

PIANO WORKS BY ROBERTO CARPIO, CELSO GARRIDO-LECCA, AND CARLOS  
VALDERRAMA: REDISCOVERING A PERUVIAN MUSICAL HERITAGE

by

PEDRO CHE

(Under the Direction of Liza Stepanova)

ABSTRACT

This lecture-recital and accompanying document aim to explore and shed light on the piano music of three major composers whose remarkable musical careers have had an impact on Peruvian musicians and the culture at large. Most of the works that will be discussed are insufficiently known even in the country where they were produced, therefore, a brief history of Peruvian musical institutions will attempt to explain the obstacles that were faced by the featured composers. Additionally, a combination of historical, societal, and structural issues will be addressed to elaborate on the reasons why these composers have enjoyed limited consideration. The chosen repertoire has been carefully selected provided they have not been previously analyzed or properly discussed in scholarly literature. All these three piano compositions will be granted a final chapter with a performance guide addressed to anyone interested in discovering more about Peruvian piano music. The guide will focus on an analysis of how Peruvian and European influences interact in these three works and the implications for performance.

INDEX WORDS: piano music, Peruvian music, performance guide, Roberto Carpio, Celso Garrido-Lecca, Carlos Valderrama, quena, antara, sicu, quechua, Andean

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## DEDICATION

To my parents Daniel, Olga, and sister Gabriela, for their unconditional love and support,  
and to my angel in heaven, Mery.

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## CHAPTER 1

### INTRODUCTION

Music is intrinsically rooted in the identity of a community of people with a shared origin. It is one of the most important ways in which a culture manifests itself, and it reflects a multitude of traditions accumulated over centuries, including language, dance, song, and ceremony.

My lecture-recital and accompanying document aim to explore Peruvian music for piano as an important expression of Peru's cultural heritage. Due to a combination of historical, societal, and structural issues, most of the works I will perform and discuss are insufficiently known even in the country where they were produced. A brief history of Peruvian musical institutions which explains some of the obstacles faced by composers in disseminating their pieces to a wider audience is provided below in a brief historical sketch of Peruvian musical institutions in Chapter 2 as well as under Literature Review.

My lecture-recital will feature the following works and composers:

#### **Program**

<i>Suite para piano</i>	Roberto Carpio (1900-1986)
<i>Pequena suite peruana</i>	Celso Garrido-Lecca (1926-)
<i>La pampa y la Puna</i>	Carlos Valderrama (1887-1950)

I chose the works on this program for their musical merit as well as for what they represent stylistically. These Peruvian piano composers move between two stylistic directions. One, which I will call "Academic" for classification purposes in this document, is informed by Western

Classical training which these composers received from teachers born outside of Peru. The other, which I will call “Popular,” borrows from Peruvian folk dances and traditions. Additionally, the three composers are associated with three largest cities in Peru: Valderrama was born in Trujillo, Carpio in Arequipa, and while Garrido-Lecca was not born in Lima, his compositional studies took place mainly in the capital. The composers also represent three different generations with Valderrama coming of age at the turn of the century, Carpio born in 1900 and in turn, influenced by turn-of-the-century musicians, and Garrido-Lecca with a very different trajectory influenced by European musicians arriving in Peru in the 1930s.

The first two compositions, by Carpio and Garrido-Lecca, are presented in chronological order. I chose to finish with the work by Valderrama due to its popular style and nationalistic appeal. This work is also to some degree an exception on the program because it is much better known in Peru though largely not in its original piano version but in various arrangements for popular ensembles.

Overall, I consider piano compositions by these three composers to be a significant part of the Peruvian canon of piano music, yet these pieces have been insufficiently researched and are still undiscovered by a larger audience, particularly abroad. Even within Peru, music by these composers has only been heard in the larger cultural centers, perhaps also a reflection of the general standing of academic music in the country, and there is insufficient published research about the specific works I have selected for this lecture-recital. International audiences have had even more limited access to background information or even scores of these works, and much of the relevant literature is in Spanish (see Literature review), making it inaccessible to most US-American performers.

My paper is addressed to anyone interested in discovering more about Peruvian piano music but the performance guide in the final chapter will be of special interest to performers and teachers. While the compositional craftsmanship in these pieces is sophisticated, a pianistic analysis of this music reveals varying degrees of technical difficulty making some of these pieces accessible to aspiring, early advanced performers. The special sounds of Peruvian piano music (see Chapter 4 below) make these works a particularly attractive addition both to recital programming of professional musicians as well as teaching repertoire.

## CHAPTER 2

### SOURCES AND CONTEXT

#### **A History of Peruvian Musical Institutions**

The beginnings of formal musical education in the European tradition in Peru can be traced to the mid-nineteenth century. According to surviving archives, one of the first pieces for a European-type orchestra that was written in Peru dates to 1868<sup>1</sup>. Catholic musical traditions were disseminated in the monasteries, and European music was taught via private instruction by foreign musicians and was restricted to wealthier and more connected segments of the population. Major cities such as Lima, Trujillo, and Arequipa enjoyed a more prominent display of artistic development and were the first to establish independent musical institutions due to their geographic location and accessibility resulting in a more diverse population as well as their comparative economic stability.

At the same time, most of the Andean regions remained separate from the urban cultural centers. As a result, these secluded cultures thrived in their own way and nurtured folk-inspired musical styles nowadays known as the Quechua tradition of Peruvian cultural heritage.

In the mid-20th century Peruvian musical culture was further influenced by immigrant musicians from Europe who came on the eve of World War II. Rudolph (Rodolfo) Holzmann (1910-1992) studied composition and conducting in Berlin and Strasbourg and moved to Peru in 1938 where, among other musical pursuits, he became the composition teacher of Celso Garrido-Lecca as well as Enrique Iturriaga (a composer and musicologist who wrote Grove articles about

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<sup>1</sup> Biblioteca Nacional del Peru, “Musica Andina, Mestiza y Criolla en los Compositores Academicos”, Accessed March 1, 2022, <https://memoriaperu.bnp.gob.pe/#/micrositio2/compositores>

Garrido-Lecca and Roberto Carpio). Holzmann also conducted ethnomusicological studies of Peruvian music. Another important European musician, the composer and musicologist Andres Sas (1900-1967) taught at the National Conservatory as well as his own private academy where Garrido-Lecca received his early studies. Sas also engaged in research of pre-Columbian musical instruments.

The first and still most important musical institution in Lima was founded in 1908 under the name of National Academy of Music and was renamed National Conservatory of Music in 1939, in the same year that saw the founding of the National Symphony Orchestra. Two of the composers on my program served as directors of this institution: Roberto Carpio (director, 1954-1960) and Celso Garrido-Lecca (director, 1976-79). While it became an important training ground for musicians, a place for archival preservation, and a center for academic musical culture, for a very long time it did not grant collegiate degrees. Due to the globalization of cultural and economic movements, Peru has undergone a series of societal changes in the last two decades. In 2008, the Peruvian Congress finally approved a bill by which the National Conservatory is now empowered to confer a bachelor's degree in music. Nine years later, on June 25, 2017, the name of the institution was changed again to National University of Music, reflecting its more ambitious educational and research standing. The new University is now permitted to expand its curriculum and offer postgraduate studies in music—a development which is still in progress<sup>2</sup>. Gradually, other provincial educational institutions that do not yet hold the rank of university are following suit, with the hope to eventually allow Peruvian society to expand its musical training and knowledge nationwide. A robust system of institutions of higher learning is essential for research and archival study to preserve and disseminate

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<sup>2</sup> Universidad Nacional de Musica, “Historia” (Accessed 6 Feb, 2022) <https://www.unm.edu.pe/historia/>

compositions by Peruvian composers. Due to these slow institutional changes and inadequate government support for publishing initiatives, scholarly society, and recordings, music produced during the last century and up until now has not had a fair chance to enter the mainstream of Peruvian musical culture. In an example of this lack of support, one of the composers on this program, Celso Garrido-Lecca received many more opportunities to travel abroad, including to New York and for summer studies at Tanglewood, when he lived in Chile than in his native Peru. Roberto Carpio found himself more burdened than supported during his time working at the National Conservatory to the effect of almost entirely suppressing his compositional career. Until today, out of 1700 radio stations in Peru, only one station broadcasts Western classical music<sup>3</sup> including Peruvian composers such as Carpio or Garrido-Lecca writing in this academic tradition.

### **Literature Review**

The primary sources for the music on this recital are the scores. The Conservatory Carlos Valderrama in Trujillo has generously made scores of music by Carpio and Garrido-Lecca available online<sup>4</sup>. They appear to be copies of originals held by the Library of the National University of Music in Lima with a visible stamp of the library on several pages of the music. The score by Garrido-Lecca appears to be in manuscript or at least a copyist version while the suite by Carpio was published by the Editorial Cooperativa Interamericana de Compositores, Copyright Instituto Interamericano de Musicologia, Montevideo, 1942<sup>5</sup>. The score of Carlos Valderrama's

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<sup>3</sup> Luis Llontop, dir, *La Musica Academica Peruana* (2013; Lima, Peru: Instituto de Etnomusicologia PUCP, 2013) TVPERU

<sup>4</sup> Conservatorio Regional de Musica del Norte Publico Carlos Valderrama, "Descargas de Libros y partituras en pdf", Accessed Feb 28, 2022 <https://www.conservatoriotrujillo.edu.pe/descargapartiturasenpdf/>

<sup>5</sup> Roberto Carpio, *Suite para piano* (Montevideo, Uruguay: Editorial Cooperativa Interamericana de Compositores, 1942)

work appears to be out of copyright and is available to download from multiple sources. Even though I was able to track down this music due to my connections in Peru, a musician in the United States is very unlikely to come across this music or find scores. Sheetmusicplus.com, which advertises itself as “the world’s largest sheet music collection” and is certainly one of the largest distributors of sheet music in the US, does not carry any scores by Carlos Valderrama and only a Woodwind Quintet by Garrido-Lecca. Roberto Carpio’s Suite has been published by Peermusic and is available through Sheetmusicplus.com<sup>6</sup> but not through the publisher themselves.

The scholarly literature relevant for the realization of my document comprises many categories: books, online databases/journals, dissertations, newspaper archives, blogs, and institutional websites. Books such as Kyle Gann’s *American Music in the 20<sup>th</sup> Century* along with Enrique Pinilla’s chapter *La musica del siglo XX* in *La musica en el Peru* describe the status of music education and performance in Peru during the 20th century and help evaluate it in comparison to the musical history of the United States. The comparison helped me understand the reasons why Peru has a disadvantage in terms of accessibility and dissemination of musical compositions. *Grove Music Online* and Peruvian newspaper archives like *El Comercio* complete the background research with information about the musical careers of the featured composers. Where appropriate, I also consulted blogs and personal websites, especially to learn more about the only living composer on my program, Garrido-Lecca. The National University of Music, which was an important center of activities for these composers, provides information about its foundation and history on its own recently published website. Most of the sources consulted are in the Spanish language, which is my native language, and I am grateful for the opportunity to share this information with an English-speaking audience.

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<sup>6</sup> Roberto Carpio, *Suite para piano* (Peermusic) <https://www.sheetmusicplus.com/title/suite-para-piano-sheet-music/21982548>

As I narrowed down my topic, I researched recent dissertations to ensure that the information and musical selections are not repeated in the present document.

- Nelson Nino's *Celso Garrido-Lecca: Synthesis and Syncretism in Concert Music of the Andes Area (1985-2000)* (Catholic University of America, 2011) provides insightful information regarding the status of modern music from the Andes. Nino establishes a similar argument of neglect towards music produced in the past century. His focus is on Celso Garrido-Lecca, and he explores Garrido's stylistic transitions and diverse influences, including the native and mestizo music of the Andes, Creole music from Peru, popular songs and dances. In contrast to my document, he concentrates on Garrido-Lecca's chamber music, discussing four pieces in detail.
- Pablo Ernesto Sotomayor Kamiyama's *A Pedagogical Guide to Roberto Carpio's Music for Solo Piano* (University of Southern Mississippi, 2013) explores Roberto Carpio's musical output and aims to share it with an international audience with an emphasis on three of his piano works: *Nocturno* (1921), *Tres Estampas de Arequipa* (1927), and *Hospital* (1928). Kamiyama discusses elements of Carpio's piano writing and provides interpretative tips. He does not focus on the work I selected, *Suite para piano*, but I will consider his general insights as I prepare my performance guide for this piece.
- Kimberly Dodge's *Fusion Peruana: Contemporary Peruvian Musical Hybrids* (The University of California, San Diego, 2008) traces Peruvian musical history in the last century focusing on the hybridization of national genres with international forms. Dodge collects information about the most common dances and rhythms of Peru as found in three of its main regions: the coast, Andes, and the Amazon. It is a great source of information regarding the diverse musical identity of the entire Peruvian nation.

In addition to scores and published research, recordings have been a primary means of disseminating composers' work since the 20th century. Spotify, the leading streaming services provider for music, does not feature any recordings of Roberto Carpio's piano music, one recording of Garrido-Lecca's Suite in the orchestrated version (conducted by Miguel Harth-Bedoya<sup>7</sup>, the Peru-born conductor and champion of Peruvian music), and only one recording of Valderrama's *La Pampa y la Puna* in its piano version, by Ward De Vleeschhouwer<sup>8</sup> (although the tune from this work has become very popular in arrangements for other instruments).

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<sup>7</sup> Celso Garrido-Lecca, "Pequena Suite Peruana," Performed by the Norwegian Radio Orchestra, 2016, NAXOS, streaming audio, accessed 1 March, 2022 <https://open.spotify.com/album/2P1cphkvJH4PZkr3bY5RYS>

<sup>8</sup> Carlos Valderrama, "La Pampa y la Puna," Performed by Ward De Vleeschhouwer, 2013, Spotify, streaming audio, accessed 1 March, 2022 <https://open.spotify.com/album/3em7apo9FtOaEl9JV82zt3>

## CHAPTER 3

## COMPOSER BIOGRAPHIES AND PIANO WORKS

**Roberto Carpio**

Roberto Carpio was born in one of the oldest cities in Peru, Arequipa, on February 23, 1900. Enrique Iturriaga considers Carpio “perhaps, the most significant link between 19<sup>th</sup>-century Peruvian music and the modern era<sup>9</sup>” due to the evolution in his writing from Chopin and Albeniz-like approach to pianistic writing and incorporation of folklore to a much more sophisticated blend of folk influences and modern harmonies in his later style. His piano studies started with his father teaching him at a very young age. Carpio also took private composition lessons with Luis Duncker Lavalle (1874-1922), a Peruvian composer known for his contributions to the emerging nationalistic qualities of Peruvian music that influenced Carpio’s future musical voice. Pablo Sotomayor, in his dissertation about Roberto Carpio’s music, proposes that at the turn of the century, when Carpio was coming of age, Peruvian artists were increasingly involved in a movement called *Indigenismo* (Indianism) which aimed to find a new national Peruvian sound by seeking out the music of the longtime segregated and discriminated against Andean people<sup>10</sup>.

As one of the three largest cities in Peru, Arequipa hosted many performances with foreign and local musicians alike allowing Carpio to get acquainted with a number of musical

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<sup>9</sup> Enrique Iturriaga, “Carpio (Valdes), Roberto” Grove Music Online (Accessed 24 Feb, 2022) <https://doi.org/10.1093/gmo/9781561592630.article.10690>

<sup>10</sup> Pablo Sotomayor, “A Pedagogical Guide to Roberto Carpio’s Music for Solo Piano,” DMA Diss., (University of Southern Mississippi, 2013) p. 4-12

trends of this period. His first compositional style when he was in his early 20s shows his eagerness to innovate and explore a multitude of ideas and inspirations.

Due to his early training as a pianist, Carpio's compositional output skews heavily towards music for the instrument with which he was best acquainted. Zoila Vega (as cited by Sotomayor) identifies three distinct compositional periods in Carpio's output ("Early," "Arequipa," and "Lima"). All the early works are for piano as well as the majority of the Arequipa works (with occasional songs and one string quartet). Only in the Lima period does Carpio branch out to more other genres such as choral music. His piano works are also very well-written for the instrument, with early emphasis on virtuosic brilliance but also beautifully crafted in the less obviously difficult later works such as the Suite which is the focus of this recital.

One may be surprised to think of a suite written in 1939 as a "late" work of a composer who died in 1986. Carpio's compositional career in the second half of his life was hampered by the administrative duties he took on, ostensibly due to financial problems<sup>11</sup>. One of them, as previously mentioned, was in the leadership of the National Conservatory of Music where he also taught harmony and counterpoint until his retirement in 1970.

Carpio's general compositional trajectory takes him from single-movement works with clear melodies inspired by folklore supported by mostly tonal writing to multi-movement structures, increasingly dense textures with fragmented melodies, and experiments with atonality. The Suite stands at the end of this trajectory and is characterized by fewer melodic elements and complex harmony including clusters.

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<sup>11</sup> Enrique Iturriaga, "Carpio (Valdes), Roberto" Grove Music Online (Accessed 24 Feb, 2022) <https://doi.org/10.1093/gmo/9781561592630.article.10690>

Roberto Carpio's piano compositions.

1<sup>st</sup> Period "*Early*"

1. Nocturno y Preludio (Nocturn and Prelude) – 1921
2. Serenata (Serenade) – 1922
3. Andante I – 1925

2<sup>nd</sup> Period "*Arequipa*"

4. Danza Incaica (Incan Dance) – 1926
5. Sonata Andina (Andean Sonata) – 1926
6. Tres Estampas de Arequipa (Three Stamps from Arequipa) – 1927
7. Hospital – 1928
8. Yaravi – 1928
9. Triste (Sad) – 1928
10. Dos Impresiones Aymaras (Two Aymaran Impressions) – 1930
11. Triptico (Triptych) – 1932
12. Andante II – 1932
13. Payaso (Clown) – 1933
14. Cuatro Preludios (Four Preludes) – 1933
15. Marinera Estilizada (Stylized Marinera) – 1933
16. Tres Miniaturas (Three Miniatures) – 1934

3<sup>rd</sup> Period "*Lima*"

17. Preludio (Prelude) – 1937
18. Dos Pequeños Preludios (Two Little Preludes) – 1938
19. Suite para piano (Suite for piano) – 1939

20. Nocturn – 1940
21. Pastoral – 1940
22. Vals Lento (Slow Waltz) – 1940
23. Dos Danzas: Danza y Danza e interludio – 1947

### **Celso Garrido-Lecca**

Celso Garrido-Lecca was born in Piura, Peru, on March 26, 1926. Unlike Carpio, who is one generation older and was largely privately taught by Peruvian musicians, Garrido-Lecca received institutional training in multiple schools working with mid-century European immigrant musicians. He first studied piano and composition for two years at Andres Sas's private school in Lima, the Academy of Music Sas-Rosay, and then at the National Conservatory of Music where he furthered his composition studies with German émigré Rudolph Holzmann. His first compositional style displays his interest in avant-garde music under the influence of his teacher Holzmann. Garrido continued his studies at the National Conservatory of Chile with the Dutch composer Fré Focke, a student of Anton Webern, who introduced him to serialism. His first published work, *Orden* (1953) for piano solo is densely wrought example of Garrido's studies of the Second Viennese School: dodecaphony and serialism.

At the same time, Garrido also cultivated a completely opposite tonal style influenced by popular music. While in Chile, he worked as a sound engineer at the Experimental Theater of the University of Chile providing him with the opportunity to write incidental music for plays by Sophocles, Shakespeare, Calderon, among others. These tonal compositions anticipate Garrido's later interest in Latin American popular song.

Until 1973, Garrido continued to live and work largely in Chile. During this time, he had many opportunities to travel, both to the US and Europe, and collaborate with an international

group of musicians. He lived in New York in 1961-62 on a fellowship from the International Institute for Education and in 1964, he attended summer sessions at the Tanglewood festival. Garrido met and worked with Aaron Copland on multiple occasions and participated in festivals, including the Inter-American Festival in Washington D.C. which featured a performance of his First Symphony by the National Symphony Orchestra conducted by Howard Mitchell.

In addition to Garrido's academic compositions and invitations to major performance and festivals, he also became active in writing popular songs, including contributing two songs to a 1971 album by Victor Jara (1932-1973), an influential Chilean singer-songwriter and social activist who was murdered by the Pinochet regime in 1973 for his political beliefs. Due to the political situation, Garrido left Chile in 1973 and returned to Lima as a professor at the National Conservatory eventually becoming director in 1976. At the Conservatory, Garrido was able to further explore and fuse his diverse interests and taught both composition and orchestration as well as creating a Popular Music Workshop. Numerous important musical groups emerged from the workshop with original compositions.

Back in Lima, Garrido re-immersed himself in the vast musical traditions of Peru, his home country, and initiated several governmental programs related to musicology on the conservation and development of Peruvian musical heritage. After finishing his tenure as director of the National Conservatory, Garrido coordinated multiple projects sponsored by the UNESCO, one of them being the foundation of the Center of Documentation for Peruvian Music at the National Library of Peru. Thanks to this achievement, Garrido received multiple awards for his outstanding contributions to the musical community.

Compositionally, his music of this time is characterized by his search for simplicity, a preference for tonality, the presence of rhythms, melodic gestures, and formal devices associated

with folk dances and songs. *Pequena suite para piano* was the result of his reconnection to his roots. He successfully incorporates a tour of Andean traditions and echoes of historic Quechua instruments in the European genre of a piano suite. His compositions received more attention and praise now that they had become more accessible to the general public<sup>12</sup>. Eventually, Garrido's most recent compositional style came to synthesize his continued use of native instruments and performance styles from the Andes referencing the mestizo and creole aesthetics from Peru with earlier elements from the Second Viennese School<sup>13</sup>.

Unlike Roberto Carpio, Garrido-Lecca was not a pianist which is reflected in the small output of works for the piano: only three. His first wife, Chilean pianist Mariana Grisar, premiered most of his piano related works during the length of their relationship. Despite their small number, these works demonstrate exceptional craftsmanship and a unique combination of styles and influences that reflects Garrido's biography and musical evolution.

Celso Garrido-Lecca's piano compositions

1. Orden (1953)
2. Pequena suite peruana (1979)
3. Preludio y Toccata (1988)

### **Carlos Valderrama**

This last featured composer has been chosen to represent the category of Peruvian popular music. Born in Trujillo, Peru, on November 4, 1887. Valderrama stands as the oldest in this group of featured composers but his compositional output represents the Peruvian spirit of

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<sup>12</sup> Nelson Nino, "Celso Garrido-Lecca: Synthesis and Syncretism in Concert Music of the Andes Area" (DMA, diss., University of Southern Mississippi, 2011) p. 12-20

<sup>13</sup> Celso Garrido-Lecca, "Biography", Accessed 13 Jan, 2022  
<http://celsogarridolecca.blogspot.com/p/biography.html>

both past and present, since he is one of the few early 20<sup>th</sup>-century composers whose many compositions are still being heard in public performances. His music has come to epitomize Peruvian culture and is frequently used in important national events and ceremonies such as Day of Independence celebration and parade. Thanks to his pioneering work traveling alone or with his choir around the country, including the inaccessible highlands, his musical contributions have had a tremendous impact in Peruvian popular culture and influenced subsequent generations of Peruvian composers.

Valderrama started showing a musical interest for piano and composition at the age of 11 and gave his concert debut only a year later. After studying for a few years with another celebrated composer from his hometown, Daniel Hoyle (1868-1940), Valderrama's musical career took an involuntary pause. His parents were not supportive of him pursuing a musical career even though his mother was a singer and his father a flutist. He was then sent to Cornell University to study electronic engineering. Nonetheless, he continued to compose and organized recitals performing Latin-American music. After returning to Peru in 1918, he dedicated himself fully to composing and performing. His talent led him to perform multiple recitals around the US featuring his own transcriptions of Peruvian folk music culminating in a recital at Carnegie Hall in 1920. Of the Carnegie concert, the Cornell Alumni News writes:

“Carlos Valderrama, Peruvian pianist and composer recently gave a recital of Inca music in Carnegie Hall, New York. The Incas themselves use various kinds of drums and long flutes of bamboo or clay, some of them six and seven feet in length. Valderrama attempts to give something of the same effect on the piano. A write in *The Evening Post* for January 4 says: ‘It was no easy matter for Mr. Valderrama to make his way through those Peruvian jungles to the village of music. One of his two guides died of fever, as he

himself almost did later, and the other one was killed by a native's poisoned arrow for jestingly taking a god from its place. First he learned *Quecha*, the language; and then he bound his feet in rags and made his way. 'Mules won't carry you,' he said, in telling of the trip. 'You have to open up your own way.' Five hundred miles from civilization the settlements are, although only sixteen or twenty miles from decent going. It took four months to go those sixteen or twenty miles. Fires could be seen on the hills by night, but the hills could not be reached. For days he saw no sun... 'So tall are the trees, so thick the forest,' he said. One blessing was the rivers. 'In a canoe, if you let the rapids take you, you would be sure to strike a town.' And so did the rapids of the Marafion??, a tributary of the Amazon, take them. Cajamarca was the land through which he went, eating chiefly berries at the end.<sup>14</sup>

Another concert is reviewed by the Musical Courier as follows:

"Carlos Valderrama, native Peruvian pianist, recently gave a program of of Inca music for the MacDowell Club, and played some of the same numbers for a private audience January 7. He preceded his playing with explanatory remarks on the significance of "Daily Prayer to the Sun," a rhapsody, a royal dance, etc. The music is distinctly unusual, with a flavor of its own, some of it colored by Spanish influence. Mr.Valderrama is a cultured gentleman and pianist of unusual powers, and possesses something decidedly out of the ordinary in this music, which he obtained directly from native Incas, Indians [sic], a Cacique chief and others<sup>15</sup>.

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<sup>14</sup> The Cornell Alumni News: Volume 22 (Ithaca, New York: Cornell University, 1920) Google books, accessed 28 Feb, 2022

<sup>15</sup> The Music Magazine-musical courier: Volume 80, (Chicago, Illinois: University of Chicago, 1920) Google books, accessed 27 Feb, 2022

In evidence of Valderrama reaching as far as the West Coast, the Pacific Coast Musical Review writes:

Carlos Valderrama, Peruvian pianist, has arrived here to introduce the music of the Inca Indians [sic] to the United States. He is said to be the first person to have committed to paper and arranged the music of these South American aborigines [sic], which is described as possessing a beautiful pathos inspired by the persecutions suffered by the Incas at the hands of the Spanish conquerors and which was transmitted from generation to generation<sup>16</sup>.

The above reviews show Valderrama's advocacy abroad on behalf of his home country's music. He continued this advocacy among his own people as well, who, at that time, were by no means fully aware of the rich musical heritage of the Andes. After settling back in Peru, he dedicated more than 30 years of his life to music education, touring Peru and adjacent countries with his self-formed choir promoting Peruvian popular music of his time.

Unfortunately, most of Valderrama's solo piano compositions have been lost or were never published. Surviving works for other instrumentations credited to him are his multiple military marches that are part of official Peruvian events, his ballet opera "Inti Raymi," a concerto for piano and orchestra, and a set of art songs. Carlos Valderrama died in Brazil in 1950. In a tribute to his important musical contributions, the music school in his hometown of Trujillo bears his name as Conservatory of Music "Carlos Valderrama."<sup>17</sup>

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<sup>16</sup> Pacific Coast Musical Review: Volume 36, (San Francisco, California: A. Metzger, 1919) Google books, accessed 27 Feb, 2022

<sup>17</sup> Lilia Cordova, "La Pampa y la Puna de Carlos Valderrama" El Comercio, Historical Archives <https://elcomercio.pe/blog/huellasdigitales/2012/10/carlos-valderrama/?ref=ecr> (Accessed Feb 8, 2022)

A list of Carlos Valderrama's surviving piano compositions:

1. La Pampa y la Puna
2. The Inca's Funerals
3. Lullaby
4. Incan Rhapsody
5. Andean Sadness

## CHAPTER 3

### INTERPRETATIVE IMPLICATIONS AND A PERFORMANCE GUIDE

#### **Elements of Peruvian Musical Aesthetics**

Peru enjoys a rich history of indigenous cultures. Their diverse traditions have shaped compositional aesthetics in the works of the three composers on my program who have absorbed national traditions and integrated them with their European musical education to a different degree. Peruvian musical sounds in their works can be traced back to folk instruments of the area, different modes and scales, characteristic rhythms, melodies, and textures. Before discussing each of the composers, it may be helpful to define some recurring musical terms and references.

The term “Andean music” refers to styles originating in the Andes region of South America. While the focus of this paper is on Peruvian music, the folk traditions of this region overlap in parts of present-day Peru, Bolivia, and Ecuador.

Within Andean music, “Quechua music” refers to the heritage of indigenous populations whose traditions and customs date back to the pre-Columbian era. Some of the indigenous people in Peru lived in isolation due, in part, to difficulties of traveling to the highlands. This seclusion allowed them to preserve their own culture and language. The Quechua people prospered during the Incan Empire, and historic chronicles from early Spanish settlers reference their musical ability. One of the elements that is ubiquitous in the music of the Quechua is the pentatonic scale. This feature appeared because of the instruments that emerged as part of their

culture: the Quena and the Antara (or Sicu)<sup>18</sup>. Thanks to the unique features of their construction and sound production, these instruments contribute a characteristic sound to Peruvian musical writing, and their influence will be seen in the music on this recital. Another characteristic of the music from the Quechua people is modal mixture. Typically, a work in a major mode may borrow some of the chords from the parallel minor mode. Garrido-Lecca and Valderrama make use of this device in their pieces. However, this borrowing does not happen in the way it is used in European music where chords are substituted for coloristic effect in their proper functional place. In these pieces, major and minor versions of the chord are often juxtaposed directly (e.g., in the opening movement of Garrido-Lecca's *Suite*) and their clash creates a polytonal, modernist effect.

Another instrument that has influenced the music of this recital is the cajon, one of the best-known Peruvian percussion instruments. The cajon is an instrument that is believed to have evolved in Peru when enslaved people of African origin began using fruit crates as percussion instruments. The modern cajon has five constructed sides for sonority, and it uses two striking surfaces, the lower part resembling a low drum hit, while the higher surface provides a snare-like sound. This construction and the agility of the performers of this instrument allows for fast-paced movements and accounts for a great creativity and versatility of rhythmic patterns.

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<sup>18</sup> Winthrop Sargeant, "Types of Quechua Melody", *The Musical Quarterly* 20, no. 2 (1934) p. 230-245



Figure 1: Quena, picture by Jordi Coll Costa



Figure 2: Antara, picture by Andean Style Mall, Amazon



Figure 3: Peruvian Cajon, picture by Musica Criolla del Peru

### **Methodology for the Performance Guide**

The three chosen works vary greatly in their aesthetic approach. Because of these differences, a performer will need to think about different types of contexts in making interpretative decisions. Roberto Carpio's *Suite* is the most abstract of the three and benefits from a motivic and formal analysis borrowed from European music theory. At the same time, Carpio embeds distinct elements of modes and rhythms borrowed from Andean traditions and noting those is equally important to performance. Lastly, it is the most difficult of the three pieces pianistically, with many jumps, hand crossings, and fast unidiomatic passages, and requires diligent technical work. By contrast, each of the movements of the *Suite* by Celso

Garrido-Lecca, has a programmatic title, offering brief vignettes of Peruvian musicians, neighborhoods, folk art, instruments, and dances. One must consider the cultural context here, along with the sounds of the folk instruments that are imitated in the music. Lastly, Valderrama's work stands in a cultural context as well but as the most performed of the three pieces, especially in arrangements for anything other than solo piano, it has a rich performance history and a tradition of improvisation attached to it. Comparative listening to recordings is helpful to identify places where Peruvian musicians might add cadenzas and other flourishes.

**Roberto Carpio, *Suite para piano* (1939)**

The three movements of Roberto Carpio's *Suite para piano* are marked with Italian headings (tempo indications): *Allegretto*, *Andantino*, and *Allegretto animato*, instantly announcing his indebtedness to European traditions. The movements are very distinct from one another: the first one rhythmically complex and difficult to play; the second, a brief intermezzo in a distinctly Peruvian nostalgic mood; and the third, a folk dance. Common musical elements found throughout the *Suite* are the pentatonic scale and the syncopated percussion rhythms of Peruvian dances. Performance suggestions will include pedaling, not marked anywhere in the score, as well as ideas for tone color and rhythmic freedom.

The right hand in the first movement resembles string crossing texture on the violin. The top notes are marked with a tenuto, creating the outline of the first of two main motives of the piece (see Example 1, marked in red ink). It is built largely upon the A-pentatonic scale. However, on occasion, Carpio adds one more note, scale degree 7, G# (he does consistently omit scale degree 4, D). One could interpret the resulting pitch collection as either a hexatonic scale (something that is not typical of Peruvian folk music and only appears in the first movement here) or the G# can be explained away as an occasional embellishment. A D#, appearing for the

first time in measure 4, either creates a different, Lydian mode (again, not typical of indigenous Peruvian music) or perhaps temporarily shifts the tonic of the pentatonic scale to F#. Carpio moves between these different mode options very convincingly, with impressive ease and compositional craftsmanship.

Example 1: *Suite para piano*, 1<sup>st</sup> mov, mm.1-4

The image displays musical notation for Example 1. The top staff compares two pentatonic scales in A major: a standard A major pentatonic scale and Carpio's A pentatonic scale. The bottom staff shows the first four measures of the piece, marked 'Allegretto (M.M. ♩=120)' and 'p'. Red boxes highlight specific musical motifs in the piano part.

Whereas the first motive comprised 7 notes, it is more difficult to clearly delineate the second motive beginning in measure 11, this time marked with both tenutos and accents. Its opening core consists of two ascending and three descending notes which then grow into a larger theme. Starting in measure 13, shorter groups of three sixteenth notes take over. This second half of the theme will be used in isolation later in the piece. See Example 2.

Example 2: *Suite para piano*, 1<sup>st</sup> mov, mm.11-16



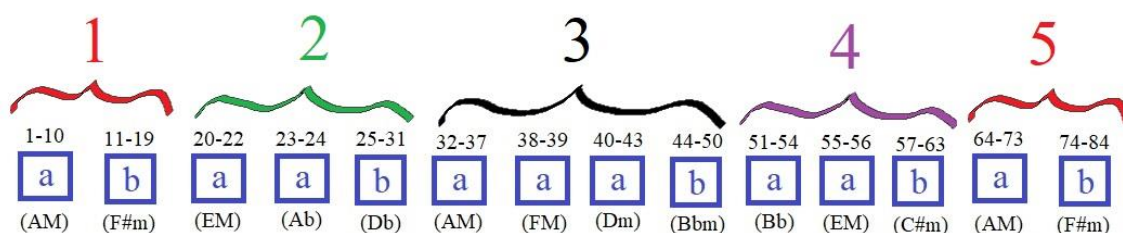
The most interesting aspect of this second motive is the rhythmic grouping of the right hand in the interplay of slurs, accents, and tenutos. Some slurs begin with accents, others don't, suggesting that they could be heard as "upbeats." The term hemiola feels insufficient as the groupings only rarely align with the barline at all. The right hand groupings between mm. 13-16 can more plausibly be heard as hemiolas—groups of three against a barline of four. Moreover, some of the accents could also be interpreted as playful syncopations, rather than hemiolas or groupings beginning on a shifted "downbeat." Hemiolas, syncopations, and a playful attitude towards rhythm is a major feature in much Latin-American music.

Pianists executing such passages must pay very careful attention to the intricacies of articulation: tenuto, staccato, legato, accent, slurred, detached. A helpful strategy may be to disregard the barlines and treat the groupings as one might play string bowings—either downbows, starting with an accent, or upbows, leading into the next group. Only by recreating Carpio's carefully notated score the polyrhythmic interplay in the two hands will emerge in all its finesse.

For the rest of the movement, Carpio continues to play with the two motives, sometimes splitting off the second half of the second theme. The form diagram below (see Figure 4) shows the dizzying number of keys traveled by the movement regrouping the motives in slightly

different configurations each time. The overall structure resembles a strophic form of five verses. Only at the very end do both motives return in the same key and texture as in the beginning. This structure can be analyzed using Western methods but it is also influenced by Quechua musical traditions where musical phrases tend to be highly repetitive.

Figure 4: Form diagram for Roberto Carpio's *Suite para piano*, 1st mov.



The following paragraphs share the author's experience in interpreting this movement and make performance suggestions that are intended for advanced piano students wishing to tackle this challenging work. The main issues for performance concern the above-mentioned rhythmic and articulatory precision but also the challenge of differentiating repetitive sections and an intelligent use of the pedal in some sections. This brief performance guide assumes that the reader, a student working on the piece, would be in possession of a score, which is available online<sup>19</sup>.

One challenge in coloring various iterations of motives "a" and "b" as they return in different keys lies in Carpio's limited scope of notated dynamics. In contrast with his careful notation of articulation, the movement features only three levels of volume: *p*, *mf*, *f*. For example, motive "a" in both verse one and two begins in a *piano* dynamic despite a different key (A to E) and a significant change in register (up a fifth). First, to clarify the structure, this

<sup>19</sup> Conservatorio Regional de Musica del Norte Publico Carlos Valderrama, "Descargas de Libros y partituras en pdf", Accessed Feb 28, 2022 <https://www.conservatoriotrujillo.edu.pe/descargapartiturasenpdf/>

significant formal return could be underlined by an agogic breath before measure 20. The register change could be further enhanced by voicing more towards the glassy right hand. Three measures later, in m. 23, motive “a” has modulated from a sharp key of E to the flat key of A-flat. The wide distance in the circle of fifths between the two keys calls for a special tone color and thinking about the modulation will make the sudden *crescendo* to *mf* in m. 22 more convincing.

The third verse (m. 32) is set up with a dramatic *subito piano* and begins identically to the opening of the movement. In a major musical surprise, the harmonic pattern diverges from the opening right at the *forte* arrival in measure 38 with another unexpected shift from flat to sharp keys, this time from A major to F major. The section beginning at m. 38 can be effectively considered the climax of the piece, owing to the longest sustained *forte* dynamics, the wide dramatic range between the hands, and the largest number of strong strummed chords in the left hand. Additionally, the intricate developmental treatment of the motives renders it one of the most interesting harmonic and structural passages of the entire movement. The performance suggestion here could be to play this section broadly and dramatically, with full enjoyment of the riches of this passage.

The fourth verse serves as a harmonic retransition. It begins a half-step above the original key, then quickly jumps to a more closely related key. Motives “a” and “b” pop up in abbreviated forms building to a large crescendo which sets up the final return of motive “a” in the fifth verse. There is somewhat of an ambiguity in the score as to whether the final return of motive “a” in the original key (m. 64) is supposed to be in a *subito piano* after a big *crescendo* or introduced with a *diminuendo* in the previous bar. There are some potentially important notational differences between this place and the unequivocal earlier *subito piano* in m. 32.

Notably, the *crescendo* here does not continue over the last bar before the *piano* arrival and there are no “railroad tracks” before the *piano*. For the sake of variety, perhaps it would be more interesting to perform the two places differently.

The last verse is fairly brief and, as mentioned above, is largely an identical recapitulation of the opening material in the original key. Only the last four measures are different. They are also marked *accelerando* and bring the movement to an exciting close. The unaccompanied flourish in the right hand could be effectively redistributed between two hands to achieve an even more virtuosic ending.

Note that pedal markings are absent throughout the movement. As the texture is very intricate, fast, often stepwise, and with quick harmonic rhythm, most of the movement should probably be played rather dry. Some pedal could be used in the passages set in a high register, on rolled chords, and on arrivals of phrases. In places with particularly complex articulation and stress patterns, rests need to be carefully observed and kept pedal-free as to not muddy the picture.

The second movement, *Andantino*, has a completely different atmosphere than the previous one due to its slower musical patterns and unresolved cadences. It also serves as an intermezzo for the last movement. The musical textures are—for the most part—homophonic with small instances of polyphony in the coda. This movement is written in a rounded binary form with a persistent use of suspensions and appoggiaturas in a harmonic and melodic language that evokes the traditional Peruvian genre called “yaravi,” which dates back to pre-conquest

times. Haravecs, the official musicians from the Inca court, would create narratives of nostalgia, loss, or unrequited love and set them over chanted melodies<sup>20</sup>.

This whole movement is based on the first two measures (see Example 3).

Example 3: *Suite para piano*, 2<sup>nd</sup> mov, mm.1-2

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The score consists of two measures. In the first measure, the treble staff has a dotted quarter note followed by an eighth note, and the bass staff has a whole note chord. In the second measure, the treble staff has a dotted quarter note followed by an eighth note, and the bass staff has a whole note chord. Three elements are highlighted: a green box labeled 'APPOGGIATURA' around the first measure of the treble staff; a blue box labeled 'SUSPENSIONS' around the first measure of the bass staff; and a red oval labeled 'OSTINATO' around the second measure of the treble staff. Dynamics 'p' and 'pp' are indicated below the notes.

Even though the key signature and the introductory chord (i4/2) suggest the key of B minor, the music does not land on a tonic bass until the very last two bars of the movement, approached by a plagal cadence, never an authentic one. Instead, most harmonies are either suspended in the least stable inversion or ambiguous in other ways. The ostinato itself stands in a clash to the underlying B minor chord but marked *pianissimo* as if implying a distant, hazy memory. These striking choices further support the influence of “yaravi” music which are characterized by developmental stasis and a lack of melodic resolution, leaving room for further musical improvisation if desired.

In example 3 above, players can find the three highlighted musical building blocks that make up the entire movement. Each of them plays a different role: the dotted rhythm is the expressive “yaravi” chant (which could also be played on a flute), the chord a drone, and the

<sup>20</sup> John Schechter, “Yaravi” *Grove Music Online*, 2001; Accessed 24 Jan, 2022  
<https://doi.org/10.1093/gmo/9781561592630.article.30683>

ostinato, as mentioned above, perhaps Carpio's own modernist stamp on the folklore influences. Players should realize and imagine the roles of these elements clearly and throughout the movement and interpret them with different tone colors to make them distinct from each other. Pedaling is again at the discretion of the performer. Given that Carpio himself doesn't shy away from different harmonies bleeding into each other (see opening), it may be possible to experiment with a freer use of pedal than in a Romantic work where harmonies are more clearly delineated. At the same time, pedal should not obscure the expressivity of the melodic chant. The special atmosphere of this movement also certainly calls for occasional *una corda* pedal for the most distant sound effects. At about the midpoint of the piece, measure 16, there is an entirely uncharacteristic interruption of two measures marked *forte* and *stringendo molto* as if waking us up from a dream. Those need to be interpreted as dramatically as possible.

The nature of the third movement suggests a homage to a popular Peruvian dance called "Danza de las Tijeras" ("Dance with Scissors"). This ritualistic dance is performed to the music of a melodic violin and a harp-like accompanimental instrument, which accounts for the characteristic repetitive patterns and ornaments of the right hand and the plucked, *staccato* left-hand accompaniment in the high register which keeps repeating a circular pattern. Additionally, the scissors themselves can function as a kind of percussion instrument punctuating the music. When performing this movement, it is highly advisable to listen to examples of "Danza de las Tijeras" performances online, to be able to recreate the characteristic sound quality of the instruments along with the feeling of the dance itself. Special attention should be paid to the many ornaments, grace-notes and acciaccaturas, derived from violin playing, and the great precision with which folk performers are able to execute them.

A tonal analysis of the movement reveals similar musical materials as the first movement: pentatonic scales with occasionally added sevenths and scales with a raised scale degree four. Phrases alternate between the pentatonic major and pentatonic minor. The right-hand melodies repeat in isorhythmic patterns.

While the movement directly borrows musical elements from the type of music used in “Danza de las Tijeras,” it could also be understood as a depiction of the dance itself as well as the dancers who showcase their mastery of the scissors in juggling, exotic movements. The piece is notable for its dynamic range and tempo fluctuations, perhaps having us imagine how the dancers grow tired or take a pause and then resume their movements.

While Carpio pays deep homage to Quechua music in his work, there are musical elements here that also remind us that he is an academically trained, 20th-century composer. As mentioned above, Carpio began experimenting with trends of his time after moving to Lima in 1935. As many other composers of his time, he stretched the boundaries of tonality in different directions, and polytonality, of which there are several examples in this piece, is one possibility. Example 4, from the middle of the movement, shows one such instance.

Example 4: *Suite para piano*, 3<sup>rd</sup> mov, mm.55-58



In this example, the left hand continues with its circular bass pattern in the key of B minor while the right hand moves from A minor to F-sharp major, creating several notable clashes with the bass.

In the three movements of this brief yet eventful work, Carpio manages to capture many echoes of Peruvian culture filtered through a firm grasp of compositional materials and experienced, virtuosic piano writing that takes the performer through all registers of the keyboard. In the successful synthesis of all of these originally disparate materials, he stands right next to established composers like Bela Bartok, whose work similarly fuses modernism with the folklore of his home region. This piece deserves to be performed and recorded a lot more than it has been so far, and hopefully, the descriptions of Peruvian influences in this document along with further study of original Peruvian folk music online will be helpful to performers who wish to undertake this task.

### **Celso Garrido-Lecca's "*Pequena suite peruana*" (1979)**

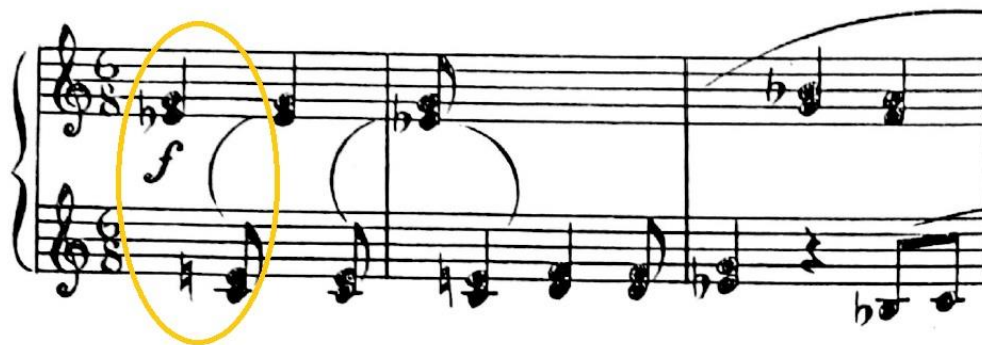
When Garrido-Lecca returned to Peru in 1973, his compositional output was mostly motivated by his attempt to reconnect to his roots. *Pequena suite peruana* is the result of this transition and was heavily inspired by a wide range of different aspects of Peruvian folk music and cultural traditions. This work consists of six movements. Each movement pays homage to his home country and references traditions, dances, customs, neighborhoods, and instruments that belong to Peru. Unlike Carpio, Garrido uses his personal tempo markings in Spanish, except for the first one marked Andantino. The markings and references will be addressed when each movement is discussed and analyzed.

Most of these pieces are only a page or two long but highly effective and evocative. Technical demands do not exceed late intermediate level (except for the last movement). As

such, these are wonderful introductions to Peruvian culture and musical traditions, and students would have much to learn from these pieces about the colors of Peruvian instruments and harmonies, the rhythms of the dances, and the history of the country.

The First movement *Juego de Terceras* (“play of thirds”) refers to the interval of a third, featured prominently as double-stops in both hands. At the same time, divisions of three also play a role in the meter, which shifts between a regular subdivision of the 6/8 time signature and hemiolas (3/4). None of the movements are given a key signature, therefore, the language is tonal but extended, making it complicated to determine a specific tonal center. Garrido begins the piece with the special kind of modal mixture that reflects Quechua tradition rather than European Romanticism. Instead of using the major and parallel minor interchangeably, he juxtaposes them creating a sense of polytonality (see Example 5).

Example 5: “Juego de Terceras” from *Pequena suite Peruana*, m.1-3



The form is ternary, with a little middle section with two call-and-response melodies over a drone accompaniment in a slower tempo circling around a D major chord. Echoes of this middle section return in a little Coda of the last four measures.

This is one of the easiest movements to perform. The *Andantino* marking is notable, as the tonal clashes and *forte* dynamic could have easily suggested a more sprightly tempo. Garrido

has provided metronome markings for all the movements and curiously, three of them (including this one) are marked with 76 to different note values, perhaps as a means of providing further cohesion to the short Suite as a whole. In other performance indications, slurs should be executed carefully as some of them are equally not obvious, for example, when Garrido slurs the upbeats to the strong beats in the opening making them more singing. as well as being fun to play and an effective opener for the Suite. The movement ends with another case of mixed harmonies between major and minor chord, like in the beginning, however, this time both thirds are long and overlap, leaving the listener without a clear major or minor ending (see Example 6).

Example 6: “Juego de Terceras” from *Pequena suite Peruana*, m.26



The Second movement (*Negrato de Malambo*) alludes to Lima’s oldest neighborhood, Rimac, which used to bear the name of “Malambo” during the colonial era. It had a vast population of enslaved people of African origin who used to perform their music and dances

from their homeland even though it was banned by the Spanish authorities<sup>21</sup>. This movement is driven by a rhythmical ostinato that imitates the sound of the Peruvian cajon, a musical device that is still present in the Afro-Peruvian popular music of today. See example 7:

Example 7: “Negrito de Malambo” from *Pequena suite Peruana*, mm.1-2



The tempo marking is set to *Lento y ritmico*, “slow and rhythmic,” which allows for carefully notated sixteenth-note syncopations in the accompaniment. The tonal material alternates between notes from the major scale and the Mixolydian mode (lowered seventh). The gentle, repetitive simplicity of the melodic writing is perhaps meant to evoke the daily life of an African slave, singing while doing their chores. The structure of this movement can be defined as improvisatory strophic, where every verse begins similarly but ends differently to the rest.

The third movement named *Sicuri* refers to performers of a type of panpipe instrument named Sicu from the Andes. *Sicuri* are the players who used to gather in large groups to perform for traditional celebrations in the Andean region<sup>22</sup>. The typical performance would have musical

<sup>21</sup> Jane Vial Jaffe, “Celso Garrido-Lecca: *Pequena suite Peruana*” program notes for Norwegian Radio Orchestra, *Peruvian Suite; Symphonic Tableaux; Andean Folk Dances; Laudes II*, NAXOS, 2016, Spotify, <https://open.spotify.com/album/2P1cphkvJH4PZkr3bY5RYS>

<sup>22</sup> Ibid

dialogues between several groups of performers. Garrido conveys this in a special texture (see Example 8), where a main melody is initially doubled at the octave in the two hands (signifying a group of performers). Later, the two hands split up in a canon, showing the musical conversation. The celebratory nature of the occasion requires a faster tempo than any of the preceding movements. This movement is a bit more challenging to play given its polyphonic nature and would certainly require students to practice hands separately.

Example 8: “Sicuri” from *Pequena suite Peruana*, mm.



The Forth movement bears the name *Quena y Antara*. These names are from two of the most emblematic instruments of Andean culture. Both instruments, but especially the Quena, appear in song repertoire of the Andes, the Amazon, and several coastal regions of Peru. Their origins date back to the ancient civilizations of Paracas and Nazca cultures that emerged around the first millennia. Their original construction was made of bamboo and wood. The Quena resembles the shape of a vertical flute with only six holes to produce the different musical notes, whereas the Antara is a panflute. The traditional pentatonic scale that Peruvian music is known for derives from the limitations of the original Quena, since it originally had only 4 holes and could not produce the complete diatonic scale.

Garrido’s movement is a conversation of the two flutes. It is not quite clear whether each hand is supposed to be a different flute or, perhaps more likely, the Antara is represented by

pentatonic sixteenth-note flourishes and the Quena melodic fragments with characteristic grace-notes (both elements present in both hands). See Example 9:

Example 9: “Quena y Antara” from *Pequena Suite Peruana*, mm.1-5



The tempo is marked “Not too slow” at 72 to a quarter, which combined with the fast notation, accurately represent the agility of both the Quena and Antara. It is important to notice that all the articulations marked in the score are intended to correctly translate the characteristics of the instruments portrayed. Performers should be careful with the sustain pedal when tackling this movement since the portrayal of the two wind instruments should carefully resemble their natural dryness.

The Fifth movement is named *Torito de Pucara* (“Little Bull of Pukara”) and represents the mystic character and clay-based art that is featured in Pucara-Puno, one of the regions from the South Andean parts of Peru. These artistic representations of a little bull made of clay can be seen on every roof of every house from the region and symbolize protection, happiness, and fertility. In addition to the image of the character, Garrido also takes inspiration from the native dance that this character is taken from, a dance called “La Diablada” (“Dance of the Daemons”). This dance originated in the 16th century when Spanish invaders started arriving in America. As

part of their traditional celebrations, they would decorate bulls with many colorful outfits and would place spicy powder on their nose so that bulls would start jumping and causing unrests. This dance has transcended the times and is now part of the national heritage from the Puno region. Garrido translates this colorful mystical character into an upbeat piece of music that also features frequent meter changes, highly syncopated rhythmical patterns, and another beautiful middle section. This is one of the most interesting movements harmonically, with many creative chord choices and combinations.

Again, the texture of this movement is unique and influenced by its topic. Garrido asks the performer to bring out the left hand (“*marc. mano izda*”), and of particular note is the syncopated rhythm in the second measure (see Example 10), which will return throughout the movement and should be emphasized, perhaps even accented, since it is particularly typical of the “Diablada” dance.

Example 10: “Torito de Pucara” from *Pequena suite Peruana*, mm.1-2



The last movement *Tondero* is based on the traditional dance of the same name from Garrido’s hometown, Piura. The typical orchestration of this dance uses guitar and cajon, along with some singing and clapping. Garrido portrays these instruments by adding patterns from the cajon that combines the time signatures of 6/8 and 3/4, a similarity that is tied to the first movement, perhaps added intentionally to add coherence to the entire work. See Example 11.

Example 11: “Tondero” from *Pequena suite Peruana*, mm.1-2



In comparison to the previous featured dances in this lecture-recital, *Tondero* is the most widespread and is generally known in every state of Peru. *Tondero* is a synthesis of Spanish, indigenous, and African musical styles<sup>23</sup>. It is one of the first dances that incorporated the Peruvian Cajon. On top of this, *Tondero* adds a choreography that evokes eroticism in its best sense. It is a homage to life, enduring in African cultures<sup>24</sup>.

This movement is the most tonal and lyrical of the whole Suite, making it a sure favorite of the audience leaving the performance of the work.

This Suite takes about 9 minutes to perform but in this short span, it manages to travel large distances across time and place in its goal to pay loving homage to Peruvian culture. As shown above, it is an amazingly concentrated piece of music that should be much better known and is sure to grace the repertoire of a serious upper-intermediate student and professional pianist alike.

### **Carlos Valderrama’s *La Pampa y la Puna* (1935)**

*La Pampa y la Puna* is Valderrama’s most significant and most famous piece of music and was originally named *Incan Nocturne*. It was inspired by the singing of indigenous workers

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<sup>23</sup> Luis Llontop, dir, *Lo Afro en la Musica Peruana* (2013; Lima, Peru: Instituto de Etnomusicologia PUCP, 2013) TVPERU

<sup>24</sup> Ibid

from his father's estate on a hazy evening. Their nostalgic melodies and lyrics inspired Valderrama to compose a sentimental harmonic progression with a careful choice of the F minor key for its melancholic quality. The piece was originally written for piano solo, but it gained such popularity that he later arranged it for diverse musical settings depending on the needs and resources of wherever he traveled to. The most common musical settings have been for piano and voice, choir, string quartet, and for a symphony orchestra. While it is difficult to pinpoint precisely what prompted such popularity of this music, audiences responded strongly to it as capturing something essential about the Peruvian spirit.

Its form is based on a song structure, starting with an introduction that quickly establishes the mood for the entire piece: a somber chord progression within a nostalgic tonal center of F minor, followed by a verse, a chorus, and an outro. The harmonic structure in the first verse is simple, consisting of tonic and dominant relationship in F minor and its relative A-flat major. There is a small instance of modal mixture in the second verse between A-flat major and A-flat minor but unlike in the music of Garrido, who is several generations younger than Valderrama, it is used for sentimental rather than jarring effect here. See example 12.

Example 12: *La Pampa y la Puna*, mm.24-25

The image displays a musical score for two measures of piano accompaniment. The score is written in F minor (three flats: B-flat, E-flat, A-flat). The first measure is labeled 'AbM' (A-flat major) and the second measure is labeled 'Abm(added6)' (A-flat minor with an added sixth). The notation includes a treble clef, a key signature of three flats, and a bass clef. The first measure shows a whole chord in the treble and a bass line with a quarter note followed by a quarter rest. The second measure shows a whole chord in the treble and a bass line with a quarter note followed by a quarter rest.

The piece concludes with an explosive repeating third verse (C section), which can be considered the climax of the piece, back in F minor. A codetta finishes the work with a faded rhythmical statement established from the beginning.

As mentioned in the composer's biography in Chapter 2, Valderrama represents the "popular" category on this program. Hence, the performance tradition of his music and this piece in particular shows much more freedom of approach, including arrangements, embellishments, and improvisation. Many different arrangements have been produced to be performed in many musical settings. When performed by accomplished musicians, added technical difficulties can only enhance the performance of the piece. Improvisation frequently begins already in the introductory material, where some performers create much richer arpeggiations of the chords leading to the half-cadence before the entrance of the first verse. Alternatively, other performers disregard the notated harmonic progression of the introduction and create their own by interacting with the dominant and tonic relationship of Fm, adding some subtle elements of the main melody. During the verses themselves, most phrases end on the first and second beat, providing performers with a pause that can be filled with embellishment on the remaining beats, if desired. See Example 13.

Example 13: *La Pampa y la Puna*, mm.11-15

This can be executed with the possibility of filling the marked spaces adding echoing statements of the last little motive of the melody in different registers. Embellishments could be

varied between the verses, creating a distinct take on each one. To enhance the climax in verse 3 (section C), performers can also add tremolos to the descending bass line to take advantage of the resonance of the piano in the low register. See Example 14.

Example 14: *La Pampa y la Puna*, mm.44-47

While not as complex as the other two works, Valderrama's piece also captures something important about the Peruvian spirit, as evidenced by its enduring popularity. Together with the importance of Valderrama's work in discovering and disseminating indigenous music, it provides a fitting conclusion to the program and showcases yet another of the myriads of options of how Peruvian culture is represented in piano music.

## CHAPTER 5: CONCLUSION

This project aims to shed light on the piano music of three major composers whose remarkable musical careers have had an impact on Peruvian musicians and the culture at large. The specific repertoire presented in this lecture-recital has not yet been analyzed or properly discussed in scholarly literature. As a Peruvian citizen, it saddens me that throughout my musical training there has not been enough support or incentive for Peruvian musicians to undertake deep study of our own heritage despite its importance and influence. With this project, I strive to be part of the solution and contribute to the promotion of performance and interest in further study of the fascinating life and piano music of these three composers. While I believe that this music is of interest and value to an international audience, this project was born from a particular desire to study this music for the benefit of my fellow Peruvian musicians, so that our society regains the pride and honor of our great nation.

From an educational point of view, these pieces will allow new players to experience a vast culture that offers new performing ideas according to the style of music portrayed, which not only encompasses music but dance, traditions, and aesthetics that may be foreign to many. This type of exploration allows students to open their horizons to new sonorities and hopefully instill interest in the many different styles from diverse parts of the Peruvian nation.

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