form, he has the *charango* express this device melodically at the end of the second section, between measures 62 and 66 (see fig. 7.24).

Figure 7.23. *Dúo concertante*, mm. 34-35 (guitar only).



Figure 7.24. *Dúo concertante*, mm. 62-67 (charango only).



A series of musical devices associated with the Andean guitar tradition can be observed throughout this composition. A short phrase of the guitar, which extends from measure 19 to 21, illustrates several elements of this performing practice, including grace

notes on the sixth string, glissandos on the second string, and a fast tremolo on the first string (see fig. 7.25). The second part of the composition, based upon an Andean musical form known as *yaraví y fuga*, begins on measure 106 with a solo section for the guitar, under the marking “Lento, sin rigor” (Slow, without strictness). This segment is characterized by its slow tempo, soft dynamics (*piano* and *pianissimo* indications) and by a certain degree of freedom, which is mainly created by its lack of time signature. The pentatonic gesture in the guitar that initiates this section also illustrates one of the most typical elements of traditional Andean guitar playing, namely the use of ornaments in the form of grace notes of three, four, or five notes (see fig. 7.26).⁸⁹

In reference to the *mestizo charango*, Garrido-Lecca not only combines melodies and strumming in this composition, but also employs the natural tuning in octaves of its middle string, which is a distinctive characteristic of the instrument. Between measures 49 and 50 the *charango* plays descending fifths in glissando, while the guitar emphasizes two important melodic intervals: the augmented fourth and the minor third (see fig. 7.27)

Figure 7.25. *Dúo concertante*, mm. 19-21 (guitar only).



⁸⁹ These ornamentations are written in a descending form, which could be considered incorrect or foreign by a guitarist trained in the European musical tradition.

Figure 7.26. *Dúo concertante*, m. 106.

itches F-E-D-Bb (see fig. 7.29). The sonority of the open strings of the *charango* is also emulated in the high register of the instrument, through the pressure of all the strings together in a sole fret. On measures 101 and 102, we hear the highest presentation of this chord in the form of a fast strumming, which is produced on fret number 14, at the very farthest end of the fingerboard (see fig. 7.30).

Measure 116 marks the beginning of the *fuga*, under the indication “Muy rápido” (Very fast). The *charango* plays the “*mestizo* chord” alone, as in previous figure 7.14, while the guitar presents a melody based on the sonorities of its open strings. In addition, this guitar melody contains several elements associated with the Andean tradition: descending gestures, grace notes, glissandos, and slurs (see fig. 7.31).

Between measures 173 and 176 we find two descending melodic lines. The melody of the *charango* is played only on open strings, while the guitar melody can be interpreted as a pentatonic scale that corresponds to “Mode E” of the d’Harcourt’s taxonomy (see fig. 7.32). Beginning in measure 183, the *charango* presents its melody a second time, but in a high register performed as harmonics derived from its open strings. This is a very characteristic device in the performance tradition of the *mestizo charango*⁹⁰ and constitutes another idiomatic use of the instrument in this composition (see fig. 7.33).

⁹⁰ Durán and Pedrotti, *Método de charango*, 60.

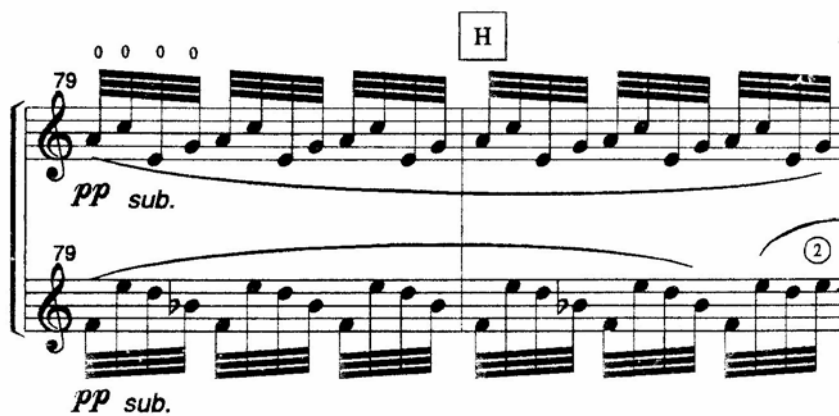
Figure 7.28. *Dúo concertante*, mm. 72-73.Figure 7.29. *Dúo concertante*, mm. 79-80.Figure 7.30. *Dúo concertante*, mm. 100-102 (charango only).

Figure 7.31. *Dúo concertante*, mm. 116-118.

Muy rápido ♩ = 138 [♩. = 92]

(rasg.)

116

f

Figure 7.32. *Dúo concertante*, mm. 173-176.

ahora ♩. = 120

p (muy alegre)

173

p (muy alegre)

Figure 7.33. *Dúo concertante*, mm. 182-186 (charango only).

arm. XII (sonido real)

182

Certainly, the last chord of the composition is the perfect complement to the opening one. This “open-strings chord” was previously presented by the *charango* in different ways throughout the piece: as a melody, as an arpeggio, as a chord in different transpositions, in the form of harmonics at the octave, etc. This last statement of the chord is emphasized with accents, a staccato marking, a *fortissimo* dynamic, and the indication *secco* in parenthesis. If the first chord indicates the *mestizo* character of Andean music, this last chord emphasizes its native musical elements. This “almost” pentatonic chord produced by the open strings of the *charango* is accompanied by the guitar, which duplicates two notes of the *charango* with the use of its lowest open strings (see fig. 7.34).

Figure 7.34. *Dúo concertante*, mm. 209-212.

Table 7.2. Summary of *Dúo Concertante* for charango and guitar by Celso Garrido-Lecca.

First part (mm. 1-105)			Second part (mm. 106-212)		
1-52	53-67	68-105	106-115	116-194	195-212
“ <i>Mestizo</i> Chord” (Guitar and charango).	“Garrido- Lecca series” (Guitar and charango).	“ <i>Mestizo</i> chord” (Charango only).	<i>Yaraví</i> Slow section. Elements of Andean guitar.	<i>Fuga</i> Fast section. “ <i>Mestizo</i> chord” (Ch.) Open strings and harmonics.	Coda Fast section. “ <i>Mestizo</i> chord” (Ch.) Open strings (G. and Ch.)

Dúo concertante was premiered on November 17, 1992, by the *charango* player Italo Pedrotti and the guitarist Mauricio Valdebenito.⁹¹ It was on the program of a guitar concert titled “From Narváez to Garrido-Lecca,” given by Valdebenito in the Sala América of the National Library of Santiago de Chile. In a telephone conversation with the author on October 4, 2008, Pedrotti asserted that the piece was premiered for a heterogeneous public, including classical, popular, and folk musicians, and became an instantaneous success. This is confirmed by the critic Federico Heinlein, who adds that

⁹¹ According to the *Revista Musical Chilena*, this composition was premiered on October 30, 1992. This erroneous date contradicts the information published in the newspapers *La Segunda* of November 16, and *El Mercurio* of November 20, 1992. See “Presentaciones en la Biblioteca Nacional,” *Revista Musical Chilena* 179 (January-June 1993): 129-30.

the *Dúo concertante* had to be encored immediately.⁹² According to Pedrotti, the piece was later performed in Mendoza, Argentina, and in the Chilean cities of Temuco and Concepción; it was also played for the eminent English guitarist John Williams, when he offered a master class at the Catholic University of Santiago. According to the *Revista Musical Chilena*, the *Dúo concertante* was also performed on December 10, 1993, by the guitarist Sergio Sauvalle and the *charango* player Italo Pedrotti in the Sala Isidora Zegers at the Faculty of Arts of the University of Chile.⁹³

Before writing *Dúo concertante*, Celso Garrido-Lecca had incorporated the *charango* in his *Cantata Popular Kuntur Wachana* (1977), in the orchestral version of *Danzas populares andinas* (1983), and in *El movimiento y el sueño* for orchestra, chorus, tape, and two narrators (1984). After *Dúo concertante*, Garrido-Lecca composed a piece for *charango* and string orchestra entitled *Musicharán*. According to the *Revista Musical Chilena*, *Musicharán* was premiered on October 27, 2004, in the Cultural Center Matucana 100 of Santiago de Chile by the well-known *charango* player Horacio Durán and the Orquesta Moderna de Chile, conducted by Luis José Recart.⁹⁴

⁹² Federico Heinlein, "De Narváez a Garrido-Lecca," *El Mercurio*, November 20, 1992.

⁹³ See "Universidad de Chile, Sala Isidora Zegers," *Revista Musical Chilena* 181 (January-June 1994): 133-34.

⁹⁴ "Escuela Moderna de Música," *Revista Musical Chilena* 203 (January-June 2005): 108.

Conclusions

Among the multiple stringed instruments introduced by the Spaniards during colonial times, the guitar that spread remarkably throughout South America, being adopted in particular by the *mestizos* of the Andean region. As they adapted the instrument to the requirements of the Andean repertory, a group of regional performance styles were generated that paralleled the European tradition. The *charango*, one of the most representative stringed instruments of the Andean culture and an important icon associated with Latin American music, is one of the best examples of musical syncretism between Spanish and the native cultures. Although the origin of this instrument is uncertain, we know that it was born in imitation of the old guitars brought by the Spaniards to South America.

The Andean guitar and the *charango*, as musical expressions of the amalgamation of European and the native Andean cultures, were pointedly used by Garrido-Lecca in two chamber works of the period 1985-2000. Like both of these instruments, and their performance styles, Garrido-Lecca's mature compositional period is marked by a mixture of elements from different origins. In this sense, *Simpay* and *Dúo concertante* not only constitute two representative works of his compositional output, but also aptly exemplify the synthetic and syncretic character of his third compositional period.

Based on an exhaustive research about the guitar style of Ayacucho, Garrido-Lecca synthesizes in *Simpay* musical traits taken from the Andean tradition with a

Western contemporary musical language. Throughout this chamber work are many musical devices associated with the Andean tradition of guitar performance, including the use of pentatonic and *mestizo* scales, Andean rhythms and tunings, harmonics, rapid strums, melodic ornaments in the form of acciaccaturas, grace notes and glissandos, a clear division between a higher melody and a lower accompaniment, etc.

Like most of Garrido-Lecca's mature works, *Simpay* and *Dúo concertante* exhibit consistent musical contrasts among phrases and movements. *Simpay* is constructed entirely from short contrasting musical phrases which are usually separated by brief rests or fermatas. On the other hand, a fundamental characteristic of *Dúo concertante* is the complementarity of open and closed strings; this idea is basically expressed through the juxtaposition of the *mestizo* chord presented in the first measures, and the "almost" pentatonic chord that closes the composition. These basic modes are combined with the "Garrido-Lecca series," which represents not only all the intervals of Western music, but also the composer himself and his academic formation.

In *Dúo concertante* both stringed instruments are used by the composer in a very traditional form. The treatment of the *charango* draws from *mestizo* tradition in the use of nylon strings, in the preference for the "A-minor" tuning, and in the combination of *trémolo rasgueado* with melodic passages, arpeggios, and harmonics. The composer also gives melodic lines in octaves to the middle string of the *charango*, in a clear allusion to the most characteristic device of the *mestizo* version of the instrument.

The guitar in *Dúo concertante* shows a very interesting mixture of Western and Andean elements. Although the composer adhered to the standard tuning for the instrument, he incorporated several technical devices associated with the Andean tradition. These devices have been noted in the musical examples above: the use of grace notes, glissandos, slurs, tremolos, etc. In addition, the composer based the second part of the piece on a traditional musical form of the Andes known as *yaraví y fuga* and he quoted a distinctive Peruvian musical device known as “terceras arequipeñas.”

From a metaphoric point of view, *Dúo concertante* also has a symbolic connotation: the reconciliation of Spain and the New World as represented by the guitar and the *charango*, respectively. It is a kind of symbolic union of mother and son in a permanent dialogue that recognizes the equality of both protagonists.

Curiously, this piece was premiered and recorded by a Chilean *charango* player, and no one else has performed it in the past seventeen years. This fact indicates how rapidly the *charango* spread in Chile in a period of just twenty-six years (1966 to 1992), and also proves that the *charango* cannot be considered today the cultural property of Bolivia, Peru, and Argentina alone.

Chapter 8

The Other Works (1985-2000)

In addition to *Trío para un Nuevo Tiempo*, String Quartet No. 2, *Simpay*, and *Dúo concertante* for charango and guitar, Celso Garrido-Lecca during the period 1985-2000 wrote many other compositions for different ensembles and media. The main purpose of this chapter is to offer an overview of all of them, following the classification proposed by Enrique Iturriaga in the *New Grove Dictionary* and Rodrigo Torres in the *Diccionario de la Música Española e Hispanoamericana*, who divided Garrido-Lecca's catalog into the following genres: ballet, orchestral, choral and solo vocal, chamber, solo instrumental, tape, incidental, and film.

A chronological catalog of works by Celso Garrido-Lecca, completed by Aurelio Tello and published in the *Revista Musical Chilena* in 2001, provided the basic information for the present chapter. This data has been compared with other sources, including the musical encyclopedias mentioned earlier, and the notes that accompany various recordings and scores edited by the composer himself in the last two decades. Additionally, every issue of the *Revista Musical Chilena* published between 1985 and 2009 was examined, in order to verify dates and places of the premieres and other performances of Garrido-Lecca's works. Finally, some confused or contradictory data was clarified by the composer himself, during several conversations undertaken between March 4, 2009, and March 31, 2010.

Ballets

During the period 1985-2000 Celso Garrido-Lecca composed music for two ballets, each performed by the Peruvian group Espacio-Danza (Dance Space) with choreographies created by Patricia Awapara.¹ The first of these works was *Rincones interiores* (Interior corners) for electronic sounds and acoustic instruments, premiered in Lima in 1988; the second was *Antígona* (*Antigone*) for instrumental ensemble, premiered in Lima in 1993. The music for *Antígona* was based on a score previously created in 1969 for a performance of Sophocles's *Antigone*, in a version by Bertold Brecht that was directed by Víctor Jara in Santiago de Chile.²

Orchestral Works

The first composition of the period is *Pequeña suite peruana* (Small Peruvian Suite) for string orchestra, which began as an orchestrated version of a solo piano piece of 1979. This orchestrated version was premiered in 1986 by the ensemble Camerata de Lima, conducted by David del Pino. Garrido-Lecca's complete catalog reveals his

¹ Patricia Awapara was a close friend of the dancer Maritza Garrido-Lecca, niece of the composer and member of the Peruvian guerrilla group *Sendero luminoso* (Shining Path). In 1992 Patricia Awapara was Celso Garrido-Lecca's fiancée and both of them were direct witnesses of the capture of Abimael Guzmán, Maritza Garrido-Lecca, and other ringleaders of the guerrilla group. See chapter 2.

² Omar Jurado and Juan Miguel Morales, *El Chile de Víctor Jara* (Santiago de Chile: Lom Ediciones, 2003), 149.

tendency to produce multiple versions of a single piece. The most extreme example is *Danzas populares andinas* (Andean Popular Dances), of which he produced three different versions between 1979 and 1999. Recently, the composer has explained that he made the adaptations not from creative impulses, but to fulfill different commissions he was offered, especially in the 1980s and 1990s, from Peruvian, Chilean, or Mexican performers.

An important performance of *Pequeña suite peruana*, mentioned in the *Revista Musical Chilena*, occurred during the Third International Festival of Contemporary Music of Lima, on November 12, 2005. On that occasion, this orchestral version was performed by the Orquesta Intercultural Americana, conducted by Abraham Padilla, in the Auditorium of the Spanish Cultural Center.³

To fulfill a commission from the well-known Mexican cellist Carlos Prieto, Garrido-Lecca created an orchestrated version of his *Sonata Fantasía* (1989), a chamber piece originally written for violoncello and piano. This second version also was given the title of Cello Concerto, and is listed as a unique piece in Garrido-Lecca's catalog. According to the composer, he himself prefers this orchestral version of *Sonata Fantasía* over the original version for violoncello and piano, because it offered the opportunity to introduce different instrumental timbres, especially percussion instruments. The

³ See "Música de autores chilenos en Lima," *Revista Musical Chilena* 205 (January-June 2006): 96.

composer asserts that the second movement (*Calmo sin rigor*) is the richest in orchestration, while the third movement's vivacity is emphasized with percussion instruments; certainly, this last movement contains the most virtuosic elements for the soloist. The third movement contains multiple pentatonic melodies; according to the composer, some may correspond directly to native music, while others were newly composed by him. The pentatonic world of Andean music has been so absorbed by Garrido-Lecca during his compositional career that it is difficult for him to establish a distinct dividing line between quotation and creation.

Carlos Prieto writes that he met Celso Garrido-Lecca in 1990, when the Peruvian composer traveled to Mexico for the First Latin American Music Forum held in Morelia, as part of the Second International Music Festival.⁴ In this context, Prieto had the opportunity to premiere Garrido-Lecca's Cello Concerto on August 1, 1990, with the Festival Orchestra, conducted by the Brazilian Henrique Morelenbaum.⁵ When Garrido-Lecca was awarded the "Tomás Luis de Victoria" prize in 2001, Carlos Prieto gave the Spanish premiere of this concerto with the National Orchestra of Spain conducted by Pedro Ignacio Calderón. The presentation took place in Madrid's National Auditorium on June 8, 2001, during a gala concert devoted entirely to Garrido-Lecca's works. In

⁴ Carlos Prieto, *The Adventures of a Cello*, trans. Elena C. Murray (Austin: University of Texas Press, 2006), 177.

⁵ This date provided by Carlos Prieto himself contradicts the information included by Aurelio Tello in the catalog of Garrido-Lecca's works, published in the *Revista Musical Chilena*. According to Tello, the Cello Concerto was premiered in Mexico City, in 1994, by Carlos Prieto and the Xalapa Orchestra, conducted by Mario Morelenbaum. See Aurelio Tello, "Catálogo de las obras musicales de Celso Garrido-Lecca," *Revista Musical Chilena* 196 (July-December 2001): 31.

May 2002 Prieto played and recorded Garrido-Lecca's concerto with the Xalapa Symphony Orchestra conducted by his son, Carlos Miguel Prieto.⁶

In February 2003, Carlos Prieto participated in a concert entitled "Homage to the Latin American Cello Academy," directed by William Molina, in Caracas, Venezuela. At that opportunity he gave the Venezuelan premiere of the Cello Concerto by Garrido-Lecca, with the Simón Bolívar Symphony Orchestra, conducted by Eduardo Marturet.⁷ This composition was later premiered in Chile on July 29 and 30, 2005, during the International Season of the Symphony Orchestra of that year. At those performances the solo violoncello was played by the Chilean Edgar Fischer and the orchestra was conducted by Laurent Petitgirard.⁸

In 1990 Garrido-Lecca composed one of his most renowned and acclaimed orchestral works of the period, the *Concierto para guitarra y cuatro grupos instrumentales* (Concerto for Guitar and Four Instrumental Groups). In the opinion of the composer himself, this concerto is closely related to an orchestral work titled *Retablos Sinfónicos* (Symphonic Tableaux), composed in 1980, and draws from Peruvian popular dance traditions. This Guitar Concerto consists of the traditional three movements (Fast-Slow-Fast) and includes, in the orchestra, an electronic synthesizer that switches its

⁶ Prieto, *The Adventures of a Cello*, 179.

⁷ Ibid., 213.

⁸ See "Universidad de Chile. Teatro de la Universidad de Chile," *Revista Musical Chilena* 204 (July-December 2005): 113.

timbre from one movement to the next; it imitates a harpsichord in the first, an organ in the second, and a piano in the third. In the score, the orchestra is distributed in four independent instrumental groups, which should be physically separated throughout the performance, in order to obtain a coloristic and spatial independence of each other.

This concerto is one of the clearest examples of synthesis and syncretism in Garrido-Lecca's mature compositional period, denoting a mixture of multiple musical experiences and a strong Latin-American flavor. The virtuoso treatment of the solo guitar, for example, represents both the contemporary art music and the *mestizo* musical tradition of Peru. Garrido-Lecca also intended with this concerto to expand the natural harmonics of the guitar. In the opinion of the composer himself, there are very few guitar concertos composed in Latin America and many of them are not interesting or treat the guitar in a way that violates its own nature.

The first movement contains a reference to a *huayno* rhythm and several melodies include pentatonic characteristics. In the second movement Garrido-Lecca expands a popular song that he himself composed for a member of the Popular Song Workshop at the Lima National Conservatory in the 1970s. The third movement is fast and based on the *sesquialtera* rhythm, which is typical of Latin American music. Although the composer prefers the middle movement, which synthesizes his experience with the Nueva Canción movement and his profound knowledge of orchestration, the third movement presents a Latin American flavor and an innovative use of the guitar.

Subtitled “Allegro danzante,” the third movement is based on a *festejo* – an Afro-Peruvian dance from the coastal region – that presents the *sesquialtera* rhythm produced by the alternation of 6/8 and 3/4, emphasized with various percussion instruments. The guitar cadenza, which appears towards the end of the movement, requires considerable virtuosity; the guitarist has to perform, at the same time, a melody in the strings and percussive rhythms on the instrument’s sound box, imitating the sonority of a Peruvian *cajón*.⁹ This is probably the first time that a guitarist was required to perform both elements simultaneously, requiring much practice from the performer.

According to the *Revista Musical Chilena*, the first major performance of this concerto occurred on May 26, 1996, in the Blas Galindo Theater of Mexico City with the guitarist Jaime Márquez and the Camerata de México, conducted by Jesús Medina. The same notice states that this Concerto had been previously premiered in Lima by the guitarist Jorge Caballero and the Philharmonic Orchestra of Lima, conducted by Miguel Harth.¹⁰

Besides the Mexican and the Peruvian guitarists, the major performer of this concerto in the last decade has been the Chilean Luis Orlandini, who studied the score under the guidance of the composer himself. Orlandini premiered it in Chile on November 20, 1998, during the first concert of a music festival titled “Música entre

⁹ The Peruvian *cajón* is a box-drum used to accompany Afro-Peruvian music.

¹⁰ See “Noticias de Celso Garrido-Lecca,” *Revista Musical Chilena* 186 (July-December 1996): 93.

nosotros” given by the Symphony Orchestra of Chile conducted by David del Pino.¹¹ Between April 1999 and November 2006 Orlandini performed Garrido-Lecca’s Guitar Concerto in Gdansk (Danzig), Poland,¹² in Montevideo, Uruguay,¹³ in Havana, Cuba,¹⁴ and in a concert in homage to the composer, on his eightieth birthday, which took place in the Auditorium Los Incas at the Museo de la Nación of Peru.¹⁵

In 1993 Garrido-Lecca composed his orchestral work *Eventos* (Events), dedicated to the Chamber Orchestra of Chile and its director Fernando Rosas. The Peruvian composer remembers that the composition of this work was spurred by the expansion at that time of the Chamber Orchestra of Chile to include two oboes and two bassoons for the performance of a Baroque repertory. In addition to the strings and the double reed instruments, Garrido-Lecca also added a flute and a clarinet to this particular piece. According to the composer, one of his aims in *Eventos* was to develop the instrumental color of the orchestra in different types of texture.

¹¹ See “Universidad de Chile, Teatro de la Universidad de Chile,” *Revista Musical Chilena* 191 (January-June 1999): 94-95.

¹² “Música de compositores chilenos en Polonia,” *Revista Musical Chilena* 192 (July-December 1999): 99.

¹³ “Giras del guitarrista Luis Orlandini y del Cuarteto de Guitarras de Chile,” *Revista Musical Chilena* 194 (July-December 2000): 107-108.

¹⁴ “Estrenos de Celso Garrido-Lecca,” *Revista Musical Chilena* 198 (July-December 2002): 99.

¹⁵ “Compositores chilenos en el Perú,” *Revista Musical Chilena* 207 (January-June 2007): 96.

Garrido-Lecca asserts that this one-movement orchestral piece consists of successive episodes that emphasize contrasting tempo, dynamic and density. In each section, the wind instruments oppose the strings in concertante style, displaying brilliance and virtuosity in both *tutti* and solo passages. Framed within the compositional principles of Garrido-Lecca's last period, *Eventos* uses the twelve tones, without abandoning diatonic melodic or harmonic configurations.¹⁶ A particular characteristic of this piece is its initial chord, formed by the pitches G-F#-E-C, which constitute a "Garrido-Lecca series"; as in other works of the same period, this chord provides the axis of the various episodes. The middle section of *Eventos* contrasts with the other sections of the composition. The score becomes more concentrated both harmonically and instrumentally toward the end, with rapid rhythmic successions, concluding in a cluster played by the strings.

Eventos was premiered during the Eleventh Forum of Caribbean Composers, celebrated in the city of Xalapa (Veracruz, Mexico) on September 23-30, 2000; it was performed by the Youth Symphony Orchestra of the State of Veracruz, conducted by Luis Herrera de la Fuente.¹⁷ On November 15, 2002, *Eventos* was performed during the

¹⁶ Commentaries by the composer taken from the booklet of the CD "Celso Garrido-Lecca: Premio Iberoamericano de la Música 2000 Tomás Luis de Victoria," edited by the Sello Autor in 2008; translation by Gordon Burt.

¹⁷ See "XI Foro de Compositores del Caribe," *Revista Musical Chilena* 195 (January-June 2001): 84-85.

XII Music Festival of Caracas.¹⁸ On October 24, 2003, it was premiered in Chile by the Chamber Orchestra of Chile, under the guest conductor José Luis Domínguez;¹⁹ some days later, on November 6, 2003, the same orchestra performed it in the parish church “Nuestra Señora del Rosario,” conducted by its titular Fernando Rosas.²⁰ On May 21, 2004, *Eventos* was performed in Medellín, Colombia,²¹ and on May 8, 2007, in San Salvador.²²

In 1993-94 Garrido-Lecca composed *Laudes II* for orchestra,²³ premiered in Mexico City by the Orquesta de la Camerata de México, in 1996. Its name derives from an earlier composition, *Laudes*, commissioned by the Third Inter-American Music Festival celebrated in Washington, D.C., in 1965.²⁴ The original *Laudes* was inspired by

¹⁸ On that occasion *Eventos* was performed in the Sala José Ribas of the Teresa Carreño Theater, by the Simón Bolívar Symphony Orchestra conducted by Alfredo Rugeles. See “Compositores chilenos en el XII Festival de Caracas,” *Revista Musical Chilena* 199 (January-June 2003): 100.

¹⁹ See “Teatro Municipal de Ñuñoa,” *Revista Musical Chilena* 201 (January-June 2004): 100.

²⁰ “Otras salas y recintos,” *Revista Musical Chilena* 201 (January-June 2004): 104.

²¹ In Colombia *Eventos* was performed by the Symphony Orchestra of the Universidad EAFIT, conducted by Alfredo Rugeles. See “Composición de Celso Garrido-Lecca en Colombia,” *Revista Musical Chilena* 202 (July-December 2004): 84.

²² On that occasion *Eventos* was performed by the Symphony Orchestra of El Salvador, conducted by Alfredo Rugeles, in a program dedicated to Latin American composers. See “Obras de Celso Garrido-Lecca en El Salvador,” *Revista Musical Chilena* 207 (January-June 2007): 97.

²³ Enrique Iturriaga and Rodrigo Torres give 1993, while Aurelio Tello 1994; the composer himself could not confirm the exact date of composition.

²⁴ *Laudes* was premiered in May 1965 by the Symphony Orchestra of Buffalo, conducted by Lukas Foss (see chapter 2).

a phrase of Lao Tzu - father of Taoism - that appears in the original score: “The Tao which can be expressed in words is not the eternal Tao; the name which can be uttered is not the eternal name.”²⁵ Musically speaking, in this early orchestral work Garrido-Lecca employs a twelve-tone language and calls for the strings to be divided into two equal halves, located to the left and to the right of the conductor, respectively. According to the composer himself, he was interested at that time in the exploration of the novel stereophonic concept, an idea that was subsequently developed in his work *Antaras* of 1968.²⁶

Except for the name, *Laudes II* has very little connection to its predecessor. This is a piece for chamber orchestra in three movements: “Moderato-Scherzando,” “Lento meditativo,” and “Vivo jubiloso,” in which each movement contrasts completely with the others. This work contains different sonorous atmospheres, as in the first *Laudes*, but also demonstrates a novel use of instrumental resources, with a remarkable development of timbre and rhythmic contrasts, driven by the percussion in particular. The third movement is particularly interesting for its pointillist texture, produced by the distribution of the musical materials among the different families of instruments. In opinion of the composer himself, *Laudes II* is more elaborate, denser, and more demanding in terms of

²⁵ According to Garrido-Lecca, the term *laudes* derives from the Latin term *lauda*, which means “to praise.”

²⁶ The division of the strings in two equal halves also demonstrates an affinity with the musical practices of the Andes, particularly with the performance practices of panpipes ensembles (see chapter 3).

instrumentation than the original *Laudes*; the orchestra here is not divided in two groups as in its predecessor.

Secuencias (Sequences) is a single-movement composition for violin and orchestra written by Garrido-Lecca in 1998. Although the solo violin contains many virtuosic elements, the composer himself does not consider this piece a violin concerto, mainly because he did not structure it according to that traditional genre. The piece is based on the development of musical sequences and consists of three contrasting sections. The first is a slow introduction in which the variety of timbres is especially predominant; the subsequent entrance of the solo violin, in tempo “allegro,” provides the primary motives for this introductory section. A second musical idea with a slower, more lyrical character, will be contrasted with the previous one; this section ends with a virtuosic cadenza for solo violin that calls for the simultaneous performance of bowed notes and pizzicatos. Written in an irregular time signature, the third section has a fast and precise character, showing elements of chamber music, with a constant alternation of different dynamics and rhythms; throughout this section, the violin, marimba, harp, and percussion acquire a concertante role. The complete movement concludes with musical ideas from the introductory section, and concludes with a final coda.²⁷

²⁷ Commentaries by the composer taken from the booklet of the CD “Signos del tiempo y la memoria II,” released in 2006.

Secuencias was premiered in the city of Puebla, Mexico, during the Festival Instrumenta Verano 2003, by the violinist Katrina Rozmus and the Instrumenta Puebla Verano Orchestra, comprised of instrumentalists who participated in the festival. Although the *Revista Musical Chilena* asserts that the orchestra was conducted by Edward Brown,²⁸ Katrina Rozmus's webpage and the composer himself confirm that the orchestra was under the direction of José Luis Castillo.²⁹ This version was also included on the CD "Signos del tiempo y la memoria II" (Signs of Time and Memory II), which contains three orchestral works by Garrido-Lecca, composed between 1960 and 2003. *Secuencias* was performed for a second time on May 26, 2006, during the XIV Latin American Music Festival of Caracas, dedicated to Marlos Nobre and Celso Garrido-Lecca, on his eightieth birthday.³⁰

In 1999-2000 Garrido-Lecca composed his Symphony No. 2, subtitled "Introspections," for soprano, mixed chorus, and full orchestra, with lyrics by the Argentine poet Jorge Luis Borges. It was premiered in Madrid on June 8, 2001, when the Peruvian composer received the "Tomás Luis de Victoria" prize. On that occasion the

²⁸ See "Otras obras de Celso Garrido-Lecca en Latinoamérica," *Revista Musical Chilena* 200 (July-December 2003): 121.

²⁹ Katrina Rozmus, "About me," Katrina Rozmus, http://web.mac.com/face.face/Face_2_Face_Records/Katrina.html (accessed March 5, 2010).

³⁰ In this opportunity *Secuencias* was performed in the Sala José Félix Ribas of Caracas by the violinist Alejandro Sacha Ferreira and the Simón Bolívar Youth Symphony Orchestra, conducted by Manuel de Elías. See "Orrego-Salas y Garrido-Lecca en el Festival de Caracas," *Revista Musical Chilena* 206 (July-December 2006): 115.

symphony was performed by the soprano Irene Badiola, the National Chorus and the National Orchestra of Spain, conducted by Pedro Ignacio Calderón.³¹ Between September and October 2007, Garrido-Lecca's Symphony No. 2 was recorded in Santiago de Chile for the edition of a CD sponsored by the Fundación Autor and the General Society of Authors and Publishers of Spain (SGAE).³² This recording was made by the soprano Verónica Rojas, the Chilean Symphony Orchestra, and the University of Chile Symphonic Chorus, conducted by the Uruguayan Fernando Condon. Although the performers dedicated much time and effort in preparing the symphony, it is curious to note that this work has not yet been presented for the Chilean public.

This symphony constitutes not only Garrido-Lecca's crowning orchestral work but also a musical testimony of his mystical beliefs. Its large orchestration includes triple woodwinds, six horns, four trumpets, and a large chorus that enters in the fourth movement in addition to a soprano soloist. It consists of four movements titled "Lo ancestral" (The Ancients), "Lo ignoto" (The Unknown), "El devenir" (The Vicissitude), and "El eterno retorno" (The Eternal Return). In the first movement (Andante) one finds rhythmic elements from Latin American folklore, pentatonic melodies, and many dynamic contrasts. This opening movement ends with a powerful coda, linking directly to a slow second movement that is characterized by the frequent use of minor and major

³¹ Fernando García, "Celso Garrido-Lecca, Premio 'Tomás Luis de Victoria,'" *Revista Musical Chilena* 196 (July-December 2001): 100-101.

³² This recording was part of the "Tomás Luis de Victoria" prize, received by Garrido-Lecca in 2000. The CD included the following orchestral works: *Eventos*, Guitar Concerto, and Symphony No. 2.

thirds, especially in the form of acciaccaturas. Important melodies that were previously played by three double basses in their highest registers through the use of flageolet tones are assigned here to three piccolos. The third movement, a fast movement primarily characterized by its pointillist texture, is a scherzo full of contrasting rhythms played by the various instruments of the orchestra; the strings provide a short and highly expressive central section.

The fourth movement is without doubt the most important of the whole symphony, lasting fifteen-and-a-half minutes, almost equivalent to the duration of the other three movements combined. Garrido-Lecca had admired Jorge Luis Borges's poetry for many years, and his desire to include one of his poems in the last movement of this symphony was the main reason he incorporated a soprano soloist and chorus. Borges's poem "Para una versión del I King" (For a Version of *I Ching*), taken from the collection *La moneda de hierro* (The Iron Coin) of 1976, clearly transmits the idea of the "eternal return" which represents Garrido-Lecca's mystic conception. According to the composer himself, he has always felt close to the Oriental philosophy (Hinduism, Buddhism), in particular to the concepts of reincarnation and circular time. This cyclical conception of life and general sense of transcendence, which is also present in the Biblical book of Ecclesiastes, has been deliberately incorporated by Garrido-Lecca in his own compositions since *Intihuatana*, written in 1967 based on a palindromic form.

Para una versión del I King

El porvenir es tan irrevocable
como el rígido ayer. No hay una cosa
que no sea una letra silenciosa
de la eterna escritura indescifrable
cuyo libro es el tiempo. Quien se aleja
de su casa ya ha vuelto. Nuestra vida
es la senda futura y recorrida.

Nada nos dice adiós. Nada nos deja.
No te rindas. La ergástula es oscura,
la firme trama es de incesante hierro,
pero en algún recodo de tu encierro
puede haber un descuido, una hendidura.
El camino es fatal como la flecha
pero en las grietas está Dios, que acecha.

For a Version of *I Ching*³³

The imminent is as immutable
as rigid yesterday. There is no matter
that rates more than a single, silent letter
in the eternal and inscrutable
writing whose book is time. He who
believes he's left his home already has
come back. Life is a future and well-
traveled track.

Nothing dismisses us. Nothing leaves.
Do not give up. The prison is bereft
of light, its fabric is incessant iron,
but in some corner of your mean environs
you might discover a mistake, a cleft.
The road is fatal as an arrow's flight
but God is watching in the narrowest light.

Musically speaking, it seems that the first three movements of the Symphony No. 2 prepare the way for the last movement, whose dramatic opening indicates an immediate contrast. Throughout the movement the chorus is used to express the lyrics with a very dark sound, and the word "Dios" (God) is emphasized. At the very end of the symphony, the dynamics decrease to *pianissimo* and the sound fades softly towards the final silence.

³³ Translation by Eric McHenry. See Jorge Luis Borges, *Selected Poems*, ed. Alexander Coleman (New York: Viking, 1999), 383.

Vocal Works

Besides the fourth movement of Symphony No. 2, *Canciones de hogar* (Songs of Home) constitutes another vocal work composed by Garrido-Lecca between 1985 and 2000. This is a chamber piece for mezzo-soprano, guitar, and string quartet, based on three poems from the first creative period of the Peruvian poet César Vallejo. According to the catalog of Garrido-Lecca's works published in *Revista Musical Chilena*, this piece was composed in 1997,³⁴ five years later than the date given by Enrique Iturriaga in the *New Grove Dictionary* and Rodrigo Torres in the *Diccionario de la Música Española e Hispanoamericana*. Asked about this particular discrepancy, the composer himself clarified that 1992 was the correct date of composition for this work.

Canciones de hogar was dedicated to Garrido-Lecca's parents and consists of three movements: "Los pasos lejanos" (Distant Footsteps), "A mi hermano Miguel" (To my Brother Miguel), and "Esta noche desciendo del caballo" (Tonight, Dismounting from my Horse).³⁵ The poems chosen by the composer describe the "parents" in the first movement, a "dead brother" in the second, and "home" in the third. The second of them is particularly connected with a painful experience suffered by Garrido-Lecca himself, when his younger brother Arturo died at the age of fourteen, because of a malformation of his heart. Although César Vallejo is one the best Peruvian poets in opinion of Garrido-

³⁴ Tello, "Catálogo de las obras musicales," 32.

³⁵ The first two poems belong to Vallejo's collection *Los heraldos negros* (The Black Messengers) of 1918, while the third one was taken from *Trilce* of 1922.

Lecca, the composer recognizes the difficulty of creating music with his lyrics, because of his complex metrical poetry.

Musically speaking, this work presents a mixture of elements, as many other compositions of the same period. Although the language and formal construction of the music itself demonstrates the unquestionable influence of art music, aspects of the instrumentation and performance show several links to the Nueva Canción. For example: the recitative-like character of the voice, without obvious decoration, underlines the lyrics; the intimate and nostalgic spirit of the poetry is delicately depicted by a “domestic” instrumentation: the guitar is always present, as a symbolic musical instrument associated with the popular song; the voice is transmitted through an electronic amplification for a clear audition. With the composition of this type of work, Garrido-Lecca also demonstrates his interest in accessing a varied audience.

Similarly to his orchestral work *Eventos* of 1993, *Canciones de hogar* begins with a “Garrido-Lecca series” formed here by the pitches F-E-D-Bb. This series is quite obvious in the viola and guitar parts, and it is partially present in the rest of the instruments (see fig. 8.1). Besides this series of four pitches, in *Canciones de hogar* it is also possible to recognize other characteristic elements from Garrido-Lecca’s third compositional period. The presence of pentatonic modes or melodies formed by intervals of minor thirds, for example, can be verified throughout the whole composition. The second movement begins with a pentatonic melody performed by the voice, while the stringed instruments are treated in a polyphonic manner with varied articulations. These

devices are present in many other chamber pieces for stringed instruments composed by Garrido-Lecca in the same period (see fig. 8.2).

Figure 8.1. *Canciones de hogar*, first movement, mm. 1-3.

Moderado ♩ = 60

Canto

Guitarra

Violín I

Violín II

Viola

Cello

Figure 8.2. *Canciones de hogar*, second movement, mm. 1-4.

Allegro ♩ = 92

Canto

Guitarra

Violín I

Violín II

Viola

Cello

The interval of a tritone is especially prominent in the third movement of *Canciones de hogar*. After a “Garrido-Lecca series” performed by the guitar (C-B-A-F) and under new indications of tempo and dynamics, it is possible to distinguish at measure 15 an extended chord formed by the dyad B-F; this tritone is played by all the instruments at the same time and prolonged by the violin I and violoncello until bar 21. Another prominent augmented fourth occurs at the beginning of the vocal line, between D-natural and G-sharp (see fig. 8.3).

Figure 8.3. *Canciones de hogar*, third movement, mm. 13-19.

Un poco Andante ♩ = 76

The musical score shows a vocal line and a guitar line. The vocal line begins with the lyrics "Esta noche descien-do del ca-". The guitar line features a prominent tritone (B-F) in measure 15, which is highlighted by a box. The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo).

The world-premiere of *Canciones de hogar* occurred in Santiago de Chile on January 12, 1998, during the XIII Festival of Chilean Music, organized by the University

of Chile. The performers were Magdalena Matthey (mezzo-soprano) and Luis Orlandini (guitarist), accompanied by the string quartet Cuarteto Sur formed by Sebastián Leiva (violin I), Marisol Infante (violin II), Claudio Gutiérrez (viola), and Alejandro Tagle (violoncello).³⁶ According to the composer himself, the premiere of this work was a complete success. The singer Magdalena Matthey, who worked with Garrido-Lecca during the rehearsals, was capable of transmitting the emotional message of the lyrics in a superb form. The composer does not remember another ovation like the one he received after the premiere of *Canciones de hogar*, something that he mainly attributes to the reputation of Magdalena Matthey, a well-known popular singer in Chile.³⁷

The Peruvian premiere occurred on July 16, 1998, in the Goethe Institute of Lima, as part of a retrospective concert of works by Garrido-Lecca. On that occasion, *Canciones de hogar* was performed by Magdalena Matthey, Luis Orlandini, and the String Quartet Lima formed by Laszlo Benedek (violin I), Alejandro Ferreira (violin II), Roberto González (viola), and César Pacheco (violoncello).³⁸

³⁶ “Universidad de Chile, Sala Isidora Zegers,” *Revista Musical Chilena* 189 (January-June 1998): 84.

³⁷ See commentaries by Coriún Aharonian, Omar Corrado, and Aliocha Solovera in “Tribuna: El XIII Festival de Música Chilena,” *Revista Musical Chilena* 189 (January-June 1998): 53-79.

³⁸ “Música de Celso Garrido-Lecca y Pedro Humberto Allende en Perú,” *Revista Musical Chilena* 190 (July-December 1998): 96.

Chamber Works

The first chamber work of the period is *Sonata Fantasía* for violoncello and piano, composed by Garrido-Lecca in 1989, and arranged as a cello concerto during the same year under a commission of the Mexican cellist Carlos Prieto. Although this work has the external features of a sonata, the expansion of its contents and structure reflect the second part of its title, the fantasia. Despite its division into movements, the work is performed without breaks, similar to other pieces of the same period. Enrique Iturriaga has described this composition as a great rhythmic discourse that demonstrates Garrido-Lecca's capacity to absorb certain intervals and rhythms of the Peruvian tradition into a personal compositional style.³⁹

The first movement titled "Lento-Veloz" (Slow-Quick) begins with a *pianissimo* interval of minor third (C-Eb) played by the solo violoncello, which is constantly interrupted by the pitches D, A or C, produced with the instrument's own open strings. In order to separate these two contrasting ideas visually, the violoncello part is presented in two staves: the upper staff shows the *legato* idea, which uses normal bowing (*arco*), while the lower gives notation for the *pizzicato*, open strings (see fig. 8.4).

The piano enters eight measures after the violoncello, with *forte* dynamics, *staccato* articulation, and a new fast tempo. The first interval played by the piano (G#-D)

³⁹ Commentaries taken from the booklet of the CD "Encuentros," released in 1995, containing five chamber works by Garrido-Lecca.

is the perfect complement of the first two pitches played by the violoncello (C-Eb) in establishing a first “Garrido-Lecca series.” Eight measures later, the two instruments invert their roles; the violoncello performs the tritone G#-D, while the piano plays a major sixth A-F#, forming together a second version of the “Garrido-Lecca series.” The rhythmic aspect of the first movement is emphasized with a constant division of the beat into sixteenth-notes during the fast section and by the use of short motives which are repeated in the form of ostinatos (see fig. 8.5).

The slow and lyric second movement titled “Calmo, sin rigor” (Slow, without strictness) has no bar lines and begins with both instruments playing in a similar and high register, in marked contrast to the outer movements (see fig. 8.6). Subsequently the violoncello performs a very expressive melody, which presents clear Andean influences with acciaccaturas and pentatonic gestures, emphasized with glissandos, harmonics, and a general high sonority.

The rhythmic third movement titled “Muy rápido, como movimiento perpetuo” (Very fast, with perpetual motion) is a kind of rondo which presents a ritornello and small episodes, following the spirit of the first movement. A rhythmic idea based on the repetition of open strings occurs within the polyphonic treatment of the violoncello, and pentatonic melodies are played around these ostinatos (see fig. 8.7).

Figure 8.4. *Sonata Fantasia*, first movement, mm. 1-3.

Lento ♩ = 88

III ST

Arco

pp (s-vb) *p* (vb) *pp* (s-vb) *p* (vb) *sim*

Pz

pp

Figure 8.5. *Sonata Fantasia*, first movement, mm. 8 and 16.

Veloz ♩ = 112

8

(siempre Pz)

f stcc. (bien articulado)

16 AN

mf stcc.

p

Figure 8.6. *Sonata Fantasia*, beginning second movement.

Calmo, sin rigor ♩ = 100

p *f* *p* *sim*

ff

Figure 8.7. *Sonata Fantasia*, beginning third movement.

Muy rápido, como mov. perpetuo ♩ = 120

f *p* *f*

Sonata Fantasia is a good representative of Garrido-Lecca's third compositional period. Besides the four-pitch series, this work has many features seen in other chamber pieces of the period, including polyphonic treatment of the violoncello, the use of

glissandos, pedal notes, sections played in the highest registers of both instruments, syncopated rhythms, pentatonic melodies, no pauses among the movements, etc. The polyphonic treatment of the violoncello and the degree of rhythmic complexity make this piece one of the most virtuosic compositions of Garrido-Lecca's catalog.

Although the *Revista Musical Chilena* does not indicate a particular day, the Chilean premiere of *Sonata Fantasía* occurred between April and May 1992, during a concert season titled "España-América," organized by the Institute of Music at the Catholic University of Santiago. This piece was performed by the cellist Edgar Fischer and the pianist María Iris Radrigán during the fourth concert of the season, which took place in the Centro de Extensión at the Catholic University of Santiago, in commemoration of the 500th anniversary of the arrival of the Spaniards to America.⁴⁰ According to Aurelio Tello, this performance of *Sonata Fantasía* was the world-premiere of the piece; he also adds that the score was dedicated to the Mexican cellist Carlos Prieto.⁴¹ All this information contradicts the manuscript itself, which shows a clear dedication "To Edgar and María Iris," and the information provided by Carlos Prieto, who states that he performed this composition previously, in Mexico (1990) and Lima (1991).⁴² Of the July 1991 performance in Lima, Prieto adds: "in our recital, Edison

⁴⁰ See "Autores Nacionales en la Universidad Católica," *Revista Musical Chilena* 178 (July-December 1992): 110.

⁴¹ Tello, "Catálogo de las obras musicales," 31.

⁴² Prieto, *The Adventures of a Cello*, 149.

Quintana and I had the satisfaction of playing the Sonata-Fantasia for Cello and Piano by Garrido-Lecca in the presence of the composer himself. The work was well received by the public and critics alike.”⁴³

Fischer and Radrigán performed *Sonata Fantasia* at the Catholic University of Santiago on May 11, 1994,⁴⁴ and in a concert honoring Celso Garrido-Lecca at the University of Chile on June 22, 2006.⁴⁵ On the other side, Prieto performed this chamber composition on March 29, 1995,⁴⁶ and during the presentation of a CD containing chamber works by Garrido-Lecca and sponsored by UNESCO that took place in the Sala Blas Galindo of the Arts Center in Mexico City, on January 28, 1997.⁴⁷

The String Quartet No. 3, subtitled “Encounters and Tributes,” was written by Garrido-Lecca in 1991 in homage to four composers who influenced his compositional career: Beethoven, Bartók, Dvorák, and Violeta Parra. Unlike other pieces of the same period, the movements are not connected, because each one is dedicated to the memory of a specific composer. While the outer movements present explicit quotations of works

⁴³ Prieto, *The Adventures of a Cello*, 176-77.

⁴⁴ See “Universidad Católica, Centro de Extensión,” *Revista Musical Chilena* 182 (July-December 1994): 128.

⁴⁵ “Universidad de Chile, Sala Isidora Zegers,” *Revista Musical Chilena* 206 (July-December 2006): 110-11.

⁴⁶ *Sonata Fantasia* was performed by Prieto during the fourth session of a concert season titled “Ibero-American Music for Cello and World Music: Seven Ibero-American Premieres.” See Prieto, *The Adventures of a Cello*, 191.

⁴⁷ “Homenaje a Celso Garrido en México,” *Revista Musical Chilena* 187 (January-June 1997): 83.

by Beethoven and Parra, the middle movements represent only the spirit of the other two composers: Bartók and Dvorák.⁴⁸

Beethoven's String Quartet No. 16, op. 135, is quoted in the first movement. Garrido-Lecca took the pentatonic second theme of its last movement, and elaborated it throughout the first movement of his String Quartet No. 3. This pentatonic theme is presented for a first time in Beethoven's quartet by the violoncello, between measures 53 and 60 (see fig. 8.8); this melody is quoted in Garrido-Lecca's String Quartet on measures 65 (violin I), 70 (violoncello), 110 (viola), 113 (violoncello), and 134 (violin I and viola). On measure 65, one can observe the parallel presence of Beethoven's theme in the violin I and a "Garrido-Lecca series" performed by the viola in a kind of ostinato (G-F#-E-C) (see fig. 8.9). Many times, the presence of Beethoven's quotation is recognizable under the tempo indication "Tranquilo" (Quiet).

In the fourth movement of his String Quartet No. 3, Garrido-Lecca quoted the first musical phrase of Violeta Parra's "Los pueblos americanos." This song discusses the political instability of Latin American countries, and it is musically characterized by a melodic tritone, an interval that is also associated with Garrido-Lecca's mature period (see fig. 8.10). As mentioned in chapter 5, Violeta Parra depicted topics related to "sorrows" and "social injustice" through this particular interval. In my opinion, this song by Violeta Parra perfectly illustrates some of the concepts that Garrido-Lecca sought to

⁴⁸ This composition won the first prize of a chamber music contest organized by the Chilean Copyright Society (SCD). See Tello, "Catálogo de las obras musicales," 31.

express through the interval of tritone in his mature works: the social, political and economic instability of Latin America. Violeta Parra's song is quoted for the first time by the violin I between measures 45 and 52 (see fig. 8.11). Subsequently, this song can be identified in measures 58 (violin I), 71-75 (violoncello), 77 (violin I and violoncello), and 149 (violin II).

Figure 8.8. Beethoven's String Quartet No. 16, op. 135, fourth movement, mm. 53-60 (violoncello).

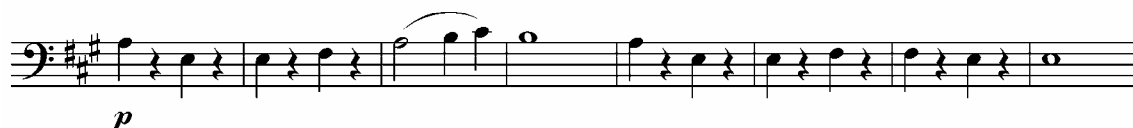


Figure 8.9. Garrido-Lecca's String Quartet No. 3, first movement, mm. 63-68.

Tranquilo ♩ = 100

The image shows a four-staff musical score for a string quartet. The top staff is in treble clef, and the bottom three staves are in bass clef. The key signature has one sharp (F#). The tempo is marked 'Tranquilo' with a quarter note equal to 100 beats per minute. The score includes dynamic markings of *pp* (pianissimo) and *p* (piano). A box highlights a specific musical phrase in the first staff, measures 65-66, which is marked with a *p* dynamic.

66

p

p

p

f

Figure 8.10. Violeta Parra's song "Los pueblos americanos" (first phrase).

$\bullet = 84$

G7 C F C

5 E7 Am Dm E7

mi vi - da los pue - blos a - me - ri - ca - nos
mi vi - da se sien - ten a - con - go - ja - dos.

Figure 8.11. Garrido-Lecca's String Quartet No. 3, fourth movement, mm. 44-52.

The musical score is presented in two systems. The first system (measures 44-48) features a Violin I part with a melodic line starting on a half note G#4, followed by a quarter note A#4, and a half note B4. The Violin II part has a more active line with eighth and sixteenth notes. The Viola and Cello/Double Bass parts provide harmonic support with chords and single notes. The second system (measures 49-52) continues the themes, with the Violin I part ending on a half note G#4. The Cello/Double Bass part concludes with a half note G#2 and a half note F#2.

The world premiere of the String Quartet No. 3 took place on January 30, 1996, in the Catholic Church of the Chilean city of Frutillar, during the XXVIII festival of

classical music celebrated in that city. It was performed by the string quartet Nuevomundo comprised of Alberto Dourthé (violin I), Héctor Navarrete (violin II), Claudio Cofré (viola), and Cristián Gutiérrez (violoncello).⁴⁹ On April 16, 1997, this composition was premiered in Peru by the String Quartet Lima, formed by Laszlo Benedek (violin I), Alejandro Ferreira (violin II), Roberto González (viola), and César Pacheco (violoncello), in the Sala del Centro of the Catholic University of Lima.⁵⁰

On the program of a retrospective concert of Garrido-Lecca's works at the Goethe Institute of Lima, this piece was performed by the String Quartet Lima on July 16, 1998.⁵¹ During the first session of a concert season titled "Apology of Contemporary Music" given in the concert hall of the Student Federation at the University of Chile, this composition was performed by the string quartet Nuevomundo, comprised of Alberto Dourthé (violin I), Héctor Viveros (violin II), Claudio Cofré (viola), and Juan Goic (violoncello).⁵²

In 1994 Garrido-Lecca wrote *Amaru* for clarinet and string quartet, a work commissioned by the Mexican clarinetist Luis Humberto Ramos. This is probably the

⁴⁹ See "XXVIII Semanas Musicales de Frutillar," *Revista Musical Chilena* 185 (January-June 1996): 77.

⁵⁰ "Estreno de Celso Garrido-Lecca," *Revista Musical Chilena* 188 (July-December 1997): 112.

⁵¹ "Música de Celso Garrido-Lecca y Pedro Humberto Allende en Perú," *Revista Musical Chilena* 190 (1998): 96.

⁵² "Universidad de Chile, Sala FECH," *Revista Musical Chilena* 193 (January-June 2000): 96.

least disseminated composition of the period; no professional recording is available and no data exists about its premiere or subsequent performances. The composer asserts that he did not attend the premiere of the piece and the only recording available is a digital version created by his own notation software. According to the clarinetist Luis Humberto Ramos, he premiered *Amaru* in 1994 during the Second Musical Colloquium of Zacatecas, Mexico, accompanied by the Cuarteto Latinoamericano. They performed this piece for a second time on a concert of the Forum of New Music celebrated in Mexico in 1995.⁵³

The String Quartet No. 4 was written in 1999 and dedicated to the Chilean musical ensemble Cuarteto Nuevomundo. This piece is comprised of a single movement divided in seven sections, presenting many features observed in the other string quartets of the same period; a prolonged pizzicato section, for example, reminds us of the middle movement of the second string quartet. This piece can be described as a continual expansion, enriched by contrasting dynamics and effects. According to the composer, this quartet was composed in proximity to a later orchestral work named *Epitafio encendido* (Fiery Epitaph), dedicated to the memory of the Chilean musician Jorge Peña Hen, a martyr of the military dictatorship in 1973. Both compositions, *Epitafio encendido* and the String Quartet No. 4 uses quotations of Bach's *St. Matthew Passion*, to represent human suffering.

⁵³ Information provided to the author by Luis Humberto Ramos, via e-mail, on March 20, 2010.

The String Quartet No. 4 was premiered in Santiago de Chile on September 26, 2000, in the Cultural Center of Spain. It was performed by the string quartet Nuevomundo with Alberto Dourthé (violin I), Héctor Viveros (violin II), Claudio Cofré (viola), and Juan Goic (violoncello).⁵⁴ This composition was subsequently included on a CD produced by the Cuarteto Nuevomundo, which was presented in the concert hall of the Chilean Copyright Society (SCD) in Santiago de Chile, on May 9, 2001.⁵⁵ The same musical ensemble performed the piece on December 8, 2001, during a concert season titled “Anthology of Contemporary Music” that took place in the concert hall of the Student Federation at the University of Chile.⁵⁶

Although *Danzas populares andinas* (Andean Popular Dances) belongs stylistically to his middle compositional period, Garrido-Lecca produced a third version of this piece in 1999 for flute and guitar. The original version in four movements had been written in 1979 for violin and piano, and premiered in Lima in 1981 by Juan González (violin) and Lidia Hung Wong (piano). In 1983 Garrido-Lecca produced an orchestral version of this composition in five movements, commissioned by Edward Brown and the Orchestra of the Camerata de Lima, who premiered the piece in Peru

⁵⁴ See “Otras salas,” *Revista Musical Chilena* 195 (January-June 2001): 81.

⁵⁵ “Nuevos fonogramas en circulación,” *Revista Musical Chilena* 196 (July-December 2001): 103.

⁵⁶ “Sala FECH,” *Revista Musical Chilena* 197 (January-June 2002): 93.

during the same year.⁵⁷ Finally, the third version for flute and guitar was commissioned by the Mexican musicians Raúl Falcó and Jaime Márquez.

When Garrido-Lecca originally wrote this piece at the end of the 1970s, he was totally immersed in the study of native and popular music of Peru, and also in the operation of the Popular Song Workshop at the Lima Conservatory. For the composition of *Danzas populares andinas* he took four short Andean tunes he had previously prepared for the students of this workshop and extended them into a violin and piano duet. This composition, however, cannot be considered a simple arrangement of native melodies; on the contrary, Garrido-Lecca reworked these short tunes, producing a perfect amalgamation of native and art music.

In this composition Garrido-Lecca particularly explored the harmonic possibilities of Andean songs. The guitar presents unusual colors produced by the use of major chords with major sevenths added, minor chords with minor sevenths added, major and minor chords with ninths, and quartal chords. Garrido-Lecca also avoided the exact reiteration of musical phrases, creating different types of variations, especially on repetitions. The consistent contrasts in tempo, dynamic and articulation give the piece its particular richness, by evoking the sonorities of native instruments like *queñas*, *sikus*, *charangos*, or *bombos*.

The version for flute and guitar of 1999 follows the original version of four movements with only minor melodic variations, a change of key in the first dance and the

⁵⁷ Tello, "Catálogo de las obras musicales," 30.

transposition of certain phrases to the upper octave. According to the composer himself, the first movement is based on a melody for *quena* from the region of Cajamarca; the second and third movements quote the well-known Andean melodies “A mi palomita” and “Recuerdos de Calahuayo,” while the last movement is based on a melody for *sikus* from the region of Cusco.

In the first movement one can observe consistent alternation of a binary and a ternary meter (2/4 and 3/4), which is commonly observed in transcriptions of Andean music to Western notation. In terms of tonality, the movement begins and ends in E-minor, with a slower middle section in B-minor (see fig. 8.12). In the second movement, the well-known Andean song “A mi palomita” (To my Little Dove) is treated in a canonic form. Although the basic melody seems to be in A-minor, the presence of F-sharp associates this tune with the *mestizo* scale called “Mode Bb, minor” by Raúl and Marguerite d’Harcourt (see fig. 8.13).⁵⁸

The third movement constitutes a distinct contrast with the others, because of its slower tempo (Andante), its soft dynamics, and its chordal accompaniment. In terms of tonality, the movement begins and ends in E-minor with a middle section in the contrasting key of C-minor. Rhythmically speaking, the syncopation predominates in both instruments. Harmonically, the major and minor chords throughout are enriched by pedal notes; this function is assumed by the tonic E in the outer sections, and by the tonic

⁵⁸ Raúl d’Harcourt and Marguerite d’Harcourt, *La Música de los Incas y sus Supervivencias*, trans. Roberto Miró Quesada (Lima: Occidental Petroleum Corporation of Peru, 1990), 142.

and dominant C-G in the middle part (see fig. 8.14). The fourth movement is the only one on a major key (D-major) and the guitar modifies the tuning of its sixth string from E to D.⁵⁹ The guitar accompanies with triads and tetrads following a characteristic Andean rhythm of African origin, recognizable in Cuban music under the name of “tresillo cubano” (Cuban triplet). A slower and contrasting middle section, in the tonality of B-minor, shows a very interesting device: the simultaneous presence of a duple meter (2/4) in the flute, and a non-written triple meter (3/8) in the guitar (see fig. 8.15).

Figure 8.12. *Danzas populares andinas*, first movement, mm. 1-9.

Alegre ♩ = 104

⁵⁹ In the Ayacucho style of guitar performance this tuning pattern is known as *Sexta en Re* (sixth on D). For more information see chapter 7.

Figure 8.13. Traditional Andean song “A mi palomita” (first phrase) and *Danzas populares andinas*, second movement, mm. 1-6.

A mi pa - lo - mi - ta se lahan ro - ba - do cua - tro fo - ras - te - ros.

Rítmico ♩ = 84

mf

5 6 6

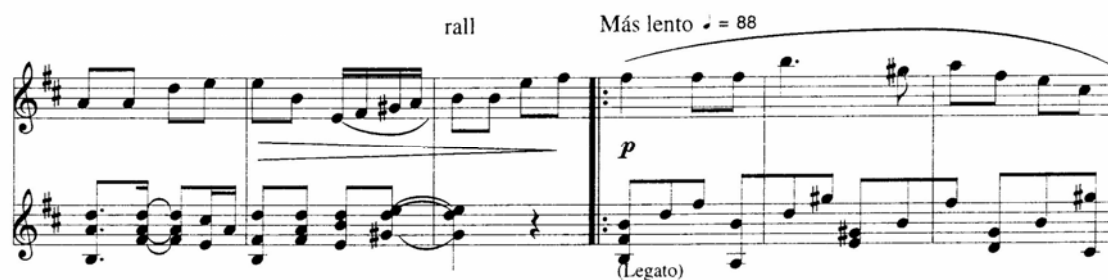
Figure 8.14. *Danzas populares andinas*, third movement, mm. 1-5.

Andante ♩ = 60

pp

pp

Figure 8.15. *Danzas populares andinas*, fourth movement, mm. 36-41.



The original version of *Danzas populares andinas* was widely disseminated in Chile by the violinist Fernando Ansaldi and the pianist Frida Conn; they premiered this composition in Chile on June 7, 1993, in the Centro de Extensión at the Catholic University of Santiago.⁶⁰ The version for flute and guitar has been circulated by the Chilean musicians Alfredo Mendieta (flute) and Luis Orlandini (guitar); they performed the piece on May 30, 2003, in the Aula Magna of the Universidad Austral of Valdivia, Chile,⁶¹ and in Trmice, Czech Republic, on October 28, 2003.⁶² There is also a professional recording of the piece included in Volume 4 of the collection “Chilean Music of the Twentieth Century,” performed by the flutist Hernán Jara and the guitarist Luis Orlandini. The *Revista Musical Chilena* registers recent performances of the

⁶⁰ See “Universidad Católica, Centro de Extensión,” *Revista Musical Chilena* 181 (January-June 1994): 132.

⁶¹ “X Región,” *Revista Musical Chilena* 200 (July-December 2003): 120.

⁶² “Luis Orlandini en giras por Europa y Sudamérica,” *Revista Musical Chilena* 201 (January-June 2004): 110.

orchestral version of *Danzas populares andinas* in Santiago de Chile (2004) and in Piura, Peru (2006).⁶³

In 2000, Garrido-Lecca composed *Poéticas* (Poetics), a guitar duet, commissioned by the Chilean guitarist Luis Orlandini. This composition is a reworking of an old composition for piano solo, constituted by six micro-pieces that the composer himself has defined as “short photographic visions.” The movements, which are not based on folk or popular tunes, are: “Juego de terceras,” “Negrito triste,” “Sicuri,” “Quena y antara,” “Torito de Pucará,” and “Tondero.” In the composer’s opinion, this brief piece is the perfect contrast and antithesis to the Symphony No. 2, a major symphonic work composed by him at the same time.

On May 4, 2003, *Poéticas* was performed by a guitar duo formed by Luis Orlandini and Sebastián Montes in the Sala Estudio Master at the University of Chile.⁶⁴ It was played by the same duo on September 8, 2003, in the Sala Isidora Zegers at the University of Chile, for the official release of the CD *Simpay* produced by the guitarist Luis Orlandini.⁶⁵

⁶³ See “Escuela Moderna de Música,” *Revista Musical Chilena* 202 (July-December 2004): 76; “Compositores chilenos en el Perú,” *Revista Musical Chilena* 207 (January-June 2007): 96.

⁶⁴ “Universidad de Chile, Sala Estudio Master, Radio Universidad de Chile,” *Revista Musical Chilena* 200 (July-December 2003): 116.

⁶⁵ “Universidad de Chile, Sala Isidora Zegers,” *Revista Musical Chilena* 200 (July-December 2003): 117.

Works for Solo Instruments

The first piece for solo instrument composed by Garrido-Lecca during this period is *Preludio y toccata*, for piano. Although Aurelio Tello gives 1988 as the date of composition for this piece, the composer himself confirmed the date previously proposed by Enrique Iturriaga and Rodrigo Torres: 1986. According to Tello, *Preludio y toccata* was dedicated to the Peruvian pianist Juan José Chuquisengo and it was premiered in Lima by Carmen Escobedo, in 1990.⁶⁶ It is necessary to note, however, that the music score edited and published by the National Library of Peru in 2000, does not include a dedication to any particular performer. In the last twenty years several Latin American pianists have performed this piece, mainly motivated by its virtuosic character that displays their technical abilities. A preliminary list of performers include Carmen Escobedo (Peru), Ximena Cabello (Chile), Martha Marchena (Brazil), Edison Quintana (Uruguay-Mexico), and María Paz Santibáñez (Chile).

The Prelude is in a moderate tempo and has a rhythmically free character. It opens with two seminal musical motives that will be presented throughout the movement: two alternating tritones in the right hand, and a descending minor ninth in the left hand. Besides these seminal ideas, there is the clear rhythmic influence of a recognizable Andean melody, which is partially presented for the first time in measure 15, by the right hand of the piano (see fig. 8.16). This Andean tune previously appeared in the middle

⁶⁶ Tello, “Catálogo de las obras musicales,” 31.

movement of the String Quartet No. 2, and it is also present in the first movement of the Guitar Concerto and in the second movement of *Diálogos cotidianos* (Daily Dialogs) for clarinet and guitar of 2003. Garrido-Lecca learned this melody from a native panpipe performer of Taquile Island, at the end of the 1940s. As was mentioned in chapter 6, Garrido-Lecca uses this melody in his own music to represent the ideal of a pure native Peruvian culture.

In the *toccata*, the composer presents a free meter, similar to the *preludio*, but it is differentiated from the previous movement by its faster tempo and rhythmic power. It begins with four versions of the “Garrido-Lecca series,” in a high register, distributed in the two hands of the piano: G-F#-E-C on the downbeat of the first measure; A#-A-G-D# in the second; C#-C-Bb-F# in the third; E-D#-C#-A in the fourth (see fig. 8.17). These series appear in a sequence of ascending minor thirds, something which was previously observed in *Dúo concertante* for charango and guitar (see chapter 7).

Between measures 18 and 21 of the *toccata*, a succession of major and minor thirds appears in the upper voice, constituting another allusion to the traditional music of Peru (see fig. 8.18). This reference, known as “terceras arequipeñas” (Arequipa thirds), has been previously identified in several passages of other compositions by Garrido-Lecca.

Figure 8.16. *Preludio y toccata*, first movement, mm. 12-15.



Figure 8.17. *Preludio y toccata*, second movement, mm. 1-7.

Vivo ♩ = 116

Figure 8.17 shows the musical score for measures 1-7 of the second movement of *Preludio y toccata*. The score is in G major, 2/4 time, marked 'Vivo' with a tempo of 116 beats per minute. It features a piano (p) texture. The right hand has a melodic line with a trill in measure 4, and the left hand has a steady eighth-note accompaniment. Dynamics include 'p' (piano) in measure 1 and 'stim.' (stimulando) in measure 4.

Figure 8.18. *Preludio y toccata*, second movement, mm. 18-21.



According to the *Revista Musical Chilena*, *Preludio y toccata* was premiered in Chile by Ximena Cabello on October 2, 1997, at the Pedro de Valdivia Hotel, in the context of the Second Encounter of Chilean Contemporary Music of Valdivia.⁶⁷ During the international jury's presentation of the fourth "Tomás Luis de Victoria" prize, the Brazilian pianist Martha Marchena performed *Preludio y toccata*; this ceremony took place on May 16, 2002, in the Society of Artistic Culture of Sao Paulo.⁶⁸ During the closing concert of the International Festival of Contemporary Music of El Salvador, organized by the composer Germán Cáceres, *Preludio y toccata* was performed by the Uruguayan-Mexican pianist Edison Quintana, on February 28, 2003.⁶⁹ According to the composer himself, the Chilean pianist María Paz Santibáñez has been one of the most

⁶⁷ See "II Encuentro de Música Chilena Contemporánea de Valdivia," *Revista Musical Chilena* 189 (January-June 1998): 87-88.

⁶⁸ "Estrenos de Celso Garrido-Lecca," *Revista Musical Chilena* 198 (July-December 2002): 99.

⁶⁹ "Festival en El Salvador dedicado al Colegio de Compositores Latinoamericanos," *Revista Musical Chilena* 199 (2003): 98-99.

notable performers of this piece during the last decade.⁷⁰ The *Revista Musical Chilena* lists a total of nineteen performances by her, in South America and Europe between July 17, 1998, and January 23, 2008.⁷¹

Soliloquio I (Soliloquy I) is the first in a set of three compositions for solo instrument. It was written in 1992 and dedicated to the Peruvian flutist César Peredo, who premiered it in Lima during the same year.⁷² The term “soliloquy” used by Garrido-Lecca in these solo pieces has to be understood as a dialog of the multiple personalities that a musical instrument can exhibit. One sees in these pieces a polyphonic treatment of the instrument and the exploration of multiple effects, ranges and timbres that often result in the presence of two or more voices at the same time.

Soliloquio I is a virtuosic piece of free character, constructed in a single movement in which slow and fast sections alternate. The piece consists of gradually increasing virtuosity, beginning with a single, low and long note, *senza vibrato*, and finishing with fast arpeggios in the high register. The pitch D seems to take the role of a

⁷⁰ In addition to her talents as a pianist, María Paz Santibáñez is also recognized for her incredible recovery after being shot by a policeman in September 1987, during a student demonstration against the military dictatorship in Santiago de Chile.

⁷¹ See “Universidad de Chile, Sala Isidora Zegers,” *Revista Musical Chilena* 190 (July-December 1998): 92; “Música chilena en París,” *RMCH* 199 (January-June 2003): 101; “Otras salas y recintos,” *RMCH* 200 (July-December 2003): 119; “V Region,” *RMCH* 200 (July-December 2003): 120; “Universidad de Chile, Sala Isidora Zegers,” *RMCH* 200 (July-December 2003): 117; “María Paz Santibáñez y autores chilenos en el exterior,” *RMCH* 200 (July-December 2003): 121; “María Paz Santibáñez presenta música chilena en Francia,” *RMCH* 202 (July-December 2004): 85; “Música chilena en Montevideo,” *RMCH* 205 (January-June 2006): 97; “Música chilena en Gran Bretaña y Francia,” *RMCH* 207 (January-June 2007): 96-97; “Música chilena en Holanda,” *RMCH* 209 (January-June 2008): 78.

⁷² Tello, “Catálogo de las obras musicales,” 31.

tonic in the first three sections, being replaced in this function by the pitch C for the last segment. The score also denotes a deep knowledge of the technical possibilities of the flute, with the use of multiple effects such as microtones, multiphonics, and *frullato*, among others.

Divided in four sections (A-B-A'-B'), the composition begins with a slow, unmetered introduction filled with frequent, sudden shifts, the gradual expansion of intervals and rhythms, and effects such as microtones and multiphonics. In the middle of figure 8.19 one can note the presence of three consecutive versions of the “Garrido-Lecca series,” following an ascending sequence of minor thirds: C-B-A-F / Eb-D-C-Ab / F#-F-Eb-B.⁷³ The same musical example shows the frequent presence of minor thirds in the form of grace notes, in a possible allusion to the traditional style of performance of the Andean aerophone named *quena*.

The second section (“veloz”) is faster and very rhythmic, presenting a dialog between the high and the low ranges of the instrument. Apparently, Garrido-Lecca sought to produce the sonority of two contrasting instruments at this point; while the low voice takes the role of a staccato pedal note, the high voice presents short, legato motives (see fig. 8.20). Although the third section constitutes a return to the beginning of the piece, the original musical elements are varied and more condensed now. The fourth segment is also a return, but to the “veloz” section, with bigger melodic skips and more

⁷³ Similar sequences were previously noted in *Dúo concertante* for charango and guitar and in *Preludio y toccata* for piano.

virtuosic character. The highest range of the flute is explored at this point, while the last three notes of the composition are accompanied by the flutist's own voice (see fig. 8.21).

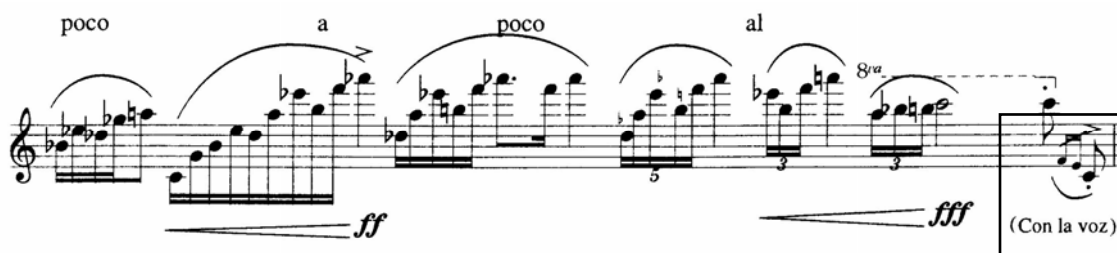
Figure 8.19. *Soliloquio I*, first section.



Figure 8.20. *Soliloquio I*, beginning of the second section.



Figure 8.21. *Soliloquio I*, last system.



The Chilean premiere of *Soliloquio I* occurred on May 18, 1994, during the concert season of Latin American Music organized by the Institute of Music at the Catholic University of Santiago, by the flutist Hernán Jara in the Aula Magna of the Centro de Extensión.⁷⁴ In May 1996, the Peruvian flutist César Peredo performed the piece in the National Conservatory of Music of Peru;⁷⁵ on October 3, 1997, it was performed by Sergio Carrasco at the Pedro de Valdivia Hotel as part of the Second Encounter of Chilean Contemporary Music of Valdivia;⁷⁶ on July 16, 1998, *Soliloquio I* was performed by César Peredo during a retrospective concert of works by Garrido-Lecca at the Goethe Institute of Lima.⁷⁷

Soliloquio II (Soliloquy II) is a piece for solo violoncello composed by Garrido-Lecca in 1996, and dedicated to the Mexican cellist Carlos Prieto. Like the previous work for solo flute, *Soliloquio II* is a dialog among the multiple voices that can be produced from a single violoncello. One sees in this work a polyphonic treatment of the instrument and the presence of contrasting timbres generated through the exploration of its multiple musical resources. These contrasts are mainly produced by the alternation or

⁷⁴ See “Universidad Católica, Centro de Extensión,” *Revista Musical Chilena* 182 (July-December 1994): 128-29.

⁷⁵ “Noticias de Celso Garrido-Lecca,” *Revista Musical Chilena* 186 (July-December 1996): 93.

⁷⁶ “II Encuentro de Música Chilena Contemporánea de Valdivia,” *Revista Musical Chilena* 189 (January-June 1998): 87-88.

⁷⁷ “Música de Celso Garrido-Lecca y Pedro Humberto Allende en Perú,” *Revista Musical Chilena* 190 (July-December 1998): 96.

simultaneous application of open and pressed strings, bowing and pizzicato, tremolos in *sul ponticello*, harmonics, different types of chords in triple and quadruple stops, etc. Certainly, this virtuosic piece constitutes a maximum exploitation of the technical resources of the violoncello, demonstrating a deep knowledge of the instrument by the composer.

This single-movement composition consists of four sections of contrasting character, and its rhythm contains alternation of diverse meters. Although it is possible to identify some elements associated with folk and popular music, Garrido-Lecca asserts that there is no quotation of native music here. Between measures 13 and 16, for example, there is a short pentatonic melody, characterized by a very fast and repetitive descending minor third, which exerts a notable influence in the rest of the piece (see fig. 8.22). Beginning on measure 127, the last section (*Allegro*) demonstrates a clear reminiscence of the Chilean rhythm of *cueca* with its fast tempo, its ternary meter (6/16), the presence of hemiolas, and the use of parallel sixths, especially on the downbeats. The main theme of this fugato section is presented between measures 127 and 128 and its shape is identifiable throughout the rest of the piece (see fig. 8.23).

Figure 8.22. *Soliloquio II*, first section, mm. 12-15.



Figure 8.23. *Soliloquio II*, fourth section, mm. 127-130.



On January 28, 1997, Carlos Prieto premiered *Soliloquio II* in the Sala Blas Galindo of the Arts Center in Mexico City, celebrating the release of a CD containing other chamber works by Garrido-Lecca, and sponsored by UNESCO.⁷⁸ *Soliloquio II* was later included on a CD produced in May 1998 by the Chilean duet of Edgar Fischer and María Iris Radrigán and titled “Latin American Music for violoncello and piano.”⁷⁹ Although Carlos Prieto gives no details about this particular piece, he asserts that he also performed it in Lima in 1999.⁸⁰

Soliloquio III (Soliloquy III) is a composition for double bass and a small set of percussion instruments: two suspended cymbals, two rototoms, and a maraca; it was written by Garrido-Lecca in 1997 and dedicated to the Chilean bassist Adolfo Flores. All the instruments are played by a single performer, who also hits the sound box of the

⁷⁸ See “Homenaje a Celso Garrido en México,” *Revista Musical Chilena* 187 (January-June 1997): 83.

⁷⁹ “Nuevos discos con música de autores nacionales,” *Revista Musical Chilena* 190 (July-December 1998): 102.

⁸⁰ Prieto, *The Adventures of a Cello*, 151.

double bass at certain moments of the piece. According to the score, the cymbals are located to the right side of the bassist and are played with the bow stick of the double bass; the rototoms are placed to the left side of the bassist and are hit with the maraca. The double bassist performs alone on stage under a spotlight.

Garrido-Lecca had demonstrated a particular interest for this musical instrument since the 1960s, when he composed *Antaras* for double string quartet and a double bass soloist. The composer has long been concerned with the scarcity of solo repertory for double bass and feels that *Antaras* and *Soliloquio III* constitute his personal contribution to solve this problem. In both works it is possible to appreciate a thorough study of the technical possibilities of the instrument, especially in the production of flageolet tones. According to Garrido-Lecca, he sought to produce in *Soliloquio III* a work with a multimedia component; to this end he included certain suggestions for illumination and precise indications about the placement of the musical instruments in relation to the performer.

Soliloquio III was written in a single movement divided in three sections, and as with *Soliloquio II* for violoncello, diverse meters alternate throughout the work. Although the polyphonic treatment of the instrument is limited to the use of double stops only, dialogue is created through use of the composition's multiple rhythmic resources. The first section is written in two staves, and precisely creates a percussive treatment of the double bass, which dialogues with the cymbals and the maraca in a rhythmic language (see fig. 8.24). In the second section (*Allegro*), the double bass displays its

technical possibilities, including a complete use of its register. In this section one can identify the presence of flageolet tones, glissandos and parallel thirds in double stops, concluding with the presentation of the rototoms (see fig. 8.25). The third section consists of a slow cantabile melody that combines normal pitches and harmonics in normal bowing (see fig. 8.26).

Figure 8.24. *Soliloquio III*, first section, mm. 20-25.

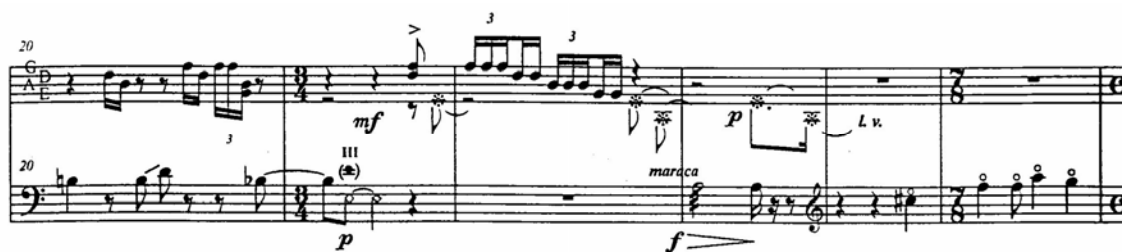


Figure 8.25. *Soliloquio III*, second section, mm. 62-67.



Figure 8.26. *Soliloquio III*, third section, mm. 99-105.



Soliloquio III was presented by the Chilean bassist Joel Novoa during the XIV Latin American Music Festival of Caracas, an event dedicated to the Brazilian composer Marlos Nobre and also to Garrido-Lecca on his eightieth birthday. This performance took place in the Corp Group Cultural Center of Caracas, on May 22, 2006.⁸¹

Tape

The only electronic piece of the period is *Las bacantes*, composed as incidental music for Euripides's play *The Bacchae* in 1987, and premiered the same year at the Catholic University Theater of Lima.⁸² Garrido-Lecca based this electronic work on musical ideas composed years earlier while working with the Experimental Theater at the University of Chile. The composer declares little interest in this particular composition because it was written quickly and without pretensions; he defines himself as an "instrumental" composer and believes it incorrect to include these pieces of incidental music in a formal catalog of his works.

⁸¹ See "Orrego-Salas y Garrido-Lecca en el Festival de Caracas," *Revista Musical Chilena* 206 (July-December 2006): 115.

⁸² Tello, "Catálogo de las obras musicales," 31.

Film Scores

Garrido-Lecca produced instrumental music for two documentary films during this period: *Lima, tensiones de una gran ciudad*, in 1985, and *Cuando el mundo oscureció*, in 1986. The first documentary was produced by a German television station about the inhabitants of the *barriadas* (shantytowns) of Lima. In total opposition to his usual working methods, Garrido-Lecca remembers that he produced the music for the film in the span of a single morning. One of the central musical themes was based on a popular rhythm called *chicha*, which is a mixture of the Colombian *cumbia* and the Andean *huayno*, and which represents the spirit of second-generation migrants, children of the first migrants who had arrived in Lima from the Andean provinces around 1950.⁸³ The instrumentation chosen by the composer included flute, guitar, saxophone, electric keyboard, and percussion.

According to the composer, the incidental music for the second documentary film (*Cuando el mundo oscureció*) demanded from him more elaborate preparation than the previous one. This movie was about a religious festival celebrated in the Valle del Colca in Arequipa, Peru, and Garrido-Lecca decided to base the score on musical elements taken from the festivity itself. The composer remembers that he produced music for every single image of the film—almost forty minutes of music in all.

⁸³ Raúl Romero, “Andean Peru,” in *Music in Latin American Culture: Regional Traditions*, ed. John M. Schechter (New York: Schirmer Books, 1999), 416.

Conclusions

The twenty-seven works composed by Celso Garrido-Lecca during the period 1985-2000 demonstrate his mastery of all media, including incidental music for films and dance, vocal music, an innovative group of pieces for solo instruments, chamber music for different types of ensembles, and large-scale orchestral works. In spite of this experience, the composer demonstrates a lack of interest about his incidental music produced for dance and films. In fact, he considers it incorrect to incorporate these pieces in a formal catalog of his works.

Garrido-Lecca's capacity to produce a variety of works for diverse musical ensembles is evident in the drastic contrast between the exuberance of his Symphony No. 2 and the simplicity of *Poéticas* for two guitars, composed at the same time. This idea of "contrast" is especially important for Garrido-Lecca, who has declared, for example, his distance and disinterest towards the output of the Argentine composer Astor Piazzolla, whose music sounds almost the same in every composition.⁸⁴

The musical language synthesized by Garrido-Lecca in 1985 is recognizable in all the pieces of his last compositional period. The "mystic chord" of four notes used by him for the first time in *Trío para un Nuevo Tiempo*, constitutes one of the formal pillars of the period. Although it may be difficult to identify this series precisely in some of his

⁸⁴ Marino Martínez, "La música como existencia real. Conversación con Celso Garrido-Lecca," *Lienzo* 23 (2002): 101.

works, it is interesting to remember that two pieces of the period, *Eventos* and *Canciones de hogar*, begin explicitly with this four-note chord. The minor third and augmented fourth, which constitute the two basic intervals of the “Garrido-Lecca series,” have a significant presence in every piece of the period.

Other characteristic musical elements of Garrido-Lecca’s mature stage have been observed in many of the pieces examined here: pentatonic gestures, syncopated rhythms, high sounds, descending melodic lines, evocation of native musical instruments, quotation of Andean and popular tunes, preference for flageolet tones, etc. One also observes the polyphonic treatment of melodic instruments, a concept that reached its highest manifestation in the three *Soliloquios*. In these works, Garrido-Lecca has created a dialog among the multiple voices and characters that a single musical instrument can produce, constituting a notable contribution to the Latin American virtuosic repertory for solo instrument.

Garrido-Lecca also demonstrates his mystical concepts about life and human transcendence on his works of the period. Close to the Oriental philosophies, he has applied the concepts of “circular time” to many of his compositions in a formal way, mainly through a motivic connection between the end and the beginning of his works or with his tendency to produce pieces without pauses among the movements. These concepts reached a maximum expression in his Symphony No. 2, with a long and dark fourth movement that transmits this idea of cyclic life through a poem by the Argentine Jorge Luis Borges.

This panoramic view of all the pieces composed by Garrido-Lecca during his mature period also allows us to consider the presence and diffusion of his works, not only in Chile and Peru, but also in other Latin American countries and Europe. Performers like Carlos Prieto, Luis Orlandini, and María Paz Santibáñez, among many others, have demonstrated their admiration for Garrido-Lecca's oeuvre by disseminating his works around the world. Certainly, the close relationship established between the composer and these Latin American performers of national and international renown has been one of the motivations for his intensive production of new works during the last decades. The number of his compositions premiered and performed in Chile, particularly in concert seasons dedicated to Chilean contemporary music, clearly demonstrates the dual nationality of the composer. This situation is also confirmed through the regular publication of information related to Garrido-Lecca in the *Revista Musical Chilena*, the main official publication about Chilean music.

Chapter 9

Conclusions

The well-known Peruvian writer José María Arguedas (1911-69) was traveling by car with a group of friends toward a distant location in the Peruvian highlands when suddenly they lost their way. They arrived at an unknown place and asked a peasant who dozed outside of the door of his house: “Is this the road that carries us to Puno?” And the peasant answered them: “Why not?” In Garrido-Lecca’s opinion, the metaphysical response of the peasant symbolizes the “open route” and the “invitation to exploration” that he has followed throughout his professional career as a composer. The phrase “Why not?” taken from this anecdote has been frequently quoted by Garrido-Lecca when other musicians have defined him as an eclectic composer.

Garrido-Lecca has worked with great openness during the last sixty years, and, after 1985, was able to synthesize his diverse musical experiences into a very personal language. His works of the last twenty-five years demonstrate a syncretism of elements from different traditions, including serialism, native and *mestizo* music from the Andes, Creole music from Peru and Chile, and popular songs associated with the Nueva Canción Chilena, among other things. His direct contact with two different cultures of the Andean region – Peru and Chile – and his exceptionally broad conception of musical art make him a unique and representative composer of the area. His notable contribution to the

development of art music in the continent has received wide recognition, crowned in the year 2000 by the “Tomás Luis de Victoria” musical prize, which recognized him as one of the best Ibero-American contemporary composers.¹

One of the main characteristics of Garrido-Lecca as a musician and composer is his global conception of musical art, by which he considers music from many different traditions to be equally important. In his production after 1985 this idea is clearly exemplified in *Simpay* and *Dúo concertante*, two pieces in which folk and classical traditions are mixed. He chose the Quechua term “simpay” because it literally means “to braid”—in this case, the *ayacuchano* style of guitar performance with European techniques. On the other hand the *charango*, one of the most characteristic musical instruments of the Andes, receives a virtuoso treatment in *Dúo concertante* equivalent to any other Western musical instrument (see chapter 7).

The movement of the Nueva Canción in Latin America, especially in the Andean countries, manifested a similar spirit of integration between folk, popular, and classical music. Garrido-Lecca was highly involved in this movement in Chile, and later emulated it at the Lima Conservatory with the creation of a Popular Song Workshop (see chapter 4). His production after 1985 reveals the strong influence of the Nueva Canción movement not only in its synthetic and syncretic character but also through the direct quotation of melodies by Violeta Parra and Víctor Jara in two important works of the

¹ The “Tomás Luis de Victoria” prize placed Garrido-Lecca at the same level as other notable Latin American composers such as Harold Gramatges, Alfredo del Mónaco, Marlos Nobre, Gerardo Gandini, and Leo Brouwer. See Premios Tomás Luis de Victoria, “Palmarés hasta la fecha,” <http://www.premiostomasluisdevictoria.es> (accessed June 21, 2010).

period (see chapters 5 and 6). As additional examples, we should recall the development of a popular song in the middle movement of his Guitar Concerto and the introspective character of the female voice in his chamber work *Canciones de hogar* (see chapter 8). This idea of integration was summarized by the composer himself in 1985 under the phrase “Nuevo Tiempo” (New Time), which also alluded to a positive and more humanist vision of the future of Latin America.

Andean music is constantly present in Garrido-Lecca’s output not only as a native expression of the Peruvian culture but also as a musical aesthetic that connects to a vast portion of South America. Garrido-Lecca has constantly expressed his conviction that Peru is part of a larger culture namely the Latin American continent. This global vision of the culture is also suggested by his choice of lyrics by different Latin American poets for some of his works, including César Vallejo, Jorge Luis Borges, and Pablo Neruda.²

Like many other Peruvian composers, Garrido-Lecca uses pentatonic scales throughout his oeuvre. In Garrido-Lecca’s works, however, the pentatonic scales are rarely articulated explicitly. Many times two or more different pentatonic scales are presented in a successive or parallel way. In the case of the guitar, the *charango*, and all the bowed stringed instruments, their natural tunings are complete or partial pentatonic scales; Garrido-Lecca takes advantage of this trait and often calls for open strings in these instruments. In some works for stringed instruments certain pentatonic gestures are

² Garrido-Lecca used three poems by Vallejo in *Canciones de Hogar* and a poem by Borges in his Symphony No. 2 (see chapter 8). Lyrics from Neruda’s *Alturas de Machu Picchu* were used by Garrido-Lecca in his orchestral work *Epitafio Encendido* of 2003.

“hidden” in the music score through the use of flageolet tones; although these scales are not visible in the notation, they appear at the moment of the performance.³ This fascination for harmonics, evident in Garrido-Lecca’s works since the 1960s, was mainly prompted by his first contact with a group of Nasca *antaras* from the Anthropological Museum of Lima.

Besides the pentatonic scales and the flageolet tones, other Andean musical elements can be seen in Garrido-Lecca’s compositions. For example, he incorporates the native *charango* in several of his pieces,⁴ and incorporates the *ayacuchano* guitar performance style in *Simpay*. Garrido-Lecca also quotes native melodies in his compositions; a particular tune, taken from an indigenous panpipe performer from Taquile Island at the end of the 1940s, has been identified in several of his pieces.⁵ Revealing the influence of Andean aesthetics, certain passages of his mature works feature the simultaneous use of all the musical instruments in their highest registers, something which has been associated with the Andean preference for high and strident sounds. Garrido-Lecca’s works also show a predilection for descending melodies, syncopated rhythms, and melodic ornaments of minor-thirds in the form of acciaccaturas,

³ This device is particularly clear in the second movement of *Sonata Fantasía* (or Cello Concerto). The violoncello performs a pentatonic and syncopated melody, with flageolet tones, exactly in the middle section of the movement.

⁴ Garrido-Lecca has incorporated this musical instrument in the *Cantata Popular Kuntur Wachana*, in *El movimiento y el sueño*, in the orchestral version of *Danzas populares andinas*, in *Dúo concertante*, and in *Musicharán* for *charango* and string orchestra.

⁵ This melody has been found in String Quartet No. 2, *Preludio y toccata*, Guitar Concerto, and *Diálogos cotidianos* (see chapter 6).

all of which are associated with Andean music (see chapter 3). Creole musical traditions of Peru and Chile have also influenced Garrido-Lecca's production. Creole elements can be observed, for example, in the combination of parallel major and minor thirds, in the use of hemiolas between 3/4 and 6/8, and in the quotation of *cueca* and *festejo* rhythms.⁶

The duality of Andean cosmology, of which one expression is the partition of the panpipes into complementary pairs (*ira* and *arca*), is especially evident in the early works *Laudes I* and *Antaras*, where Garrido-Lecca divided the orchestra into two equivalent groups. This idea of duality and complementarity can be also observed in his mature works for solo instruments, where the composer offers "a conversation" between the multiple personalities that a single instrument can exhibit.⁷

The habitual use of parallel octaves in communal singing and instrumental performance of the Andes seems to assume a particular meaning in Garrido-Lecca's String Quartet No. 2. In this piece the octave, representing the collective voice, is menaced by the tritone that divides it in half. The division of a totality into two complementary halves, which derives from Andean cosmology, can be seen in many aspects of Garrido-Lecca's life and work. For example, the String Quartet No. 2 presents percussive chords exclusively in the middle section of the piece (see chapter 6), while the

⁶ In the third movement of the Guitar Concerto, Garrido-Lecca uses a well-known Afro-Peruvian rhythm named *festejo*. The guitarist has to imitate the sound of a native percussion instrument named *cajón*, beating the sound box of the guitar (see chapter 8).

⁷ See *Soliloquio I* for flute, *Soliloquio II* for violoncello, and *Soliloquio III* for double bass in chapter 8.

Dúo concertante for *charango* and guitar contains a decisive formal division in the exact center of the work (see chapter 7).

The Western art music tradition is present in Garrido-Lecca's works in many ways, but especially through his "mystic chord," which expresses, in a synthetic form, the twelve intervals of the occidental music system (see chapter 5). This series of four pitches, which is used as a harmonic device, was inspired by Skryabin's "Promethean chord" and is generally presented as the union of a minor third and a tritone, two symbolic intervals for the composer.⁸ The minor third, which divides the tritone in two equal halves, is closely associated with the pentatonic scales of the Andes. The tritone, which partitions the "perfect" octave into two halves, could be a musical representation of the division of his personal life between two different lands (Peru and Chile), and also of the political, economical and social instability of Latin America.⁹

In Santiago de Chile¹⁰ Garrido-Lecca revealed to me some aspects of his profound mystical conceptions, mainly associated with Hinduism and Buddhism, and his conscious incorporation of these ideas in his music. In fact, his succinct orchestral work *Laudes I* of 1963 was influenced by the thinking of Lao Tzu (c.604 – c.531 B.C.), whom Garrido-

⁸ Throughout this research, the "Garrido-Lecca series" has been represented in a descending form by the pitches C-B-A-F.

⁹ These interpretations have been inferred from the meanings that Violeta Parra seems to have given to the tritone in her songs "Gracias a la vida" and "Los pueblos americanos," which were quoted by Garrido-Lecca in two of his chamber works (see chapter 5). In opposition to the minor third, which signifies the native music of the Andes, the tritone can also symbolize the musical aesthetic of the Second Viennese School, studied by Garrido-Lecca and many other contemporary Latin American composers.

¹⁰ Interview with the composer on January 11, 2010, in Santiago de Chile.

Lecca considers one of the most concise Chinese philosophers. Because he has internalized these beliefs for decades, the notion of “circular time” is particularly prominent in many of his works. This idea, which he consciously expressed for the first time in 1967 in the palindromic form of the chamber work *Intihuatana*, is also revealed in several other works whose movements are played without pause. In his crowning orchestral piece, the Symphony No. 2, “circular time” is also present in a poem by Jorge Luis Borges, sung by the chorus and a soprano soloist in the fourth movement, which explicitly addresses this topic (see chapter 8).

Garrido-Lecca lived and worked in Chile for twenty-three years, an experience that unquestionably marked the course of his personal life and compositional career. He has declared, for example, that he felt himself a Chilean citizen when he was indirectly forced to leave Chile on November 4, 1973. Although he has recognized only minor influences from other Chilean art composers, Violeta Parra, Víctor Jara and other popular musicians exerted a profound impact on his oeuvre since the 1970s.

From a historical and personal point of view, Peru symbolizes for Garrido-Lecca an idea of the “past” while Chile represents the “present,” and both worlds have been fully incorporated in his personal life. The series of melodies he learned from a native panpipe performer at the end of the 1940s embody this association between Peru and the “past”; in this sense, the recurring presence of some of these melodies in Garrido-Lecca’s compositions signifies not only “the ancient past” of Peru, but also “his personal past,” before traveling to Chile. The drastic division of his existence into two equal parts

constitutes a fundamental aspect of his life, a situation that seems to be musically represented in his works through his preference for the interval of tritone (see chapter 5).

Stylistically speaking, Garrido-Lecca can be considered an isolated composer. The personal musical language he created and cultivated after 1985 was not influenced by other Peruvian or Chilean composers and had no followers. Unfortunately, Garrido-Lecca's teaching career was truncated in Chile in 1973, and he had no permanent pupils at the time he held the professorship in the Lima Conservatory. Besides his lack of prejudices and his global conception of musical art, he usually composes his works in an intuitive manner, based on musical ideas that arise in his mind. Garrido-Lecca composes slowly because of his demanding nature and also because he experiments and meditates extensively about his musical ideas before completing the final version of a score. This is the main reason he dismisses his own production of incidental music, which are pieces usually produced in a short time and for a specific purpose. In summary, his personal style is characterized by a combination of modal, tonal, and atonal ideas, the juxtaposition of contrasting musical elements, a marked preference for flageolet tones, the polyphonic treatment of musical instruments, the use of melodic pedals and ostinatos, and the quotation of folk, popular, and classical tunes, among other features.

Another characteristic aspect of Garrido-Lecca's personality is the close relationship he established with the performers of his works. Musicians such as Fernando Rosas, Adolfo Flores, Edgar Fischer, Carlos Prieto, Javier Echeopar, Luis Orlandini, Italo Pedrotti, María Paz Santibáñez, among others, have been fundamental as

motivators, collaborators, and diffusers of his compositions throughout Latin America and Europe. The friendship he established with the double-bassist Adolfo Flores in the 1960s, for example, allowed him to learn new technical possibilities for the double bass, which he subsequently incorporated in *Antaras* and *Soliloquio III*. Associated with this reciprocal collaboration, Garrido-Lecca has adapted some of his works for different instrumental ensembles in response to requests from performers and friends. The existence of several versions of a single piece in his catalog of works reflects this spirit of cooperation.¹¹

The lack of studies of Andean art music composers could be significantly alleviated by establishing contact with them, and producing new research based on primary-source information provided by the composers themselves. The main problem is this: the number of composers who were active in the second half of the twentieth century is rapidly decreasing. In just the first four months of 2010, two important figures of this region, the Chilean Gustavo Becerra and the Peruvian Edgar Valcárcel, have passed away; inevitably many others will follow in the coming decades. The legacies of important composers such as Juan Orrego-Salas, Enrique Iturriaga, Alberto Villalpando, Mesías Maiguashca, and Blas Atehortúa will be compromised forever if we do not act quickly. In this sense, I hope this study of the mature works of Celso Garrido-Lecca, mainly based on primary-source information, will stimulate and facilitate future research

¹¹ *Danzas populares andinas*, originally written for violin and piano in 1979, was later adapted for orchestra in 1983 and for flute and guitar duet in 1999 (see chapter 8).

not only about this particular composer but also about other personalities of the unexplored Andean region.

APPENDIX

Eleven Conversations with Celso Garrido-Lecca

Conversation No. 1
(March 4, 2009)

NELSON NIÑO VÁSQUEZ (NNV): Buenas tardes, ¿Hablo con don Celso Garrido?

CELSO GARRIDO-LECCA (CGL): Sí.

NNV: Yo me llamo Nelson Niño, lo estoy llamando desde Estados Unidos.

CGL: ¡Ah!, dígame.

NNV: Le dejé un recado ayer en su contestadora, no sé si lo escuchó.

CGL: Sí, cómo no.

NNV: Tengo la impresión de que el profesor Carlos Miró hablo con usted acerca de mí.

CGL: A ver, dígame algo para recordar.

NNV: Yo soy chileno, profesor de la Universidad Católica de Valparaíso y estoy haciendo un doctorado en musicología en Estados Unidos. Desde el año pasado que estoy muy interesado en su trabajo. Estudié con Emma Garmendia hace muchos años atrás y a través de ella empecé a conocer de usted y estoy tremendamente interesado en poder abordar su obra en mi tesis doctoral.

CGL: Alguna obra específica o mi obra en general.

NNV: En principio, el tema que a mí me interesa es la música andina de la segunda mitad del siglo XX y dentro de ese período yo pienso que usted es un compositor muy representativo; además vivió en Chile tantos años.

CGL: Fueron casi treinta años.

NNV: Claro, eso lo impregna mucho a usted de la música chilena también.

CGL: ¡Ah!, sin duda.

NNV: En este momento me siento un admirador de su trabajo. El año pasado hice un trabajo para un curso donde analicé seis obras suyas y revisé la bibliografía que había

acerca de ellas. Hay una obra que en particular me interesa mucho, que es el *Dúo concertante* para guitarra y charango.

CGL: ¡Ya!, el *Dúo concertante*.

NNV: Claro. Yo establecí contacto con Italo Pedrotti, que es la persona que me dio su número de teléfono.

CGL: ¿Y qué desearía entonces?

NNV: Mi intención es establecer contacto con usted. Quería preguntarle si existe la posibilidad de que yo pueda tener un contacto telefónico permanente con usted.

CGL: ¡Cómo no! Ya tiene mi teléfono; en cualquier momento que tenga alguna duda, me llama no más.

NNV: Yo tengo una serie de preguntas que hacerle, entonces preferiría llamarlo un día en la mañana para que conversemos con más tiempo.

CGL: Cómo no, encantadísimo. ¿Y cómo va el trabajo suyo?

NNV: Mire, yo en este momento estoy preparando los exámenes comprensivos, porque ya terminé todos los cursos. Después de estos exámenes voy a empezar a trabajar en la tesis. Lo que más me interesa es la música andina, que es un tema del cual no se ha escrito prácticamente nada.

CGL: Nada, oiga.

NNV: En tesis doctorales no hay nada.

CGL: Fíjese que dentro de la musicología hay una gran ausencia acerca de los compositores que, de alguna manera, han trabajado el tema andino.

NNV: Yo tengo una historia personal con la música andina. Yo llegué a estudiar música clásica a través de la música andina, lo que se llama “música mestiza”.

CGL: ¡Ah!, qué bien.

NNV: Yo toco charango.

CGL: ¿Conoce mi obra para charango y orquesta que se llama *Musicharán*?

NNV: No. Es que aquí en Estados Unidos no hay muchas partituras tuyas; yo tengo todas las que he podido coleccionar, pero no las tengo todas.

CGL: Bueno. En todo caso, cuando nos pongamos al habla, yo le puedo indicar algunas otras obras. Aparte del *Dúo concertante* ¿Qué otra obra le interesa?

NNV: Hay muchas obras que me interesan. *Antaras*, por ejemplo, es una obra que me interesa muchísimo. Leí lo que escribió Aurelio Tello en la *Revista Musical Chilena* y, aunque me parece excelente su trabajo, lo encuentro incompleto. Yo creo que en esa obra hay muchos otros elementos interesantes.

CGL: Bueno, es cierto. ¿Tiene usted la grabación?

NNV: Sí, tengo la partitura y una grabación de la orquesta de Fernando Rosas.

CGL: Pero hay varias grabaciones de Fernando Rosas, algunas bastante deficientes. ¿Cuál es la que tiene usted?

NNV: Yo tengo una que está grabada en vivo, en una gira por Europa.

CGL: Bueno, en esa está más o menos. Hay algunos errores pero, en fin, eso es inevitable en un concierto en vivo.

NNV: Claro. El año pasado cuando hice el trabajo respecto a su obra, trabajé con el *Dúo concertante*, *Antaras*, *Danzas populares andinas*, con las piezas que son para instrumento solo que se llaman *Soliloquio I*, *Soliloquio II*.

CGL: Bueno, son obras muy diferentes. También tengo *Soliloquio III* que es para contrabajo.

NNV: Sí, lo leí en el catálogo de Aurelio Tello, pero aquí no tuve acceso a esa partitura. El Cuarteto Latinoamericano me envió la partitura de su Cuarteto de cuerdas No. 2; esa obra también la tengo ahora, y tengo la grabación.

CGL: ¡Ah sí!, que está dedicado a la memoria de Víctor Jara.

NNV: Claro. En el trabajo que hice acerca de su obra el año pasado, también analicé la partitura de *Orden*, y me di el trabajo de buscar las escalas dodecafónicas con las que usted trabajó.

CGL: Acuérdesese que *Orden* es mi primera obra.

NNV: Claro. Es que la intención mía era tratar de visualizar un poco el cambio estilístico o los diferentes elementos que usted fue trabajando a lo largo del tiempo.

CGL: Claro. La obra que marca un punto, un cambio, es el *Trío para un Nuevo Tiempo*.

NNV: Sí. A mí me interesa mucho poder saber más detalles acerca de esas obras. Me interesa mucho, por ejemplo, saber también cómo fue la relación suya con Víctor Jara. Hay muchos temas que me interesan.

CGL: ¿Usted conoce la canción que escribimos juntos?

NNV: La verdad es que tengo dudas con respecto a eso, porque “Vamos por ancho camino” siempre aparece con la autoría suya solamente.

CGL: No, el texto es de Víctor, la música es mía. Fue un momento de necesidad de Víctor de completar un álbum que tenía que sacar, y entonces me pidió así, a última hora, que le hiciera la música para ese texto. Fue un trabajo de un par de días.

NNV: ¿Y el arreglo también es suyo?

CGL: Sí, pero yo no sé qué arreglo tiene usted. ¿Cuál versión tiene?

NNV: No tengo la partitura; tengo la versión que sacó Warner Music, hace poquito, cuando re-editaron toda la música de Víctor Jara.

CGL: ¡Ah, no!, ésa es la versión de Víctor. Después yo hice una versión para un conjunto de acá, peruano, que se llamaba justamente “Tiempo Nuevo”, para voces masculinas y femeninas.

NNV: También sé que usted escribió una Cantata Popular, que me interesaría mucho tener, pero desde aquí no tengo tampoco acceso a esa partitura.

CGL: Bueno, ya conversaremos. De acuerdo a sus necesidades, ahí iremos viendo.

NNV: A mí lo que me interesa, y que le agradezco mucho, es la posibilidad de poder conversar con usted.

CGL: Bueno, encantadísimo.

NNV: Así es que si usted me acepta, yo lo llamaría el viernes en la mañana.

CGL: El viernes estaré a la espera de su llamado a las 9:00 de la mañana.

NNV: ¡Ya!, mucho gusto de conocerlo.

CGL: Igualmente.

Conversation No. 2
(March 6, 2009)

[Frases de bienvenida]

NNV: Ayer estuve revisando los diferentes documentos que tengo en relación a su obra y me di cuenta que tengo diecisiete partituras.

CGL: ¿Diecisiete partituras?

NNV: Sí, lo cual no es poco, ¿No es cierto?

CGL: ¡Caramba!, lo felicito. Es el único que tiene tantas partituras mías. ¿Tiene de cámara y sinfónico?

NNV: Sí, ¿Quiere que se las diga?

CGL: Por favor. Para ver más o menos cuáles son las que tiene.

NNV: Tengo: *Orden, Música para teatro, Divertimento para quinteto de vientos ...*

CGL: Esas son mis primeras obras de hace cincuenta y tantos años atrás.

NNV: Lo que pasa es que voy en el orden del catálogo.

CGL: ¡Ah, ya!

NNV: Después tengo el Cuarteto de cuerdas No. 1, *Elegía a Machu Picchu, Intihuatana, Antaras, Danzas populares andinas* en versión para violín y piano, *Trío para un Nuevo Tiempo*, Cuarteto de cuerdas No. 2, *Preludio y toccata* para piano, *Sonata fantasía* para violoncello y piano, *Dúo concertante* para guitarra y charango, *Soliloquio I, Soliloquio II, Canciones de hogar* y las *Danzas populares andinas* para flauta y guitarra.

CGL: ¡Ah, caramba!

NNV: Eso es todo lo que tengo en cuanto a partituras; también tengo algunas grabaciones.

CGL: ¿Qué grabación tiene usted de *Preludio y toccata*?

NNV: No tengo grabación, sólo la partitura.

CGL: ¡Ah, ya!, porque le iba a decir que hay una grabación de *Preludio y toccata* que es muy antigua y bastante mala; ahora sí tengo una muy buena.

NNV: También estuve mirando ayer su biografía, y me di cuenta que va a estar de cumpleaños el próximo lunes.

CGL: Así es.

NNV: Así es que le envié un saludo de antemano.

CGL: Bueno, muchas gracias. Es el primer saludo que recibo, le diré.

NNV: Como vamos a tener la posibilidad de conversar varias veces, yo quisiera que pudiéramos hablar ahora acerca de su formación musical, ¿Es posible?

CGL: Claro, cómo no; pregúnteme no más.

NNV: Yo sé que usted comenzó sus estudios en Perú con Andrés Sas y Rodolfo Holzmann.

CGL: Sí, sobre todo con Rodolfo Holzmann. Sas fue el que me inició un poco en toda la parte de teoría y armonía, pero no pasó de eso. Mi primer profesor realmente de composición fue Rodolfo Holzmann.

NNV: Yo sé que Andrés Sas estudió mucho la música de los Incas y la música colonial peruana.

CGL: Sí, efectivamente.

NNV: ¿Obtuvo usted formación de él en ese aspecto también?

CGL: No, él fue solamente un profesor de iniciación musical, sobre todo en teoría y armonía.

NNV: ¿Cuánto tiempo usted estudió con Sas?

CGL: Dos años.

NNV: Entonces usted es más bien un producto de Holzmann.

CGL: Sí, exactamente. Él fue el primer profesor que entró a enseñar composición al conservatorio. Su formación era muy sólida; había estudiado con Vogel en Europa.

NNV: Pero el estilo de Holzmann era más bien neoclásico, ¿No es cierto?

CGL: Exactamente.

NNV: ¿Cree usted que en su música hay alguna influencia de Holzmann?

CGL: No, nada. Él después se dedicó a buscar raíces andinas, pero desde una visión un poco europeizante.

NNV: Usted es originariamente de Piura.

CGL: Exactamente.

NNV: ¿Usted viajó a Lima justamente para perfeccionarse en música?

CGL: Sí, y me quedé ahí hasta que terminé mis estudios; después, a los dos años, me fui a Santiago.

NNV: ¿Usted proviene de una familia musical?

CGL: No, mi madre era más bien aficionada al piano; tocaba bastante bien, pero el típico repertorio, cómo te diría, de las señoras que comienzan a tocar piano. Desde niño yo leí mucha música, especialmente arreglos de ópera y algunas obras de Liszt que podía tocar.

NNV: ¿En su época de estudiante usted estudiaba piano?

CGL: Sí, claro.

NNV: Aparte del piano, ¿Estudió algún otro instrumento?

CGL: Bueno, en el curso de composición del conservatorio, teníamos que estudiar un instrumento de cuerda o de viento. De viento no estudié nada, solamente un poco de violín.

NNV: En los años cincuenta, entonces, usted toma la decisión de irse a Chile. No tengo claro, eso sí, cuáles fueron sus motivaciones para irse del Perú.

CGL: Primero, porque aquí la educación musical y el ambiente eran muy limitados; segundo, porque obtuve una beca a través de Domingo Santa Cruz, que pasó por Lima y me ofreció estudiar en el conservatorio de Santiago.

NNV: ¿Se la ofreció el propio Domingo Santa Cruz?

CGL: Sí, de allí que tuve bastante buena relación con él. Ya posteriormente fui hasta su secretario por un tiempo en el Instituto de Extensión Musical; en fin, tuve bastante contacto. Dentro de esta generación de compositores chilenos fui el que más tuve, más que Letelier y varios otros.

NNV: Cuando usted llegó a Santiago en los años cincuenta yo me imagino que Chile no se sentía todavía como un país de la zona andina; es decir, pienso que la música y los instrumentos andinos como el charango, la quena, la zampoña, etc., eran inexistentes en Santiago, ¿No es cierto?

CGL: Exactamente. Había una gran influencia europea especialmente; estaban todas las tendencias últimas de la música. Se habían abierto los puertos por la Segunda Guerra Mundial, entonces comenzaba toda una influencia europea, sobre todo de la escuela vienesa. Allí tuve contacto con los compositores de esa época como Leni Alexander y todos esos compositores que estudiaban fundamentalmente la música vienesa.

NNV: Pero más que a los compositores, me refiero al ambiente musical en general. Actualmente yo creo que nadie en Chile dudaría que nosotros formamos parte de la cultura andina, pero en los años cincuenta ...

CGL: No, no existía este concepto. Salvo que había una especie de tendencia en los compositores de la generación de Domingo Santa Cruz, especialmente en Isamitt, por vincularse con la música de los Mapuches.

NNV: Claro, y Carlos Lavín también.

CGL: Carlos Lavín era más que nada un musicólogo, él no era compositor. Quien realmente se interesó en esa búsqueda de los ancestros andinos fue Margot Loyola.

NNV: ¿Podría decirse que quizás usted también fue una especie de agente en este sentido?

CGL: No, yo cuando llegué a Santiago era muy joven.

NNV: ¿Tenía veinticinco años?

CGL: Veinticuatro, para cumplir los veinticinco. Entré al Instituto de Teatro, que en ese momento se llamaba Teatro Experimental. Escribí mucha música para obras de teatro que, dicho sea de paso, se conocen muy poco. Algunas se han perdido, desgraciadamente. Yo he estado después en Santiago tratando de recuperar esto, pero todas las cintas se borraron, no sé.

NNV: ¿Y usted no tiene partituras de esas obras?

CGL: No, porque eran cosas del momento. Se tenía que componer en una semana y grabar todo para la obra de teatro; era una cosa muy “inmediatista”. En fin, hay obras que sí tengo, por ejemplo para *La fierecilla domada* de Shakespeare, hice música que todavía conservo; *El alcalde de Zalamea* también la conservo. También hice la música para una obra de un dramaturgo norteamericano que se llama *El ángel que nos mira* en una versión al español.

NNV: ¿Y cuáles eran las instrumentaciones para esas obras?

CGL: *El alcalde de Zalamea* era para orquesta y *La fierecilla domada* para conjunto de cámara.

NNV: Cuando usted llegó a Santiago, obviamente estudió con Santa Cruz; aunque tengo entendido que también estudió con Free Focke.

CGL: Sí, exactamente.

NNV: ¿Ellos son los dos únicos maestros que usted tuvo en Chile?

CGL: Sí.

NNV: Yo he leído bastante de Domingo Santa Cruz y sé que él tenía una personalidad muy especial; él es el gran impulsor de la música chilena.

CGL: Él es el que enrumboó, seriamente y profesionalmente, la música chilena.

NNV: Claro, él fue una persona muy importante; sin embargo, hay algunos aspectos de su personalidad que fueron un poco complejos.

CGL: Muchos de los personajes de esa época tenían personalidades complejas. Santa Cruz era más que nada un hombre con una gran visión de lo que sería el futuro de la música en Chile y trabajó en ello.

NNV: A mí me llama la atención que él no haya tenido ninguna influencia o que no le haya dado importancia a la música nuestra, a la música chilena.

CGL: ¡Ah, no!, él era muy europeo. A él no le interesaba para nada el folklore ni nada de eso.

NNV: ¿Cuál podría decir usted que es la mayor influencia que Santa Cruz tuvo en su música?

CGL: Yo diría que muy poca. Más que nada él fue un profesor que me abrió el campo hacia nuevas técnicas vinculadas a la armonía y al contrapunto.

NNV: ¿Santa Cruz enseñaba el contrapunto de Fux?

CGL: Sí, lo enseñaba, pero como algo más bien histórico, sin mucha importancia. Él trabajaba más bien los tratados posteriores.

NNV: ¿La relación entre ustedes siempre fue buena?

CGL: Sí, salvo en el último tiempo en que él se volvió muy reaccionario respecto a todo lo que era la Unidad Popular.

NNV: Claro, eso es lo que yo sabía.

CGL: Ahí me fui separando un poco de él, a pesar de que siempre le tuve un gran aprecio; él fue una persona a quien yo conocí muy profundamente. Posteriormente, entre los años 69 y 70, ya podíamos hablar en otro nivel, más personal. Inclusive él me nombró como secretario de la Facultad por un tiempo; estuve trabajando con él y pude conocerlo más profundamente en cuanto a su personalidad y a su vida personal. Puedo decir entonces que no solamente fue una estimación a nivel musical, sino una amistad y un cariño.

NNV: Después usted estudió con Free Focke.

CGL: Sí, como un año y medio o dos. Mi “opus 1”, *Orden*, justamente la trabajé un poco con él. Él fue quien me orientó hacia ese lenguaje.

NNV: Sé que cuando Focke llegó a Chile varios chilenos se le unieron y formaron una especie de escuela dodecafónica.

CGL: Claro. Estaba Abelardo Quinteros, un compositor que desgraciadamente desapareció, Leni Alexander y varios otros más.

NNV: Cuando se formó este grupo, ¿Hubo alguna resistencia de parte de los compositores más conservadores hacia la música que ustedes hacían?

CGL: En general había cierta resistencia en cuanto al lenguaje musical contemporáneo, pero después fue asimilado.

NNV: En relación a *Orden*, ¿Usted la considera una obra o un ejercicio compositivo?

CGL: Aunque tiene la influencia de Focke, yo la considero mi primera obra seria, mi “opus 1”.

NNV: Yo tengo dos versiones de esa obra acá; una de las partituras la conseguí a través de la Universidad de Indiana y la otra llegó a mis manos a través de Emma Garmendia.

CGL: ¡Ah, no me diga! ¿Son antiguas?

NNV: Claro, y las dos contienen errores. Cuando descubrí la serie dodecafónica me di cuenta que había una importancia bien grande de las terceras mayores versus las terceras menores. Por ejemplo, si la serie de doce sonidos es dividida en tricordios, se observa una tercera menor seguida de una tercera mayor. ¿Recuerda usted si esto fue a propósito?

CGL: Yo creo que sí. La tercera menor ha sido un intervalo que he usado mucho; primero, porque está dentro de la pentafonía natural de la música andina. Esta relación de tercera menor está en casi toda mi música; si usted revisa la partitura del *Trío para un Nuevo Tiempo*, se va a dar cuenta.

NNV: En algún libro recuerdo haber leído algo acerca de las “terceras arequipeñas”.

CGL: Claro, en las “terceras arequipeñas” una tercera mayor formada por La y Do# pasa a otra tercera mayor formada por Do natural y Mi.

NNV: ¿Eso es algo propio de la cultura de Arequipa?

CGL: Se llaman “terceras arequipeñas” pero en el fondo es un uso muy andino, de la música de acá.

NNV: ¿La forma en que usted organizó la serie dodecafónica en *Orden* tiene que ver con las terceras arequipeñas?

CGL: No, eso es otra cosa. Ahí estaba yo todavía iniciándome, no había una especulación o un pensamiento en relación a lo andino. Yo creo que la primera obra ya con cierto sentido en este aspecto es *Elegía a Machu Picchu*.

NNV: Pero me gustaría que pudiéramos hablar un poquito más de *Orden*. También me llamó la atención que las entradas de las series dodecafónicas siempre son por terceras mayores.

CGL: Bueno, un poco viene de ese sentido de las dos terceras mayores que están en la música mestiza criolla nuestra, creo yo. La verdad es que a mis ochenta y tres años me cuesta recordarlo.

NNV: Lo otro que me llama la atención en *Orden* es que al final de la obra hay una especie de cadencia o epílogo, en donde usted presenta la escala por primera vez en Do.

CGL: Ciertamente.

NNV: La sensación que yo tengo es que después de hacer una obra dodecafónica usted parece señalar que “Do”, como símbolo de lo tonal, también sigue siendo válido.

CGL: Ahí hay una cosa: nunca he tenido estos prejuicios de usar determinado sentido tonal en mis obras. En la música europea a veces se seguía un rigor demasiado estricto que daba a la música una monotonía y falta de sentido natural.

NNV: *Orden* está dedicada a una pianista que se llama Mariana Grisar.

CGL: Claro, ella fue mi primera esposa, a quien conocí en el conservatorio. Ella estudiaba piano y yo composición. Tuvimos una hija, obviamente chilena, que a su vez tiene dos hijas, que también son chilenas, y que son mellizas.

NNV: ¿Ellas viven en Chile?

CGL: Mariana Grisar vive en Chile; ya dejó el profesorado. Una de mis nietas también vive en Chile y la otra en España. La gente ahora sale y se radica afuera.

NNV: Yo no sabía que usted tenía nietas chilenas.

CGL: Bueno, casi nadie lo sabe.

NNV: ¿Cuántos años estuvo usted casado con Mariana Grisar?

CGL: Como cuatro años.

NNV: En 1956 aparece una obra en su catálogo para quinteto de vientos que se llama *Música para teatro*. Yo tengo esa partitura y la grabación del Quinteto Pro Arte. Ésa es una obra bastante tonal.

CGL: Absolutamente. La música para teatro que yo escribía era tonal, de acuerdo al sentido de la obra.

NNV: En esta obra aparecen varios temas andinos. Ayer justamente la estuve escuchando y la flauta travesa hace una serie de ornamentos que me recuerdan mucho a una quena.

CGL: Claro ... Yo estoy seguro que usted conoce mejor la música andina que yo.

NNV: Es que la estoy estudiando, por eso. Me llama la atención también que varias de sus obras hayan sido estrenadas aquí en Washington.

CGL: Sí, mi Sinfonía No. 1 la estrenó la Orquesta Sinfónica de Washington con la dirección de Howard Mitchell.

NNV: ¿Cómo fue esa experiencia aquí en Washington?

CGL: Bueno, eran conciertos organizados por Guillermo Espinosa de la OEA. Casi todos los que nos presentábamos éramos compositores latinoamericanos contemporáneos. La obra más interesante que se hizo ahí fue la *Cantata para América Mágica* de Ginastera.

NNV: ¿Vivió usted algún tiempo aquí en Washington?

CGL: No, nada, simplemente yo pasé por Washington. Yo vivía en Nueva York en ese entonces.

NNV: Hay otra obra orquestal suya que también se estrenó aquí en Washington.

CGL: Claro, *Laudes I*, que la estrenó Lukas Foss con la Orquesta Filarmónica de Buffalo.

NNV: ¿Existe alguna grabación de esa obra?, yo tengo solamente la partitura.

CGL: Sí, todo eso está grabado.

NNV: Después de *Laudes*, aparece *Elegía a Machu Picchu* en el catálogo. ¿Qué me podría decir de esta obra?

CGL: Bueno, la primera obra mía donde hay una búsqueda y un acercamiento con este pasado andino es justamente la *Elegía a Machu Picchu*. Está basada en un poema de un poeta peruano que se llama Martín Adán.

NNV: ¿Usted diría entonces que hasta esa época no se había preocupado todavía del tema andino?

CGL: Siempre hubo una inquietud, pero estaba adquiriendo una técnica primero. Yo considero que la *Elegía a Machu Picchu* es la primera obra en la que ya concientemente hay una búsqueda de ciertos elementos tanto sonoros como de técnicas vinculadas a lo andino.

NNV: ¿En esta obra usted incorpora citas de melodías andinas?

CGL: Algunas.

NNV: ¿Se trata de una obra tonal?

CGL: No absolutamente. Yo creo que es una obra especialmente sugerente; yo le tengo una especial consideración. Siendo una obra muy corta, está muy condensada, con todo un mundo sonoro que es muy andino.

NNV: ¿Para escribir esta obra usted desarrolló algún tipo de investigación en torno a la música andina?

CGL: Sí, yo había tenido una preocupación paulatina. Pero es la primera obra donde ya concientemente incorporo estos elementos.

NNV: Cuando usted estudió la música andina, ¿Recurrió al texto de los esposos d'Harcourt?

CGL: Lo había leído, pero es un libro bastante general; es más una recopilación de canciones.

NNV: ¿De qué otra manera estudió usted la música andina?

CGL: Antes de irme a Chile con la beca, había estado yo metido en el Museo Antropológico estudiando las antaras Nasca. Hice una investigación de las antaras en cuanto a sus sonoridades, que me parecían extrañísimas. En el Museo había antaras de once sonidos, que producían hasta cuartos de tono. Todo eso fue un bagaje casi inconciente que guardé y que me brotaba de vez en cuando.

NNV: Éste es un tema que a mí me fascina. Yo revisé la partitura de *Antaras* el año pasado y también leí lo que escribió Aurelio Tello en la *Revista Musical Chilena* acerca de esta obra suya. Hay dos elementos que Aurelio Tello no los elabora mayormente eso sí y que para mí son muy importantes. Lo primero tiene que ver con la disposición del grupo, es decir, el hecho de que sean dos cuartetos, con un contrabajo en el medio. Para mí, claramente, ahí está la idea de *Ira y Arca*.

CGL: Un poco eso, aunque no lo pongo ni lo anuncio.

NNV: Yo la primera vez que supe de esta obra y vi la disposición de la orquesta, inmediatamente se me vino a la mente los “bailes chinos” de la zona central de Chile. El baile chino, desde mi punto de vista, debe ser una de las manifestaciones más antiguas de América del Sur.

CGL: Sí, puede ser, aunque no hay una influencia directa.

NNV: Incluso en el baile chino, en el medio de los flautistas, hay justamente una persona que canta “a lo divino”. Yo relacioné el contrabajo de *Antaras* con este personaje.

CGL: El contrabajo tiene una actuación solística. Lo escribí pensando en un gran contrabajista que había en Chile en ese tiempo que se llamaba Adolfo Flores. Pensando un poco en las posibilidades que tenía él de sacar todo tipo de armónicos y sonoridades nuevas en el contrabajo que todavía no se usaban.

NNV: Cuando usted estuvo en Chile, ¿Tuvo alguna vez la oportunidad de ver un baile chino?

CGL: Realmente no lo recuerdo. Por mi contacto con todas las grabaciones que había en la Facultad, quizás pude haber oído o haber tenido algún contacto, pero no tengo conciencia de eso.

NNV: La asociación que yo hago es principalmente por la disposición que hace usted de la orquesta.

CGL: Yo quería lograr un poco de cierta estereofonía.

NNV: Otra cosa que me llama profundamente la atención de esa obra, y que Aurelio Tello no se refiere mucho a ello, es acerca del uso de armónicos.

CGL: ¡Ah, sí!, yo siempre he dicho que *Antaras* es un estudio de armónicos.

NNV: Este asunto es bien importante para mí, porque cuando uno revisa por ejemplo lo que hizo Robert Stevenson o Andrés Sas en relación al estudio de las antaras, ellos fueron bien precisos al colocar las notas que se producían en las antaras. El asunto de fondo es que uno nunca sabe cómo ellos las soplaron. Últimamente he estado leyendo acerca del “sonido rajado”, que es el sonido ritual de algunos aerófonos de Sudamérica; entonces, mi opinión, es que la antara se tiene que haber tocado en la época incaica con un sobre-soplido. De esa manera la antara no podría producir un sonido específico como un “Do” o un “Re”, sino una multiplicidad de sonidos armónicos.

CGL: Bueno, son los armónicos que salen siempre a partir del sonido fundamental.

NNV: No sé si usted está familiarizado con el “sonido rajado”, por ejemplo con el sonido que producen las pifilkas de los mapuches, o las flautas chinas, o las tarkas. El instrumento se sopla con más aire del necesario, entonces no se produce un sonido específico, sino que una suma de armónicos. Entonces, cuando yo escucho *Antaras* y veo la partitura, me doy cuenta que usted recogió esa idea.

CGL: Pero no de manera conciente. Cuando escribí *Antaras* pensé en un instrumento solista. Quise darle toda la importancia al contrabajo, que siempre cumplía una función muy modesta dentro de los conjuntos, a través de los armónicos. Porque la serie armónica que podría sacarle a las cuerdas, coincide con las escalas naturales de las antaras.

NNV: Cuando usted fue al Museo Antropológico de Lima y trabajó con las antaras, ¿Pudo probar distintas sonoridades?

CGL: Sí, claro, tuve la suerte. El director del Museo era José María Arguedas; él era relativamente amigo mío, entonces me dio la facilidad de sacar las antaras y probarlas, porque estaban en vitrinas.

NNV: ¿Eran de cerámica?

CGL: Por cierto, y además con pinturas. Eran realmente instrumentos hermosísimos. Además yo soplaba y encontraba que había hasta once tonos diferentes, empleando a veces cuartos de tono o tres cuartos de tono. No era una afinación, cómo diría, ni occidental ni cristiana.

NNV: ¿Y por qué no hizo *Antaras* para instrumentos de viento?

CGL: Ésa es la pregunta que siempre me han hecho. Porque justamente quería tener, a través de las cuerdas, ese tipo de sutilezas de un cuarto de tono. Me interesaban los armónicos más que nada, que era algo propio de las antaras.

NNV: *Antaras*, que fue escrita en 1968, es una obra bastante revolucionaria.

CGL: En realidad la comencé en el 67, no el 68.

NNV: Pero fue una obra bien revolucionaria para la época.

CGL: Sí. Lo extraño es que cuando la estrenó Fernando Rosas el año 68, a la gente le sorprendió mucho. Curiosamente fue una obra que impactó inmediatamente, o sea, la asimiló hasta la gente sin mayor cultura musical. Me acuerdo perfectamente de una anécdota. Una señora de avanzada edad se acercó a felicitarme; a mí me causó sorpresa cómo a esta señora de tal edad le había impactado la obra. Son esas cosas que le quedan a uno de recuerdo para siempre.

NNV: ¡Por supuesto!, y es una obra que todavía se toca bastante.

CGL: No, ya no se toca. Era una obra que la Orquesta de Cámara la tenía permanentemente en su repertorio. Al morirse Rosas ya no está; ahora hay un señor que no le interesa.

NNV: *Intihuatana* está impresa junto con *Antaras*, en una misma partitura. ¿Están relacionadas estas dos obras?

CGL: Sí, de alguna manera. Lo que pasa es que en *Intihuatana* hay una idea más que nada extramusical, en el sentido del tiempo. *Intihuatana* es el reloj solar de Machu Picchu; es una piedra. ¿Ha estado usted en Machu Picchu?

NNV: Desafortunadamente, no.

CGL: Bueno, ahí hay una piedra que es un reloj solar. *Intihuatana* significa “amarrar el sol”, que es el concepto de la piedra misma. Entonces busqué un poema de un poeta peruano que se llamaba Martín Adán y eso me dio toda una idea de escribir esta obra. *Intihuatana* es cíclica: termina con el mismo sonido con el que comienza, o sea, en la mitad hay una retrogradación.

NNV: Yo no he tenido oportunidad de ver esta obra todavía.

CGL: Como es circular, entonces puede volver a comenzar nuevamente. Si ve la partitura, se va a dar cuenta; se puede tocar tantas veces como se quiera. Son diez minutos más o menos de duración de la obra.

NNV: ¿Se produce un espejo en el medio?

CGL: Sí, exacto. Al final es un espejo, pero de la primera iniciación. Sería una forma ABA, digamos.

NNV: Aurelio Tello, cuando hace el análisis de *Antaras*, cita a Juan Orrego-Salas señalando que los compositores de la zona andina acostumbran a contraponer en sus obras elementos de diferentes texturas e intensidades. Según Orrego-Salas esto puede ser una representación inconsciente de la Cordillera de los Andes.

CGL: Bueno, eso es un poco de literatura.

NNV: Mi opinión es que esta contraposición de fuerzas es claramente asociable con lo que es la cosmovisión de la cultura andina. En la cultura andina todo se rige por la contraposición de fuerzas, es decir, está el día y está la noche, está la *ira* y está el *arca*. Yo pienso que esto, que es algo propio de la cultura andina, está reflejado en las obras de los compositores andinos. A mí me parece raro esto de la imagen del macizo andino reflejado en la música de ustedes; no me parece coherente.

CGL: Bueno, yo creo que es un poco literario.

NNV: ¿Encuentra usted que esta contraposición de fuerzas es algo a lo que usted tiende en su música?

CGL: Yo pienso que sí.

[Frases de despedida]

Conversation No. 3
(March 11, 2009)

[Frasas de bienvenida]

NNV: Después que hablamos el viernes pasado me quedé con algunas dudas.
¿Podríamos comenzar desde ahí?

CGL: De acuerdo.

NNV: Cuando usted llegó a Chile en la década de los cincuenta, su producción estaba bastante ligada al teatro. ¿Qué labor exactamente realizaba usted en el Teatro Experimental?

CGL: Bueno, después de terminar mis estudios musicales, entré como sonidista al entonces Teatro Experimental que dirigía Pedro de la Barra; simplemente yo era un obrero ahí.

NNV: ¿Y usted tenía experiencia previa en el aspecto del sonido?

CGL: Bueno, había tenido alguna instrucción. En todo caso era muy elemental la parte del sonido en esa época. Por necesidad de una obra que dirigía Pedro Ortus se me pidió si podía escribir una música incidental y así comenzó mi carrera como músico en el teatro.

NNV: ¿Usted contaba con un grupo de músicos estables en el teatro?

CGL: No, yo los llamaba de acuerdo a lo que era la necesidad de la partitura.

NNV: ¿Usted mismo los contrataba?

CGL: Claro, pero lo pagaba el teatro. Ellos hacían la grabación, yo sólo escribía la música. Después me nombraron como Director Musical del teatro.

NNV: ¿Ellos le pagaban por las obras que usted escribía?

CGL: No, eran aparte de mi sueldo de sonidista.

NNV: ¿Y usted podía vivir en Chile con ese sueldo?

CGL: Bueno, bien ajustado.

NNV: Entre 1956 y 1957 hay dos obras tuyas para quinteto de vientos: *Música para Teatro* y *Divertimento*.

CGL: El *Divertimento* fue una obra que yo escribí para un concurso aquí en el Perú; la partitura la mandé desde Chile.

NNV: Ahora, cuando uno compara ambas partituras, se da cuenta que *Música para teatro* es tremendamente tonal y muy relacionada con la música andina, mientras el *Divertimento* es dodecafónico.

CGL: ¿Sabes por qué? Porque la música para teatro era una cosa independiente; no era un lenguaje personal sino que respondía a las indicaciones del propio director de la obra y de acuerdo al estilo de la puesta en escena.

NNV: A un compositor como usted que se ve enfrentado a mundos musicales tan diferentes, donde produce música tonal y dodecafónica al mismo tiempo, ¿No le genera eso un conflicto?

CGL: No, porque la música tonal me salía muy fácil; no había ningún complejo ético tampoco.

NNV: Yo le pregunto esto, porque conozco compositores como Gustavo Becerra que acostumbran a componer en diversos estilos a un mismo tiempo, mientras hay otros compositores que de pronto hacen cosas tonales sólo por una cuestión de subsistencia.

CGL: Bueno, en realidad yo me atenía a lo que era la idea propia de la obra. Una obra de Shakespeare como *La fierecilla domada*, por ejemplo, no podía escribirla dodecafónica; sería absurdo.

NNV: Por supuesto. Pero la pregunta mía iba por el lado de si había alguna contradicción en su persona.

CGL: Nunca tuve ningún complejo en este sentido. También hice música para cine en esa época. Hay un documental que hice, de media hora, que se llama *La imagen de una feria*; es un documental que no se conoce.

NNV: Continuando en los años cincuenta, ¿Cuál era su situación legal en Chile?

CGL: Becario de la Universidad de Chile por un año; esto fue conseguido por Domingo Santa Cruz.

NNV: Después de ese año, ¿Cómo se fue afianzando su permanencia en Chile?

CGL: Ahí, paulatinamente; la vida me fue enredando. Tuve primero un noviazgo, después me casé, al año viajé a Perú por un corto tiempo y después volví con el fin de quedarme ya definitivamente en Chile.

NNV: ¿A usted le gustó Chile cuando llegó por primera vez?

CGL: Sí, completamente.

NNV: ¿Le agradó vivir en Chile?

CGL: Sí, claro. Vivir más de veinte años en Chile marcó definitivamente mi vida; tanto así, que me siento más chileno que peruano.

NNV: ¿Usted básicamente estuvo en Santiago todo el tiempo?

CGL: Sí. Viajé en todo caso. En la época de los cincuenta y sesenta el teatro hacía giras y viajábamos por Chile.

NNV: Volviendo al Divertimento de 1957, tengo entendido que esta obra ganó el primer premio de un concurso organizado por la Sociedad Filarmónica de Lima.

CGL: Sí, la Sociedad Filarmónica es una sociedad dedicada a difusión de la música de cámara y había convocado a un concurso por sus cincuenta años; entonces yo presenté esta obra. La mandé desde Chile, inclusive.

NNV: ¿Esa pieza es totalmente dodecafónica?

CGL: Sí, era un mundo de dodecafonismo bastante libre que me lo enseñó Free Focke.

NNV: O sea que esta obra estaría conectada con *Orden*.

CGL: Exactamente.

NNV: ¿Me podría contar algo de su experiencia como alumno de Copland?

CGL: Mira, había escrito yo mi primera sinfonía que se estrenó el año sesenta en Washington. La Unión Panamericana que había en ese entonces me invitó al estreno. Ahí estaba Copland en este festival, oyó mi sinfonía, y quiso conocerme. Entonces yo le dije que quería estudiar con él; más que estudiar, revisar partituras mías con él, específicamente respecto a problemas de orquestación. Me dijo “cómo no” y me ofreció una beca. Estuve una temporada en Tanglewood y después fui ya como alumno suyo. Él vivía en una ciudad pequeña llamada Peekskill y ahí yo iba a clases de vez en cuando.

NNV: ¿Aprendió bastante con él?

CGL: No. Él más que nada me hacía observaciones con respecto a la orquestación, hacía sugerencias y yo las consideraba. Volvía a revisar, volvía a cambiar algunas cosas, y así. Sus clases eran más que nada de consejos, no específicamente de enseñar materia musical.

NNV: Tengo entendido que usted estudió con Copland gracias a una beca Guggenheim.

CGL: Sí, esa beca te daba muchas facilidades. Te daba una renta para que tú escribieras música. Ahí pude escribir algunas obras como *Laudes* y el Cuarteto No. 1.

NNV: En los años cincuenta aparece una obra suya que se llama *Música para seis instrumentos y percusión*.

CGL: Claro, esa obra es sacada de una música incidental para la obra de teatro *Un caso interesante* de Dino Buzzati, un dramaturgo italiano. Es el germen de mi primera sinfonía.

NNV: ¿Qué me puede decir de su Cuarteto No. 1?

CGL: Me parece que el segundo movimiento es el único valioso para mí. El último movimiento es una cosa de un puntillismo exagerado; yo mismo hago la autocrítica.

NNV: Veo que no quedó muy conforme con él.

CGL: No. Fue producto de una época de conocimiento de lenguaje. Yo creo que la primera obra que yo puedo decir que es mía es la *Elegía a Machu Picchu*.

NNV: Llegamos a los años setenta, a la época de la Unidad Popular, porque la semana pasada ya hablamos de *Intihuatana* y *Antaras*.

CGL: Sí. Después de *Antaras*, yo había comenzado a escribir una obra de gran dimensión. En ese momento justamente estaba metido en toda la parte ideológica de izquierda y escogí un texto de un poeta peruano, Alejandro Romualdo, acerca del Che Guevara. Esta obra pone como artífices dos hechos históricos de esa época ...

NNV: ¡Ah, sí!, acerca de la llegada del hombre a la luna ...

CGL: Y la llegada del hombre a la tierra, por así decirlo. Hay una contraposición en esta obra de dos momentos históricos importantísimos de esa época.

NNV: ¿Cómo fue recibida esta obra cuando se estrenó?

CGL: Esta obra nunca se ha hecho por sus grandes dimensiones. Fue un poco pretenciosa de mi parte porque era para doble coro, dos narradores, tres grupos de percusión, orquesta sinfónica, cinta magnética y diapositivas.

NNV: ¿Hay alguna relación entre esta obra suya y las de Sergio Ortega?

CGL: No, yo nunca tuve cercanía estética con Ortega, no. Él era más inclinado hacia lo tonal; empleaba tipos de melodías de canciones, llanas, sencillas. Esta obra era más bien expresionista, narración misma.

NNV: ¿Estuvo usted conectado con el gobierno de Allende de alguna manera?

CGL: En qué sentido.

NNV: No sé. Por ejemplo Ortega estaba bastante conectado con Allende y componía la música del partido.

CGL: Acuérdate que yo en ese momento era extranjero; mi vinculación era exclusivamente a través de la universidad. Yo ya trabajaba como profesor de composición, entonces estaba vinculado al movimiento estudiantil. De allí mi cercanía a Víctor Jara con quien escribimos alguna canción juntos.

NNV: ¿Tuvo alguna conexión usted con Luis Advis?

CGL: Sí, claro.

NNV: ¿Lo conoció personalmente?

CGL: Sí, mucho. Inclusive él vino a Lima un verano y estuvimos juntos ese tiempo que él estuvo aquí. Fue un período corto, unos 15 días. Esa fue la penúltima vez que lo vi; después estuve un momento con él en Chile y ya después cayó en su enfermedad.

NNV: ¿En la época del teatro fue cuando usted conoció a Víctor Jara?

CGL: Sí, claro. En esa época él todavía era alumno de la escuela. Lo conocí y hubo un acercamiento musical.

NNV: “Vamos por ancho camino” no fue la única canción que usted escribió para Víctor Jara, ¿No es cierto?

CGL: También hice una marcha que me la pidió él. Se llama “Brigada Ramona Parra”, que no figura mucho en los catálogos, creo.

NNV: Usted me dijo que la versión que se vende en CD hoy día no es la versión que hizo usted de “Vamos por ancho camino”.

CGL: No, lo que pasa es esto: esa canción fue estrenada por Víctor y cantada por él. Yo posteriormente en Lima, cuando salí de Chile, inicié aquí todo un movimiento de la canción popular, creé conjuntos e hice una nueva versión de “Vamos por ancho camino”, pero ya mucho más elaborada.

NNV: Usted me dijo que Víctor Jara le entregó el texto y usted lo musicalizó.

CGL: Sí, claro, fue una cosa muy rápida. Él tenía que terminar un LP y me dijo: “Mira tengo que completar una canción y tienes que ayudarme”. “Entonces - le dije yo - dame el texto y yo te hago la canción”. Fue una cosa de un fin de semana.

NNV: Yo leí en algún libro que usted también estuvo vinculado a Inti-Illimani, ¿Es verdad?

CGL: Sí, claro. Verdadera y continuamente.

NNV: ¿Usted hizo algún arreglo para ellos?

CGL: No. Cuando se iniciaron yo iba a algunos ensayos y me pedían consejos. Los conocí en esa época; te estoy hablando del año 65 ó 66.

NNV: Le pregunto esto porque Luis Advis a mí me comentó que él le había hecho muchos arreglos a Inti-Illimani, de las canciones más antiguas, y ellos nunca lo han expresado.

CGL: Seguramente, como nunca expresaron que yo les ayudé.

NNV: ¿Usted los ayudó hartos?

CGL: Al comienzo sí, sobre todo a Horacio Salinas.

NNV: ¿Usted los aconsejaba respecto a la instrumentación?

CGL: Claro. Yo les decía: “mira, esto no ... por qué no repiten tal frase ... aquí no hay un sentido tonal muy claro, etc.” No te puedo dar realmente detalle.

NNV: ¿Sigue en contacto con ellos?

CGL: Siempre con uno de ellos, que es mi amigo, Horacio Durán.

NNV: Con otros grupos como Quilapayún ¿Tuvo usted algún contacto?

CGL: Carrasco y varios más fueron alumnos míos en el conservatorio. Se hizo un “Taller de canción popular” en el conservatorio, el año 68 ó 69, y como yo era director en ese momento de la carrera de composición, tuve que ver mucho con ellos e inclusive les hice algunas clases. Ahí establecí alguna relación de amistad con Carrasco.

NNV: Cuando vino el golpe militar en 1973 usted estaba trabajando en la Universidad de Chile, ¿No es así?

CGL: Sí, claro.

NNV: ¿Su retorno a Perú se debió a problemas políticos?

CGL: Exclusivamente. Porque me avisaron que iban a llegar a mi nombre a través de Víctor Jara.

NNV: O sea que usted corría peligro de muerte.

CGL: Obviamente.

NNV: Entonces alcanzó a irse a Perú antes de que le pasara algo.

CGL: Yo me escondí. Estuve más o menos subterráneo hasta el 4 de noviembre, que fue cuando salí de Chile.

NNV: Afortunadamente no le ocurrió nada grave.

CGL: No, a mí no. Lo que fue grave es que algunos amigos no lo pasaron bien. Fueron perseguidos, o torturados, o matados.

NNV: Me imagino que habrá sido muy triste volver a Perú después de esta experiencia chilena.

CGL: Sí, fue muy traumático.

NNV: Por lo que veo en su biografía, usted trató de imitar algunas cosas que había visto en Chile, por ejemplo esto del “Taller de la Canción Popular”.

CGL: Sí, de revivir, de proseguir. Era como una venganza mía, un sentido vengativo, con el fin de paliar mi frustración. Este taller fue muy importante dentro del conservatorio de música del Perú. Se formaron en el transcurso de ocho o diez años, cerca de siete u ocho conjuntos.

NNV: A partir de ese momento usted adopta la Nueva Canción de una manera mucho más profunda, como algo fundamental en su obra.

CGL: Bueno, sí, en ese momento me comprometí con la Nueva Canción. Quería crear aquí conjuntos que siguieran la tradición de la nueva canción latinoamericana, que conocieran a todos los valores de ese momento, que no era sólo Víctor; había canciones de argentinos, uruguayos, etc.

NNV: A mí me llama la atención que uno de los conjuntos creados por usted se llamaba “Tiempo Nuevo” y luego, en su Trío de 1985, usted vuelve a aplicar este mismo nombre.

CGL: Sí, había el sentido de un porvenir distinto para Latinoamérica. La perspectiva de una misión más humanista que puramente economicista.

NNV: También me llama la atención que usted haya incorporado al conservatorio los instrumentos andinos. Eso es bien curioso, bien extraño.

CGL: Pero si era absolutamente normal; es decir, en el Perú, donde todo el mundo toca quena y charango, eso es normal.

NNV: Pero en esa época no era tan normal.

CGL: Sí, la tradición andina era muy fuerte. No tanto como ahora que se ha popularizado, pero sí había una tradición.

NNV: A mí me parece curioso. Yo empecé a estudiar música en los años ochenta y la verdad es que en Chile, desde mi punto de vista, no habría cabido la posibilidad de incorporar al conservatorio la quena, el charango o la zampoña.

CGL: Pero sí lo había habido en los años setenta.

NNV: ¿Se dio eso en Chile en los años setenta?

CGL: Pero obviamente. Estaba ahí toda esta gente. Horacio Salinas y Eduardo Carrasco estaban en el conservatorio.

NNV: O sea que eso también fue truncado en Chile.

CGL: Pero obviamente.

NNV: O sea que había en esa época un interés por incorporar esos instrumentos al conservatorio.

CGL: Sin duda.

NNV: Yo pensaba que el concepto “Tiempo Nuevo” significaba la incorporación de lo andino o los instrumentos populares al conservatorio.

CGL: No. “Tiempo Nuevo” corresponde a un nuevo advenimiento de ideas, no solamente en lo musical, sino en todo orden de cosas.

NNV: Cuando usted llegó a Perú con todo este impulso que traía desde Chile, una de las obras que escribió se llamó “Donde nacen los cóndores”.

CGL: Ésa es una Cantata Popular.

NNV: ¿Está conectada de alguna manera con la *Cantata Santa María*?

CGL: Bueno, de alguna manera, por el tratamiento de los mismos instrumentos andinos. Pero ésa fue originalmente una música incidental que yo hice para una película.

NNV: ¿Usted se sentía conectado en esa época con Luis Advis?

CGL: Sí, claro.

NNV: ¿Estéticamente?

CGL: Más o menos. Yo no tenía ningún prejuicio, primera cosa. Hice cosas populares en esa época con melodías muy claras y hasta canciones que se pueden bailar. Yo no he tenido ningún prejuicio.

NNV: Sí, me he ido dando cuenta a través de su obra de lo que usted me está contando.

CGL: Además, el que quiere me acepta y el que quiere me rechaza.

NNV: Lo que pasa es que su manera de ver la música y la composición en particular, refleja mucho lo que yo mismo pienso; por eso le hago estas preguntas.

CGL: Sí, claro. Yo tengo la misma actitud que tenía Gustavo Becerra; es una actitud abierta, no sectaria, no dogmática.

NNV: ¿Por qué los grupos que usted creó no sobrevivieron?

CGL: Bueno, cuando ya salieron de mis manos en el conservatorio, prosiguieron algunos, un poco más, un poco menos, y se fueron disolviendo. Han pasado muchos años ya, los tiempos han cambiado tanto, estamos en otra época.

NNV: Estos grupos hoy día ya no se presentan públicamente, no graban, ni nada de eso.

CGL: No, estos grupos no.

NNV: ¿Cómo era la situación política en Perú al momento que usted volvió de Chile? ¿Era más estable?

CGL: Lo que pasa es que había un movimiento, populista, pero abierto. Estaba el señor Velasco que, aunque fuera militar, tenía una visión mucho más progresista. Correspondía al movimiento político de ese entonces. Era un cambio; había estado Allende en Chile, Torres en Bolivia y Velasco acá.

NNV: El texto de su Cantata Popular es de Federico García. ¿Es Federico García Lorca?

CGL: No, Federico García es un peruano. Es un cineasta que ha hecho muchas películas.

NNV: ¿Cuántas veces se montó en Perú su cantata “Donde nacen los cóndores”?

CGL: Se montó muchas veces con el Taller. Temporadas enteras. Se hacía con diapositivas, siguiendo un poco el ejemplo de lo que vi en Chile.

NNV: Según tengo entendido, dura 40 minutos. Es una obra larga.

CGL: Sí.

NNV: ¿Está grabada?

CGL: Sí, claro.

NNV: En el catálogo de sus obras, después aparecen las *Danzas populares andinas*, para violín y piano.

CGL: Sí, eso fue pedido por unos intérpretes. Escribí yo esas danzas estando influido en ese momento por el folklore peruano; era un reencuentro. Estaba yo muy cercano a la melodía y a todo el sentido instrumental de la música peruana, entonces escribí este encargo.

NNV: Esta obra la grabó Fernando Ansaldi y Frida Conn en Chile.

CGL: Claro, la grabaron posteriormente en Santiago.

NNV: ¿Fue un encargo de ellos?

CGL: No, ellos tomaron esa música, les gustó y la grabaron.

NNV: El año pasado estuve revisando esa partitura y me llamaron la atención varias cosas. Por ejemplo, hay secciones donde el piano parece imitar el rasgueo de un charango.

CGL: Bueno, posiblemente había una intención. Esas danzas después fueron muy populares tanto en Chile como en Perú y me pidieron otras versiones. Hay una versión que es para flauta y guitarra y después hice otra para orquesta en la que incorporé una quinta danza.

NNV: Usted usa mucho en esta obra el cambio métrico entre 3/4 y 2/4 que es bien propia de la música mestiza andina.

CGL: En alguna de ellas sí.

NNV: ¿La versión para flauta traversa y guitarra también fue un encargo?

CGL: Sí, ésa la estrenó Luis Orlandini, el guitarrista. Como las melodías son más o menos tonales, la flauta no tiene mayor problema; pero en la guitarra hay partes complicadas, sobre todo en la cuarta danza.

NNV: ¿Y qué pasa con la versión orquestal?

CGL: Bueno, la versión orquestal ya tiene otro sentido. Es mucho más sinfónica, más amplia; incorpora el charango y la guitarra.

NNV: ¿También fue un encargo?

CGL: Sí, fue un encargo de una orquesta que se había formado a principios de los ochenta. El director era un músico que se llama Edward Brown, que lo había conocido en Chile yo. Él tocaba corno cuando llegó aquí al Perú; después formó y un conjunto y entonces me pidió que le escribiera esta obra.

NNV: ¿Qué me puede decir de su obra *Retablos Sinfónicos*?

CGL: Es una obra que nació después de esa experiencia con el Taller. Con el material que tenía hice esta pieza, que es una obra larga, de desarrollo sinfónico, de más o menos veintidós minutos.

NNV: Después aparece en su catálogo *El movimiento y el sueño* de 1984.

CGL: Tomé ese material del año 71 ó 72 que había estado trabajando en Chile. Lo retomé e hice una nueva versión; el texto era de Alejandro Romualdo, un poeta peruano.

NNV: Y llegamos a una obra muy importante que es *Trío para un Nuevo Tiempo*.

CGL: Ahí hay un corte. Ya dejo esta experiencia con el material popular o folklórico, y con toda esta experiencia anterior comienzo esta obra desde una tradición nueva donde prácticamente vinculo, sin prejuicio, lo tonal con lo atonal.

NNV: Esto marca el inicio de un nuevo periodo en su vida.

CGL: Por eso se llama *Trío para un Nuevo Tiempo*.

NNV: Yo pensaba que “nuevo tiempo” era para usted la incorporación de la Nueva Canción en la música clásica.

CGL: Sí, también. Implica todo eso, toda la experiencia vivida anteriormente. Por eso se llama así.

NNV: Un compositor chileno me comentó que esta obra también estaba relacionada con el *Cuarteto para el fin de los tiempos* de Messiaen.

CGL: De alguna manera. Messiaen había escrito su obra en momentos de la guerra. Él estaba inclusive en mala situación, como en un “fin de los tiempos”. Es una obra que a mí me parece interesante y me gusta mucho. En contraposición, justamente, porque creía en todo lo que significaba Latinoamérica como nuevo sentido, le puse *Trío para un Nuevo Tiempo*.

NNV: Pero usted no toma elementos de Messiaen en esta obra.

CGL: No, nada que ver.

NNV: ¡Ah, ya! Es una analogía sólo con los términos y con la situación.

CGL: Con un sentido más que nada ético y estético. Por eso pongo “Gracias a la vida”.

NNV: ¿Ésa es la única canción de Violeta Parra que usted cita en esta obra?

CGL: Sí.

NNV: En el segundo movimiento usted pide que el piano se toque directamente en las cuerdas; me da la impresión que quiere simular la sonoridad del charango al inicio de la canción. Y después que se presenta el tema, usted se queda con el tritono.

CGL: Sí, en ese momento yo estaba trabajando mucho con un tritono. Después, con un acorde que para mí es específico y que trabajo posteriormente, que es un acorde de cuatro notas.

NNV: ¿Usted tiene alguna teoría respecto al tritono en la obra de Violeta Parra?

CGL: Por eso fue que me interesó mucho poner eso.

NNV: ¿No le llama la atención que “Gracias a la vida” tenga ese tritono?

CGL: Sí, claro. Esa fue una cosa que me llamó la atención, aparte que la canción es una obra maestra.

NNV: Le voy a contar una cosa: yo estudié con Margot Loyola como tres años y ella, en una de sus clases, comentó el sentido irónico que tiene esta canción y que no todos aprecian. Todos piensan que “Gracias a la vida” es una canción de alabanza, pero, mirado desde este otro punto de vista, también puede ser vista como una canción que es una ironía a los sinsabores de su propia vida. En ese contexto para mí el tritono es muy importante como símbolo musical del descontento de Violeta Parra.

CGL: Pero es un descontento por sus amores.

NNV: Exactamente. Y también había una frustración por ver que su labor no era bien recibida por la gente. Entonces cuando vi la gran importancia que usted le dio al tritono en el *Trío para un Nuevo Tiempo*, yo sentí que había en usted también esa apreciación.

CGL: Bueno, posiblemente, de una manera más subconsciente en mi caso.

NNV: ¿Cómo fue la recepción de esa obra en general?, porque usted me decía que es la primera obra en la cual hay una especie de síntesis de elementos.

CGL: Bueno, ésa es una obra que siempre llegó mucho al público. Gustaba mucho y estaba muy bien interpretada por este trío de Santiago.

NNV: ¿Conoció usted a Violeta Parra?

CGL: Sí, pero de manera muy lejana, de momento, no mayormente. Me acuerdo que en una exposición que se hacía en el Parque Forestal ella expuso algunos cuadros, ese arte popular que ella hacía. Ahí tuve alguna ocasión de conversar, pero de manera tangencial.

NNV: ¿Y con Margot Loyola tuvo usted contacto?

CGL: Sí, pero poco. En el conservatorio la encontraba de vez en cuando. Ella estaba más vinculada a los folkloristas de ahí, sobre todo con Isamitt.

NNV: ¿Tuvo usted contacto con Pedro Humberto Allende?

CGL: No, él ya estaba retirado completamente. Además que había una especie de “guerra a muerte” entre Santa Cruz y él.

NNV: Me imagino.

CGL: Eran dos posiciones muy encontradas, no solamente a nivel musical sino también político.

[Frases de despedida]

Conversation No. 4
(March 19, 2009)

[Frasas de bienvenida]

NNV: La última vez que conversamos habíamos quedado en el *Trío para un nuevo tiempo*, ¿Se acuerda?

CGL: Sí.

NNV: Habíamos comentado lo de Violeta Parra y usted me señaló que en el segundo movimiento, una vez que se cita la melodía de “Gracias a la vida”, inmediatamente después usted trabaja con un acorde de cuatro sonidos. Yo estuve mirando la partitura y efectivamente me di cuenta de este acorde que está presente durante todo el resto del movimiento. Los sonidos que forman parte de este acorde ¿Qué conexión tienen con “Gracias a la vida”?

CGL: Nada, es un acorde que para mí ha significado una especie de sello especial mío en toda mi música. Está constituido por todos los intervalos de una octava. Ahí está, con sus inversiones obviamente, la segunda menor, segunda mayor, tercera menor, etc. Con las cuatro notas, invertidas o puestas así, se pueden constituir todos estos intervalos.

NNV: Cuando usted dice que es parte de toda su obra, ¿Se refiere a desde el principio o desde un período en particular?

CGL: No, desde el año del Trío.

NNV: ¡Ah, ya!, desde cuando usted toma este nuevo camino.

CGL: Exactamente. Ahí está toda la interválica, que se resume en un acorde. Si usted tiene piano, lo puede escuchar. Partiendo de Fa, sigue Si bemol, Re, Mi natural.

NNV: Sí me di cuenta del acorde, pero traté de conectarlo con “Gracias a la vida” y no tuve conexión.

CGL: No, una cosa es el carácter melódico de “Gracias a la vida” y otra cosa es la parte constructiva de mi música, a través de este acorde que está en todo el Trío.

NNV: ¡Qué interesante!

CGL: Todo el Trío está constituido por este acorde, que yo llamo “acorde básico mío”.

NNV: O sea que no tiene un nombre específico.

CGL: Es un acorde que identifica todo este período y está en muchas obras, incluyendo el *Dúo concertante* para charango y guitarra, que usted conoce.

NNV: Después del *Trío para un Nuevo Tiempo*, aparece en su catálogo una obra que se llama *Cuando el mundo oscureció*.

CGL: Ésa fue la música incidental para una película.

NNV: Después viene una *Pequeña suite peruana* que es para orquesta de cuerdas.

CGL: Ésa es muy anterior, de la década del setenta u ochenta.

NNV: Aquí dice que esta obra fue originalmente escrita para piano.

CGL: Claro. A veces estas pequeñas obras, por su carácter melódico e inmediatez auditiva, me las piden. Entonces a veces tengo que hacer este tipo de concesiones y “arreglitos” para los conjuntos.

NNV: A propósito de ese asunto, cuando a usted le encargan piezas o le piden adaptaciones, ¿Le pagan algo por eso?

CGL: No.

NNV: O sea que los encargos que ha tenido han sido siempre por amistad.

CGL: Bueno, no necesariamente. Hay obras que se me han pagado. Por ejemplo una obra que me encargaron de México que es para violín y orquesta que se llama *Secuencias*.

NNV: Pero usted también escribe para concursos. Aquí dice, por ejemplo, que el *Trío para un Nuevo Tiempo* obtuvo un primer premio en música de cámara de la Sociedad Filarmónica de Lima.

CGL: ¡Ah, sí!

NNV: Después de la *Pequeña suite peruana*, en el catálogo aparece una obra que se llama *Las bacantes*, que es para teatro.

CGL: Sí, muchas veces ocupaba material que había escrito antes como música incidental, cuando estaba en el Teatro Experimental primero y después en el Instituto de Teatro de la Universidad de Chile.

NNV: Yo pensaba, fíjese, que el Teatro Experimental había sido un período específico en la historia de la Universidad de Chile, pero me he dado cuenta que comenzó el año cuarenta y luego derivó en otros nombres.

CGL: Los antiguos seguidores del teatro, que eran actores, los juntó Pedro de la Barra por el año 46 ó 47. Él fue un director de teatro que unió el Teatro Experimental a la Universidad de Chile. Todos ellos eran miembros de diferentes escuelas de la universidad, del pedagógico, de varias partes.

NNV: La gente que trabajaba en ese teatro ¿Tuvo que abandonar Chile después del golpe militar?

CGL: Pero te estoy hablando de comienzos de 1952, cuando existía el Teatro Experimental.

NNV: ¿En 1973 ya no existía?

CGL: El Teatro Experimental después cambió de nombre y pasó a ser el Instituto de Teatro de la Universidad de Chile, porque fue adquiriendo más preponderancia dentro de la cultura chilena.

NNV: Sí, lo que pasa es que esa parte yo la desconozco. Solamente he leído algunas informaciones que encontré en Internet.

CGL: Yo le aclaro esto. Comenzó con un conjunto de gente que recién se unió a fines de los años cuarenta. La Universidad de Chile acogió estas iniciativas y se creó una Escuela de Teatro y siguió más o menos hasta la creación ya institucionalizada del Instituto del Teatro de la Universidad de Chile.

NNV: Antes que usted se hiciera se hiciera cargo de la música, ¿Ellos no tenían un compositor?

CGL: No, no se hacía eso, no había costumbre. El primero que inició fui yo.

NNV: O sea que usted fue un pionero en este tema.

CGL: Pionero, pero por una coincidencia. Yo era sonidista del teatro; Pedro Ortus tenía necesidad de una música para una obra que estaba dirigiendo y yo le dije “¿Por qué no la compongo yo?”. Él me dijo “bueno, intentémoslo”, con poco optimismo de esto pues él no sabía que yo podía hacerlo. Entonces lo hice y fue un gran éxito.

NNV: Después que usted dejó el Teatro Experimental, ¿Hubo otros compositores que se hicieron cargo?

CGL: Claro, pero después de diez años, más o menos. Fue Sergio Ortega.

NNV: ¡Qué interesante!, todo este aspecto del Teatro Experimental yo no lo tenía considerado.

CGL: Nadie lo tiene, nadie lo ha hecho.

NNV: Luego viene el Cuarteto de Cuerdas No. 2.

CGL: Ahí cito dos de las canciones de Víctor Jara.

NNV: Yo encontré claramente que la “Plegaria a un labrador” está expresada en el quinto movimiento.

CGL: Sí, pero hay otra canción; una de las primeras que hizo Víctor, que es “Paloma quiero contarte”. Es una lindísima melodía.

NNV: Tengo entendido que es la primera canción que él hizo.

CGL: Cuando me la mostró, Víctor era muy joven. Recién estaba estudiando Dirección de Teatro en el Teatro Experimental.

NNV: El Cuarteto No. 2 tiene cinco movimientos y hay dos de ellos que se llaman “Elegía”.

CGL: Que son justamente con el tema “Paloma quiero contarte”.

NNV: Este concepto de “Elegía”, ¿Tiene que ver con la muerte de Víctor Jara?

CGL: Justamente. En el fondo es un *In Memoriam*.

NNV: Hay un movimiento que a mí me llamó sumamente la atención, que está hecho con pizzicatos.

CGL: Es el tercer movimiento, como contraste. Curiosamente muy pocos cuartetos habían en ese tiempo en que todo un movimiento fuera en pizzicato.

NNV: ¿Usted tiene inspiración en Bartók ahí?

CGL: Seguramente, algo de influencia debo haber tenido.

NNV: En una primera audición a mí me pareció escuchar algún cuarteto de Bartók.

CGL: ¿Ah, sí? Yo no lo puedo afirmar. A mí me gustaba mucho Bartók, pero también me gustaba mucho la escuela vienesa.

NNV: También me llamó la atención que hay ciertos sonidos que cobran una mayor importancia que otros. Por ejemplo, el sonido La, está permanentemente como nota repetida, ¿Hay algo especial ahí?

CGL: Bueno, hay pedales. Yo siempre “pedalizo” un poco la música.

NNV: Después de esta obra hay una que se llama *Preludio y toccata*, del año 88, que es para piano. Yo tengo esa partitura pero no la he revisado aún.

CGL: Hay una grabación muy buena, de una pianista chilena, María Paz Santibáñez.

NNV: *Preludio y toccata* y otras partituras que tengo acá, fueron publicadas en Lima en el año 2000. ¿Quién las editó?

CGL: Eso creo que fue editado por la Biblioteca Nacional del Perú. Fue una iniciativa de publicar algunas obras mías.

NNV: ¿La impresión se hace en forma masiva o en pocas ediciones?

CGL: No sé cuantos ejemplares se sacaron, pero quizás unos quinientos, o mil.

NNV: Y esos ejemplares los reparten por el mundo en diferentes bibliotecas.

CGL: En general se mandan especialmente a las bibliotecas de Estados Unidos, pero no tiene mayor publicidad.

NNV: Porque la calidad de la edición es bastante buena.

CGL: Sí, se publicaron varias obras de cámara mías: el Trío, *Preludio y toccata*, *Soliloquios* para flauta sola y violoncello solo, *Dúo concertante* para charango y guitarra, *Canciones de hogar* ...

NNV: Estamos a punto de entrar en una obra bien simbólica, que es *Simpay*. Parece que yo le comenté que me comuniqué con Italo Pedrotti antes de hablar con usted. Él me señaló que para la elaboración de *Simpay*, usted se inspiró en un guitarrista que se llama Raúl García Zárate.

CGL: No. *Simpay* es una obra en la que yo más bien tomé ciertos elementos del folklore de Ayacucho, que es una provincia aquí en el centro del Perú. Le puse *Simpay*, porque en Quechua significa “trenzado”. En el fondo es la idea de un trenzado de la música occidental y de la propia música del folklore ayacuchano.

NNV: Esa partitura de *Simpay*, ¿Está disponible?

CGL: Está editada.

NNV: Después de esta obra aparece *Sonata Fantasía* para violoncello y piano, de la cual me parece que también existe una versión para cello y orquesta.

CGL: Sí. La *Sonata* fue dedicada a Edgar Fischer y María Iris Radrigán. Ésa era una obra que para dúo me quedaba un poco estrecha, entonces la hice de una manera sinfónica, con más despliegue; sobre todo en cuanto a color orquestal, que a mí me interesaba mucho en ese momento.

NNV: Tengo entendido que la versión orquestal se estrenó en México.

CGL: Exacto.

NNV: Yo tengo la partitura para cello y piano; la conseguí hace poco. Me parece que es un manuscrito.

CGL: Exacto, todavía se mantiene en manuscrito.

NNV: La partitura de la versión orquestal, ¿Está editada?

CGL: Está editada, sí, porque se ha tocado.

NNV: ¿Esta obra también presenta mezcla de lo folklórico con lo popular y lo docto?

CGL: De alguna manera, sí. No tan obvia como en otras.

NNV: Después está el *Concierto para guitarra y cuatro grupos instrumentales*.

CGL: Ésa sí es una obra que tiene elementos bastante tomados del folklore.

NNV: Me llama la atención que uno de los instrumentos sea un sintetizador.

CGL: En el fondo el sintetizador es un teclado que va cambiando sus timbres en cada movimiento. En el primero es un clavicémbalo, en el segundo un órgano y en el último es piano.

NNV: Claro, le es mucho más cómodo un sintetizador porque va cambiando los timbres de una manera simple, fácil.

CGL: Fácil, un botón no más. Tiene un carácter colorístico más que nada, no es mayor cosa.

NNV: ¿Hay una evocación a ciertos períodos de la historia, como que el clavecín hiciera alguna rememoración del barroco, por ejemplo?

CGL: Nada que ver. Yo lo tomo como colores no más.

NNV: Después está el Cuarteto de Cuerdas No. 3, “Encuentros y Homenajes”. ¿Ese subtítulo tiene alguna referencia a personas?

CGL: Bueno, cada movimiento está dedicado a algún compositor. El primer movimiento tiene una cita directa de Beethoven, del último movimiento del Cuarteto opus 135. El segundo tema de este Cuarteto de Beethoven aparece en mi obra como una cita, porque tiene casi un carácter pentafónico.

NNV: Hay una tremenda conexión con su cultura entonces.

CGL: Exactamente.

NNV: ¡Ah!, en el catálogo dice que es éste es un homenaje a Beethoven, Bartók, Dvorák y Violeta Parra.

CGL: Así es.

NNV: ¿Hay cita de alguna canción de Violeta Parra?

CGL: Claro, de “Los pueblos americanos”. Oyendo el cuarteto uno reconoce inmediatamente la canción.

NNV: Después viene el *Dúo concertante*. Esta obra sí la vi con bastante detención el año pasado. Cuando yo escuché esta obra por primera vez, que fue hace relativamente pocos años atrás, empecé a reconocer definitivamente su trabajo. Esta obra para mí es bien importante.

CGL: Te diré que cuando se estrenó en Santiago con Italo Pedrotti y Mauricio Valdebenito, tuvo una acogida extraordinaria del público que escuchaba. Primeramente porque los instrumentos estaban tratados de manera virtuosa y nunca se había puesto al charango así, de esa manera. El charango siempre era tratado, por su registro tan corto, simplemente como instrumento armónico nada más, de acordes. No con esta idea de buscarle todas las posibilidades.

NNV: La primera vez que escuché esta obra yo sentí una inmediata conexión con estas piezas que toca Inti-Illimani, que son para guitarra y charango; las que hizo Cavour con Domínguez. Ellos hicieron “Subida”, “Mis Llamitas” y otras más. Yo pensaba originalmente que usted se había conectado con esa tradición.

CGL: De alguna manera. Siempre esto ha quedado como un remanente dentro de mi subconsciente; todo lo que he escuchado de música altiplánica, digamos.

NNV: A lo mejor estoy equivocado, pero me parece que la idea del dúo de guitarra y charango tiene su origen con estas dos personas, Cavour y Domínguez.

CGL: No necesariamente. Yo tomé conciencia de lo de Cavour y Domínguez después de escribir la obra. Fue algo posterior.

NNV: Porque la obra suya tiene diferentes secciones y cada sección tiene un aire diferente. Hay secciones lentas, que parecen *yaravíes*, hay otras que son más rápidas; a mí me pareció que eso estaba bien conectado con lo de Cavour. Si usted escucha “Mis Llamitas”, se encuentra con todos estos contrastes de tempo.

CGL: ¿Ah, sí? No fue mi idea.

NNV: A mí Italo Pedrotti me dijo que esta obra estaba más bien conectada con García Zárate y Jaime Guardia.

CGL: Bueno, tampoco. Fue una obra más bien escrita concibiendo a Ítalo Pedrotti que era un buen charanguista ... desgraciadamente ha dejado el charango. Mi idea era sacarle el máximo de posibilidades.

NNV: Pero usted con Jaime Guardia, ¿Tiene ninguna conexión?

CGL: Lo conozco, sí, pero conexión musical ninguna.

NNV: ¿A García Zárate usted lo conoce también?

CGL: Sí, claro.

NNV: Esta obra tiene varios elementos musicales interesantes, por ejemplo, el uso de las cuerdas abiertas de la guitarra y el charango. Hay un acorde también, que es muy especial, con el que comienza la obra. Si uno revisa ese acorde, viene siendo lo que tradicionalmente se ha llamado “escala mestiza”, es decir, una escala pentatónica que agrega Si y Fa#.

CGL: Exactamente.

NNV: Esa escala fue identificada por los esposos d’Harcourt como una de las escalas mestizas peruanas.

CGL: Bueno, de todas maneras había ahí una influencia de la música peruana. La motivación de esta obra es muy cercana a toda la música nuestra.

NNV: En esta obra para mí la guitarra simboliza lo español y el charango lo latinoamericano.

CGL: En cierto modo es así.

NNV: Y la unión de estos dos instrumentos simboliza la mesticidad, lo cual está justamente expresado en este primer acorde.

CGL: Sí, es así.

NNV: Sin embargo, cuando la obra termina, el último acorde es producido por cuerdas abiertas, o sea, es un acorde pentatónico. A lo largo de la obra el charango varias veces presiona todas las cuerdas en un mismo traste, lo cual también define acordes pentatónicos. En el fondo, la pentatonía está presente todo el tiempo a través del charango.

CGL: Sí, en ese sentido, yo quería especular con la penta fonía. Pero de una manera de penta fonías agregadas, sumadas, no la penta fonía pura.

NNV: ¿Usted se refiere a presentar distintas escalas pentatónicas en un mismo momento?

CGL: En un sentido de texturas, no la penta fonía desnuda. Si no, para mí no habría un trabajo especulativo, interesante. Se trataba de buscar opciones y posibilidades nuevas.

NNV: Cuando la obra comienza, el charango se inicia con un trémolo ¿Usted lo hace para señalar una característica técnica del instrumento o tiene un sentido irónico dentro de la obra?

CGL: Irónico, de ningún caso.

NNV: Le pregunto esto porque se supone que el trémolo se podría haber originado como una manera de ironizar el modo de ejecución de la guitarra.

CGL: Claro, posiblemente. Pero no fue mi sentido. Simplemente el trémolo era para mantener el acorde seguido. Era más que nada compositivo el problema, no era histórico ni nada.

NNV: Yo a eso le llamé “uso idiomático” del instrumento, porque el trémolo es un aspecto fundamental en el modo de ejecución del charango.

CGL: Claro, exacto.

NNV: En el momento del *yaraví*, cuando están los dos instrumentos tocando muy despacio, y lento ...

CGL: Solísticamente. Primero entra un instrumento y luego se suma el otro.

NNV: En esta sección que es lenta, que es despacio, de pronto ocurre un acorde que corta esta dinámica suave, y que es un acorde que yo definí como “Do sostenido menor con novena”. Este acorde se toca de manera fuerte e interrumpe este *yaraví* que se estaba desarrollando. También encontré un acorde muy similar en otra obra suya.

CGL: Bueno, seguramente. Son materiales que están en el subconsciente mío, cuando compongo.

NNV: Al destacar este acorde, ¿No hay una referencia a algo?

CGL: No.

NNV: Yo pensé que era un acorde especial para usted.

CGL: Si la hay, es de una manera subconsciente.

NNV: ¿Usted hizo esta obra pensando en Italo Pedrotti?

CGL: Sí.

NNV: O sea que usted siempre pensó en escribirla para él.

CGL: Bueno, pensando en que la única posibilidad que tenía era que Italo Pedrotti la tocara. Él se demoró mucho en preparar la obra porque para él era otro lenguaje. Es una obra difícil para el charango, por las posiciones extremas en el registro agudo. En todo caso tuvo que estudiarla mucho, se demoró mucho en trabajarla.

NNV: Claro, eso justamente le iba a comentar. Yo toco mucho charango, no soy un iniciado, y esta obra, cuando la vi, la encontré prácticamente imposible para el instrumento. Habría que trabajarla mucho tiempo.

CGL: Bueno, Italo la trabajó dos o tres meses.

NNV: A mí Italo me comentó que cuando vio la obra por primera vez se asustó porque la encontró demasiado compleja y tuvo que ir la descifrando de a poco.

CGL: Así es.

NNV: Ahí quiero hacerle una pregunta: cuando usted compone una obra que tiene este nivel de complejidad, ¿No le asusta que no se pueda tocar en el futuro?

CGL: No, porque siempre se supera cuando hay estudio e insistencia. Por ejemplo, el caso de Horacio Durán. Él quiso estudiarla; se metió directamente y me dijo: “No, yo no la puedo tocar, para mí hay posiciones o cosas difíciles”. Le dije que fuera de a poco. Él estrenó posteriormente mi *Musicharán*, que es una obra para charango y orquesta. Claro, es mucho menos compleja, pero la tocó muy bien y tiene complejidades obviamente, también.

NNV: Me da la impresión que en Chile no existe otro charanguista que pueda hacer esta obra.

CGL: Sí, cómo no, yo creo que sí. En la música llamada “clásica” los instrumentistas tienen que estudiar mucho para abordar obras difíciles. ¿Por qué los músicos de tendencia más folklórica no debieran también estudiar de la misma manera?

NNV: *Soliloquio I* y *Soliloquio II* son para flauta y violoncello. Después aparece en el catálogo *Soliloquio III* que es para contrabajo.

CGL: Sí, contrabajo solo.

NNV: Pero me parece que es para contrabajo y algo más.

CGL: Sí, para algunos instrumentos de percusión que las toca el mismo contrabajista.

NNV: En las partituras mismas se señala que el término “Soliloquio” significa que en estas obras el instrumento solista se desdobra en varias personalidades.

CGL: Exactamente.

NNV: Lo que se aprecia en *Soliloquio I* es que una misma frase musical es reiterada con diferentes efectos. En el caso del *Soliloquio II*, por ejemplo, el violoncello toca dos líneas simultáneamente.

CGL: Sí. En el *Soliloquio I* la idea era sacarle el máximo partido a las posibilidades de los registros del instrumento. Tanto así que hay en un momento saltos muy grandes entre el agudo y el grave, para mantener dos sonoridades distintas. El *Soliloquio II* termina con un *fugato* final.

NNV: Yo siento en ese *fugato* fuertes aires de *marinera* o *cueca*.

CGL: Bueno, un poco. Esto es algo que le brota a uno naturalmente. No hay una concepción intelectual de las cosas muchas veces en mi música. Hay algo natural que me sale y que a veces se parecen a ritmos populares.

NNV: Después viene *Antígona* de 1993, para una coreografía de Patricia Awapara.

CGL: *Antígona* fue un montaje que se hizo aquí, en Lima. Hice una música incidental donde ocupé ciertos elementos musicales que había grabado en Chile hace mucho tiempo, por la premura con que siempre se hacen estas cosas. Es una música incidental que justamente había hecho para el montaje de *Antígona* de Víctor Jara.

NNV: Originalmente hubo una relación con Víctor Jara en esta obra, entonces.

CGL: Sí.

CGL: Después está *Laudes II*, para orquesta, de 1994.

CGL: *Laudes II* era una idea de continuar *Laudes I*, de los años sesenta.

NNV: *Laudes I* era una obra dodecafónica, ¿No es cierto?

CGL: Sí.

NNV: *Laudes II* debe ser absolutamente diferente, entonces.

CGL: Completamente. En cuanto a lenguaje no sé qué tanto, pero es mucho más elaborada, más densa, con mucho más trabajo instrumental. Deberías escucharla.

NNV: Estamos casi terminando el catálogo. ¿Tiene algunos minutos más?

CGL: Sí, cómo no. Hay obras importantísimas como la Sinfonía No. 2, por ejemplo.

NNV: Tengo entendido que la Sinfonía No. 2 usted la grabó en Chile.

CGL: Exactamente, hace dos años.

NNV: ¿Esa obra fue estrenada en España?

CGL: La estrenaron en España, pero muy mal, porque fue casi leída a primera vista. Después se grabó en Chile gracias a la Sociedad General de Autores y Editores. Yo gané un premio, el “Tomás Luis de Victoria”, y el compromiso era que se tenía que grabar algunas obras más, sacar un disco. Entonces yo dije que la grabación se hiciera en Santiago de Chile, con la Orquesta Sinfónica de Chile.

NNV: Claro, eso me dijo usted.

CGL: Fue así que se hizo allá, en Santiago.

NNV: ¿Usted era amigo del director de la Orquesta Sinfónica de Chile?

CGL: No, en ese momento la Orquesta Sinfónica no tenía director; algo pasaba. Entonces tuve que llamar a un amigo mío que se llama Fernando Condon, director uruguayo muy interesado en mi música, que había grabado antes un par de obras mías. Él es un conocedor de mi obra y tiene toda una gran sensibilidad, entonces yo pedí que fuera él el director. La gente de España por supuesto lo aceptó y lo contrató a él y a la Orquesta Sinfónica de Chile.

NNV: El Premio “Tomás Luis de Victoria” fue en dinero, ¿No es cierto?

CGL: Cierto.

NNV: ¿Además del dinero le permitieron realizar un CD?

CGL: Exacto.

NNV: ¿Hubo además publicaciones de sus obras u otras cosas?

CGL: Dinero primero. Después de muchos años y ante mi insistencia de que el compromiso era grabar algunas obras mías, sobre todo la Sinfonía No. 2, se sintieron ya obligados a hacerlo. Tenían un presupuesto muy limitado y la posibilidad de hacerlo en España no era posible; entonces yo sugerí que fuera hecho con la Orquesta Sinfónica de Chile.

NNV: ¿Usted había compuesto la Sinfonía No. 2 mucho antes de recibir el premio?

CGL: No, como uno o dos años antes. Es una obra que dura cuarenta minutos. Me demoré dos años en componerla.

NNV: Yo no he tenido todavía oportunidad de escucharla ni ver la partitura. ¿Qué me puede decir de ella?

CGL: Es una obra cuyo sentido final es el cuarto movimiento, en el que hay un texto de Jorge Luis Borges. Por eso el último movimiento es para coro y orquesta, con una solista soprano inclusive. Ese movimiento dura dieciséis minutos.

NNV: Antes de la Sinfonía No. 2 hay una obra en su catálogo que se llama *Canciones de hogar*. Yo tengo esa partitura acá. Veo que el texto es de César Vallejo y la instrumentación está constituida de mezzosoprano, guitarra y cuarteto de cuerdas.

CGL: Ahí me sujeté bastante al sentido del texto de Vallejo. Se llama así porque todo el texto está referido al hogar: a la madre, al hermano muerto, etcétera.

NNV: El catálogo que tengo acerca de su obra termina el año 2000. ¿Cómo ha sido su producción posterior?

CGL: Más escasa, obviamente ... pero hay una serie de obras que no me has mencionado.

NNV: Déjeme ver. ¡*Amaru!* ...

CGL: ... por ejemplo. Está también el Cuarteto No. 4, Secuencias para violín y orquesta.

NNV: La última que tengo acá es *Poéticas*, del año 2000.

CGL: Ésa es una obra para dos guitarras. Una especie de añoranza de una obra que hice hace mucho tiempo atrás, ocupando obviamente todas las posibilidades de la guitarra. Es una obra compuesta de seis pequeñas piezas, cortas. No tiene gran significado.

[Frasas de despedida]

Conversation No. 5
(April 1, 2009)

[Frasas de bienvenida]

NNV: Hemos hablado hasta ahora de la importancia que tienen en su obra ciertos intervalos y ciertos acordes. Hablamos de las terceras, del acorde de cuatro sonidos que usted me señaló y quería preguntarle respecto al tritono. Rodrigo Torres menciona la importancia del tritono en su obra. Cuando le pregunté si había alguna vinculación con Violeta Parra en ese sentido usted me dijo que no.

CGL: Yo creo que es una cosa innata mía, no es especialmente tomado de Violeta ni mucho menos.

NNV: ¿De dónde viene entonces la importancia del tritono en su obra?

CGL: El tritono siempre ha sido el “modus diabolus”; es un intervalo ambiguo que te da para un lado o para otro. Además está dentro de este especie de acorde que está vinculado a toda mi obra.

NNV: ¿Tiene que ver con la Segunda Escuela de Viena entonces?

CGL: Evidentemente puede ser una influencia, pero yo creo que está más vinculado a este acorde que tengo yo, que es un poco la base armónica en mi obra. Ahí está el tritono.

NNV: El tritono divide la octava en dos partes iguales y, a su vez, se puede subdividir en dos terceras menores.

GCL: Cierto.

NNV: Entonces también está relacionado de alguna manera con la tercera menor.

CGL: Y la tercera menor es un intervalo que está muy presente en la música pentafónica.

NNV: Pero las terceras mayores también son importantes en su obra.

CGL: No, lo que pasa es que hay un juego siempre mayor-menor. No sé si tú conoces un trabajo que hay aquí, de hace mucho tiempo, de lo que eran las “terceras arequipeñas”.

NNV: Estuvimos conversando de eso antes.

CGL: Entonces ahí está el acorde de tercera mayor seguido de tercera menor. En todo caso, ese juego viene del mestizaje de la música nuestra, me refiero a casi todo Latinoamérica. Especialmente en Arequipa se usó mucho esta fórmula de tercera mayor-tercera menor.

NNV: ¿Está vinculado con esto de los “acordes ambiguos” que les llamo yo? Para hacerlo bien gráfico: un acorde cuya tónica es Do pero que contiene Mi natural y Mi bemol al mismo tiempo.

CGL: Juntos. Sí, claro. Viene de ahí, de ese sentido mayor-menor que siempre está en mi música.

NNV: He escuchado de otros compositores que a veces utilizan ciertos intervalos, como el de quinta por ejemplo, como sinónimo de “recuerdo”.

CGL: No, en mí no hay nada literario, para nada. En general yo tengo cierta prudencia -vamos a emplear la palabra- para atribuirle a ciertos procedimientos musicales, imágenes literarias.

NNV: En una entrevista que le hizo Enrique Pinilla, usted le señaló sentirse vinculado con el pintor Szyszlo.

CGL: Sí, Fernando de Szyszlo.

NNV: ¿Siente entonces que su obra tiene más relación con la pintura que con la literatura?

CGL: En el caso de Szyszlo, sí. No sé si conoces sus pinturas. Él se basó mucho en todas las figuras de la cultura Nasca, al comienzo, que son figuras bastante abstractas, de personajes o de dioses, y un poco también en los tejidos de Paracas, que son antiguas culturas peruanas. Él se basa en los colores especialmente para hacer su lenguaje pictórico. Yo no trato especialmente de imitar a Szyszlo ni mucho menos; la música es tan diferente a la pintura, primero por su naturaleza en el tiempo. Pero si alguien me quiere acercar a algún pintor, pues sí, a Szyszlo en su búsqueda de un ancestro de las antiguas culturas peruanas. Por lo demás, para mí, todas estas antiguas culturas pertenecen a Latinoamérica.

NNV: Usted tiene un concepto más global acerca de las culturas originarias.

CGL: ¡América! El Perú es una realidad de solamente quinientos años. Hasta los Incas inclusive eran una cultura que estaba fuera de las culturas anteriores, Paracas y Nasca. Para mí Latinoamérica es todo un conglomerado y un espíritu que nos pertenece a todos.

NNV: Respecto al acorde de cuatro sonidos que identifica su obra de los últimos años. ¿Usted lo copió de algún otro compositor, o es una idea personal?

CGL: No, eso es personal.

NNV: ¿Usted advierte que en su obra hay influencia de otros compositores, tanto chilenos como peruanos?

CGL: Peruanos, ninguno; chilenos, podría ser. Primero por mi vinculación de casi treinta años allá, en Santiago.

NNV: ¿Quiénes podrían ser esos compositores chilenos con los cuales usted se siente cercano, estilísticamente hablando?

CGL: No te podría decir. Creo que tuve primero la influencia de mi maestro Free Focke. Yo creo que fue él quien me marcó un poco al comienzo; tanto así, que mi primera pieza para piano, *Orden*, fue muy influenciada por todo su estilo.

NNV: Free Focke tenía un grupo de alumnos chilenos.

CGL: Sí, ahí estaba Schidlowsky, Becerra ... Creo que con Becerra yo tengo ciertas similitudes estilísticas; puede ser del que más tengo.

NNV: ¿Qué pasaba con Juan Orrego-Salas en esa época?

CGL: Él adoptó inconscientemente un estilo neoclásico que se oponía a toda la escuela vienesa y a todo ese movimiento que se iniciaba en la música. Él para nosotros era muy conservador.

NNV: ¿Qué compositor peruano usted admira o siente atracción por su obra?

CGL: Yo no me identifico mucho con los compositores peruanos en el sentido de que ninguna obra me ha impresionado mucho. Quizás alguna obra de Edgar Valcárcel. Yo creo que no tengo muchas influencias, o parentescos, o similitudes con ellos.

NNV: ¿Y qué pasa con los compositores peruanos originarios; con Teodoro Valcárcel, por ejemplo?

CGL: No, ellos eran para mí todavía un estadio bastante primitivo. Ellos no escribieron para orquesta, primero.

NNV: ... Por sus limitaciones técnicas.

CGL: Ellos no tenían un bagaje técnico para enfrentar obras orquestales. Teodoro Valcárcel, tío de Edgar, es un poco más interesante, aunque su obra también es bastante primitiva.

NNV: ¿Y qué opina usted de Daniel Alomía Robles?

CGL: Un compositor muy primitivo. “El Cóndor Pasa”, que es la obra que se conoce de él, era una melodía muy antigua del Cusco. Eso lo publicó en un artículo Rodolfo Holzmann y sacó parte de la verdad.

NNV: Cuando le pregunto de compositores chilenos que hayan influido en su obra, también quisiera saber qué pasa con Violeta Parra y Víctor Jara. ¿Usted piensa que ellos representan lo más grande de la música chilena?

CGL: “Lo más grande” es difícil decirlo. No me gusta extremar así mis opiniones, decir “lo mejor” o “lo máximo”. Yo creo que todos han aportado algo, con más o menos fuerza. Yo creo que el aporte de ambos es muy importante en la música chilena; es quizás uno de los aportes más importantes, pero eso no significa que ellos son el camino a seguir ni lo único que hay que hacer.

NNV: Por supuesto que no, pero tenemos en estos dos compositores una fuerte influencia en su obra, por lo menos después de 1985.

CGL: Claro, es cierto, porque yo encontré ahí raíces que habían ya trascendido lo folklórico hacia un mensaje más universal, conservando como raíz “lo nuestro”. Eso es evidente.

NNV: ¿Usted viajó a Chile durante el gobierno de Pinochet?

CGL: Yo dije: “mientras esté el señor Pinochet, no voy a Chile”. Era una reacción emocional, una posición puramente intelectual, con un poco de rabia. Pero volví el año 87 cuando seguía Pinochet; habían pasado tantos años, tenía tal cantidad de amistades y mi música estaba tan vinculada a todo lo que era la cultura chilena ...

NNV: Cuando en Chile se reestableció la democracia en el año 1990, ¿Por qué usted no retornó definitivamente a Chile?

CGL: Yo estaba demasiado vinculado al Perú. Acuérdate que yo llegué, me vinculé, tuve una relación con una señora y tuve dos hijos.

NNV: ¡Ah!, eso no lo sabía.

CGL: Yo tuve una hija en Chile que se llama Elisa Garrido-Lecca, que fue coreógrafa y bailarina, y ahora está dedicada exclusivamente a la práctica Yoga. Ella vive en Santiago, se casó, tuvo dos hijas, mis nietas.

NNV: ¿Y quién vive en España entonces?

CGL: Mi hijo, que es del matrimonio peruano.

NNV: Entonces cuando usted retornó al Perú se casó con una peruana.

CGL: Exactamente, y tuve dos hijos: Gonzalo y Ximena. Mi hijo, que es compositor, vive en Madrid, y mi hija, vive en Londres. Aquí en el Perú no tengo ningún hijo, ningún pariente al lado.

NNV: Usted entonces no pensó en volver a Chile porque formó una nueva familia en Perú.

CGL: Sí. Además tenía un trabajo bastante grande.

NNV: ¿Usted se arrepiente de no haber vuelto a Chile?

CGL: No, porque mientras estuvo el señor Pinochet, ya había una decisión tomada. Yo fui muy maltratado, como tantos.

NNV: Le pregunto todo esto, porque me ha llamado la atención en las entrevistas que a usted le han hecho, que en general usted manifiesta una mala opinión de Perú y, en contraposición a eso, una muy buena opinión de Chile. De allí que me he estado preguntando por qué usted no retornó a Chile después.

CGL: Ahí hay una cosa. En las opiniones periodísticas muchas veces extreman la cosa, y uno mismo extrema las cosas. Ese nacionalismo patriotero que hay aquí, yo no lo tengo; pero para mí Perú es mi niñez, es Piura, es el arenal, es el algarrobo, es una serie de cosas de mi niñez y que son muy ricas. Yo salí de la provincia de Piura a los once años, entonces todo eso para mí es el Perú. O sea, no es solamente un gobierno que cambia, o un momento histórico en particular. Entendámonos que yo me sentí evidentemente más en casa cuando viví en Chile; primero, por mi vinculación familiar, segundo por mi trabajo en la Facultad de Música. Mi obra se desarrolló allá en una época que fue importantísima, del sesenta al setenta.

NNV: Pasando a otro tema, en Chile hay un grupo musical que trabaja con instrumentos nativos que se llama “Antara”. ¿A usted lo han llamado a participar con alguna composición?

CGL: No me han llamado. Conozco el nombre de este grupo pero no sé su obra, no la conozco.

NNV: ¿Y usted qué opina de la posibilidad de escribir obras para instrumentos nativos, algo que se ha hecho en Bolivia y que ahora se está haciendo en Chile?

CGL: Bueno, es una opción.

NNV: ¿Ha tenido la posibilidad de componer una obra sólo para instrumentos nativos?

CGL: ¡Cómo no! La cantata mía *Donde nacen los cóndores*.

NNV: ¿Usted conoce una orquesta que se formó en Bolivia llamada “Orquesta Experimental de Instrumentos Nativos”, de Cergio Prudencio?

CGL: Sí, cómo no.

NNV: ¿Tuvo oportunidad de estar en contacto con él?

CGL: Sé su obra y lo que ha hecho en investigación, pero no más que eso. Más bien lo conozco a través de gente como Horacio Durán, que ha estado en Bolivia, o Italo Pedrotti.

NNV: Su vinculación es más con la música mestiza entonces.

CGL: Exactamente, trascendida ya de lo puramente folklórico.

NNV: ¿Usted utilizó la música aleatoria en alguna de sus obras?

CGL: Aleatoria, no. Solamente hay una obra que tiene una cierta libertad en su ejecución, que es *Antaras*.

NNV: ¿Ésa sería la única obra en la cual hay elementos aleatorios?

CGL: Sí, yo creo. En realidad hay otra más, pero que no se ha hecho nunca. Es una gran obra que he dedicado a todos aquellos que han dado su vida por causas, por su propia fe y creencias. Es una obra con texto de un poeta peruano que se llama Alejandro Romualdo. La obra se llama *El movimiento y el sueño*.

NNV: Que es la llegada del hombre a la luna ...

CGL: ... Y por otro lado la conquista de la tierra, vamos a decir.

[Frases de despedida]

Conversation No. 6
(October 14, 2009)

[Frases de bienvenida]

NNV: ¿Cómo marcha su vida?

CGL: Bueno, muy tranquilo. Estoy aquí en la computadora pasando una obra que tenía sólo en manuscrito, que es mi primera sinfonía de 1960.

NNV: ¿Y en qué programa trabaja?

CGL: Yo trabajo uno que es no muy moderno, pero que ya lo conozco mucho, que es el “Encore”.

NNV: ¡Ah, sí!, ése fue el primero que llegó a Chile por el año 1995.

CGL: Sacaron ahora ya la versión 5.

NNV: ¿Se demora mucho en transcribir la música o lo hace rápido?

CGL: Más o menos rápido, ya.

NNV: Y las partituras tuyas ¿Siempre las hace usted mismo en el computador?

CGL: No siempre. Ha habido otras personas que han hecho esto, un trabajo que he pagado además. Por ejemplo *Laudes II*, que está muy bien, me la hicieron fuera del país.

NNV: Le cuento que estoy trabajando en su *Dúo concertante* para charango y guitarra y he estado descubriendo una serie de elementos que antes no había visualizado. A raíz de esta obra también he estado estudiando acerca del charango mestizo y la guitarra andina. Yo toco charango desde que era joven y lo conozco bien, pero lo de la guitarra andina es algo nuevo para mí. Italo Pedrotti me iluminó mucho acerca de las influencias que tenía esta obra.

CGL: Él la conoce muy profundamente.

NNV: Respecto a esta obra, le quería preguntar lo siguiente: la obra tiene un total de 212 compases y justo en la mitad, que es en el compás 106, se inicia la segunda parte, el *yaraví*.

CGL: Sí, la parte lenta.

NNV: Lo curioso es que esto ocurre exactamente en la mitad de la obra. Después, si uno divide esta mitad en otra mitad, se encuentra con otro momento importante, que está marcado por la aparición del acorde de cuatro sonidos que lo identifica a usted. Cuando yo veo esta construcción tan matemática, es decir, el total de compases se divide por la mitad y luego en la cuarta parte, me surge la duda si esto es una coincidencia o es que usted compone de esa manera.

CGL: No, en este caso hubo un cierto estado conciente de esta proporcionalidad. No podía ser una obra muy larga, porque era justamente un dúo. Entonces la construí así, con una parte intermedia más lenta que desembocara en una especie de coda pero con acordes muy rápidos, como para finalizar la obra.

NNV: Pero en la obra suya esto no es algo habitual.

CGL: En qué sentido.

NNV: Que usted divida una obra en secciones de manera tan matemática.

CGL: No, eso es parte de la composición misma, que va surgiendo en el momento. Uno no parte con ciertas premisas ya preestablecidas, al menos yo no lo hago.

NNV: ¿Y qué pasa con los números? Por ejemplo, en el compás 88, se presenta el acorde que lo identifica a usted y el tritono de una manera muy clara, y el 88 también corresponde a la indicación de tempo. Yo pensaba que a lo mejor este número representaba algo para usted en esta obra.

CGL: No, eso sería ya una actitud puramente mental, cerebral. Esta obra surgió así de un solo impulso. Es como que sentía la necesidad de dedicar una obra a Pedrotti.

NNV: Siento que he estado muy preocupado de las alturas, es decir, de las escalas pentatónicas y del uso del acorde que usted me indicó, por eso ahora tengo una gran inquietud en relación al aspecto rítmico. En el *Dúo concertante* este aspecto es demasiado rico; hay mucho cambio de metro, por ejemplo de 4/8 a 3/8 y a 5/8. ¿Usted siguió alguna serie?

CGL: No. Yo no tengo esa actitud de gran racionalismo con respecto a todos los elementos.

NNV: O sea usted es más bien intuitivo.

CGL: Hay un impulso. Impulsos naturales que vienen de la música popular. Nosotros los latinoamericanos tenemos el ritmo muy incorporado, entonces esto nace

naturalmente. El asunto es darle una acogida y ponerlo en un plano ya racional en la composición.

NNV: Por algún momento pensé que usted seguía algún tipo de serie en la parte rítmica y que a lo mejor yo estaba descuidando ese aspecto.

CGL: Más bien yo soy un gran intuitivo, un tipo al cual la música le nace. No parto con premisas establecidas. Cuando compuse este Dúo, simplemente pensé en un diálogo para charango y guitarra, y todo lo demás fue surgiendo dentro de la propia composición de la pieza.

NNV: Usted está conciente que esta obra es única en su género, ¿No es cierto? Porque no se ha escrito nada con esta dificultad y riqueza hasta hoy.

CGL: Bueno, eso sí me lo ha dicho algún instrumentista; sobre todo por la dificultad que tiene la parte charanguística. Yo la escribí para Italo Pedrotti que, en ese momento, se la estudió varios meses antes de tocarla.

NNV: ¿Usted trató de que esta obra la estrenara algún charanguista peruano?

CGL: No. Eso se lo escribí a Italo y lo estrenó Italo.

NNV: ¿Esta obra no fue pensada para Horacio Durán en un principio?

CGL: No me acuerdo, pero puede haber sido, porque mi amistad con Horacio es de esos años anteriores, desde que comenzó Inti-Illimani en el año 65 ó 66. Pero la dificultad de la obra estaba más allá de las posibilidades de Horacio en ese momento.

NNV: ¿Usted no conoce charanguistas en Perú que tengan un nivel como el de Italo?

CGL: No. Aunque hay un joven que estuvo estudiando musicología en Santiago, un charanguista ayacuchano bastante competente para las cosas sobre todo de tipo popular, folklórico ...

NNV: Acerca del guitarrista Mauricio Valdebenito, quien también estrenó la obra ¿Tiene una relación de amistad con usted?

CGL: Sí, también. Era una persona muy allegada a la canción popular en ese momento y yo le tenía gran estima y cariño también. Entonces junté a ambos.

NNV: ¿Para usted es importante que un intérprete de música clásica tenga una relación también con la música popular?

CGL: Sin duda. Para este tipo de obras, de todas maneras.

NNV: Pero, ¿En general?

CGL: No necesariamente. Hay intérpretes que son muy intelectuales, muy ajenos a lo popular. No es el caso de Mauricio Valdebenito, que ha producido CDs con arreglos para guitarra de música popular.

NNV: He estado leyendo unos libros de Javier Echecopar y sé que él está vinculado con la guitarra andina. Parece ser que él ha trabajado varias de sus obras.

CGL: No, ha trabajado sólo una obra que se llama *Simpay*, para guitarra sola. Esa obra la trabajó y la grabó. La toca con un toque más bien andino, de la guitarra de Ayacucho; en su forma de tocar le da ese toque más peruano. Ahora, desde el punto de vista de pureza, de brillantez, está la versión de Luis Orlandini.

NNV: ¿Y cuál es la versión que a usted más le satisface?

CGL: Bueno, las dos me satisfacen. Depende de lo que busco.

NNV: Volviendo al *Dúo concertante*, en la mitad de la obra hay una especie de *yaraví*. Si mal no recuerdo, Italo Pedrotti me señaló que está relacionado con un *yaraví* tradicional peruano.

CGL: No, eso no es cierto. Yo no me inspiré en nada de lo andino ni del folklore. Eso salió muy natural, oye. Es lo que la gente a veces niega: “un momento de inspiración”. Viene de mi vinculación con la canción popular.

NNV: ¿Pero usted definiría esa sección del medio como un *yaraví*?

CGL: Sí. En el fondo hay todos estos elementos que están insertados en mí y que no obedecen especialmente a un acercamiento racional. Esta obra me salió de un viaje, como que estaba recordando algo que había hecho yo alguna vez en una vida pasada.

NNV: Anteriormente yo le pregunté por el tritono en su obra y la verdad es que usted me dio una explicación musical, que tiene que ver con la importancia de este intervalo en el siglo XX y la división de la octava en la mitad, pero es un tema que a mí me tiene inquieto.

CGL: ¿Por qué?

NNV: Yo no sé si el tritono tiene otro significado en su obra.

CGL: No. Lo que pasa es que tiene relación con mi acorde fundamental, con el acorde base que fue con el cual yo comencé a producir una serie de obras, al que vamos a llamar “Celso Garrido-Lecca”. Dentro de este acorde está, de alguna

manera, el tritono. Está toda la interválica, la segunda menor, la segunda mayor, etc., de acuerdo con las inversiones.

NNV: ¿Sabe lo que yo he pensado respecto al tritono? A lo mejor estoy totalmente equivocado y usted me va a perdonar, pero yo pienso que el tritono podría significar la división de su vida en dos partes: una parte que se quedó en Chile y la otra parte que está en Perú. Y a lo mejor el tritono podría simbolizar en su obra este drama de tener una vida dividida.

CGL: Bueno, en cuanto a la vida dividida, es cierto. Desgraciadamente cuando estoy aquí en el Perú extraño muchísimo a mis amigos de Chile y a Chile. Y cuando estoy allá de alguna manera recuerdo también el pasado histórico y el sentido cultural del Perú. Al Perú siempre lo visto hacia el pasado y a Chile hacia el presente; es algo muy curioso eso. El Perú desgraciadamente en estos momentos cada vez se afianza y amarra más hacia un pasado histórico; digo “desgraciadamente” porque eso no deja avanzar, promover cosas nuevas.

NNV: Si yo le diera esa interpretación al tritono en su obra ¿A usted le parecería que estoy fuera de foco?

CGL: Mira, tú sabes que en la música los investigadores siempre pueden encontrar más allá de lo que el compositor está conciente en su momento. Mi música surge también de un inconsciente, o de un subconsciente digamos, donde yo asimilé mucho la música popular, tanto la chilena como la peruana andina.

NNV: Cuando conversé con Italo Pedrotti, él me comentó que cuando ensayaban el *Dúo concertante* y había ciertos sonidos o pasajes que tenían alguna complicación técnica, a veces los cambiaban ahí mismo, en el momento del ensayo, junto a usted. Me llamó la atención porque quizás otro compositor podría haberse negado a cambiar notas.

CGL: Mira, en eso sí, soy absolutamente abierto a toda sugerencia del intérprete. El intérprete es un ser ajeno a la propia obra y sus sugerencias algunas veces las tomo en cuenta, otras no. Cuando estudiaba con Copland, él me dijo una cosa que siempre me ha quedado como un recuerdo. Me dijo: “nunca cambie una obra a la primera sugerencia de un intérprete; escúchela varias veces y si tiene una segunda interpretación de otra persona, mejor; nunca haga un primer cambio porque se lo dice un intérprete”. Lo que un intérprete en un momento por sus propias limitaciones técnicas no pueda tocar, hay otro que sí lo puede superar. Ha habido charanguistas que han tomado por ejemplo este Dúo y les ha costado muchísimo, o les ha sido imposible. Lo que les pongo de ejemplo es la interpretación de Pedrotti y les digo: “miren, sí se puede”.

NNV: Hay que estudiarla mucho no más.

CGL: Exactamente. Justamente por el tratamiento del charango tan distinto al típico rasgueo y a lo primario que a veces se hace con el instrumento. Aquí hay una elaboración difícil, técnicamente difícil, y además buscando nuevas posibilidades de dedaje y de expresión del charango.

NNV: En la bibliografía que he estado leyendo acerca suyo aparece mucho esto de su detención el día que apresaron a Abimael Guzmán.

CGL: Bueno, obviamente. Aparece y seguirá apareciendo.

NNV: Ahí mencionan también a una novia suya que se llama Patricia Awapara.

CGL: Sí, que es bailarina. Eso fue una cosa para mí con ella absolutamente anecdótica. Un día quizás yo me puedo explayar sobre este asunto; no tiene una connotación política o una identificación con la línea de este señor. No, nada que ver.

NNV: En todo caso para mí tiene un significado que usted haya estado allí. Le tocó vivir en carne propia el momento más terrible de la historia de Chile en 1973 y resulta que en Perú presencié en forma directa uno de los momentos más importantes del siglo XX. Sé que para usted debe haber sido terrible vivir esos dos momentos, pero para mí representan la importancia suya en la historia contemporánea de estos dos países.

CGL: Cierto, pero nadie se ha referido a eso. Nadie ha tomado esto como algo que de alguna manera influye también en la concepción de la música ... me imagino.

[Frases de despedida]

Conversation No. 7
(October 21, 2009)

[Frases de bienvenida]

NNV: Estuve revisando su Cuarteto No. 2 y quería decirle que a mí esa obra me encanta; la encuentro de nivel internacional. Quería preguntarle acerca del tercer movimiento, el que está hecho con pizzicatos. Entre medio se escucha claramente una melodía andina, que no sé si pertenece a Víctor Jara o fue tomada de la tradición.

CGL: No, es de la tradición. Mira, yo en una época de mi vida estuve más cercano hacia aspectos del folklore y esto se me quedó en el subconsciente. Esto me aflora, no ha habido una búsqueda así muy racional. Sale, a veces brota, y lo trabajo.

NNV: ¿No es una melodía andina de Víctor Jara entonces? Porque yo sé que Víctor Jara grabó varias melodías andinas.

CGL: No, no es el caso. Es una melodía que tomé de una comunidad del Lago Titicaca, de los cercanos a Puno.

NNV: Entonces no son melodías tomadas de algún libro, sino que provienen de su propia memoria.

CGL: Algunas están en mi memoria y otras las apunté en esa época. Yo creo que la música tiene que aflorar naturalmente y esta melodía me afloró.

NNV: ¿Por qué ese movimiento usted lo hizo en pizzicato?

CGL: Por contraste. Es una búsqueda de una variación colorística para enmarcar los dos movimientos de la Elegía a Víctor que están separados.

NNV: ¿Hay una intención de imitar la sonoridad de un charango, por ejemplo?

CGL: No, no fue mi intención en ningún caso. Fue algo simplemente de decir “voy a hacer un movimiento intermedio entre los dos interludios dedicados a los temas de Víctor Jara”; entonces puse este movimiento que contrasta.

NNV: Estuve leyendo un libro de Domingo Santa Cruz que fue publicado el año pasado donde él dice que en 1950 becaron a dos músicos del Perú, a usted y a Armando Sánchez. Yo estuve buscando a Sánchez en diferentes fuentes y no aparece como compositor peruano.

CGL: No, él nunca se dedicó a la composición.

NNV: ¿Y qué fue a hacer a Chile entonces?

CGL: Él era hijo del director de ese momento del Conservatorio de Lima. Cuando Santa Cruz llegó a Lima, tuvo contacto con Carlos Sánchez Málaga, su padre. Dijo “vamos a becar a dos alumnos del Conservatorio” y obviamente el padre también puso a su hijo, aparte de mí.

NNV: ¿Pero él no siguió la composición?

CGL: No.

NNV: ¿Y cuánto tiempo estuvo él en Chile?

CGL: Unos cuatro o cinco años.

NNV: ¿Y qué hace él ahora?

CGL: Estuvo acá, tuvo cierta resonancia como director de la Orquesta Sinfónica. Está más dedicado a la dirección orquestal.

NNV: ¿Cuáles eran las perspectivas que tenía su papá? ¿Quería que fuese un compositor importante?

CGL: Estábamos en ese momento recién en estudios. Sólo quería que estudiara en una circunstancia mejor que Lima, eso era obvio.

NNV: He estado leyendo un libro acerca de la dodecafonía en Chile donde se habla mucho del “Grupo Tonus”. Estuve mirando los programas de concierto de este grupo y aparece una obra suya que se llama *Cuatro piezas para piano*, que es tocada por Mariana Grisar. Pero es la única pieza suya que aparece en dichos programas. ¿Quién estaba relacionado con el “Grupo Tonus”? ¿Ella o usted?

CGL: Yo, a través de Free Focke, que fue mi profesor. Yo estaba en el Conservatorio y además estudiaba con Focke lo relativo a la música contemporánea, porque el Conservatorio como tal, era bastante conservador en actitud musical.

NNV: La persona que hizo este trabajo fue profesora mía en Chile y me llama la atención que no lo haya mencionado a usted como alumno de Focke.

CGL: Es que había cierto prejuicio nacionalista; yo creo que fue eso. A pesar de que, y siempre lo he dicho, yo me siento mucho más chileno que peruano.

NNV: Estuve mirando también algunos libros relacionados con José María Arguedas y se ve que había una relación cercana con usted.

CGL: Cercana, no. Pero sí lo conocí aquí en Lima. Cuando yo era muy joven, tendría dieciocho o diecinueve años, estábamos dentro de un círculo intelectual y él tenía una peña con las hermanas Bustamante; una de ellas era su señora. Ahí, en esta peña, se organizaban recitales de poesía y otras cosas interesantes. Eso fue en ese momento hasta que después yo me fui a Santiago a vivir y perdí un poco el contacto con él; después me encontré con José María en Santiago. Él tuvo un problema familiar, matrimonial, y se fue a vivir a Santiago porque se enamoró de una señora chilena.

NNV: Él aparece bien vinculado a Chile.

CGL: La historia es bastante larga. En todo caso él se fue a vivir a Santiago y allí lo vi algunas veces. No tenía una gran amistad, pero sí un conocimiento de él.

NNV: Horacio Salinas y Eduardo Carrasco hablan muy bien de usted, de su labor como profesor. Lo que no tengo claro es dónde estudiaron con usted, si en la Escuela Vespertina o en el Conservatorio.

CGL: Lo que pasa es esto: hubo un momento de cambios en el Conservatorio de la Facultad de Música y se abrió un programa de “canción popular”. Allí ingresaron varios de los que estaban en los conjuntos para tener una alfabetización musical. Entre ellos estaba Eduardo Carrasco, Horacio Salinas y otra gente con la cual yo tenía más contacto, que eran del Inti-Illimani.

NNV: ¿De quién fue esa iniciativa?

CGL: Yo estaba de director del programa de composición y abrí un poco el campo hacia la música popular.

NNV: Fue un interés suyo entonces el poder alfabetizar a estos músicos.

CGL: Exactamente.

NNV: ¿A raíz de qué le vino a usted esta motivación?

CGL: Simplemente porque había un acercamiento. Yo siempre he estado muy cerca de la música popular y en ese momento estaba en contacto con Víctor Jara y con la gente del Inti-Illimani especialmente.

NNV: Si la idea fue suya, entonces usted tenía un proyecto de llevar a la Nueva Canción a un nivel superior.

CGL: Bueno, sí. Por eso cuando yo volví a Lima, a raíz del golpe militar, fundé un Taller de la Canción Popular.

NNV: Sí, esa parte la tengo bien clara. Lo que no había visualizado es que usted había sido el impulsor de esto también en Chile.

CGL: Por eso. Era mi forma de continuar este proyecto aquí en Lima. Partí de cero, porque aquí no había alfabetización musical, no había nada, y formé, primero fuera, un conjunto que se llamaba Tiempo Nuevo. Después, en el conservatorio, llegué a formar hasta seis o siete conjuntos.

NNV: La idea que yo tenía era que se había creado una Escuela Vespertina y allí habían llegado los músicos de la Nueva Canción Chilena. Ahora me doy cuenta que fue un proyecto del conservatorio iniciado por usted.

CGL: Ellos tenían su propia labor de conjuntos, pero quisieron alfabetizarse. Como te digo, allí fueron los conjuntos Inti-Illimani, especialmente Horacio Durán y Horacio Salinas.

NNV: Hay una anécdota muy simpática que la cuenta Max Berrú acerca de un ensayo en que estaba Inti-Illimani y la Orquesta Sinfónica. Cuando los músicos de la sinfónica se equivocaban, usted los retaba y les decía: “aprendan de los músicos de la Nueva Canción que no se equivocan en ninguna nota”.

CGL: Cierto. Yo estaba en ese momento grabando una obra para un ballet que estaba haciendo con Patricio Bunster, que se llamaba *Los Siete Estados*. Lo que yo había hecho es que había preparado al Inti-Illimani antes, entonces estaban muy exactos, mientras que los de la Sinfónica estaban leyendo a primera vista.

NNV: Estuve mirando un libro de Carlos Prieto y él se refiere a dos obras suyas que son el Concierto para Cello y la *Sonata Fantasía*. ¿Fue él quien le encargó la versión orquestal?

CGL: Sí. A pedido de él mismo la orquesté y le di una dimensión diferente como Concierto para Cello y Orquesta.

NNV: En el Cuarteto No. 2 el último movimiento presenta bastantes hemiolas, al igual que la canción “Plegaria a un labrador” ¿Era su intención ampliar esta idea?

CGL: Claro, ésa era la idea.

NNV: Respecto a la música docta chilena, Roberto Escobar escribió un libro, que es uno de los pocos que existen en relación a la música chilena contemporánea. Él intenta definir ciertas características de la música clásica chilena y señala que una de las principales características es su tristeza. Él incluso relaciona a la música con el

arte pictórico chileno, que siempre denota soledad. Entonces él dice que la música chilena tiene este mismo aire de tristeza, desolación, aislamiento. ¿Qué opina usted de eso?

CGL: A mí me parece que cuando se generaliza de la música chilena se está metiendo a todos en un mismo saco. No, yo creo que hay compartimientos de la música chilena de gran exaltación como fue, por ejemplo, ese período de la Nueva Canción. No estoy de acuerdo.

NNV: El ballet *Los Siete Estados*, ¿Nunca se pudo estrenar?

CGL: Nunca. Yo tengo las grabaciones hechas en esa época, pero son primarias, porque eran para los ensayos que necesitaba Patricio Bunster.

NNV: ¿Las partituras existen o no?

CGL: Esas partituras se quedaron allá; lo que sí tengo son las grabaciones.

NNV: Tengo entendido que era una obra de largo aliento.

CGL: Hora y media duraba. Patricio Bunster había hecho toda una historia de una leyenda nortina, con respecto a las minas; era una fantasía de carácter más bien popular. Entonces me pidió que la música también tuviera ese acento popular.

[Frases de despedida]

Conversation No. 8
(November 13, 2009)

[Frases de bienvenida]

NNV: Estuve escuchando algunas obras orquestales tuyas y me llamó especialmente la atención *Laudes II*.

CGL: Bueno, sí, es para mí una de mis mejores obras.

NNV: Yo no tengo la partitura pero hay una sección, casi al final de la obra, en que los bronce hacen una especie de hocketus, o sea hay una melodía que está repartida entre varios instrumentos.

CGL: ¡Ah sí!, es en el tercer movimiento.

NNV: Estuve escuchando esta semana también *Preludio y toccata*.

CGL: Hay una versión muy buena y otra pésima.

NNV: En la que yo tengo no me gustó mucho el timbre del piano porque parece como eléctrico.

CGL: Bueno, esa es la versión mala entonces. Yo tengo varias versiones; la última es de una pianista brasilera, bastante bien.

NNV: La otra obra que he estado escuchando y que me gusta mucho es *Sonata Fantasía* para violoncello y piano. Tengo dos versiones, una de Carlos Prieto y otra de Fischer. De esas dos, ¿Cuál le gusta más a usted?

CGL: La de Fischer. ¿Pero tú no has oído la versión orquestal?

NNV: Sí, por supuesto, y me gusta mucho. Me he dado cuenta en ésta y en otras obras que he estado revisando, que usted siempre utiliza los instrumentos de cuerda de una manera polifónica; es raro ver a un violín o un violoncello tocando una sola línea melódica.

CGL: Sí, en general mi música es bastante polifónica. Es una manera de componer, es mi concepción de la música.

NNV: ¿No es que usted esté siguiendo alguna escuela en particular?

CGL: No, yo jamás he compuesto con prejuicios.

NNV: En la *Sonata Fantasía* el violoncello emplea mucho las cuerdas abiertas, sin pulsar, al mismo tiempo que se ejecutan melodías en las otras cuerdas.

CGL: Sí, hay una cierta polifonía, sobre todo en el último movimiento. Hay una melodía en las cuerdas agudas con un acompañamiento que es un ostinato de cuerda al aire, más el grave de las otras cuerdas. O sea, hay toda una combinación de cuerdas al comienzo del tercer movimiento, que corresponde a un solo del cello con percusión.

NNV: A propósito del último movimiento, la melodía que se oye es pentatónica. ¿La inventó usted o es de la tradición?

CGL: Esa melodía la recogí hace muchísimos años de un poblador de Puno. Es una melodía folklórica para su zona, de la isla de Taquile. Es pentafónica. Obviamente después se desarrolla y se convierte en otra cosa.

NNV: Respecto al primer movimiento del Cuarteto No. 2 yo siento, al escucharlo, que usted está aludiendo al golpe militar. ¿Es así o no?

CGL: No de manera descriptiva. Posiblemente, como diría yo, son siempre emociones que quedan internalizadas.

NNV: Yo siento esto de manera bastante clara.

CGL: Bueno, el primer movimiento es mucho más dramático. Alguien me dijo eso, que era como crear un clima dramático para entrar después a la melodía tan simple de Víctor Jara.

NNV: Para mí la melodía de la primera Elegía es justamente una consecuencia de lo que usted plantea en el primer movimiento, o sea, la violencia del primer movimiento es la antesala de lo que viene en el segundo, que es la tristeza por la muerte de Víctor Jara.

CGL: Sí, hay momentos de densidad armónica casi al final del movimiento, antes de entrar justamente a la Elegía.

NNV: Por supuesto. Esos momentos de densidad y de disonancia yo los asocio justamente con la fuerza militar.

CGL: Bueno, algo debe ser.

NNV: En el primer movimiento identifiqué dos motivos contrapuestos, uno relacionado con la octava y el otro con el tritono. En general en la música que he estado mirando suya generalmente reconozco dos fuerzas en antagonismo, que es algo que ya habíamos conversado antes. Orrego-Salas también ha identificado esto en varios compositores de la zona andina. Pero él lo relaciona con la Cordillera de los Andes, cosa que a mí no me parece. Yo lo asocio justamente con la cultura andina, que está basada en contraposiciones.

CGL: Cierto. Es eso quizás una explicación más lógica, que referirlo a la parte geográfica nada más.

NNV: La otra vez yo le pregunté por una melodía andina que se escucha entre medio de los pizzicatos del tercer movimiento del Cuarteto No. 2. Mi pregunta ahora es si se trata de una sola melodía andina o más de una.

CGL: No. Es esa nada más. Es una melodía que me ha perseguido mucho.

NNV: Sí, porque yo la encontré también en el *Preludio y toccata*.

CGL: Sí. Es una melodía que se va apareciendo en diferentes obras. Si tú vas a hacer un análisis posterior de mi obra, vas a encontrarte con la misma cita o alegoría muchas veces. Representa un poco lo que es el Perú, o lo andino, más que el Perú.

NNV: ¿Dónde escuchó usted esa melodía?

CGL: De un campesino de la isla de Taquile, ubicada en el Lago Titicaca.

NNV: ¿Él la tocó frente a usted?

CGL: Cierto. Pero, ¿Sabes de qué año te hablo? De hace más de sesenta años. Él estuvo acá en Lima, en un viaje en que por primera vez venía a la capital. Taquile es una isla en el Lago Titicaca; es una comunidad indígena. Ahora es turístico, ahora es otra cosa, pero en ese tiempo no. En ese tiempo era casi aislado, entonces había una riqueza del folklore, de lo natural Aymara. Este personaje se llamaba Dino Huata.

NNV: ¿Huata? ¿Cómo lo escribiría? ¿Con H o con W?

CGL: Bueno, como es un nombre Quechua, yo no lo escribiría con H, sino con W. Este campesino ya murió hace, qué se yo, treinta años. Te estoy hablando de los años en que yo todavía no me había ido a Chile, imagínate. Debe haber sido en 1948 ó 1949. Y allí recogí una serie de melodías que él tocaba en zampoñas. Comencé a hacer el estudio de estas melodías, el carácter y todo esto y las he ido incorporando un poco casi subconscientemente en mi música. Tampoco es una cosa muy precisa.

NNV: En varias de sus obras usted utiliza harto el sonido armónico en los instrumentos de cuerda y también los trémolos.

CGL: Me fascina a mí el tratamiento de los armónicos. Una obra que hice cuando estaba en Chile, que se llama *Antaras*, es justamente un estudio de armónicos.

NNV: Entonces podríamos decir que ésa es una preocupación en su obra.

CGL: Sí, permanente.

NNV: También en su obra hay bastante trémolo en las cuerdas.

CGL: Son tratamientos, no tiene ningún significado especial.

NNV: El otro día estuve leyendo un artículo que escribió Luis Merino en la *Revista Musical Chilena* donde menciona algunas obras suyas y dice que el *Trío para un Nuevo Tiempo* está relacionado con el *Cuarteto para el fin de los tiempos* de Messiaen. Yo estuve escuchando el Trío y hay ciertos pasajes, sobre todo en el piano, que me recuerdan el cuarteto de Messiaen.

CGL: Bueno, es una obra que me impresionó mucho en su tiempo, cuando era muy joven. En ese tiempo recién Messiaen se conocía, entonces siempre me quedó un poco la influencia de este compositor. Pero es una influencia más que nada armónica.

NNV: Respecto al primer movimiento del Trío, a mí me parece de pronto escuchar ciertos aires a una obra de Violeta Parra que se llama “El Gavilán”.

CGL: ¿Ah, sí? ¿En qué parte?

NNV: Recuerdo que el violín y el violoncello hacen una melodía por décimas, en un giro muy parecido a “El Gavilán” [Se la entono].

CGL: Bueno, en la música siempre va a haber cierto tipo de relaciones, especialmente en la música latinoamericana y sobre todo tomando algo de lo nacional. Hay ciertos giros, ciertos elementos que van a aparecer siempre.

NNV: Respecto a su trabajo con Víctor Jara, le cuento que transcribí “Vamos por ancho camino” y “Brigada Ramona Parra”.

CGL: Yo después hice una versión mucho mejor acá de “Vamos por ancho camino”.

NNV: Pero la versión de Víctor Jara a mí me gusta mucho. Yo conocí esta canción cuando estaba en la universidad y nunca supe que era suya. Esto lo vine a saber hace relativamente poco tiempo. Para mí esta canción era de Víctor Jara. Lo cual es muy interesante, porque significa que el estilo de la Nueva Canción Chilena usted lo

absorbió de manera muy natural, porque ambas canciones podrían haber sido perfectamente compuestas por Víctor Jara; no se nota que hay otra persona detrás de esa música.

CGL: ¡Ah, qué bueno! Es que hubo mucha amistad, algo muy fraternal. Hubo toda una comunicación con Víctor, desde cuando era estudiante del “Teatro Experimental” que se llamaba en ese momento; de cuando él estudiaba Dirección de Teatro.

NNV: Yo le quería preguntar respecto al mensaje de esta canción “Vamos por ancho camino”. Estuve revisando en Internet y en una página web leí que esta canción estaba inspirada en El Salvador, lo cual me extrañó porque siempre tuve la sensación que ésta era una invitación a formar parte de la Unidad Popular.

CGL: Nada que ver, está absolutamente en relación a Chile. Es la visión de un gobierno nuevo que se iniciaba, fraternal, buscando la unidad latinoamericana, pero nada más.

NNV: ¿Usted tuvo oportunidad de conocer a Allende?

CGL: Sí, claro. Y después a la Tencha [su esposa], que estuvo en el teatro; incluso tenía cierta amistad conmigo. Es que éramos pocos y todos éramos conocidos. Ahora, no fui especialmente amigo de Allende; lo conocí, que es otra cosa. Alguna ocasión en su casa, que me lo presentaron, cuando no era presidente obviamente.

NNV: Estuve escuchando un fragmento de su Cantata *Kuntur Wachana* en la página web del grupo Vientos del Pueblo, que dura como siete minutos. En esa obra usted incorporó un *pututo*, ¿Cierto?

CGL: Sí.

NNV: ¿Cuál es la función que cumple dentro de la obra?

CGL: Es un instrumento de llamado, que se usa mucho en la región de Cusco y Puno.

NNV: O sea que usted lo utilizó en un momento específico de la obra.

CGL: Sí, se trataba de una especie de llamado. Tendrías que escuchar la cantata en su totalidad, no fragmentada, porque se pierde el sentido.

[Frasas de despedida]

Conversation No. 9
(Santiago de Chile, January 11, 2010)

[Frasas de bienvenida]

NNV: Además del *Trío para un Nuevo Tiempo* usted compuso otra obra en 1985 que se llama *Lima, tensiones de una gran ciudad*.

CGL: Ése es un documental de una televisora alemana. Vinieron a hacer un documental a Lima y no sé por qué relación me ubicaron y me pidieron que yo hiciera la música incidental. Ellos me pidieron un cuadro musical para cada imagen, más que una composición. Entonces hice hasta una *chicha*. Nadie sabe ni la conoce, pero está en el documental. Es graciosa.

NNV: ¿Cuál fue la instrumentación de esa *chicha*?

CGL: Flauta, guitarra, saxo, teclado electrónico y percusión. La *chicha* es el huayno costeño; eso lo hice en una mañana y me divertí. Tampoco iba muy cuidadoso, no era una estilización ni nada de eso. Ellos lo que querían era que sonara bien popular. Uno no lo pasa por un tamiz demasiado intelectual, estilístico, o de rigor; la idea es que dé una interpretación de la imagen, que la pueda acompañar. Ellos habían hecho una filmación en los “pueblos jóvenes” de Lima, que se llaman así porque son nuevos asentamientos que se van creando, como las “barriadas” de Chile. Ellos querían crear el ambiente sonoro, entonces me pidieron expresamente una *chicha*. ¿Y por qué no? Yo no tengo prejuicios.

NNV: Después del *Trío para un Nuevo Tiempo* aparece en el catálogo una obra que se llama *Cuando el mundo oscureció*.

CGL: Ese es otro documental y la música fue un poquito más elaborada. Era sobre una fiesta religiosa en Arequipa, específicamente en el Valle del Colca. Me pidieron que por favor tomara la música propia del lugar, de la fiesta misma. A pesar de que yo elaboré un poco esto, te digo, hay un “facilismo” ahí que no me satisface mucho. Yo ni las considero obras, simplemente son piezas funcionales para imagen.

NNV: ¿Y por qué aparecen en el catálogo de sus obras?

CGL: No sé por qué. Ahí se equivocan. Uno como compositor hace muchas cosas.

NNV: Producir una música como ésta, ¿Cuánto le toma a usted como compositor?

CGL: Es poco, comparativamente con las obras que son meditadas, pensadas. Lo más costoso es encontrar la adaptación entre lo sonoro y la imagen; de ir subrayando la imagen de alguna manera.

NNV: Usted ve primero el documental y luego piensa en la música, ¿Verdad?

CGL: Claro, me pasan “el copión”.

NNV: Después de esta pieza viene *Pequeña suite peruana* de 1986 en versión para orquesta de cuerdas, de la cual ya hemos hablado antes. La siguiente obra es *Las bacantes*.

CGL: *Las bacantes* es una obra de teatro que me la pidió la Universidad Católica. Pero son obras que, inclusive, no existen. Son obras hechas al paso.

NNV: En rigor no debieran estar en este catálogo.

CGL: No, porque no es serio entonces. No se puede meter todo en un mismo saco.

NNV: Dice aquí, en el catálogo de sus obras, que *Las bacantes* corresponde a música electrónica.

CGL: Es que incorporé allí elementos electrónicos.

NNV: Usted no siguió explorando en la línea de la música electrónica después, ¿No es cierto?

CGL: No. Yo soy un “músico-viejo-instrumental”.

NNV: Respecto al *Concierto para guitarra y cuatro grupos instrumentales*, usted me señaló la semana pasada algo acerca de la imitación de un cajón peruano.

CGL: Sí, este Concierto de Guitarra tiene sus tres movimientos característicos. En el primero estoy utilizando el huayno más bien como referencia; algo característicamente pentafónico en lo melódico. El segundo movimiento es una especie de melodía ampliada para la guitarra, basada en una canción que yo había hecho anteriormente cuando trabajaba en el Taller de la Canción Popular. Dicho sea de paso, éste es un movimiento que a mí me gusta mucho. El tercero, que es rápido, toma como característica la hemiola 6/8 – 3/4, que es muy característica de la música latinoamericana. Tomé la idea de un festejo. En la cadenza del tercer movimiento, la guitarra la empleo como cajón. La guitarra se ha empleado mucho como instrumento de percusión pero no se había hecho la simultaneidad de las dos cosas, lo cual tuvo que estudiar bastante Orlandini.

NNV: ¿Cómo se gestó su obra *Eventos*?

CGL: Es una obra de diez minutos que escribí para el conjunto de Fernando Rosas. Él había ampliado su orquesta de cuerdas con fagotes, oboes y cornos para interpretar repertorio barroco. Le pregunté si podía incluir la flauta y el clarinete y me dijo que sí.

NNV: ¿Hay relación entre *Eventos* y alguna otra obra previa?

CGL: No, es una música nueva. Yo creo que es una obra interesante en cuanto a la exploración del color de los instrumentos con una textura que se torna a momentos densa.

NNV: En *Laudes II*, ¿Usted no divide la orquesta en dos partes, como en *Laudes I*?

CGL: No. Para mí *Laudes II* es una de las obras más interesantes que he hecho. Está muy trabajada, muy elaborada.

NNV: En *Laudes I* y en *Antaras* la orquesta está dividida en dos partes. Usted me dijo antes que esto tenía que ver con la espacialidad.

CGL: Sí, es la explotación de fuentes sonoras distintas, de lo estereofónico. Recuerda que en *Antaras* hay un contrabajo en medio también, con un carácter solístico.

NNV: Esta idea de lo estereofónico en estas obras ¿Usted lo inventó, o lo imitó de alguna obra europea?

CGL: Tiene que haber habido alguna influencia. No quiero aventurarme a decir “yo fui el primero”. No, no puedo decirlo.

NNV: Para mí esto de dividir a la orquesta en dos partes es algo importante, porque tiene mucha relación con la idea del *ira* y el *arka* de la cultura andina. Y no sólo eso, sino también con todos los extremos en los cuales estamos acostumbrados a vivir. Nuestras sociedades viven en torno a polaridades. Cuando usted divide la orquesta en dos grupos y establece relación entre ambos, para mí eso es la expresión propia de un músico andino.

CGL: Ésa es una interpretación muy interesante.

NNV: *Amaru* de 1994 para clarinete y cuarteto de cuerdas fue estrenada por Luis Ramos y el Cuarteto Latinoamericano. ¿Qué me puede decir de esta obra?

CGL: Se hizo en México, estreno al cual yo no asistí. No hubo grabación, entonces esa obra está prácticamente desaparecida. O sea, tengo una grabación que la hice yo en mi propia computadora, pero no tengo la versión original de cuando se estrenó.

NNV: ¿Esta obra fue solicitada por el Cuarteto Latinoamericano?

CGL: No. El clarinetista Ramos me la pidió para un programa que tenía con otras obras para clarinete y cuarteto.

NNV: En relación al *Soliloquio III*, yo pensaba originalmente que era para dos personas, un contrabajista y un percusionista, pero usted ya me aclaró que es un solo músico el que toca todo.

CGL: Yo pensé hacer una obra escénica. Más aún, que tuviera elementos de iluminación, con el solista en medio del escenario y los instrumentos de percusión a su alrededor. Lo veía también como un espectáculo el manipular y no solamente tocar el instrumento. Él percutía *col-legno*, tocaba las cuerdas, percutía la caja del contrabajo con la mano (algo que resuena tremendamente), y a su vez tocaba simultáneamente, por ejemplo, una nota larga y una maraca.

NNV: Finalmente, ¿Cuántos instrumentos toca el contrabajista?

CGL: Se convierte en un pulpo. Lo empleé de tal forma que puede a veces ejecutar en el contrabajo una nota y a su vez tocar un instrumento de percusión. Toca maraca, dos platillos suspendidos ... está rodeado de instrumentos.

NNV: Imagino que cuando esta obra se estrenó debe haber impactado, ¿O no?

CGL: Sí, por la destreza que debe tener el instrumentista para poder tocar tantos instrumentos.

NNV: Pero, visualmente, debe ser muy atractiva también.

CGL: Claro, el contrabajista está rodeado de los instrumentos de percusión y además destacado por ciertos efectos de iluminación. Es música escénica, yo le pongo así.

NNV: ¿Por qué escribió un tercer Soliloquio para contrabajo?

CGL: El contrabajo, para mí, es un instrumento muy poco utilizado y explotado en todas sus potencialidades, y yo he tenido siempre una mayor preocupación por este instrumento. *Soliloquio III* es una obra solística para el instrumento, de las que existen muy pocas. *Antaras*, que también es para contrabajo solista, es prácticamente un estudio de armónicos, algo que yo manejaba bastante bien porque lo estudié mucho.

NNV: En todo caso su Cuarteto No. 2 y varias otras obras para cuerdas también demuestran una importante presencia de sonidos armónicos.

CGL: Sí, yo hice estudios específicos acerca de los armónicos en las cuerdas desde *Antaras*.

NNV: Me he dado cuenta, por ejemplo, que usted produce muchas veces escalas pentatónicas a través de armónicos. Es curioso observar que lo que está escrito en la partitura no corresponde a lo que está sonando.

CGL: Claro. Eso mismo ocurre en esta obra para contrabajo solo.

NNV: ¿Cómo se gestó *Soliloquio III*?

CGL: Aquí en Chile había una contrabajista del conjunto de la Universidad Católica que era nieta de Domingo Santa Cruz. Recuerdo que ella me dijo si yo podía escribir una obra para contrabajo. La cuestión es que yo escribí la obra, independientemente de este pedido, y después ella mayormente tampoco se interesó mucho. La estrenó un contrabajista chileno que está radicado desde hace mucho tiempo en Caracas.

NNV: Después de *Soliloquio III* aparece en su catálogo *Canciones de hogar*, de la cual estuvimos conversando la semana pasada. Recuerdo su comentario acerca de la ovación del público al final del estreno de esta obra.

CGL: Sí, me sorprendió mucho; yo creo que fue la interpretación. No quiero decir que la obra no sea interesante, pero el público la aplaudió mayormente por la calidad de la interpretación de Magdalena Matthey.

NNV: ¿Usted dedica esta obra a sus padres por la temática de los textos?

CGL: Sí, claro. El texto de la primera canción habla de los padres y el de la segunda habla de su hermano muerto. Yo tuve un hermano muy joven que murió. “A mi hermano Miguel” se llama la segunda canción.

NNV: ¿Y de qué murió su hermano?

CGL: Yo tenía quince y él catorce. Nació con un defecto al corazón y en esa época todavía no se hacían operaciones al corazón; eran tiempos remotos. Mi hermano se llamaba Arturo ... La tercera de las canciones es acerca del hogar en general.

NNV: ¿Sus padres fallecieron cuando usted era joven?

CGL: No, no tan joven. Mi madre ha muerto en 1974; mi papá murió antes. Él era mucho mayor que ella, casi veinte años mayor. Se llamaba Celso.

NNV: Cuando uno averigua acerca suyo en el Internet, aparece otro Celso Garrido-Lecca, de Piura, que no es usted, y que tuvo un cargo político. ¿Habría sido él?

CGL: El nombre Celso lo tenía mi abuelo y algunos otros miembros de la familia; acuérdate que las familias eran numerosas. Mi abuelo tuvo muchos hijos.

NNV: Entonces hay tres “Celso Garrido-Lecca”: su abuelo, su papá y usted.

CGL: Y tres, y cuatro, y cinco.

NNV: Pero todos de la misma familia.

CGL: Sí. Todos son del mismo tronco, digamos.

NNV: ¿Celso es un nombre común en Perú?

CGL: No. En Brasil es muy común. El nombre Celso es de origen latino, italiano; después se unió al apellido Garrido que es absolutamente español y a Lecca que es corso, porque es con doble “c”. Entonces, imagino que el Celso [lo pronuncia como “Chelso”] tiene que haber nacido de una relación con Italia; no sé, es pura especulación mía. Esto viene de mi abuelo.

NNV: ¿Por qué usted escogió el texto de Borges para el cuarto movimiento de su Sinfonía No. 2?

CGL: Es el sentido que tuve al crear la sinfonía. Esto tiene que ver con una concepción que yo siempre he tenido, un tanto mística. Siempre tuve acercamiento a una visión de la filosofía oriental, al concepto de reencarnación. Eso está en varias obras mías. La primera que tiene un sentido en la búsqueda de esto es *Intihuatana*. Para abreviarte, esto tiene relación con el sentido cíclico de la existencia y el sentido general de trascendencia. En la Biblia, ya en el Eclesiastés, están estos conceptos: “lo que ha sido volverá a ser”. Todo se vuelve a repetir; es el sentido del tiempo circular. Ese concepto de tiempo circular siempre ha estado en mi cabeza. Está en *Intihuatana*, por ejemplo. La obra comienza, se desarrolla y termina como al comienzo; se retrograda desde la mitad. En la Sinfonía No. 2 esto mismo está expresado a través del poema de Borges, que se refiere justamente a esto.

NNV: Usted no es Católico entonces.

CGL: No. Yo estoy más cerca de la filosofía oriental, del Hinduismo. Dentro de toda orientación religiosa, mística, está el concepto que uno nace del ser, entra a la existencia, da su propia evolución de acuerdo a su trayectoria espiritual, sale de la vida y vuelve a ser otra vez. O sea, este camino, es camino o senda recorrida; vuelves a nacer. La idea es que uno nace, pero va tomando conciencia de la existencia para no reencarnar. La idea del Budismo.

NNV: Musicalmente, en *Intihuatana*, esto queda bien claro. Usted me dice que esta idea no está expresada musicalmente en la Sinfonía No. 2.

CGL: No, sólo a través del texto.

NNV: Hay alguna otra obra suya en la cual esté presente esto de lo cíclico, ¿O es algo que está en todas sus obras?

CGL: En casi todas las obras. Como es una idea interiorizada de muchos años, desde cuando era un muchacho hasta ahora de viejo, fluye, está ahí permanentemente, más o menos conciente. El concepto de reencarnación generalmente se concibe de manera muy estratificada, primaria. La idea no es que tú vuelves a existir. Nosotros tenemos una concepción del tiempo limitadísima; lo vemos como lineal: pasado, presente y futuro. Pero el tiempo es otra cosa y cada vez la astronomía se da cuenta que el espacio distorsiona el tiempo y el tiempo distorsiona el espacio. Nosotros siempre vemos el concepto de las tres dimensiones por el mundo en el que vivimos. Hay ideas sobre esto para ampliar un poco la mente, por ejemplo, la comprensión que tenemos nosotros de lo que son las dimensiones superiores. Vamos a suponer que tú estás en una laguna o río y que en su superficie nada más, existen seres. Si tú entras al agua, la comprensión de estos seres de ti, es solamente la tangente o el círculo que penetra su dimensión. Eso es nosotros en el tiempo.

NNV: Claro. Nosotros percibimos sólo lo que podemos percibir, o lo que nuestro intelecto nos permite.

CGL: Así es. Entonces es posible pasar de esta comprensión puramente tridimensional, por así decirlo, a otra dimensión superior a través de estas ideas místicas o filosóficas.

NNV: ¿Será por esto que varias de sus obras son continuas, sin cortes entre los movimientos?

CGL: Sí, esa idea es básica. Si tú revisas con este ideal, con esta lupa a muchas de mis obras - no todas obviamente - vas a encontrar esa idea siempre. Es una idea fija mía.

NNV: Acerca de *Secuencias* para violín y orquesta, el catálogo de sus obras entrega muy poca información. ¿Qué me puede decir de ella?

CGL: Aunque podría ser considerado un concierto para violín, no le puse “concierto” porque no está tipificado en la forma tradicional de los tres movimientos. Le puse *Secuencias* tomando en cuenta su parte estructural, composicional, de secuencias que se van desarrollando. Se estrenó en México, en un festival. La tocó una muy buena violinista norteamericana, una joven que había ido a este festival que estaba desarrollándose en Puebla. El problema fue que la orquesta no la ensayó. Yo inclusive tuve problemas allí porque el director estaba dando mayor importancia al repertorio que tenía para su propio concierto, que incluía una obra de Revueltas. Ésta,

que era una obra de encargo, no la tenía; inclusive en un momento quise retirarla. Lo que lamentaba es que esta chica la había estudiado y la obra es difícil. Entonces le dije a ella “así como está, no puede salir, porque la orquesta no te ayuda en nada”. Yo reclamé que la iba a retirar; me paré en el escenario, agarré la partitura y dije: “¡Esto no se toca!”. Finalmente, al ponerme yo bravo, el director hizo un ensayo extraordinario el sábado donde ensayó la obra por primera vez. ¡Si ni siquiera la habían leído completa, y se estrenaba el domingo! Son estas cosas que también pasan en nuestros países, de improvisación. Finalmente la tocaron, pero yo no quedé conforme. Mediocre. Yo siempre he querido repetir esta obra; aquí en Chile hay un violinista joven que la estudió pero lamentablemente no existe la motivación de una orquesta que quiera hacerla.

NNV: El Cuarteto de Cuerdas No. 4 está dedicado al Cuarteto Nuevomundo. ¿Qué me puede decir de él?

CGL: Es una obra muy sutil que va *in-crescendo*; es una obra de gran contraste dinámico.

NNV: ¿Este cuarteto contiene citas de canciones populares como los dos anteriores?

CGL: No, nada. Lo que pasa es que yo tengo ciertos motivos que se repiten. Y volvemos al sentido cíclico de mi pensamiento. El Cuarteto No. 4 está relacionado con *Epitafio encendido*, que es una obra dedicada a Jorge Peña, a quien conocí yo en la Facultad. *Epitafio encendido* fue hecho con texto de Pablo Neruda, de *Las Alturas de Machu Picchu*, para narrador y orquesta. Se estrenó en La Serena; después Fernando Rosas la hizo en Santiago, que es la grabación que está en uno de mis CDs, narrada por un actor que yo había conocido en el teatro, Juan Carvajal. Es una obra emotiva.

NNV: ¿Cuál es la relación entonces entre ambas obras?

CGL: El leitmotiv de *Epitafio Encendido* es el tema inicial de *La Pasión según San Mateo* de Bach y ese mismo motivo es el que está también trabajado en el Cuarteto No. 4. Estas dos obras fueron producidas muy simultáneamente. Ese motivo de Bach para mí marca todo un sentido místico, de trascendencia. A pesar de que en *Epitafio encendido* yo pongo ciertas citas de “El Pueblo Unido”, no expresé tanto la idea de la Unidad Popular. Está este tema fundamentalmente que es el sentido de la pasión, es decir, de la pasión humana. La pasión en el sentido de sufrimiento.

NNV: En relación a sus estudios de la música nativa andina, usted me mencionó anteriormente a un señor llamado Dino Wata.

CGL: Sí, él era un campesino de la isla de Taquile.

NNV: ¿Él fue uno de los principales informantes con los que usted trabajó?

CGL: No, ni mucho menos. Eso fue una cosa puramente ocasional. Un amigo mío, que era antropólogo, estaba haciendo un estudio en la isla de Taquile y lo trajo a Lima; te estoy hablando del año cincuenta. En esa época nadie iba a Taquile; era una isla cerca de Puno, perdida.

NNV: Aparte de esta experiencia, ¿Usted recuerda algunos otros campesinos con los cuales haya trabajado?

CGL: Yo recogía datos siempre, de la forma de tocar los instrumentos, por ejemplo. La guitarra ayacuchana la estuve estudiando, su modo de tocar, y de allí sale *Simpay*.

NNV: ¿Usted viajaba a ciertos lugares a estudiar la música nativa?

CGL: No. Yo no era un musicólogo. Era un compositor que asumía determinados roles de aprendizaje; más que nada, de la manera de tocar del campesino, de la persona no occidental ni cristiana.

NNV: Esos estudios usted los hacía básicamente escuchándolos.

CGL: Estando con ellos y diciéndole “esto me interesa”.

NNV: Tengo entendido que usted viajó mucho por el Perú cuando fue director del Conservatorio de Lima.

CGL: Sí, al crear el Taller de la Canción Popular hicimos giras por todo el Perú. En el conservatorio hubo hasta ocho conjuntos. Ellos tomaban nombres Quechuas: uno era “Tarpuy”, que significa “sembrar”; otro era “Vientos del Pueblo”, más dedicado a la parte política; otro era un conjunto femenino que había formado con cinco niñas; después estaba “Korillacta”. El primer conjunto que hice yo, con la experiencia chilena de mi unión con el Inti-Illimani y todo eso, fue un conjunto que formé de cero. Ellos conocían algo de la música latinoamericana y querían aprender, pero no tenían ningún conocimiento ni cultura al respecto, que fue “Tiempo Nuevo”. Con ellos el año 1975 irrumpí en Lima y se quedaron todos asombrados con las canciones chilenas de Violeta Parra y de otros cantautores con fuerte acento político, característico de esa época. Porque en el Perú también estaba sucediendo algo políticamente en ese momento con Velasco Alvarado. Después se distorsionó, como todas las cosas, pero en ese momento era bastante interesante; inclusive había un apoyo del propio gobierno hacia este tipo de expresiones. No había esta cosa tan, cómo te digo, “nacionalista a ultranza”. Había cierta visión progresista.

NNV: La última obra que aparece en el catálogo es *Poéticas* del año 2000 para dos guitarras, dedicada a Luis Orlandini. ¿Esa obra fue un encargo de Orlandini?

CGL: Orlandini me preguntó si había escrito algo para dos guitarras porque tenía un recital con un alumno muy avanzado. Yo le dije: “no, pero te hago algo”.

NNV: ¿En qué está basada esta obra?

CGL: En ritmos populares peruanos. El primero se llamaba “Juego de terceras”, el segundo se llamaba “Negrito triste” ... ¿Sabes qué eran?: visiones fotográficas pequeñas, minúsculas, de situaciones. Son pinturas. Así como he hecho grandes obras como la Sinfonía No. 2, también he hecho pequeñas cosas; no como algunos poetas que a veces hacen cuartetos nada más.

NNV: Yo he leído varias entrevistas tuyas, incluida la que me envió usted y otras que he encontrado en Internet, revistas y en algunos libros.

CGL: ¿Y cuál es la que te ha parecido más interesante?

NNV: En realidad todas me parecen interesantes. Lo describen a usted, su obra, su posición crítica frente a la cultura peruana, su remembranza de Chile. En general todas las entrevistas reflejan más o menos el mismo sentimiento. En una de estas entrevistas, sin embargo, hubo algo que me quedó sonando, que es respecto a una opinión que usted dio de la música clásica en el mundo actual. A lo mejor no son éstas las palabras, pero usted en algún momento señalaba que la música clásica había muerto.

CGL: Habría que revisar en qué contexto lo dije. Lo que sí te puedo decir es que en el momento actual en que estamos, para mí, es la decadencia de la cultura occidental. Ya cumplió su ciclo histórico, como desarrollo. Estos son ciclos cerrados. Esta cultura nace de una idea fundamental, del Cristianismo. Si nosotros pensamos más atrás, la cultura egipcia tuvo toda una concepción de la arquitectura en una dimensión gigantesca, con la construcción de las pirámides y todo eso. Cada cultura tiene sus acentos en determinadas áreas. En el caso del desarrollo de la cultura occidental es el Cristianismo su fuente originaria y yo creo que el Cristianismo como tal, como idea misma, está en el deterioro más grande. Se ha perdido lo que es el concepto de idea inicial y se ha transformado en dogma nada más, que es lo externo. Entonces como todo lo que entra en la existencia se va gastando, es un impulso que va perdiendo la fuerza inicial. Ahora, cada cultura tiene su propia dinámica de acuerdo a su potencialidad inicial. La cultura griega duró cinco siglos nada más pero, por Dios, influyó en todo lo que vino posteriormente; no habría cultura occidental sin cultura griega. ¿Qué tiene que ver ahora Cristo? ... ¡Por Dios!

NNV: En un artículo suyo usted manifiesta que echa de menos un respaldo del Estado al arte, particularmente a la música. Usted señala que el arte no puede sobrevivir en el libre mercado y que debería tener un apoyo gubernamental para seguir existiendo. Tengo entendido que en Perú no hay apoyo estatal a la actividad musical.

CGL: No existe. Cero. Perú además está en un proceso de evolución más atrás. Cada pueblo tiene una dinámica, fruto de su producto étnico, geográfico; en fin, hay una serie de determinantes. Perú vive un proceso más lento; primero, de integración, porque todavía no ha logrado una integración racial. Aquí en Chile ya se ha producido mucho más una integración, como lo fue en Argentina; a pesar de que los momentos que vive Chile también son ambiguos, para mí, que lo veo con perspectiva. De lo que yo he vivido en Chile a lo que veo hoy, hay gente más frívola, más inmediata. Viven la inmediatez. Es una apreciación subjetiva y personal, pero lo hago con una perspectiva desde los años cincuenta.

NNV: Es que este tipo de bienestar económico que se está viviendo ha sido perjudicial para la cultura; hay mucho hedonismo, mucha búsqueda del placer.

CGL: En fin, yo creo que son procesos que están ligados a todo este concepto general de la cultura del siglo XXI, donde se ha llegado a una etapa de declinación. Lo que pasa es que nosotros siempre vemos nuestro sentido histórico así: nosotros consideramos la historia desde el punto de vista de nuestra propia existencia, pero no vemos hacia atrás o hacia lo que va a venir. Pero sí podemos percibir determinados momentos de decadencia ya, porque la cultura ha perdido su sentido. El sentido de la cultura occidental y cristiana es el Cristo, como idea fundamental. La idea que propugnó el amor al prójimo, un concepto nuevo de caridad en el mundo que venía con esta idea renovadora. Pero en este momento qué nos va quedando, por Dios. Va quedando sólo el Vaticano y el Papa.

[Frases de despedida]

Conversation No. 10
(February 17, 2010)

[Frasas de bienvenida]

NNV: En los últimos veinte años varias de sus obras han sido estrenadas en México. ¿Cuál es la vinculación que usted tiene con dicho país?

CGL: México tiene un movimiento musical importante, pero más que eso no tengo especialmente una relación con él. Carlos Prieto, que ha tocado y ha grabado algunas de mis obras, sí tiene un especial vínculo conmigo. Una vez también me pidieron que escribiera una obra para el festival de Puebla, entonces compuse la obra *Secuencias* para violín y orquesta.

NNV: A propósito de *Secuencias*, tengo aquí unos datos contradictorios. Aparecen dos nombres distintos en la dirección de la orquesta al momento de estrenarse esta obra. Uno de ellos es José Luis Castillo y el otro es Edward Brown.

CGL: No, Edward Brown no. Él es un cornista que estuvo radicado en Chile hace mucho tiempo. *Secuencias* fue estrenada en un festival de Puebla y la orquesta era dirigida por Castillo. La solista fue la violinista norteamericana Katrina Rozmus.

NNV: De acuerdo con la *Revista Musical Chilena* esa obra después se tocó por segunda vez, el año 2006.

CGL: Sí, se había programado en Caracas, pero después perdí el vínculo, no sé, no me escribieron. A veces yo viajo, me llaman por teléfono y no estoy.

NNV: Respecto a *Las bacantes*, el catálogo de sus obras dice que ésta fue estrenada en el teatro de la Universidad Católica, pero no dice si fue en Perú o Chile.

CGL: Fue estrenada en Lima, pero es una obra incidental, una obra menor, tampoco tiene tanta importancia.

NNV: ¿Cómo llegó usted al poema de Borges que utiliza en la Sinfonía No. 2?

CGL: Lo que pasa es que yo siempre he tenido una gran admiración por Borges como intelectual, a pesar de que a veces no coincidía con sus posiciones políticas. Él era un hombre muy apegado a la cosa conservadora, inclusive hasta admitió en un momento a Pinochet. En todo caso esto es al margen; a veces las posiciones políticas o ideológicas en el plano artístico son muchas veces contradictorias. El poema

posiblemente lo había leído en una antología, no me acuerdo, no te puedo decir con exactitud, pero sí lo conocía.

NNV: ¿Usted siempre pensó en hacer una obra con ese poema?

CGL: No. Se presentó la ocasión de que quería dejar al final de la Sinfonía No. 2 una especie de testamento a propósito de una serie de ideas que tengo yo respecto al sentido de trascendencia. Este poema, aunque es bastante oscuro para mucha gente, para mí es absolutamente claro y preciso en lo que quería decir Borges.

NNV: Respecto a sus obras llamadas *Laudes*, usted me comentó en Santiago que este nombre venía de “laudatorio”. ¿A qué hace alusión específicamente este nombre?

CGL: Sí, viene de “laudatorio”, de alabanza. En *Laudes I* hago una cita de Lao Tsé. En esta obra hay todo un planteamiento filosófico de este mismo tema del eterno retorno. No sé si tú conoces el pensamiento sintético de Lao Tsé; él es uno de los filósofos chinos más sintéticos, a mi juicio. Justamente por eso, la obra la concebí así, muy sintética. *Laudes* es una palabra inventada; deriva de “lauda”, que la he castellanizado y pluralizado. “Lauda” y “laudatorio” también están vinculados con la Iglesia Católica; una parte del Oficio se llama así. Pero *Laudes* no tiene nada que ver con ese sentido.

NNV: *Laudes II* conserva el nombre, pero aparentemente no tiene conexión con *Laudes I*.

CGL: No. Desde el punto de vista estilístico, nada. Es la evolución de un pensamiento mío, ya que entre *Laudes I* y *Laudes II* hay cerca de cincuenta años. La idea persiste pero el lenguaje ha cambiado, ha habido una variación. *Laudes II* es mucho más elaborada; yo creo que es una de las obras más satisfactorias que he escrito por el tratamiento instrumental, la parte técnica y recursos que empleo allí.

NNV: Me he dado cuenta que en la *Revista Musical Chilena* aparece muchísimas veces una obra que está arreglada por usted y que se llama “Canción de cuna para despertar”; es la que más aparece en los últimos veinte años.

CGL: Ésa era una canción que escribió Maruja Bromley, una señora de acá, del Perú, que tenía talento creativo e hizo esta canción con un texto de ella misma. Originalmente era una canción muy plana, muy sencilla, simplemente había una melodía y un texto, nada más. Yo la amplí, le hice una introducción, hice toda una sección intermedia, etc. Por eso que esta canción siempre ha figurado a nombre de las dos personas: de quien la compuso y de mí.

NNV: Tengo entendido que se hizo una coreografía a partir de dicha canción.

CGL: Después. Hilda Riveros estuvo acá seis años en el Perú con Fernando García. Ella tomó esta canción e hizo una danza que tuvo enorme acogida y éxito aquí. La bailó muchísimas veces ella.

NNV: ¿Cuánto dura esta canción?

CGL: Cuatro minutos treinta segundos, como máximo. Es una canción, simple y llana.

NNV: La bailarina que creó la coreografía, ¿Era pareja de Fernando García?

CGL: Es su señora. Hilda Riveros fue coreógrafa, incluso del Ballet Nacional Chileno.

NNV: Y Maruja Bromley, ¿Es peruana?

CGL: Es peruana, pero ella no tiene mayor importancia en todo esto; fue una cosa así de escribir una canción que le salió muy bien, nada más.

NNV: Últimamente he estado escuchando su obra *Eventos*. La información contenida en las carátulas de los CDs dice que esta obra comienza con un acorde de Do mayor, pero, escuchando con atención, se descubre fácilmente que se trata del acorde suyo, ese acorde que usted inventó.

CGL: Sí. Do mayor de ninguna manera; está equivocado eso. Está ahí el acorde mío. Es como poner un sello. Tú que ya has entrado al aspecto composicional mío y ves que el acorde está por todas partes, te llama la atención; es una forma de componer mía.

NNV: De acuerdo con la *Revista Musical Chilena*, *Soliloquio III* fue interpretada por un señor llamado Joel Novoa en Caracas. ¿Él es el chileno que usted me dijo vivía en Venezuela?

CGL: Sí, él es. Ésta una obra complicada, porque no sólo tiene que tocar su instrumento, el contrabajo, sino también toda la percusión que lo rodea.

NNV: Me llama la atención que en ninguna parte se señale que la Sinfonía No. 2 haya sido estrenada públicamente en Chile.

CGL: No, nunca se ha tocado en Chile. En público nunca.

NNV: ¿Y por qué no se presentó en ese momento en que se ensayó y grabó?

CGL: Ésta es una de esas cosas extrañas que pasan a veces. ¿Por qué teniendo ya la orquesta lista no se programó? Bueno, porque no les interesa mucho parece ...

Queda concebido solamente como una grabación para un disco, siendo que se podría haber aprovechado ya que el coro la había ya estudiado y la orquesta también. A la gente de la Facultad que tiene que ver con esto, no les interesó.

NNV: ¿Cree usted que haya alguna oportunidad en el futuro?

CGL: Por el momento no creo. Teniendo el coro ya aprendido, la orquesta y el director que era Condon; todo estaba preparado como para programarlo en la temporada de la Orquesta, pero no lo hicieron.

NNV: Yo sé que a usted lo pongo en problemas a veces con respecto a las fechas, pero hay datos muy contradictorios respecto a la obra *Canciones de hogar*. Aurelio Tello dice que esta obra fue compuesta en 1997, pero las otras fuentes señalan 1992.

CGL: 1997 de ninguna manera. Tiene que haber sido 1992.

NNV: Algo parecido ocurre con *Laudes II*, que aparece compuesta en 1993 en algunas fuentes y en 1994 en otras.

CGL: Ahí sí me pones en un aprieto, porque mi memoria es muy frágil ahora.

NNV: *Preludio y toccata* aparece compuesta en 1986 en algunas fuentes y en 1988 en otras.

CGL: 1988 de ninguna manera.

NNV: Finalmente tengo una pregunta que no tiene relación con lo que hemos conversado anteriormente. La canción que usted hizo para Víctor Jara “Vamos por ancho camino” presenta un instrumento de bronce que yo pienso es un corno, pero no estoy totalmente seguro.

CGL: Corno, que lo tocó Edward Brown.

[Frases de despedida]

Conversation No. 11
(March 31, 2010)

[Frases de bienvenida]

NNV: Acerca del poema de Borges que usted incorpora en la Sinfonía No. 2, le cuento que yo encontré una versión diferente de ese mismo poema. He tratado de investigar por qué existen dos versiones y no tengo una respuesta todavía. Tengo entendido que este poema lo utilizaron como introducción al *I Ching* o *I King* para la versión en español. ¿Usted la tomó de ese libro?

CGL: No. Lo tomé de un libro de poemas de Borges, hace muchos años. Parece que él lo escribió dos veces. Es un poema que tiene todo un sentido y seguramente Borges lo repensó.

NNV: El cambio no es significativo en todo caso, sólo un par de líneas.

CGL: A veces también son poemas que fueron transcritos al inglés o a otros idiomas y luego los re-traducen. Porque Borges tiene no sé cuántas ediciones en muchos idiomas diferentes.

NNV: El *Soliloquio III* fue dedicado a Adolfo Flores pero él no fue quien estrenó esta pieza, ¿Verdad?

CGL: No. El que la ha tocado ha sido un contrabajista chileno que vive en Caracas. Adolfo Flores fue un contrabajista que estuvo primero en la Orquesta Sinfónica de Chile y luego en la Orquesta de Cámara de la Universidad Católica.

NNV: ¿*Antaras* fue escrita también para él?

CGL: Bueno, sí, porque él era muy buen contrabajista.

NNV: ¿Y por qué él no ha tocado *Soliloquio III*?

CGL: Porque él dejó después el contrabajo. Él se dedicó a otras cosas. Es un hombre que tenía la gerencia de una radio, no sé. Él dejó completamente la música.

NNV: O sea que cuando usted le dedicó *Soliloquio III*, él ya no estaba tocando.

CGL: No. Él ya no estaba tocando. Es una especie de reconocimiento a su memoria. Yo tuve una colaboración muy grande con él, además siempre lo admiré como contrabajista. Sobre todo para producir sonidos armónicos era muy bueno.

NNV: Usted me comentó en Santiago una anécdota muy simpática de Arguedas, cuando se perdió en la sierra peruana y le preguntó a un campesino si el camino lo llevaba a cierto lugar y el indígena le respondió “¿Y por qué no?”. Ésta es una frase que usted utiliza mucho en relación a su obra. ¿Usted me podría resumir brevemente esta anécdota?

CGL: Sí, yo la utilizo en un sentido de “camino abierto”. Es algo que a mí también me contaron porque yo no fui testigo de eso. Yo conocí a José María Arguedas el año 48 ó 49, cuando era un jovencito. Después lo encontré en Santiago; él estuvo como un año por allá porque se casó con una persona que actualmente vive en Santiago. Ellos iban hacia la sierra en un viaje de un lugar a otro; estaban medio perdidos. Entraron a un pueblo, de esos típicos pueblos de la sierra peruana de hace sesenta o setenta años atrás que eran sólo una calle con casas a los lados, nada más. Menos que un villorrio. No había nadie, sólo un viejo dormitando en la puerta de su casa; entonces pararon el jeep para preguntar si por allí se podía llegar a tal parte que ellos andaban buscando. El tipo se despertó y les respondió: “¿Y por qué no?” Esa anécdota a mí me recuerda de que todo es abierto, en todo hay posibilidades; es una respuesta casi metafísica.

NNV: En la revisión de uno de los capítulos de mi tesis me criticaron que yo nunca me referí a la relación de amistad entre usted y Víctor Jara. ¿Me podría hablar un poco de eso?

CGL: Fue de muchos años. Lo conocí cuando yo era músico del Teatro Experimental, que después se llamó Instituto de Teatro de la Universidad de Chile. Posteriormente él comenzó a hacer algunas canciones y como sabía que yo era el músico del teatro, se acercaba y quería que yo le escuchara sus canciones. Él era modesto y recién comenzaba; yo era un poco mayor que él. Sabía que yo era músico, entonces me mostraba sus canciones; iba a mi casa, a mi departamento, a mostrarme lo que estaba haciendo. Poco a poco fue creciendo la amistad. Después me preguntó si podía hacer la música para una obra de teatro que él que estaba dirigiendo; en otra oportunidad vino a mi casa, con absoluta confianza, y me dijo que tenía que grabar la semana siguiente y le faltaba una canción. Nos visitábamos, esas cosas típicas.

NNV: ¿Existe alguna fotografía de ustedes dos?

CGL: No sé. Fíjate que esas cosas a uno se le pasan porque uno nunca piensa que la otra persona va a ser tan famosa. Debe haber alguna foto. Quizás escribiéndole a Joan que sigue viviendo en Chile, supongo; ella es una mujer de unos 85 años.

NNV: Esta semana estuve escuchando su Cantata *Kuntur Wachana* y me llamó la atención que la grabación que usted me envió dura veinte minutos más o menos, siendo que en el catálogo de sus obras aparece con una duración total de cuarenta minutos. ¿Qué es lo que puede haber pasado?

CGL: Lo que pasa es que tengo una versión resumida de la grabación, que es la que mando y reconozco. Saqué un extracto de esto porque hay toda una sección que era sólo de instrumentos de percusión que acompañaba la narración.

NNV: Y esa parte no está en la grabación que usted me envió.

CGL: No, no está. Se grabó, pero yo no lo tengo en mi computadora. Está en discos viejos.

NNV: Se supone que en la obra tiene que haber pututo, tarka y una serie de instrumentos nativos que están mencionados y que no aparecen en esta grabación.

CGL: No, porque justamente toda esa parte que falta es la gran narración donde está acompañada de tarka, pututo, bombo y todo lo demás. Toda esa parte iba acompañada de diapositivas.

NNV: Además, en esa grabación que usted me envió, de pronto aparece la voz suya diciendo un par de palabras y luego se corta.

CGL: Lo que pasa es esto: es un truco que hice yo de poner mi voz porque faltaba una frase. Entonces metí esas dos palabras.

NNV: ¿Por qué faltaban esas palabras?

CGL: Porque cuando hice esta versión sin las percusiones debe haber habido algo, no me acuerdo la verdad; debe haber faltado esta unión, entonces yo metí mi voz.

NNV: En los años sesenta usted obtuvo dos becas, una del Instituto Internacional de Educación y otra Guggenheim. No tengo claro si ambas fueron para estudiar con Copland.

CGL: No. La primera beca fue del Instituto para simplemente conocer aspectos de Nueva York; ellos me dieron libertad. Como yo estaba haciendo música para teatro, me interesaba mucho este aspecto. Inclusive fui a unas sesiones del Art's Studio que dirigía Strasberg, donde vi muchos actores importantes de esa época que después fueron sumamente famosos.

NNV: Entonces usted sólo ocupó la segunda beca para estudiar con Copland.

CGL: Exactamente. Conocí a Copland a través de un festival en Washington en 1961, donde se estrenó mi primera sinfonía. Entonces se acercó y hubo una amistad. Me dijo: “¿Por qué no viene a Tanglewood?” Me invitó para las vacaciones de allá, como para julio, y me dio una beca. “Si voy – le dije yo – quiero consultarle, no estudiar, tener la oportunidad de consultarle acerca de algunas partituras mías”. No fue entonces para estudiar así directamente con él; yo ya había terminado todo.

NNV: También he leído que usted participó en el festival de Tanglewood, pero en ningún lugar se menciona con qué obra.

CGL: No me acuerdo realmente, pero creo que fue el Divertimento para quinteto de vientos. No te lo aseguro. Recuerdo que había conciertos sinfónicos y de cámara y creo que se tocó este Divertimento. Posteriormente, después de esa amistad allí en Tanglewood, le pregunté a Copland si podía seguir consultándole. Yo vivía ya en Nueva York y él vivía en Peekskill, una ciudad muy cercana. Entonces me fui a vivir cerca de su casa para poder consultarle cosas.

NNV: He estado mirando unos programas de concierto que tengo acá del “Grupo Tonus” y allí aparece Mariana Grisar tocando una obra suya que se llama *Cuatro Piezas para Piano*.

CGL: No. La pieza que ella tocó se llamaba *Orden*.

NNV: ¿Por qué aparece entonces en los programas con el nombre de *Cuatro piezas para piano*?

CGL: No sé, son esas cosas que pasaban muchas veces. *Orden* justamente está constituida de cuatro piezas, o sea, está compuesta de cuatro secciones, cuatro movimientos cortísimos.

NNV: Mariana Grisar aparece en casi todos estos programas del “Grupo Tonus”. Pero usted me dijo antes que ella no pertenecía a este grupo.

CGL: No. La invitaban, así como invitaban a muchos otros artistas. El “Grupo Tonus” era un poco fantasma. Estaba constituido por Focke, quien era mi profesor en ese momento, Esteban Eitler y Eduardo Maturana. Pero Maturana en un grado menor porque los otros eran los músicos que manejaban todos los conciertos en realidad.

NNV: En la *Revista Musical Chilena* se menciona en 1963 una obra suya que se llama *Obra para pequeña orquesta* y curiosamente ese nombre no aparece en ningún otro lugar. Hay otra obra de esa misma época que se llama *La imagen de una feria*. ¿No se referirá a esta obra?

CGL: No. *La imagen de una feria* era una música incidental que hice para un documental acerca de la feria de artes plásticas que se hacía en el Mapocho. *Obra*

para pequeña orquesta debe ser una obra que hice como música incidental para *Un caso interesante* de Dino Buzzati. Todas esas ideas después las tomé e hice mi primera sinfonía; de hecho la introducción de la sinfonía es sacada de esta obra.

NNV: Usted en los años ochenta obtuvo un premio del gobierno español y, de acuerdo a la información que tengo, obtuvo también una beca del Ministerio de Relaciones Exteriores de España. ¿Cómo se gestó esta beca?

CGL: Efectivamente, en 1982 el gobierno español me invitó a Madrid con una beca por seis meses. La anécdota es la siguiente: yo estaba de director del Conservatorio de Lima y era muy amigo del embajador de España de ese entonces. Iba a venir el Rey de España con su mujer a Lima, no sé por qué ocasión. Este amigo, que era el embajador, quería mostrar algo de música y danza a los reyes, quienes venían por uno o dos días nada más a Lima. Entonces, como yo estaba de director del Conservatorio, le propuse que presentáramos un espectáculo de danzas Afro-peruanas, aprovechando que había un conjunto excelente en el Instituto Nacional de Cultura. Hablé de esto y conseguimos una función pública, obviamente invitando al cuerpo diplomático. Se hizo la primera parte con danzas Afro-peruanas y en la segunda parte montamos *El Retablo de Maese Pedro* de Manuel de Falla, con gente del Conservatorio y de la Sinfónica, con títeres y todo.

NNV: Todo esto fue antes de obtener la beca entonces, porque usted fue director del Conservatorio hasta 1979.

CGL: Antes. No recuerdo en qué fecha vinieron los reyes. El ministerio de España me hizo esta invitación por este gesto mío de haber colaborado con la venida de los reyes.

NNV: Entonces usted viajó a España y lo condecoraron con una medalla.

CGL: Sí. Dicho sea de paso, después se entraron a un departamento que yo tenía y me la robaron.

NNV: Cuando usted llegó a Perú tuvo una relación con Alicia Saco y nacieron sus dos hijos. No tengo claro eso sí cuánto duró su matrimonio con ella.

CGL: Desde 1974 hasta 1982.

NNV: Cuando usted tuvo que salir de Chile el año 1973 y retornó a Perú, ¿Usted tenía una sensación de exiliado en su propio país?

CGL: Absolutamente. Primero, porque yo estaba en ese momento totalmente identificado con todo. Yo me sentía chileno; yo no me sentía peruano. Cuando salí, lo hice de una manera un tanto oculta, sin hacer bulla, con apoyo de la embajada peruana, el 4 de noviembre de 1973. Yo sabía que la redada que estaba haciendo el

gobierno de Pinochet iba poco a poco cerniendo - por así decirlo - a los personajes, e iban a encontrar que yo había hecho obra con Víctor Jara y, entre ellas, una canción como la marcha “Brigada Ramona Parra”.

NNV: ¿Le costó rehacer su vida en Perú?

CGL: Es que yo salí de Santiago “con una mano adelante y otra atrás”, dicho de una manera gráfica. Yo dejé todo.

NNV: He leído que usted llegó a Perú dictando algunos seminarios en el Conservatorio, como muy desde cero.

CGL: De cero. Yo tuve la suerte nada más de que tenía a mi madre viviendo en Lima. Obviamente me dio alojamiento en un inicio, porque yo llegué con cero. Y allí fue que al poco tiempo organicé la venida de Fernando García, justamente porque en ese momento estaba el gobierno militar de Velasco, que era bastante progresista.

NNV: Ese gobierno no tuvo carácter de dictadura como en Chile, ¿No es cierto?

CGL: No. Velasco subió con golpe militar, pero llamó a los intelectuales, gente de alto nivel. Creó el Instituto Nacional de Cultura. Paradójico, ¿No? Los presidentes o las autoridades que han contribuido a la cultura del Perú han sido militares siempre, aunque sea paradójico. Benavides creó la Orquesta Sinfónica. Después Odría hizo todo un movimiento por las unidades escolares, que son locales para albergar a los estudiantes. Velasco también hizo los museos, etcétera. Eso es lo paradójico. Los civiles lo único que hacen es, bueno, sacar ventajas, ¿No?

NNV: Respecto a los últimos cinco años, no se ha escrito nada acerca de su trabajo. ¿Cómo podríamos sintetizar este último período? ¿Qué es lo que usted ha estado haciendo últimamente?

CGL: Quiero decirte que de todas maneras mi capacidad creativa ha mermado; ya no tengo evidentemente la agilidad mental de antes. Más que nada he estado en un plan de ordenamiento de mis composiciones, tratando de que se graben, porque soy uno de los pocos compositores que tiene casi toda la obra grabada. Es curioso, pero es así. Muchos compositores de aquí tienen muy pocas obras grabadas y menos cuando son de orquesta, porque aquí la orquesta era bastante mediocre. Muchas de mis grabaciones yo las hice en Chile.

NNV: Recuerdo que en el último tiempo usted me comentó que estaba transcribiendo su Sinfonía No. 1 al computador. Eso es algo que usted ha estado haciendo últimamente.

CGL: Claro, por ejemplo. Estaba en manuscrito y ya está editada, ya la tengo. En este momento estoy justamente trabajando en una obra que la tenía un tanto abandonada; estoy puliéndola, trabajándola.

NNV: Esta semana escuché una versión muy bonita de “Recuerdos de Calahuayo” del grupo Tiempo Nuevo, que parece la hizo usted.

CGL: En el CD de Tiempo Nuevo hay varias obras mías, como “Vamos por ancho camino” que hice con Víctor y un tema instrumental que hice para el conjunto mismo. Inclusive allí hago algo especial porque introduzco un compás irregular: mezclo 6/8 con 7/8. Quería experimentar ciertos cambios también en la música popular. Es curioso eso; es primera vez que introduzco este cambio de un compás a otro. Es novedoso también, porque es primera vez que se hace en la música popular.

[Frasas de despedida]

Bibliography

Advis, Luis. "Historia y Características de la Nueva Canción Chilena." In *Clásicos de la música popular chilena. Vol 2: 1960-1973*, edited by Luis Advis, Eduardo Cáceres, Fernando García, and Juan Pablo González, 29-41. 2nd ed. Santiago: Ediciones Universidad Católica de Chile, 2000.

_____, and Violeta Parra. *Canto para una semilla*. Recorded by Isabel Parra, Inti-Illimani and Marés González. Monitor MCD 71821. CD. 1995.

Alvarado Manrique, Luis. "Partitura abierta: vanguardia, música electroacústica y nuevos lenguajes en la música académica en el Perú." Fundación Telefónica. http://centro.fundaciontelefonica.org.pe/sonoteca/pdf/musica_electroacustica.pdf (accessed April 4, 2010).

Aravena Décart, Jorge. "Música popular y discurso académico: a propósito de la legitimación culta de las 'Anticuecas' de Violeta Parra." *Revista Musical Chilena* 202 (July-December 2004): 9-25.

_____. "Opciones armónicas, estilo musical y construcción identitaria: una aproximación al aporte de Violeta Parra en relación con la música típica." *Revista Musical Chilena* 196 (July-December 2001): 33-58.

Auza León, Atiliano. *Historia de la Música Boliviana*. Cochabamba: Los Amigos del Libro, 1985.

Baumann, Max Peter. "Music and Worldview of Indian Societies in the Bolivian Andes." In *Music in Latin America and the Caribbean: An Encyclopedic History*, edited by Malena Kuss, 1: 101-121. Austin: University of Texas Press, 2004.

Becerra, Gustavo. "La música artística latinoamericana en el mundo de hoy." *Boletín Interamericano de Música* 84 (July-October 1972): 3-11.

Béhague, Gerard. "Boundaries and Borders in the Study of Music in Latin America: A Conceptual Re-Mapping." *Latin American Music Review* 21, no. 1 (Spring-Summer 2000): 16-30.

_____. "Indianism in Latin American Art-Music Composition of the 1920s to 1940s: Case Studies from Mexico, Peru, and Brazil." *Latin American Music Review* 27, no. 1 (Spring-Summer 2006): 28-37.

- _____. "Music, c. 1920 –c. 1980." In *A Cultural History of Latin America: Literature, Music and the Visual Arts in the 19th and 20th Centuries*, edited by Leslie Bethell, 311-67. New York: Cambridge University Press, 1998.
- _____. *Music in Latin America: an Introduction*. Englewood Cliffs, NJ: Prentice Hall, 1979.
- Benmayor, Rina. "La 'Nueva Trova': New Cuban Song." *Latin American Music Review* 2, no. 1 (Spring-Summer 1981): 11-44.
- Bolívar Cano, John Franklin. *Entrevista a la nueva canción latinoamericana*. Medellín, Colombia: Editorial Universidad de Antioquia, 1994.
- Borges, Jorge Luis. *Selected Poems*. Edited by Alexander Coleman. New York: Viking, 1999.
- Cáceres, Eduardo. "La agrupación musical Anacrusa y los encuentros de música contemporánea." *Revista Musical Chilena* 174 (July-December 1990): 57-110.
- Cánepa-Hurtado, Gina. "La canción de lucha en Violeta Parra y su ubicación en el complejo cultural chileno entre los años 1960 a 1973. Esbozo de sus antecedentes socio-históricos y categorización de los fenómenos culturales atinentes." *Revista de Crítica Literaria Latinoamericana* 9, no. 17 (1983): 147-70.
- _____. "El proyecto cultural de Violeta Parra y sus relaciones con la tradición popular chilena." PhD diss., Freien Universität Berlin, 1987.
- Carrasco, Eduardo. *La nueva canción en América Latina*. Santiago de Chile: Ceneca, 1982.
- _____. *Quilapayún: La revolución y las estrellas*. 2nd ed. Santiago de Chile: RIL editores, 2003.
- Carredano, Consuelo. *Cuerdas revueltas: Cuarteto Latinoamericano, veinte años de música*. Mexico City: Fondo de Cultura Económica, 2003.
- Cavour, Ernesto. *El abc del charango*. Buenos Aires: Ricordi Americana, 1974.
- _____. *El charango: su vida, costumbres y desventuras*. 4th edition. La Paz, Bolivia: Producciones Cima, 2008.

- Century, Paul. "Leo Brouwer: A Portrait of the Artist in Socialist Cuba." *Latin American Music Review* 8, no. 2 (Autumn-Winter 1987): 151-71.
- Chase, Gilbert. "Alberto Ginastera: Argentine Composer." *The Musical Quarterly* 43, no. 4 (October 1957): 439-60.
- _____. "Creative Trends in Latin American Music-I." *Tempo* 48 (Summer 1958): 28-34.
- _____. "Música nueva de las Américas." *Boletín Interamericano de Música* 26 (November 1961): 3-6.
- Cifuentes, Luis. *Fragmentos de un sueño: Inti-Illimani y la generación de los 60*. Santiago de Chile: Ediciones Logos, 1989.
- Claro, Samuel. *Panorama de la música contemporánea en Chile*. Vol. 16 of *Colección de Ensayos*. Santiago: Universidad de Chile, 1969.
- _____, and Jorge Urrutia Blondel. *Historia de la música en Chile*. Santiago: Editorial Orbe, 1973.
- Copland, Aaron. *Aaron Copland: A Reader: Selected Writings 1923-1972*. Edited by Richard Kostelanetz and Steve Silverstein. New York: Routledge, 2004.
- Correa de Azevedo, Luis Héctor. "La música de América Latina." In *América Latina en su música*, edited by Isabel Aretz, 53-70. 4th edition. Mexico City: Siglo veintiuno, 1984.
- Dal Farra, Ricardo. "Some Comments about Electroacoustic Music and Life in Latin America." *Leonardo Music Journal* 4 (1994): 93-94.
- Durán, Horacio, and Italo Pedrotti. *Método de charango*. Santiago: Universidad de Chile, 2001.
- Elí Rodríguez, Victoria. "Apuntes sobre la creación musical actual en Cuba." *Latin American Music Review* 10, no. 2 (Autumn-Winter 1989): 287-97.
- Engelbert, Manfred. "Notas a la poesía chilena: la lírica de Quilapayún." *Revista Chilena de Literatura* 55 (November 1999): 137-48.

- Escobar, Roberto. *Creadores musicales chilenos*. Santiago de Chile: Ril Ediciones, 1995.
- _____. *Músicos sin pasado: composición y compositores de Chile*. Madrid: Editorial Pomaire, 1971.
- _____, and Renato Yrarrázabal. *Música compuesta en Chile 1900-1968*. Santiago de Chile: Ediciones de la Biblioteca Nacional, 1969.
- Estenssoro, Juan Carlos. "Perú." In *Diccionario de la Música Española e Hispanoamericana*, edited by Emilio Casares Rodicio, 8: 726-38. Madrid: Sociedad General de Autores y Editores, 1999.
- Fairley, Jan. "Annotated Bibliography of Latin-American Popular Music with Particular Reference to Chile and to *nueva canción*." *Popular Music* 5 (1985): 305-356.
- Ferreira, César, and Eduardo Dargent-Chamot. *Culture and Customs of Peru*. Culture and Customs of Latin America and the Caribbean, edited by Peter Standish. Westport, Connecticut: Greenwood Press, 2003.
- Fumarola, Martín Alejandro, and Juan Amenábar. "Electroacoustic Music Practice in Latin America: An Interview with Juan Amenábar." *Computer Music Journal* 23, no. 1 (Spring 1999): 41-48.
- Gallegos, Álvaro. "Apuntes estéticos sobre la música de Luis Advis." *Revista Musical Chilena* 206 (July-December 2006): 97-101.
- García, Fernando. "Celso Garrido-Lecca, Premio 'Tomás Luis de Victoria.'" *Revista Musical Chilena* 196 (July-December 2001): 100-101.
- Garcia, Susanna. "Scriabin's Symbolist Plot Archetype in the Late Piano Sonatas." *19th-Century Music* 23, no. 3 (Spring 2000): 273-300.
- García Zárate, Raúl, and Javier Echeopar. *Música para guitarra del Perú*. Vol. 1. 2nd ed. Peru: Saywa Centro Peruano de Música, 1988.
- Garrido-Lecca, Celso. "Cuarteto de cuerdas No. 2." Score. 1987. Edited by Celso Garrido-Lecca for the Cuarteto Latinoamericano.
- _____. "Cuarteto de cuerdas No. 3, 'Encuentros y homenajes.'" Score. 1991. Edited by Celso Garrido-Lecca for the Cuarteto Latinoamericano.

- _____. *Cuarteto de cuerdas No. 4*. Recorded by Cuarteto Nuevomundo. Fondo Nacional de las Artes Fondart. CD. 2001.
- _____. *Danzas populares andinas para flauta y guitarra*. Lima: Biblioteca Nacional del Perú, 2000.
- _____. *Danzas populares andinas para flauta y guitarra*. Recorded by Hernán Jara and Luis Orlandini. Asociación Nacional de Compositores ANC-6003-4. CD. 1999.
- _____. *Danzas populares andinas para violín y piano*. Lima: Tempora, 1990.
- _____. *Dúo concertante para charango y guitarra*. Lima: Biblioteca Nacional del Perú, 1999.
- _____. *Dúo concertante para charango y guitarra*. Recorded by Italo Pedrotti and Mauricio Valdebenito. Forum Música 022. CD. 1992.
- _____. "El arte en la economía neoliberal." *Revista Musical Chilena* 187 (January-June 1997): 63-65.
- _____. *Eventos para orquesta de cámara; Concierto para guitarra y orquesta; Sinfonía II "Introspecciones"*. Sello Autor SA01455. CD. 2008.
- _____. *Intihuatana; Antaras*. Lima: Instituto Nacional de Cultura, 1975.
- _____. *Orden para piano*. Santiago: Facultad de Artes de la Universidad de Chile, 1953.
- _____. "Reflexiones sobre el compromiso social de los compositores." *Revista Musical Chilena* 196 (July-December 2001): 87-88.
- _____. *Simpay*. Lima: Tempora, 1992.
- _____. *Soliloquio I para flauta; Soliloquio II para cello*. Lima: Biblioteca Nacional del Perú, 2000.
- _____. *Soliloquio II*. Recorded by Edgar Fischer. SVR Producciones EF-SVR-3006-5. CD. 1997.

- _____. *Trío para un nuevo tiempo*. Lima: Biblioteca Nacional del Perú, 2000.
- Godoy Aguirre, Mario. *Breve Historia de la Música del Ecuador*. Quito: Corporación Editora Nacional, 2005.
- Goldman, Rolando. "Conciertos para charango y orquesta." Rolando Goldman. <http://www.rolandogoldman.com.ar/html/conciertos.htm> (accessed November 3, 2009).
- González, Juan Pablo. "'Inti-Illimani' and the Artistic Treatment of Folklore." *Latin American Music Review* 10, no. 2 (Autumn-Winter 1989): 267-86.
- _____. "Música Popular Chilena de Raíz Folclórica." In *Clásicos de la música popular chilena. Vol 2: 1960-1973*, edited by Luis Advis, Eduardo Cáceres, Fernando García, and Juan Pablo González, 9-28. 2nd ed. Santiago: Ediciones Universidad Católica de Chile, 2000.
- _____, Óscar Ohlsen, and Claudio Rolle. *Historia social de la música popular en Chile, 1950-1970*. Santiago: Ediciones Universidad Católica de Chile, 2009.
- Grebe, María Ester. "Amerindian Music of Chile." In *Music in Latin America and the Caribbean: An Encyclopedic History*, edited by Malena Kuss, 1: 145-61. Austin: University of Texas Press, 2004.
- _____, Samuel Claro Valdés, Luis Merino, Manuel Dannemann, and Rodrigo Torres Alvarado. "Chile." In *Diccionario de la Música Española e Hispanoamericana*, edited by Emilio Casares Rodicio, 3: 622-46. Madrid: Sociedad General de Autores y Editores, 1999.
- Guerra, María Isabel. "Celso Garrido-Lecca: 'La sociedad peruana no ha integrado al músico.'" Ciberayllu 2001. http://www.andes.missouri.edu/andes/Cronicas/MIG_GarridoLecca.html (accessed May 15, 2008).
- Harcourt, Raúl d', and Marguerite d'Harcourt. *La Música de los Incas y sus Supervivencias*. Translated by Roberto Miró Quesada. Lima: Occidental Petroleum Corporation of Peru, 1990.
- Herrera Ortega, Silvia. "Focke, Fré." In *Diccionario de la Música Española e Hispanoamericana*, edited by Emilio Casares Rodicio, 5: 178-79. Madrid: Sociedad General de Autores y Editores, 1999.

- Herzog, Kristin. *Finding Their Voice: Peruvian Women's Testimonies of War*. Valley Forge, Pennsylvania: Trinity Press International, 1993.
- Hitchcock, H. Wiley, Henry Leland Clarke, Irving Lowens, John Vinton, Wolf-Eberhard von Lewinski, and Halsey Stevens. "Current Chronicle." *The Musical Quarterly* 51, no. 3 (July 1965): 530-60.
- Honorable Congreso Nacional de Bolivia. "Ley No. 3451 del 21 Julio 2006." <http://www.derechoteca.com/gacetabolivia/ley-3451-del-21-julio-2006.htm> (accessed October 15, 2009).
- Iturriaga, Enrique. "Garrido-Lecca (Seminario), Celso." In *The New Grove Dictionary of Music and Musicians*, 2nd. ed., eds. Stanley Sadie and John Tyrrell, 9: 549-50. London: Macmillan, 2001.
- Izikowitz, Karl Gustav. *Musical and Other Sound Instruments of the South American Indians: A Comparative Ethnographical Study*. Göteborg: Elanders Boktryckeri Aktiebolag, 1935.
- Jara, Joan. *An Unfinished Song: The Life of Victor Jara*. New York: Ticknor & Fields, 1984.
- Jara, Víctor. *El derecho de vivir en paz*. 1971. Warner Music Chile 8573 87606-2. CD. 2001.
- Jurado, Omar, and Juan Miguel Morales. *El Chile de Víctor Jara*. Santiago de Chile: Lom Ediciones, 2003.
- León, Javier F. "Peruvian Musical Scholarship and the Construction of an Academic Other." *Latin American Music Review* 20, no. 2 (Autumn-Winter 1999): 168-83.
- Letelier, Alfonso. "In memoriam: Violeta Parra." *Revista Musical Chilena* 100 (April-June 1967): 109-111.
- Lorenz, Ricardo, Luis R. Hernández, and Gerardo Dirié. *Scores and Recordings at the Indiana University Latin American Music Center*. Bloomington: Indiana University Press, 1995.

- Madsen, Jessica Lynne. "Music as Metaphor: A Study of the Political Inspiration behind Frederic Rzewski's 36 Variations on '¡El Pueblo Unido Jamás Será Vencido!'" (The People United Will Never Be Defeated!) a Chilean Nueva Canción by Sergio Ortega and Quilapayún." PhD diss., University of Cincinnati, 2003.
- Manuel, Peter. "Marxism, Nationalism and Popular Music in Revolutionary Cuba." *Popular Music* 6, no. 2 (May 1987): 161-78.
- Martínez, Marino. "La música como existencia real. Conversación con Celso Garrido-Lecca." *Lienzo* 23 (2002): 87-105.
- McEwan, Gordon F. *The Incas: New Perspectives*. Santa Barbara, California: ABC-CLIO, 2006.
- Mendivil, Julio. *Todas las voces: artículos sobre música popular*. Lima: Biblioteca Nacional del Perú and Pontificia Universidad Católica del Perú, 2001.
- _____. "La construcción de la historia: el charango en la memoria colectiva mestiza ayacuchana." *Revista Musical Chilena* 198 (July-December 2002): 63-78.
- Mendoza, Zoila S. "Crear y sentir lo nuestro: La Misión Peruana de Arte Incaico y el impulso de la producción artístico-folklórica en Cusco." *Latin American Music Review* 25, no. 1 (Spring-Summer 2004): 57-77.
- Merino Montero, Luis. "1973-2003: treinta años." *Revista Musical Chilena* 199 (January-June 2003): 39-56.
- Mersenne, Marin. *Harmonie universelle: la théorie et la pratique de la musique*. Vol. 3. 1636. Reprint, Paris: Éditions du Centre National de la Recherche Scientifique, 1963.
- _____. *Harmonie universelle: The Books on Instruments*. Translated by Roger E. Chapman. The Hague: Martinus Nijhoff, 1957.
- Moore, Robin. "Transformations in Cuban Nueva trova, 1965-95." *Ethnomusicology* 47, no. 1 (Winter 2003): 1-41.
- Moreno Chá, Ercilia. "Music in the Southern Cone." In *Music in Latin American Culture: Regional Traditions*, edited by John M. Schechter, 236-301. New York: Schirmer Books, 1999.

- Morgan, Robert P. *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*. New York: Norton & Company, 1990.
- Morris, Nancy. "Canto Porque es Necesario Cantar: The New Song Movement in Chile, 1973-1983." *Latin American Research Review* 21, no. 2 (1986): 117-36.
- Nandorfy, Martha. "The Right to Live in Peace: Freedom and Social Justice in the Songs of Violeta Parra and Víctor Jara." In *Rebel Musics: Human Rights, Resistant Sounds, and the Politics of Music Making*, edited by Daniel Fischlin and Ajay Heble, 172-209. Montreal, Canada: Black Rose Books, 2003.
- Neves, José María. "Estudio comparativo dentro de la producción musical latinoamericana." In *América Latina en su música*, edited by Isabel Aretz, 199-225. 4th edition. Mexico City: Siglo veintiuno, 1984.
- O'Hara, Edgar, ed. *Cartas de José Miguel Arguedas a Pedro Lastra*. Santiago de Chile: Lom ediciones, 1997.
- Ojeda Vizcarra, Pablo. *Método de guitarra andina peruana: 49 lecciones sistematizadas, 9 estudios, 4 partituras*. Cusco, Peru: Consejo Nacional de Ciencia y Tecnología, 1989.
- Olsen, Dale. "Aerophones of Traditional Use in South America, with References to Central America and Mexico." In *Music in Latin America and the Caribbean: An Encyclopedic History*, edited by Malena Kuss, 1: 261-325. Austin: University of Texas Press, 2004.
- _____. "The Distribution, Symbolism, and Use of Musical Instruments." In *The Garland Handbook of Latin American Music*, edited by Dale Olsen and Daniel E. Sheehy, 38-52. 2nd edition. New York: Routledge, 2008.
- _____. "Japanese Music in Peru." *Asian Music* 11, no. 2 (1980): 41-52.
- _____. *Music of El Dorado: The Ethnomusicology of Ancient South American Cultures*. Gainesville: University Press of Florida, 2002.
- Orrego-Salas, Juan. *Encuentros, visiones y repasos: capítulos en el camino de mi música y mi vida*. Santiago: Ediciones Universidad Católica de Chile, 2005.
- _____. "Presencia de la arquitectura en mi música." *Revista Musical Chilena* 169 (January-June 1988): 5-20.

- _____. "Técnica y estética." In *América Latina en su música*, edited by Isabel Aretz, 174-98. 4th edition. Mexico City: Siglo veintiuno, 1984.
- _____. "Traditions, Experiment, and Change in Contemporary Latin America." *Latin American Music Review* 6, no. 2 (Autumn-Winter 1985): 152-65.
- _____. "The Young Generation of Latin American Composers: Backgrounds and Perspectives." *Inter-American Music Bulletin* 38 (November 1963): 1-10.
- Osorio Fernández, Javier. "Canto para una semilla. Luis Advis, Violeta Parra y la modernización de la música popular chilena." *Revista Musical Chilena* 205 (January-June 2006): 34-43.
- Panum, Hortense. *The Stringed Instruments of the Middle Ages: Their Evolution and Development*. Translated and edited by Jeffrey Pulver. London: William Reeves, 1939.
- Pardo Tovar, Andrés. "A propósito del pentafonismo anhemitónico." *Boletín Interamericano de Música* 5 (May 1958): 3-8.
- Parra, Violeta. *Décimas: autobiografía en verso*. Buenos Aires: Editorial Sudamericana, 1988.
- Perdomo Escobar, José Ignacio. *Historia de la Música en Colombia*. 4th edition. Bogota: Editorial ABC, 1975.
- Pérez de Arce, José. "Sonido Rajado: The Sacred Sound of Chilean *Pifilca* Flutes." *The Galpin Society Journal* 51 (July 1998): 17-50.
- _____. "Sonido Rajado II." *The Galpin Society Journal* 53 (April 2000): 233-53.
- Pinilla, Enrique. "La música en el siglo XX." In *La música en el Perú*, edited by Patronato Popular y Porvenir Pro Música Clásica, 125-213. Lima: Patronato Popular y Porvenir Pro Música Clásica, 1988.
- Prieto, Carlos. *The Adventures of a Cello*. Translated by Elena C. Murray. Austin: University of Texas Press, 2006.
- Reise, Jay. "Late Skriabin: Some Principles behind the Style." *19th-Century Music* 6, no. 3 (Spring 1983): 220-31.

Rodríguez Musso, Osvaldo. *La nueva canción chilena: continuidad y reflejo*. Havana, Cuba: Casa de las Américas, 1988.

Roel Pineda, Josafat, Fernando García, Alida Salazar, and César Bolaños. *Mapa de los instrumentos musicales de uso popular en el Perú: clasificación y ubicación geográfica*. Lima, Peru: Instituto Nacional de Cultura, 1978.

Romero, Raúl Renato. "Andean Peru." In *Music in Latin American Culture: Regional Traditions*, edited by John M. Schechter, 383-423. New York: Schirmer Books, 1999.

_____. "Debating the Pasts: Music, Identity and Mestizaje in the Central Peruvian Andes." PhD diss., Harvard University, 1998.

_____. *Debating the Past: Music, Memory, and Identity in the Andes*. New York: Oxford University Press, 2001.

_____. "Development and Balance of Peruvian Ethnomusicology." *Yearbook for Traditional Music* 20 (1988): 146-57.

_____. "La música tradicional y popular." In *La música en el Perú*, edited by Patronato Popular y Porvenir Pro Música Clásica, 215-83. Lima: Patronato Popular y Porvenir Pro Música Clásica, 1988.

_____. "Peru." In *The Garland Handbook of Latin American Music*, edited by Dale Olsen and Daniel E. Sheehy, 438-62. 2nd edition. New York: Routledge, 2008.

Sáez, Fernando. *Cien años de teatro (1900-2000)*. Vol. 3 of *Guías culturales de Chile*. Santiago de Chile: Editorial Sudamericana, 2001.

_____. *La vida intranquila: Violeta Parra, biografía esencial*. Santiago de Chile: Editorial Sudamericana, 1999.

Salazar Mejía, Luis. "Afinaciones de la guitarra en el Perú: avance de investigación." Luis Salazar Mejía. <http://www.musicaperuana.com/espanol/afinaciones.htm> (accessed October 29, 2009).

Salinas, Horacio. "Cirilo en la Escuela Musical Vespertina." *Revista Musical Chilena* 203 (January-June 2005): 66-67.

- Santa Cruz Wilson, Domingo. "Actividades interamericanas en los Estados Unidos." *Revista Musical Chilena* 92 (April-June 1965): 3-7.
- _____. "Editorial: Intercambio musical con el Perú." *Revista Musical Chilena* 10 (April 1946): 3-6.
- _____. *Mi vida en la música: Contribución al estudio de la vida musical chilena durante el siglo XX*. Edited by Raquel Bustos Valderrama. Santiago: Ediciones Universidad Católica de Chile, 2007.
- Santa Cruz, Octavio. *La guitarra en el Perú: bases para su historia*. Lima: Ediciones Noche de Sol, 2004.
- Schechter, John M. "Beyond Region: Transnational and Transcultural Traditions." In *Music in Latin American Culture: Regional Traditions*, edited by John M. Schechter, 424-57. New York: Schirmer Books, 1999.
- _____. "El cantar histórico incaico." *Revista Musical Chilena* 151 (July-September 1980): 38-60.
- Schwartz-Kates, Deborah. "Alberto Ginastera, Argentine Cultural Construction, and the Gauchesco Tradition." *The Musical Quarterly* 86, no. 2 (Summer 2002): 248-81.
- Simpson, John. *In the Forests of the Night: Encounters in Peru with Terrorism, Drug-Running and Military Oppression*. New York: Random House, 1994.
- Slonimsky, Nicolas. *Music of Latin America*. New York: Thomas Y. Crowell, 1945.
- Soto, Héctor. "El charango en Chile." Héctor Soto. http://www.charango.cl/paginas/charango_en_chile.htm (accessed October 29, 2009).
- Stevenson, Robert. "Ancient Peruvian Instruments." *The Galpin Society Journal* 12 (May 1959): 17-43.
- _____. "La música chilena en la época de Santa Cruz." *Boletín Interamericano de Música* 67 (September 1968): 3-16.
- _____. *Music in Aztec & Inca Territory*. Los Angeles: University of California Press, 1968.

- Tanselle, G. Thomas, Peter F. Kardon, and Eunice R. Schwager, eds. *The John Simon Guggenheim Memorial Foundation 1925-2000: A Seventy-Fifth Anniversary Record*. New York: John Simon Guggenheim Memorial Foundation, 2001.
- Tello, Aurelio. "Antaras de Celso Garrido-Lecca o la perenne persistencia de la peruanidad." *Revista Musical Chilena* 196 (July-December 2001): 7-26.
- _____. "Catálogo de las obras musicales de Celso Garrido-Lecca." *Revista Musical Chilena* 196 (July-December 2001): 27-32.
- Torres, Norberto Benjamín. *Mauro Núñez para el mundo*. Sucre, Bolivia: Tupac Katari, 2006.
- Torres, Rodrigo. "Calló su voz, mas no su canto." *Revista Musical Chilena* 190 (July-December 1998): 11-14.
- _____. "Cantar la diferencia. Violeta Parra y la canción chilena." *Revista Musical Chilena* 201 (January-June 2004): 53-73.
- _____. "Garrido-Lecca, Celso." In *Diccionario de la Música Española e Hispanoamericana*, edited by Emilio Casares Rodicio, 5: 525-28. Madrid: Sociedad General de Autores y Editores, 1999.
- _____. "Parra Sandoval, Violeta." In *Diccionario de la Música Española e Hispanoamericana*, edited by Emilio Casares Rodicio, 8: 473-76. Madrid: Sociedad General de Autores y Editores, 1999.
- _____, Juan Orrego-Salas, Gustavo Becerra Schmidt, Eduardo Maturana, Miguel Aguilar Ahumada, Tomás Lefever, Manfred Max Neef, Leni Alexander, Juan Allende-Blin, Cirilo Vila, and Gabriel Matthey Correa. "Los años cincuenta en Chile: una retrospectiva." *Revista Musical Chilena* 187 (January-June 1997): 42-62.
- _____, Carlos Catalán, Luis Mella, and Anny Rivera. *Perfil de la creación musical en la Nueva Canción Chilena desde sus orígenes hasta 1973*. Santiago de Chile: Ceneca, 1980.
- Torres de la Pava, John Jairo. *Juglares hispanoamericanos: datos breves de autores, compositores e intérpretes de la música popular y folclórica hispanoamericana, con énfasis en la colombiana*. Bucaramanga, Colombia: Sic Editorial, Proyecto Cultural de Sistemas y Computadores, 2005.

- Tumas-Serna, Jane. "The 'Nueva Canción' Movement and Its Mass-Mediated Performance Context." *Latin American Music Review* 13, no. 2 (Autumn-Winter 1992): 139-57.
- Turino, Thomas. "The Charango and the 'Sirena': Music, Magic, and the Power of Love." *Latin American Music Review* 4, no. 1 (Spring-Summer 1983): 81-119.
- _____. "The Coherence of Social Style and Musical Creation among the Aymara in Southern Peru." *Ethnomusicology* 33, no. 1 (Winter 1989): 1-30.
- _____. "Local Practices among the Aymara and Kechua in Conima and Canas, Southern Peru." In *Music in Latin America and the Caribbean: An Encyclopedic History*, edited by Malena Kuss, 1: 123-43. Austin: University of Texas Press, 2004.
- _____. *Moving Away from Silence: Music of the Peruvian Altiplano and the Experience of Urban Migration*. Chicago: The University of Chicago Press, 1993.
- _____. "The Music of Andean Migrants in Lima, Peru: Demographics, Social Power, and Style." *Latin American Music Review* 9, no. 2 (Autumn-Winter 1988): 127-50.
- _____. "Nationalism and Latin American Music: Selected Case Studies and Theoretical Considerations." *Latin American Music Review* 24, no. 2 (Autumn-Winter 2003): 169-209.
- _____. "The Urban-Mestizo Charango Tradition in Southern Peru: A Statement of Shifting Identity." *Ethnomusicology* 28, no. 2 (May 1984): 253-70.
- Valenti Ferro, Enzo. "El primer festival de música de América y España se realizó en Madrid." *Boletín Interamericano de Música* 45 (January 1965): 3-7.
- Vallejo, César. *Selected Poems*. Edited by Louis Hammer. Translated by H. R. Hays. New York: Sachem Press, 1981.
- Varas, José Miguel, and Juan Pablo González, eds. *En busca de la música chilena: crónica y antología de una historia sonora*. Santiago de Chile: Publicaciones del Bicentenario, 2005.

Vega, Aurelio de la. "La música artística latinoamericana." *Boletín Interamericano de Música* 82 (November 1971 – February 1972): 3-33.

_____. "Latin American Composers in the United States." *Latin American Music Review* 1, no. 2 (Autumn-Winter 1980): 162-75.

Vega, Carlos. *Los instrumentos musicales aborígenes y criollos de la Argentina*. Buenos Aires: Ediciones Centurión, 1946.

_____. "Mesomúsica: un ensayo sobre la música de todos." *Revista Musical Chilena* 188 (July-December 1997): 75-96.

Vilches, Patricia. "De Violeta Parra a Víctor Jara y Los Prisioneros: recuperación de la memoria colectiva e identidad cultural a través de la música comprometida." *Latin American Music Review* 25, no. 2 (Autumn-Winter 2004): 195-215.

Villarreal Vara, Félix. "Las afinaciones de la guitarra en Huánuco, Perú." *Revista Musical Chilena* 62 (November-December 1958): 33-36.

Walker, John L. "The Younger Generation of Ecuadorian Composers." *Latin American Music Review* 22, no. 2 (Autumn-Winter 2001): 199-213.

White, Judy, ed. *Chile's Days of Terror: Eyewitness Accounts of the Military Coup*. New York: Pathfinder Press, 1974.

Wilson, Fiona. "Indians and Mestizos: Identity and Urban Popular Culture in Andean Peru." *Journal of Southern African Studies* 26, no. 2 (June 2000): 239-53.

Yépez, Benjamín, Julio Arce, Luis Advis Vitaglich, Clara Díaz Pérez, Luis Szarán, María Virtudes Núñez, and Ramón Guntín. "Nueva canción." In *Diccionario de la Música Española e Hispanoamericana*, edited by Emilio Casares Rodicio, 7: 1076-1083. Madrid: Sociedad General de Autores y Editores, 1999.

Zúñiga, Pilar, ed. *La música y los medios de comunicación*. Lima, Peru: Facultad de Ciencias de la Comunicación, Turismo y de Psicología de la Universidad de San Martín de Porres, 1999.