



(LYRCD 7348)

## **MUSIC OF THE INCAS**

Andean Harp and Violin Music from Ayachucho, Peru

Tracks:

1. Carnavales Ayacuchanos - 3:02
2. Utuscuruscha - 3:00
3. Condorkunka - 4:51
4. No Me Llames Por Mi Nombre - 5:09
5. Caramelita de Mi Vida - 2:03
6. Adiss pueblo de Ayacucho - 3:00
7. Pobreza - 2:53
8. Ripuy Ripuy - 2:29
9. Sonqo Suwa - 1:56
10. Garsila - 5:12
11. Wayruritu - 2:39
12. Lamento Andino - 3:22
13. Bajo el Cielo Ayacuchano - 3:47

When the Spaniards penetrated the empire of the Incas in the early sixteenth century they found a civilization in which music accompanied almost every part of daily life. There were songs for planting, for reaping; songs of love, death and war.

It is well known what happened to the art of the Incas in precious metals, and most of the weavings are lost and their buildings desecrated. But in the Indian music of modern Peru, the genius of the old civilization still lives. In the centuries since the Conquest, the music

has adopted some European instruments and forms, but its essential character is ancient and indigenous.

Among the instruments, which the Peruvians took over and made their own, are the mandolin, harp and violin, which feature in these recordings. They are turned to the pentatonic scale familiar to lovers of Celtic and Oriental music. On “Carnales Ayacuchanos” the Tinya, a small drum unchanged from Inca times, is heard; and on the piece entitled “Sonqo Suwa” two Quenas, ancient Peruvian flutes, join the other instruments.

Most of the pieces presented are Waynos or Yaravies. The Wayno is the lively, swaying dance of the Andes – as popular today as it was before the Conquest. The Yaravi comes from the Harawi of Inca days – slow, sad epic songs composed by the poets of the Court. It is a stately, sorrowful tune played at funerals or to commemorate natural disasters, frequent in the harsh Andean world. More than anything it expresses the grandeur and sadness of the Indian in a land no longer his own. The despair is never total, however, for a Yaravi is always followed by a Wayno fugue, which dispels the sorrow with its gaiety.

The Marinera is a coastal dance showing greater Spanish influence, but it too is followed by a charming Wayno fugue. The Pasacalle and Carnavales are examples of street music played in processions and fiestas. Incaicos, despite their name, are of fairly recent origin.

All their pieces were recorded in the old mountain city of Ayachucho, located at an altitude of ten thousand feet, half way between Lima and the ancient Inca capital, Cuzco. Not far away are the ruins of Vilcashuaman, considered by the Incas to be the crumbling Huari, which ruled Peru more than a thousand years ago.

Quechua, the Inca language, is still dominant in the region. Many of the tunes have expressive Quechua titles:

“QORIKIWANCHU” – “With Your Gold”;

“COCAKINTUCHA” – “Little Coca Leaf”;

“UTUSCURUSCHA” refers to the corn worm, symbolic of a recluse existence.

The harp solos are all by Antonio Sulca, who has been blind from early youth. He performs under the Inca name SONQO SUWA –“Stealer of the Heart.” His playing attracted the attention and friendship of Jose Maria Arquedas, the famous Peruvian writer and folklorist.

Senor Sulca is accompanied on the other pieces by his sons Geny and Miguel Angel on violins, and by Abel on mandolin. Robert and Edwin play quenas. Together they perform as “AYLLU SULCA.”

The Tinya, on “CARNAVALES AYACUCHANO” is played by Miguel Bermudez Munaylla, to whom special thanks are due for the use of his home as a recording studio.

- Ronald Wright

Credits:

Harp: Antonio Sulca

Lead violin: Geny Sulca

Violin: Miguel Angel Sulca

Mandolin: Abel Sulca

Quenas: Robert and Edwin Sulca

Tinya: Miguel Bermudez Munaylla

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