



(LYRCD 7294)

PERU: MUSIC FROM THE LAND OF MACHU PICCHU

Recorded by Verna Gillis with David Moises Perez Martinez

Peru, the third largest country in Latin America, is where the indigenous population built one of the great pre-Columbian civilizations of America - the Empire of the Incas. The Inca Empire - 1438 to 1532 - extended from Quito, in Ecuador, to northern Chile in the south. Peru suffered one of the main waves of Spanish colonial conquest. Living and cultural patterns developed by the Spaniards were superimposed upon the indigenous population. During the early centuries of conquest, native dances and instruments were considered dangerous. The church fought the indigenous art on religious grounds. In 1614, the Archbishop of Lima mandated that all native musical instruments were to be burned.

Pre-Columbian Peru seems to have had an active musical life as judged from musical instruments excavated from prehistoric ruins. Panpipes, flutes, whistles, rattles, bells and trumpets[made out of either pottery, shell, bone wood,, or metal were found. The Spaniards introduced string instruments into Peru.

The music of Peru must, therefore, be appreciated in the light of more than four centuries of blending cultures which gave rise to the music of the "mestizo," or "musica chola." Although the Spaniards attempted to suppress Inca music and dance, a syncretism developed associating much of the indigenous music and dance with Church holidays, so that the Catholic church, in spite of itself, preserved some original forms.

The music of ancient Peru has been brought down from generation to generation in the oral tradition of the Indians, the descendants of the Incas.

During the sixteenth century the Spaniards introduced the harp and the mandolin into Peru. The mandolin structurally underwent certain changes in Peru. These changes were primarily in size, and became the charango. Later the guitar and violin were introduced. The pentatonic scale (a scale that has five tones with no semmi-tones) seems to have been the scale used in Peru from ancient, or certainly pre-Hispanic times, since the pentatonic scale was virtually unknown in Spain. This is not on the scale used in Peruvian music, however it does predominate.

The official language of Peru is Spanish, however Quechua and Aymara continue to be spoken, especially in the highlands.

TRACKS

1.

Antonio Sulca, Harp (3:20)
Jeny Sulca Galindo - Mandolin
Adios Pueblo do Ayachcho
Recorded in Ayacucho in August, 1975.

2.

Festival Santo Domingo (5:38)
Recorded in Sicay, Province of Huancayo, on August 6, 1975.
Harp, clarinet, violins, tenor saxophone.
The Festival of Santo Domingo is celebrated in Sicaya, approximately 30 minutes from Hancayo by car. During the day there are many bands situated throughout the stadium on the walkway that separates the arena from the bleachers. Each band has its own followers who danced to the music provided. During the course of the day there were several bull fights in the area, as well as people dancing or marching around the interior of the arena at other times. Everyone was very colorfully dressed and those partaking of the festivities in the arena or on the walk beneath the seats would occasionally to to face the bleachers and throw candy and /or fruit to those merely watching. As night fell the bands left the stadium and continued their playing either in the streets or at people's homes.

3.

"Churyacase Yampuyov" (Sung in Quechua) (2:45)
Nilda Quinto Gonzales - Vocalist
Tinya and coronet. The Tinya is a barrel shaped drum with a skin at both ends.
Recorded in Hauncayo in August 1975.

"Upon leaving Lima
I remember your name

Upon arriving in Santa Cruz
I started to cry.
I asked my neighbor
What had happened.
And she, crying, told me
That you had married.
(Repeat above stanza)

That which is my picture
Guard it so you won't lose it.

Until you forget me.

If you don't want it
Tell your husband
That this was your beloved,
And that you loved him so much.
(Repeat above stanza)

What will I do?
What will I do?
This damn woman -
I can't kill her.
(Repeat above stanza with different last line)

2 - least of all slap her
Spoken:
I can't kill her, Least of all forget her
Not even slap her.
Damn woman!
Witch!"

5.
Festival Sao Paulo (4:05)
Recorded in Icho, "Province of Puno, on June 29, 1975.
3 trumpets, 1 clarinet, 2 tubas, 2 saxophones, snare and bass drum, and
cymbals.
"The people of Icho are descendants of Ecuadorian mitimaes, or exiled
colonies of the Inca. The Festival of Sao Paulo is an annual celebration that
takes place in Icho, a village approximately 45 minutes from Puno by car.
Bands are hired to play in the courtyards of the wealthier residents. Relatives
and friends come to visit, dance, and drink. In the main plaza in front of the
church are people dressed in elaborate costumes and dancing. People were
perched on top of buildings and all over the surrounding hills to watch the
festivities.

6.

"Teofilo Hinostrosa Irrasabal - Quena " - solo. (3:25)

"La Pampa y La Puna" by Carlos Valderrama - This song is supposed to be 60 years old. Recorded in Huancayo in August, 1975.

"The aboriginal music instruments of Latin America are flutes drums. The quena is the most characteristic instrument of the Peruvian Indians. It is a vertical flute made of reed or the bone of a llama. It usually has five holes, corresponding to the five tones of the pentatonic scale.

7.

Festejo

Carlos Chumbioca - cajon (1:42)

Huli Castilla - CajonRoberto Ulculmana - Guijada de burro (donkey's jaw)

Sivory Muriche - Cencerro (cowbell)

Recorded in Chincha in July 1975. Approximately 3,000 blacks, or 20% of Peru's black population live in the area of Chincha.

The Festejos a festival dance created by the blacks who lived in the area surrounding Lima during the 17th century. Originally, only percussion instruments were used of which we still have the cajon, which is a special wooden box on which the musician sits while he plays it with his fingers and the palms of his hands, and the donkey jaw (quijada de burro) which is struck on one end so that the teeth rattle. The dance is erotic in nature.

8.

Huancancho Tapara Shampe - Vocalist and charango solo (in Quecha) (2:46)

Recorded in the ruins of Kenco outside of Cuzco in June, 1975.

Mr. Shampe is 88 years old. He had been a caretaker of the ruins for 16 years. For the past eight years he has been retired, living on a pension but still spends a great deal of his time in the ruins playing his charango.

9.

Jorge Velazquez - guitar solo (2:53)

"Despedida de Cotahuasi"

Recorded in Arequipa in July, 1975.

The guitar picking in the song is typical and native to Arequipa. It is a style used to express sorrow.

10.

Antonio Sulca - Harp solo (3:15)

"Araskascas"

Recorded in Ayacucho in August, 1975.

This is a wedding song to accompany the guests of honor back home.

11.

Roba Corazen - Quena Solo (2:02)

Recorded in Arequipa in July, 1975.

This song is about an Inca General who falls in love with a woman who belongs only to the Sun.

12. Jorge Velazquez - Violin Solo (2:41)

"Ollantay"

Recorded in Areqipa in July, 1975.

13.

"Marinara" (3:25)

Patrica Ghumbiavca - Vocalist and guitarist

Fernando Aviles - Bongos

Carlos Chumbioca - Cajon

Recorded in Chinchua in July, 1975.

The Marinera is a dance of Hispanic extraction. It was originally called "Cueca Chilena" or just "Chilena" because its popularity spread into Peru from Chile. During the war between Chile and Peru in 1879 - 1883, the name was changed to Marinera with a twofold reason: Chile was at that time an enemy country, and it was a way of honoring the Peruvian navy. The partners usually dance apart waving handkerchiefs. Choreography varies according to area. It is a courtship dance.

"A black woman I knew
who used fake hair
who used fake hair
I don't know what happened
I don't know what happened
to make her hair fall out
to make her hair fall out.

There are four wigged ones
who go to Mass.
The ones with lots of hair
They make me laugh. There are four wigged ones
Who go to Mass
Who go to Mass, mother,
I wish I had a picture That would look like
That would look like you.
That Chinchua in a bottle
Would look like mother.
The jealous woman beaten
with sticks
Don, don, don, don Dorado
had in his soul
Memories over there! (spoken)
If at daybreak, the lover that
deceived you
comes to your window,
if he asks if I'm home
Tell him no, always no.
(Repeat the above stanza)

Come, bouquets of flowers
Brighter of mornings
and with this handkerchief,
and with this handkerchief
You made me cry.
I saw you crying in your soul."
(Repeat above stanza)

14.
Juan Zarate Solier - Guitar solo (2:45)
"En el Hospital do Amores"
Recorded in Ayachucho in August, 1975.

This recording is
Dedicated to Sue Steward

CREDITS

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