

**CONVERGENCE OF EUROPEAN, INDIGENOUS AND POPULAR IDIOMS
IN THE WORKS OF PERUVIAN COMPOSER
ENRIQUE ITURRIAGA**

by

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A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF MUSICAL ARTS
in
THE FACULTY OF GRADUATE STUDIES
(Music)

THE UNIVERSITY OF BRITISH COLUMBIA

December 2007

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ABSTRACT

This document deals with the life and works of Peruvian composer Enrique Iturriaga (1918-) and provides an introduction to his solo piano works: *Tres Piezas para Piano* (1945) and *Pregón y Danza* (1952). The piano works under study are from an early period in the composer's life, a time when he was assimilating musical styles from Europe.

Chapter 1 is an overview of the state of Peruvian art music in the first half of the twentieth century, noting the contributions of foreign musicians who took up residence in Peru and exerted an important influence on the course of Peruvian art music in the post-war period.

Chapter 2 is an account of Iturriaga's life. Particular attention is given to musical influences and the people who shaped his career as a composer.

Chapter 3 is an overview of Iturriaga's works, excluding those for piano solo. Exemplary works from his three creative periods are discussed.

Chapters 4 and 5 discuss the solo piano works of Iturriaga: *Tres Piezas para Piano* and *Pregón y Danza*.

Chapter 6 concludes the document by summarizing how Peruvian folk music serves as creative inspiration for Iturriaga's works.

A comprehensive list of Iturriaga's works, with information on how to obtain them, is included as an appendix.

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ACKNOWLEDGEMENTS

I am sincerely grateful to Dr. Alan Dodson for his guidance in the writing of this document, and to Prof. Jane Coop for her endless support. I also wish to thank Dr. Sara Davis Buechner and Dr. Terence Dawson for their invaluable contributions to this document.

Through telephone interviews, Enrique Iturriaga provided valuable insight into his life and works, without which this document would not have been complete. I would also like to thank the composer for granting permission to reproduce excerpts from his works.

To Gabriel Lazo, Guillermo Moreno and Carmen Escobedo, my deepest gratitude for their assistance in obtaining sources from Lima.

*To my wife Sandra
and our boys
Alexei, Victor, and Sebastian.*

1. INTRODUCTION

During the nineteenth and early twentieth centuries, Peruvian art music was dominated by salon music and light operatic genres,¹ written on the basis of folk melodies and set in rudimentary harmonizations. Many native Peruvian composers, including Luis Duncker Lavalle (1874-1922), Daniel Alomía Robles (1871-1942), and Manuel Aguirre (1863-1951), continued to write simple salon pieces of an indigenous or folkloric vein well into the twentieth century. In light of their limited training in music, it is not surprising that these composers lacked the skills to write more complex works, such as those for symphony orchestra.

The broadening of frontiers in Peruvian art music can be traced to the period of the 1920s and 30s and is largely attributed to the settling of European-born musicians in the capital city, Lima.² Italians Enrique Fava Ninci (1883-1949) and Vicente Stea (1884-1943) were prominent music teachers during this period, and the Austrian conductor Theo Buchwald (1902-1960) was the inaugural director of the National Symphony Orchestra from 1938 to 1960. While these foreigners helped invigorate the study and performance of art music, the pedagogical contributions of European composers Andrés Sas and Rodolfo Holzmann (discussed in Chapter 2) had a profound impact on succeeding generations of Peruvian art music composers.

The current of change in the Peruvian art music scene during the 1920s and 30s was not an isolated phenomenon - this period is also defined by profound changes in social attitudes and by a populist struggle against social injustice that was best

¹ Gerard Béhague, *Music in Latin America: An Introduction* (Englewood Cliffs, N.J.: Prentice-Hall, 1979), 165.

² *Ibid.*, 170.

exemplified by the ideals of the American Popular Revolutionary Alliance (APRA).³ The Peruvian *Aprista* Party, founded by Victor Raúl Haya de la Torre in 1924, preached economic nationalism, international solidarity, and anti-imperialism, seeking democracy and equality for all social groups, including indigenous populations. For the following three decades, Peruvian politics were marked by the rivalry between the APRA and a succession of governments controlled by the military. After World War II, the Peruvian economy flourished and the government sponsored expensive social programs to dispel unrest and disguise grave corruption and civil rights abuses. During this period, students of the fine arts were offered scholarships to study abroad, in effect helping to break the bonds of indigenism that had shaped Peruvian art since the early 1920s.⁴ Painter Fernando de Szyszlo, who studied in Paris, and writer Mario Vargas Llosa, who pursued advanced studies in Madrid, exemplify this post-war trend.

Students of composition also started looking beyond indigenism as Sas and Holzmann widened their aesthetic horizons to embrace contemporary European idioms including pantonality, polytonality, atonality, serialism, and electronic music. Nonetheless, they maintained their use of folk material as a potential starting point for their compositions. The first and most influential of this new generation of composers is Enrique Iturriaga (1918-), whose life and works are the focus of this document.

³ Rocio Chirinos Montalbetti and Maria Luisa Palacios McBride, *Historia del Perú* (Lima, Tercer Milenio: 1997), 258.

⁴ Juan W. Acha V., *Art in Latin America Today: Peru* (Washington, D.C.: Pan American Union, 1961), 5.

2. ENRIQUE ITURRIAGA – Life

Enrique Iturriaga Romero was born in Lima, Peru in 1918 and spent most of his childhood in Huacho, a small port-city to the north of the Peruvian capital. As a child, Iturriaga did not receive any formal musical training, but music was ever-present in the Iturriaga family home. His grandmother and older cousins often played the piano at family gatherings, arousing Enrique's interest in music from an early age, and he was also encouraged by his father to play on the piano. The young Iturriaga was naturally drawn to music and enjoyed improvising at the piano, and he also taught himself to play popular music such as creole waltzes, *marineras* (see below), tangos, and jazz by ear.⁵

Peruvian popular music not only played an important role in Iturriaga's childhood development, but also shaped his later musical creativity. In the coastal regions of Peru where he grew up, the most common type of popular music during the first half of the twentieth century was *música criolla* (creole music). The *Criollos* (Creoles), who were descendants of Spanish conquistadors, had a high social status and remained culturally tied to their European roots; hence the music that bears their name is based on European genres, such as the waltz and the polka. After its introduction at the end of the nineteenth century, creole music grew into a sizeable repertory of songs that, ironically enough, became most popular among lower and middle classes in coastal Peru. As a consequence, younger generations of Creoles soon began to distance themselves from *música criolla*, casting it as an inferior form of musical expression.⁶

⁵ Jose Quezada Macchiavello, "Cumbres, desiertos y clases: Un recuento de vivencias con Enrique Iturriaga", *Lienzo* 19 (1998), 54.

⁶ Raul R. Romero, "La Musica Tradicional y Popular" in *La Musica en el Peru* (Lima: Pro Musica, 1985), 257.

In the first half of the twentieth century, the most important type of Peruvian creole music was the creole waltz. Although it was loosely modeled on the Viennese waltz, the creole waltz was marked with the influence of the jota and the mazurka that were also popular in Lima in the mid-nineteenth century.⁷ During the initial period in the development of the creole waltz, known as the “Guardia Vieja” (Old Guard), the creole waltz was associated with working-class family celebrations. Its primary purpose was to provide live entertainment for these quite lengthy festivities, and it was disseminated only through direct contact with the audience. With the introduction of recording technology and radio in the mid-1920s, the creole waltz entered a second phase during which it had to compete with multiple foreign musical forms such as the Argentinian tango, the Mexican ranchera, and, from the United States, the fox-trot and one-step. Creole musicians became more professional in order to contend with the foreign tide and turned to mass media to help popularize the creole waltz in all sectors of the population. In order to promote the commercial success of the creole waltz in this period, it was reduced in length from up to five stanzas to two, the introductory melodic section was dropped, and finally, the Spanish stringed instruments formerly associated with the creole waltz, the *laud* and *bandurria*, were replaced by the guitar. In its final period of development (1950s and onward), the creole waltz became accepted as a musical legacy of all Peruvians, not only working-class, and this period is marked by a consolidation of performance tendencies from both previous periods. Chabuca Granda (1920-1983), a celebrated Peruvian creole music composer, developed the creole waltz further by incorporating Afro-Peruvian rhythms and the *cajón* in her music.

⁷ For a fuller discussion of the Peruvian creole waltz and the marinera, see Romero, “La Musica Tradicional y Popular,” 257-261.

The introduction of the *cajón* into the creole waltz of the 1950s marked a turning point in the acceptance of Afro-Peruvian musical elements into mainstream Peruvian popular music, yet it had already been in use in dance forms such as the *marinera* for several decades. The *cajón* (literal translation – “large box”) was created by Afro-Peruvian slaves near the beginning of the nineteenth century and was used primarily to provide rhythmic accompaniment for dance. The *cajón* is a wooden percussion instrument in the shape of a box, with a round acoustical hole in the rear surface. It is played while seated on the box, the percussive sound produced by hitting the *tapa* (frontal playing surface) with the palm of the hands or fingers. The timbre can be changed by striking the *cajón* in various areas: if it is hit near the middle of the *tapa* a dull tone is produced, and as one moves towards the edges the tone becomes brighter. A versatile, portable, and inexpensively produced instrument, the *cajón* became the accompanying percussion instrument of choice in Peruvian creole music.

Another Peruvian dance, the *marinera*, is an important folk influence in much of Iturriaga’s music. His interest in the *marinera* dates to his childhood, when he often heard his grandmother play them on the piano. The origins of the *marinera* are unclear,⁸ but the immediate predecessors are known to be the *zamacueca*, of Afro-Peruvian origin and the *tondero*, of Spanish Gypsy origin. Also previously called the *mozamala*, *resbalosa*, and *chilena*, the name *marinera* was chosen to honor the campaign of the Peruvian Navy (“*Marina*”) in the war against Chile in 1879. The first *marinera* was written by Rosa Mercedes Ayarza de Morales (1881-1969) in 1899, and thereafter the form rapidly gained acceptance as a universal expression of Peruvian folk identity, ultimately surpassing the

⁸ For further information regarding the controversy surrounding the origin of the *marinera*, see Romero, “La Música Tradicional y Popular,” 261-263.

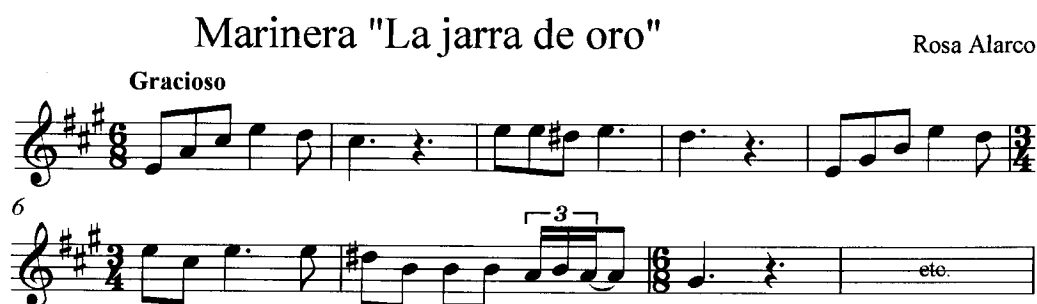
creole waltz in popularity in the second half of the twentieth century. The *marinera* is a fusion of multiple ethnic styles and traditions, easily lending it to adoption by all sectors of the population across the country, including Andean Peru. Although each region in Peru maintains a slightly different choreography and musical style, the fundamental traits of the dance are consistent: the *marinera* is a highly stylized and graceful representation of a courtship ritual, danced by a man dressed in an elegant suit and a barefooted girl in a flowing dress. During the dance, the male dancer uses his *sombrero* (hat) as a prop, while the female dancer waves her dress and handkerchief in a provocative manner.

Traditionally, the musical ensemble accompanying the dance consists of a *cajón*, guitars, and bugles (or trumpets). A form of the *marinera* called *marinera de jarana* utilized singers, a trait inherited from the *tondero*, but since the focus of the *marinera* is primarily on the dance, vocal parts fell out of favor and the *marinera* was established as a dance with purely instrumental support.

Like many genres of Latin American folk music, the *marinera* makes extensive use of hemiola rhythms. In the melody of the *marinera*, the rhythmic stress shifts on a constant basis, between compound duple (6/8) and simple triple (3/4) as in Example 2.1. Furthermore, the accompaniment exhibits similar shifts of rhythmic stress, either in concordance with – or independently of – the melody. This procedure, known as *sesquiáltera*,⁹ lends the *marinera* a distinctive rhythmic character, and in the works of Iturriaga that cite this rhythmic feature (e.g., *Tres Piezas para Piano*, third movement, see Chapter 4), there is a clear reference to Peruvian folk tradition.

⁹ Romero, “Andean Peru” in *Music in Latin American Culture* (New York: Schirmer Books, 1999), 474.

Example 2.1: Rosa Alarco, Marinera “La jarra de oro”, melody, mm.1-8.



Although Iturriaga’s exposure to music in his early years was predominantly to that of popular idioms, the family’s “Victrola” gramophone also gave him the opportunity to explore a selection of art music. Because of the difficulties in adequately recording the piano and string instruments in acoustic and electric recordings, most of the recorded repertoire in the 1920s consisted of short songs and arias, yet even vocal recordings were of such poor quality that the singer’s voice sounded like “horrendous cries”¹⁰ and the accompanying orchestra was all but inaudible. However, in an isolated environment such as the town of Huacho, where Iturriaga spent his childhood, art music concert opportunities were very rare, and as a result, Iturriaga could satisfy his curiosity for art music only by use of the gramophone. As Timothy Day has recently reminded us, the invention of the gramophone gave modern listeners the opportunity “to browse, to sample, to investigate masses of music of all periods in the way that was possible with literature, in books.”¹¹

Iturriaga learned to play popular music with relative ease because of his keen ear, but was not interested in becoming a performer of popular music; rather, it was the

¹⁰ Quezada, “Cumbres, desiertos y clases,” 54.

¹¹ Timothy Day, *A Century of Recorded Music: Listening to Musical History* (New Haven: Yale University Press, 2000), 216.

invention of original pieces for the piano that most fascinated him.¹² However, he needed basic musical training before he could start studies in composition. In 1932, at the age of fourteen, he auditioned in Lima for Lily Rosay, a piano teacher at the Sas-Rosay Academy of Music. Although he was unable to read music, Iturriaga auditioned for Rosay with a C minor rendition of the Hungarian Rhapsody No. 2 by Liszt (original key is C[#] minor), learned completely by ear. Iturriaga developed his musical literacy during the ensuing five years of piano study with Rosay, yet because of a relatively late start in studies he always found it “uncomfortable to read music”¹³ and his sight reading at the piano remained weak. However, during this time of study, Iturriaga cultivated a sense of inner hearing that allowed him to hear scores without the use of a piano, a skill that would prove to be invaluable for later composing and teaching. Rosay quickly understood that Iturriaga was more interested in writing his own music than playing the music of others, as he was inclined to study only those composers whose style interested him; Iturriaga played piano works by de Falla (*La danza del fuego*, *La vida breve*), Debussy (*La puerta del vino*), and various pieces by Poulenc and Mompou,¹⁴ yet he avoided Mozart, whose harmonic language he felt was “too simple.”¹⁵

In 1934, Rosay referred Iturriaga to her husband, Andrés Sas, for studies in music harmony and history, as well as some initial study in composition. Andrés Sas (1900-1967) was born in Paris but was raised in Brussels, where he received training in both chemical engineering and music. In 1919, Sas opted to pursue music and continued his musical education at the Anderlecht Academy and the Brussels Conservatory. In 1924, he

¹² Quezada, “Cumbres, desiertos y clases”, 55.

¹³ Ibid.

¹⁴ Frederic Mompou (1893-1987) was a Catalan composer who wrote piano miniatures and songs often evocative of Catalan folksong. His work shows stylistic influences of Debussy, Ravel, Satie and de Falla.

¹⁵ Quezada, “Cumbres, desiertos y clases”, 56.

was hired by the Peruvian government to teach violin, chamber music, and music history at the Academia Nacional in Lima. In 1928-30, Sas directed the municipal music school in Ninove, Belgium. Upon returning to Lima in 1930, he and his wife co-founded the Sas-Rosay Academy of Music, an institution that mainly attracted students of piano and composition. Sas also directed the National Conservatory of Music for a short time in 1951 and taught composition and theory there until 1966. As a musicologist, Sas was fascinated by the indigenous music of Peru, and his study of Inca and Nazca instruments led him to conclude that pre-Columbian music may have had microtonal properties.¹⁶ Sas was also the founder of the music journal *Antara*, in which many of his findings were published. As a composer, Sas whole-heartedly embraced the folk music of his adopted country, and much of his output is set in a folkloristic nationalist style, abundant in its clear stylizations of Peruvian folk music.¹⁷

Sas was respected as a teacher of music theory in Peru and indeed gave Iturriaga a solid foundation in the rudiments of music and the rules of harmony and voice leading, but in the domain of composition, Iturriaga became increasingly frustrated because he felt that Sas “did not understand him.”¹⁸ In 1939, Iturriaga discontinued his studies with Sas, in need of another teacher who would encourage his creativity; five years later, he found this in Rodolfo Holzmann.

Rodolfo (Rudolph) Holzmann (1910-1992) was born in Breslau, Germany (now Wrocław, Poland), and he received his musical education in Berlin (1931), Strasbourg

¹⁶ Andrés Sas, “Ensayo sobre la música nazca,” *Boletín Latino Americano de Música* 4/4 (October 1938), 221-33.

¹⁷ For a discussion of folk elements in one of Sas’s piano works, the *Suite Peruana* (1935), see Béhague, *Music in Latin America*, 171. See also Maurice Hinson, *Guide to the Pianist’s Repertoire*, 3rd ed. (Bloomington: Indiana University Press, 2000), 668.

¹⁸ Quezada, “Cumbres, desiertos y clases”, 57.

(1933), and in Paris (1934). In 1938, he moved to Lima to serve as an oboe teacher at the Alcedo Academy and as a violinist in the Peruvian National Symphony Orchestra, which had been established in the same year. In 1945, Holzmann was appointed professor of composition at the National Conservatory of Music in Lima, where he remained until he was invited to teach at the University of Texas, Austin (1957-8). Upon his return to Lima in 1964, Holzmann served as head of the Musicological Service of the National School of Folk Music and Dance, and from 1972, as ethnomusicologist at the University of Huánuco. Holzmann's scholarly works included an important collection of folk melodies, *Panorama de la música tradicional del Perú*.¹⁹

Although Holzmann dedicated considerable effort to the ethnomusicological study of indigenous Andean music, he was less eager than his contemporaries to incorporate folk music into his music. Nationalist tendencies in Holzmann's compositions are revealed more through an imitation of the fundamental character of the folk material rather than direct quotation. An example of this procedure can be found in Holzmann's treatment of the *triste* (sad song), a localized version of the *yaraví* (melancholic lyric song) that is typical of the Peruvian province of Arequipa. Example 2.2, part of the "Yaraví" theme from the orchestral *Suite Arequipeño*²⁰ (1945), demonstrates the characteristic melodic feature of a falling third at the end of the phrase, and parallel third doubling that is often colored by chromaticism (C[#]-C, m. 2) known as "Arequipa thirds."

¹⁹ Rodolfo Holzmann, ed., *Panorama de la música tradicional del Perú* (Lima: Casa Mozart, 1966).

²⁰ Rodolfo Holzmann, "Suite Arequipeño," score, 1945, Library, Lima Conservatory of Music.

Example 2.2: Rodolfo Holzmann, excerpt from “Yaraví” theme from *Suite Arequipeño*.²¹



In the second movement (“Triste”) of his piano concerto *Concierto para la Ciudad Blanca*²² (Concerto for the White City), Holzmann quotes the folk song *triste Arequipeño*, which again features the typical contour of a falling third at the end of the phrase, and the chromatic coloring of the C \sharp in m.2 in the context of F \sharp minor (Example 2.3):

Example 2.3: Rodolfo Holzmann, “Triste” theme from second mov. of *Concierto para la Ciudad Blanca*.



Although he made use of folk-inspired material in his works, Holzmann’s interest in the traditional music of his adopted country did not dictate or restrict his compositional style – in this respect his music differs from that of Sas. Holzmann was a keen advocate of the new compositional ideas to which he had been exposed as a student in Europe during the 1930s, including atonal and serial procedures as well as Hindemith’s new tonal system, all of which were still basically unknown in Peru. Holzmann not only applied these new ideas in his compositions but also disseminated them to his students, who,

²¹ After Béhague, *Music in Latin America*, 176. From

²² Rodolfo Holzmann, “Concierto para la Ciudad Blanca,” piano score and orchestral reduction, 1949, Library, Lima Conservatory of Music.

apart from Iturriaga, included Celso Garrido-Lecca (1926-) and Enrique Pinilla (1927-1989).²³ At the same time, Holzmann did not completely break from tradition – his compositions preserve a loose sense of tonality, often use ternary form, and include established compositional procedures such as the canon and variation.

In his first meeting with Holzmann, which took place in 1944, Iturriaga played some piano pieces that he had improvised at the piano but was unable to write down. Holzmann recognized Iturriaga's potential and took him as a private composition student in 1944-45, and from 1946 at the Lima Conservatory of Music, which Holzmann had recently joined as a faculty member. This period of studies was a crucial turning point in Iturriaga's life; he later reminisced that Holzmann's comprehensive knowledge of music "opened all the doors and windows" for him.²⁴ Unlike Sas, who taught Iturriaga little beyond rudiments and harmony, Holzmann was a true composer/pedagogue whose strict teaching style focused on the analytical and technical aspects of compositional training. While at the Conservatory, Holzmann introduced Iturriaga to the music of Schoenberg and Hindemith, the classics, and Andean music.

Although Iturriaga had extensive exposure to creole music since he was very young, he was almost entirely unfamiliar with indigenous Andean music. Both Holzmann and Peruvian writer José María Arguedas (1911-1969) were instrumental in bringing Andean music to Iturriaga's attention, yet each had a different approach: Holzmann introduced Andean music through analysis of notated examples, while Arguedas accompanied Iturriaga to *circos* (entertainment festivals) in Lima, where Andean music groups performed alongside a variety of live shows. Arguedas (who was raised among

²³ Béhague, *Music in Latin America*, 262.

²⁴ Quezada, "Cumbres, desiertos y clases," 58.

native Quechua Indians) shared his intimate practical knowledge of Andean music with Iturriaga by commenting on the ethnic background and authenticity of the songs they heard at the *circos*.²⁵

The indigenous music and instruments of the Andean area are incredibly diverse²⁶ – in Andean Peru alone, nearly sixty indigenous groups have maintained pre-Hispanic musical traditions, many of which are quite dissimilar because of the isolation of their environments. The work of Raoul and Marguerite d’Harcourt in *La musique des Incas et ses survivances*²⁷ and Holzmann’s *Panorama de la música tradicional del Perú*²⁸ are important efforts in classifying and cataloging a selection of Peruvian indigenous music, a task made very challenging by the remoteness of the primary sources in Amazonian Peru. In this research, two main categories of Andean genres are outlined – fixed genres that have a specific form, and flexible genres that are connected with rituals.²⁹ After the 1531 Spanish conquest, fixed genres of pre-Hispanic origin such as the *harawi* and *kashwa* developed into *mestizo* forms (“mixed” or influenced by European models) such as the *yaravi*, *triste*, and *huayno*, while flexible genres that accompany rituals (agricultural work, cleaning of irrigation canals, branding of animals, etc.) have endured in a practically unchanged form. Traditionally, Andean songs were accompanied only by drums, various flutes (including panpipes), and trumpets, while stringed instruments such as the guitar, harp and violin were introduced by the Europeans, triggering the creation of newer indigenous instruments such as the *charango*, a small twelve-stringed guitar.

²⁵ Quezada, “Cumbres, desiertos y clases,” 61.

²⁶ Romero, “Andean Peru”, 386. A detailed account of Andean musical genres and instruments is beyond the scope of the present study. See bibliography for further discussion on indigenous Andean music.

²⁷ Raoul and Marguerite d’Harcourt, *La musique des Incas et ses survivances* (Paris: P. Geuthner, 1925).

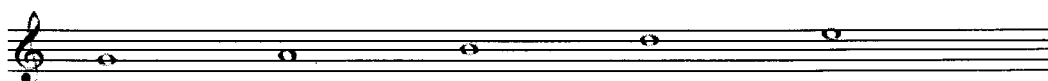
²⁸ Rodolfo Holzmann, ed., *Panorama de la música tradicional del Perú* (Lima: Casa Mozart, 1966).

²⁹ Romero, “Andean Peru”, 389.

A characteristic that generally defines indigenous Andean melodies is their pentatonic coloring. Although the d'Harcourts defined five pentatonic modes, only two of them (the major pentatonic, consisting of the notes C, D, E, G and A, and the minor pentatonic, with the notes A, C, D, E and G) find their application in Peruvian Andean music.³⁰ Some instruments such as the *andara*, a pentatonic panpipe, are specifically tuned to the pentatonic scale. However, the pentatonic scale is not the only pitch collection used in Andean music – the research of Sas and Holzmann revealed that indigenous music exists based on a scale from three to six pitches, as well as the diatonic scale. Nonetheless, pentatonicism is the most prevalent melodic attribute of Andean music, one that motivated generations of Peruvian art music composers to incorporate it into their works, including Iturriaga (e.g., *Suite para orquesta*, *Cuatro Poemas de Javier Heraud*, and even the twelve-tone *Vivencias*, see Chapter 3).

Holzmann considered the pentatonicism of indigenous Peruvian melodies a hindrance to their integration in a contemporary musical style. Consequently, he developed a system of ordering of the pentatonic scale based on fourths in an attempt to give pentatonic melodies greater harmonic variety (Example 2.4).³¹ Taking the G pentatonic scale as an example:

Example 2.4a: G pentatonic scale



³⁰ Romero, "La Musica Tradicional y Popular," 228.

³¹ Béhague, *Music in Latin America*, 174.

exception. His first posts were as conductor of school choirs, an activity he began in his final year at the Lima Conservatory. For special events, Iturriaga was often asked to write arrangements of songs for his choirs, spurring his interest in the choral genre (see Appendix 1 – List of Works). Iturriaga's professional teaching career began in 1957 when he was hired as professor of the Lima Conservatory of Music, teaching courses such as Composition, Analysis, Forms and Styles, Music History, and Instrumentation and Orchestration. At the Conservatory, Iturriaga mentored two succeeding generations of Peruvian composers, the most outstanding of whom are Seiji Asato, Douglas Tarnawiecki, Luis David Aguilar, Aurelio Tello, Jose Sosaya, and Jose Carlos Campos.³⁴ He also taught at two universities in Lima: the San Marcos University (1964–82) and the Catholic University (1970–82). Another important position held by Iturriaga was that of Director of the Lima Conservatory of Music, from 1973 to 1976 and from 1999 to 2002.

As a reviewer and music critic, Iturriaga was engaged by Peru's most prestigious newspaper, *El Comercio*. He also wrote a number of scholarly articles, including "Emancipación y República: Siglo XIX,"³⁵ a study of Peruvian art music in the nineteenth century. In conjunction with UNESCO,³⁶ Iturriaga trained elementary school teachers in remote areas of Peru and Ecuador to incorporate music as part of their curriculum, after which he wrote a textbook entitled *Metodo de Composicion Melódica* (Method of Melodic Composition).³⁷ This 242-page book is conceived as a pedagogical

³⁴ For more information about the lives and works of these younger generation Peruvian composers, see Enrique Pinilla, "La Música en el Siglo XX" in *La Musica en el Peru* (Lima: Pro Musica, 1985), 195-200.

³⁵ Enrique Iturriaga and J. Carlos Estenssoro, "Emancipación y República: Siglo XIX" in *La Música en el Peru* (Lima: Pro Musica, 1985), 103-124.

³⁶ *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. "Iturriaga, Enrique."

³⁷ Enrique Iturriaga, *Método de composición melódica* (Lima: Universidad Nacional Mayor de San Marcos), 1988.

tool (with examples and exercises) for school teachers, and it includes chapters on basic concepts such as rhythm, solfege, tonality, pentatonicism, and prosody.

At the time of writing, Iturriaga continues his compositional work. The latest completed projects are a re-orchestration of *Tres Canciones* for chorus and orchestra (original version written in 1956, see Appendix 1 – List of Works) and the first of three movements of a string quartet.

In summary, Iturriaga's youth was marked by the rhythms and melodies of popular music such as the creole waltz and *marinera*, and later he became familiar with indigenous Andean music. As a student during the 30s and 40s, Iturriaga took part in the transition from an indigenist to a more cosmopolitan school of composition, in which foreign musical idioms were assimilated to create a new nationalist style. To this end, Andrés Sas and Rodolfo Holzmann (both of European training) were key teachers who introduced Iturriaga to a broad spectrum of musical styles and ideas, giving Iturriaga the tools with which to develop a sophisticated compositional style. While Iturriaga's predecessors often quoted folk music directly, Iturriaga chose a more original approach: only the essential folk character is reflected in his works, but not the literal folk content.

3. ENRIQUE ITURRIAGA – Works

The works of Enrique Iturriaga embrace many genres and include compositions scored for piano, solo voice, chamber groups, a cappella choir, and symphony orchestra.³⁸ The symphonic music includes symphonic cycles, ballets, and incidental and film music. In addition to solo vocal works accompanied by the piano, Iturriaga wrote song cycles calling for the orchestra as a collaborative force (see Appendix 1). During his student years Iturriaga maintained a relatively rapid rate of composition, completing nearly a third of his works before he was appointed professor of the Lima Conservatory in 1957. Thereafter his productivity as a composer declined; his compositional career fell victim to increased teaching, conducting, journalistic, and administrative responsibilities. A deliberate and painstaking composer, Iturriaga nonetheless continued to write three or four major works per decade, yet to date the resulting total output of approximately thirty major works is relatively modest.

The quality of Iturriaga's works is attested by a number of national and international awards: in 1947 he won the Duncker-Lavalle prize, a major national award in Peru, for *Canción y Muerte de Rolando*, and in 1957 he was awarded the prestigious Landaeta Prize at the Second Latino-American Festival in Caracas for the *Suite para Orquesta*. For *Homenaje a Stravinsky*, Iturriaga won another Duncker-Lavalle prize in 1971.

³⁸ The information in this chapter is synthesized from the following literature on Iturriaga's works: Jose Quezada Macchiavello, "Cumbres, desiertos y clases: Un recuento de vivencias con Enrique Iturriaga"; Pinilla, "Informe sobre la Musica en el Peru" in *Historia del Peru*; Pinilla, "La Musica en el Siglo XX" in *La Musica en el Peru*. The extant secondary literature on Iturriaga's works is quite small and the information for this chapter has been expanded through personal interviews with Iturriaga and direct analysis. Even though the sources examine the subject matter from different perspectives, there is a high degree of consensus among them. Points given uniquely from a single source will be footnoted.

An important aim in all of Iturriaga's compositions is the desire to impart a uniquely Peruvian character in his music through a synthesis of contemporary European musical idioms and elements of folk tradition.³⁹ Native to a country rich in indigenous and creole music (see Chapter 2), Iturriaga tapped into Peru's folk music legacy to provide him with a source of melodic, harmonic and rhythmic inspiration for his works. For the most part, Iturriaga abstained from direct quotation of folk melodies, but rather incorporated their essential character into original melodies. Another factor that helps portray the Peruvian character of Iturriaga's compositions is the use of Peruvian text in his vocal compositions; both the solo vocal and choral works are set to contemporary poetry by Peruvians Jorge Eduardo Eielson, Sebastian Salazar Bondy, Javier Heraud, and Eduardo Hopkins, or based on traditional or translated indigenous poetry in Quechua.

With the exception of *Vivencias* (discussed below), a prevailing characteristic of Iturriaga's musical language is his adherence to tonality, though not in the traditional, common-practice sense. Instead of abandoning tonality altogether, in his music Iturriaga expanded the conventional limits of tonality by using whole-tone, chromatic, pentatonic, polytonal, and octatonic palettes. Iturriaga feels that tonality, even at its freest level, maintains a level of organization, structure, and order in his music, without detracting from its originality.⁴⁰

Iturriaga's early works are written for piano, voice with piano or orchestral accompaniment, and small ensembles. Throughout his youth Iturriaga improvised freely at the piano and was understandably drawn to the instrument for his initial foray into formal composition, writing in 1945 a set of three contrasting pieces, *Tres Piezas para*


³⁹ Béhague, *Music in Latin America*, 310.

⁴⁰ Quesada, "Cumbres, desiertos y clases," 68.

Piano (see Chapter 4). Following Holzmann's suggestion that he should expand beyond piano music, Iturriaga began writing music for other instruments; in 1946 he wrote the *Suite para violin y violoncello*, incorporating musical elements of the Viennese and creole waltzes and the *tondero*, then *Canción y Muerte de Rolando* for soprano and orchestra in 1947. The text for *Canción y Muerte de Rolando*, written by the Peruvian poet Jorge Eduardo Eielson (1924-2006), was inspired by the medieval French poem *La Chanson de Roland*. The first orchestral work of the new generation of native Peruvian composers, *Canción y Muerte de Rolando* was premiered by the Lima Symphony Orchestra in 1947. The second and final piano work, *Pregon y Danza* (see Chapter 5), was also written during this early period, completed after Iturriaga's brief and disappointing sojourn in France.

A significant work of Iturriaga's early period, both in scope and colorful use of folk-inspired elements, is the five-movement *Suite para orquesta*⁴¹ (Suite for Orchestra), written in 1957 and dedicated to his teacher Rodolfo Holzmann. The first movement "Alegre" (Allegro) opens with a constant triplet fanfare-like theme in the brass in changing 4/4, 3/4, and 2/4 measures. This theme starts in the brass and is then passed to the woodwinds and the strings. The middle section presents a contrasting theme in the strings, after which a bridge returns the music to the triplet rhythm of the opening, now stated as a fugato that starts in the woodwinds, then passes to the piano, timpani, bassoon, cello, and double bass in succession. The second movement "Lleno y Libre" (Full and Free) is a slow movement with rhythmic motion reminiscent of a *zarabanda*. The third movement "Siempre preciso" (Always precise) is a fast *perpetuum mobile* in 2/4 that initiates in the strings and continues for 49 measures, after which the trombones and tuba

⁴¹ Enrique Iturriaga, "Suite para orquesta," orchestral score, 1957, Library, Lima Conservatory of Music.

introduce a pentatonic theme built on the notes A – B – C# – E – F#. The melody is not based on any folk material, but does convey a folk character, and is developed over chords that become increasingly polytonal. The brief fourth movement, “*Lejano*” (Distant), serves as an introduction to the last movement, and it features a falling seventh and rising second theme heard over a constant pedal point on the note A. The final movement, “*Alegre*”, written in $6/8 = 3/4$ time, is essentially a *marinera* dance (discussed in Chapter 2) with *cajón*-like rhythmic figures ($\frac{6}{8}$ ) in the woodwinds and violas (Example 3.1)

Example 3.1: Enrique Iturriaga, *Suite para orquesta*, fifth movement, reduction, mm.7-16.

Alegre ♩ = 88 Enrique Iturriaga



The musical score is a piano reduction of the fifth movement of Enrique Iturriaga's *Suite para orquesta*, specifically measures 7 through 16. The piece is titled "Alegre" and has a tempo of ♩ = 88. It is written in 6/8 time. The score is presented in two systems, each with a treble and bass staff. The first system (measures 7-9) shows a complex polytonal texture with multiple key signatures. The second system (measures 10-16) continues the rhythmic pattern with a *mf* dynamic and ends with "etc.".

Polytonality⁴² is especially clear in this movement; when the violins present the principal theme in an apparent B flat minor, the accompanying voices suggest D minor (cellos and double-basses) and E minor (violas). In the ensuing section, a theme of distinctly Hispanic flavor is introduced by the brass and developed by strings and woodwinds; thereafter, the two musical ideas of the movement join together in a crescendo that leads to a coda, recalling the opening rhythm of the movement, now marked *ff*.

In the works of his middle period, Iturriaga demonstrates a desire to experiment with new styles and approaches. A change in compositional technique is at the forefront in *Vivencias I-IV*,⁴³ written for the occasion of the 1965 Panamerican Summit in Washington, DC. In this four-movement orchestral work, Iturriaga explores twelve-tone technique in a manner that would still retain a certain Peruvian folk music character: he created a row devoid of fourths and fifths, containing only seconds and thirds, intervals that are more typical of Peruvian pentatonic folk melodies.⁴⁴ *Vivencias* is a complete departure from the polytonal colors and driving dance rhythms found in earlier works. Instead, Iturriaga utilizes a pointillistic writing style, along with elements of *Klangfarbenmelodie*, to weave the textural fabric of this work. The row is presented in the first movement in disparate registers, starting with the tuba, trombone, trumpet, and flute, in a great variety of rhythmic values (Example 3.2). In the excerpt of Example 3.2, the final pitches of P⁰ (shown in boxes) are used simultaneously as the initial pitches of

⁴² In this document, “polytonality” is used to mean “polytonal writing technique,” that is, a compositional strategy based on the simultaneous use of two or more diatonic collections (see Harrison, “Bitonality, Pentatonicism, and Diatonicism in a Work by Milhaud,” in *Music Theory in Concept and Practice*, 97-129). The perceptual validity of polytonality is a separate issue (see Kaminsky, “Ravel’s Late Music and the Problem of ‘Polytonality’”, *Music Theory Spectrum* 26/2 (2004): 237-264), one that is beyond the scope of the present investigation.

⁴³ Enrique Iturriaga, “Vivencias I-IV,” orchestral score, 1965, Library, Lima Conservatory of Music.

⁴⁴ From interview with author, January 10, 2007.

the ensuing row RI^6 , creating a sense of continuity between these two presentations. The same procedure occurs in m.7 between the presentation of rows I^0 and I^4 (for matrix see Appendix 2).

Example 3.2: Enrique Iturriaga, *Vivencias*, first movement, reduction, mm.1-10.

Vivencias (1965)

Enrique Iturriaga

The second movement uses the principle of *Klangfarbenmelodie* to create a dynamic wave from *pp* to *fff* and back to *ppp*.⁴⁵ The third movement juxtaposes chromatic quintuplets in the strings against repeated chords and notes in various rhythms, while in the fourth movement the strings sustain dissonant chords above which melodic notes are heard in the woodwinds, brass and percussion. *Vivencias* ends with the pointillistic treatment of the row heard in the opening, alternating between *p* and *f* in intensity, and finally growing to a *fff* climax at the close.

⁴⁵ For further discussion, see Pinilla, "Informe sobre la Musica en el Peru," 575-6.

*Homenaje a Stravinsky*⁴⁶ is another composition from Iturriaga's middle period, one that moves forward in a different direction than *Vivencias*. Iturriaga was profoundly affected by the news of Stravinsky's death and wrote *Homenaje a Stravinsky* with unusual haste, completing it in only ten days. Inspired by Stravinsky's use of percussion in *L'Histoire du soldat*, Iturriaga scored the work with a percussion part fulfilling the role of a soloist. Again preoccupied with the question of national identity, Iturriaga took the integration of the folk element in *Homenaje* to an even more prominent level, choosing the *cajón* (see Chapter 2) as the leading instrument of the work. Furthermore, to enhance audibility of the *cajón*, the orchestral ensemble is reduced to lower strings (violoncellos and double basses) and winds, and a piano is scored in a supporting role. With this unusual orchestral ensemble, Iturriaga explored textural stratification by developing musical material in multiple instrumental planes,⁴⁷ teaming timbral contrasts with those of register. Finally, the rhythmic undercurrent of *Homenaje a Stravinsky* is modeled on the Peruvian *tondero*, permeated with abundant shifts of rhythmic stress and syncopation through constantly changing time signatures of 2/4, 3/4, 2/8, 3/8, 5/8, and 6/8 (Example 3.3).

In Iturriaga's later period, from the mid-1970s onwards, the composer turned his attention back to vocal repertoire, which he had neglected for seventeen years. More than half of the works of the later period are written for solo voice or choir, set to Peruvian texts (see Appendix 1 – List of Works). Stylistically, Iturriaga's later works exhibit a synthesis of his earlier styles, presenting tonality, polytonality, pentatonicism, and the dodecaphony explored in *Vivencias*, often in eclectic juxtaposition.

⁴⁶ Enrique Iturriaga, "Homenaje a Stravinsky," orchestral score, 1971, Library, Lima Conservatory of Music.

⁴⁷ *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. "Iturriaga, Enrique."

Example 3.3: Enrique Iturriaga, *Homenage a Stravinsky*, reduction, mm.1-18.

Homenaje a Stravinsky (1971) Enrique Iturriaga

♩ = 96 molto rit. A Tempo molto rit. A Tempo

The musical score is presented in three systems. The first system (measures 1-7) shows a piano introduction with a tempo of 96. It includes markings for 'molto rit.' and 'A Tempo'. The second system (measures 8-13) continues the piano part with dynamics like *mp*, *mf*, and *f*. The third system (measures 14-18) shows more complex piano textures with various dynamics and time signatures.

Such a synthesis of stylistic elements from Iturriaga's earlier periods is present in the vocal cycle *Cuatro Poemas de Javier Heraud*.⁴⁸ The four selected poems employed as song texts were written by the Peruvian poet and leftist guerrillero Javier Heraud (1942-1963), who was killed by Peruvian security forces at the age of 21. In his musical setting of Heraud's poems, Iturriaga's does not treat the piano as a wholly accompanying instrument, assigning foreground focus to the piano in substantial solo sections found throughout the cycle. At the same time, the piano enhances the ensemble through musical imagery, embellishing and heightening the meaning of Heraud's poetry. The first song, "Melancolia," is in a three-part form that concurs with the formal plan of the poetry. It

⁴⁸ Enrique Iturriaga, "Cuatro Poemas de Javier Heraud," piano and vocal score, 1977, Library, Lima Conservatory of Music.

starts with melancholic sighs in the piano that contrast major and minor thirds in the manner of “Arequipa” thirds (Example 3.4).

Example 3.4: Enrique Iturriaga, *Cuatro Poemas de Javier Heraud*, “Melancolia”, mm.1-2.



Pentatonicism is in the melodic forefront in “Melancolia,” evoking Peruvian folk song:

Example 3.5: Enrique Iturriaga, *Cuatro Poemas de Javier Heraud*, “Melancolia”, mm.18-24.

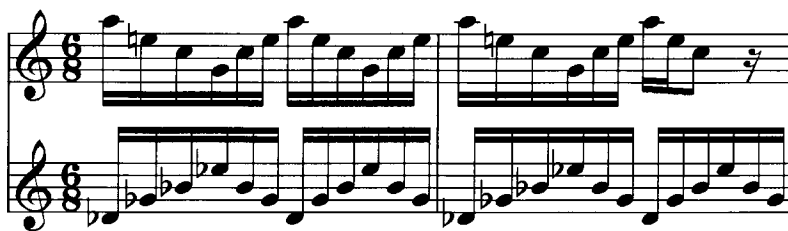


The piano writing in “Melancolia” is abundantly polytonal. Example 3.6 illustrates Iturriaga’s use of chords separated by a tritone in a polytonal setting – superimposed C major and F# major triads (the “Petrushka chord”) in example 3.6a, and superimposed A minor seventh and Eb minor seventh chords in example 3.6b. While the notes of the “Petrushka chord,” if taken collectively, form most of the octatonic scale, the polytonal chord in example 3.6b forms a complete octatonic scale.

Example 3.6a: Iturriaga, *Cuatro Poemas de Javier Heraud*, “Melancolia”, repeated in mm.28-31, 44-47.



Example 3.6b: Enrique Iturriaga, *Cuatro Poemas de Javier Heraud*, “Melancolia”, mm.39-40.



The melodic line of the second song, “Poema” is pentatonic in nature (Example 3.7), while the piano accompanies with tremolo pentatonic chords that allude to the bird song that is described in the poem. This song exhibits the presence of a tritone relationship in its ternary tonal plan (A-Eb-A).

Example 3.7: Enrique Iturriaga, *Cuatro Poemas de Javier Heraud*, “Poema”, mm.4-7.



The subject matter of the final two poems in *Cuatro Poemas de Javier Heraud* is focused on death, and Iturriaga effectively portrays the change in character in the third song, “Deseo,” by increasing the intensity of chordal dissonance (*ffff* cluster chords in m.28, for instance) and by evoking musical images of death knells in the outer sections of the song. In “Deseo,” the reprise is played by the pianist alone, and the texture is reinforced by octave doublings and *fff* dynamic indications. The final song, “Yo Nunca Me Rio de La Muerte,” alternates between free, recitative-like measures in the vocal phrases, and strictly *a tempo* interjections on the piano. In the first two phrases of the vocal melody line, the aggregate is completed (G, C[#], E^b, A, C, F[#], B^b, E, A^b, D, F, and B), repeating three pitches (E, B^b, C[#]). The intervals between successive pitches of this

row reveal a high incidence of the tritone, which is also reflected in the piano writing. The third phrase begins with a transposition at P^6 , but only the first tetrachord of the row is transposed, regressing to P^0 in the second tetrachord. Thereafter, Iturriaga utilizes portions of the row in free motivic development, notably the rising and falling tritone figures, in an elaborated chromatic ascent to the last and highest note in the vocal line, F5. In this dramatic ascent, the piano writing also evolves into highly chromatic, tense clusters and polychords. “Yo Nunca Me Rio de La Muerte” ends with a slow epilogue of the piano - a somber polytonal chorale that is interrupted by the bell tolls that were presented in the third song.

In this overview of Iturriaga’s works, it has been shown that fundamental aspects of Iturriaga’s music are inspired by folk and indigenous music of his native Peru, without resorting to direct quotation. These folk elements often appear in the musical foreground (e.g., *Suite para orquesta*), or at times at subtler levels (e.g. *Vivencias*), but are woven into a sophisticated musical language that exploits the full resources of extended tonality and polytonality. With the exception of the twelve-tone *Vivencias*, Iturriaga’s writing maintains a sense of tonality, yet a proficient command of modernist compositional techniques endows his works with a rich harmonic palette. Generally, Iturriaga’s melody-writing is of song-like character, even in his non-vocal compositions, and frequently evokes pentatonic indigenous music. The chronology of Iturriaga’s works can be divided into three creative periods: the early works, most of which he wrote as a student, are exploratory in nature; works of the middle period are more daring, experimenting with atonality and dodecaphony, and works of the later period focus on convergence of all styles and idioms found in the earlier periods.

4. TRES PIEZAS PARA PIANO

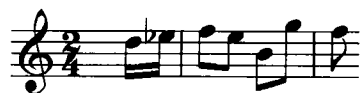
Enrique Iturriaga's first opus, written in 1945, is a set of three short pieces for piano solo entitled *Tres Piezas para Piano*.⁴⁹ This set is cyclical, in the sense that all three movements make repeated use of a short motive that is initially presented by the right hand in the opening of No. I (Example 4.1):

Example 4.1: Enrique Iturriaga, *Tres Piezas para Piano*, No. I, mm. 1-3.



No. I (*Andante – Tranquilo*) is the shortest movement of the set, having only eighteen measures.⁵⁰ This movement has an introductory character, preparing the stage for the slow second movement and the fast third movement. A two-voiced texture is maintained virtually throughout, with the melodic line in the right hand and the accompaniment in the left. The melody begins with the motive (Example 4.1), a series of five notes that begins and ends on C5, essentially emphasizing C5 by departing to adjacent notes B^b4, A4, and D5 before coming to rest again on C5. The initial presentation of the motive is immediately followed by another presentation in measures 3-5 (Example 4.2):

Example 4.2: Enrique Iturriaga, *Tres Piezas para Piano*, No. I, mm. 3-5.



⁴⁹ Enrique Iturriaga, "Tres Piezas para Piano," piano score, 1945, Library, Lima Conservatory of Music.

⁵⁰ The bar numbering in the score is incorrect, as the incomplete measure at the opening of No.1 is indicated as measure 1. To avoid confusion, I will subsequently use the bar numbering indicated in the score when referencing specific measures.

The second phrase is wholly based on the initial motive; the phrase length remains the same, and the motive still emphasizes a single pitch. However, the motive now emphasizes F5 instead of C5, making this a near-transposition of the motive, even though the intervals in the original motive have been expanded giving it a range of a sixth instead of a fourth. The subsequent dynamic ascent of mm.5-9 to the *ff* in m.10 witnesses the continued use of the motive at successively higher pitch levels, in measures 5-7 emphasizing A5, in m. 7, beat 2 to m. 9, beat 1, and the climactic version of the motive from upbeat to m. 10 to m. 10, beat 3. After a climactic E chord in m.10, the melody gradually progresses downwards in pitch and intensity until it cadences in measure 16. In the final portion of the descent (mm.13-15), the melody presents a pattern of stepwise rising and falling fourths (Example 4.3). This use of melodic fourths foreshadows the significant use of the interval of the fourth in both melodic and harmonic contexts in No. II and No. III:

Example 4.3: Enrique Iturriaga, *Tres Piezas para Piano*, No. I, mm. 13-15.



The final four measures echo the opening of the piece in an imitative manner; the initial three notes of the motive in mm. 1-2 (C, B^b, C) are played first by the left hand in diminution in the last eighth beat of m.16 and first beat of m.17, then in the original rhythm in the right hand of mm.17-18 (transposed and doubled at the octave), and finally in augmentation in the left hand in mm.18-19.

Tres Piezas, No.II (*Calmado*) presents a striking textural contrast to the first movement, in addition to a more subdued rhythmic motion that consists mostly of

relatively long note values. It is written in a balanced quasi-ternary form, and although it lacks a strict thematic reprise in the final section A, its outer sections are of similar length and character. The writing of the opening A section (mm.1-16) is in four parts, two in the treble clef and two in the bass clef, that may allude to string quartet or S.A.T.B. writing. This section is polyphonic, each voice having an independent contour. The uppermost voice is melodic in nature, with expressive skips punctuating an otherwise smooth stepwise line, while the overall contour of the inner voices is even smoother. The performance indication “*ligado y sostenido*” (smooth and sustained) confirms the intended character of the opening, that is, one of contained tension that will be released in the “B” section.

The motive heard at the beginning of No.I is developed in all three movements, thereby lending motivic unity to the entire set. In the case of *Tres Piezas*, No. II, the motive appears first in the bass voice, presenting four of the five original pitches of the motive (Example 4.4):

Example 4.4: Enrique Iturriaga, *Tres Piezas para Piano*, No. II, mm. 1-2.



The uppermost line presents an extended variant of the motive that functions, as in the original, to emphasize the note C5, but its contour is inverted; now it rises a fifth above C5 instead of falling a third below (Example 4.5):

Example 4.5: Enrique Iturriaga, *Tres Piezas para Piano*, No. II, mm. 1-4.



In the third phrase of section A, the bass voice presents the motive again, now in retrograde (Example 4.6):

Example 4.6: Enrique Iturriaga, *Tres Piezas para Piano*, No. II, mm. 9-10.



The idea of using fourths as a prominent melodic feature was introduced in the melodic line of mm.13-15 of No. I and is applied conspicuously in the second movement. Outstanding examples of melodic fourths in succession can be noted in mm. 6-8 (Example 4.7) and mm.15-16 (Example 4.8):

Example 4.7: Enrique Iturriaga, *Tres Piezas para Piano*, No. II, mm. 6-8.



Example 4.8: Enrique Iturriaga, *Tres Piezas para Piano*, No. II, mm. 15-16.



Section B of No. II (mm.23-38) is preceded by a transitional passage marked “*Poco mas alegre*” (a little more lively). The texture of this transition contrasts with that of the opening; it comprises a single line (often doubled at the octave for greater sonority) in the left hand, topped by large three- or four-note chords in the right. The motive is now heard in the uppermost part of the right hand chords (Example 4.9):

Example 4.9: Enrique Iturriaga, *Tres Piezas para Piano*, No. II, mm. 17-19.



The end of the transition is marked by a crescendo and ritardando into the downbeat of m.23, after which the main body of section B (mm.23-38) begins, marked “*mas movido*” (more movement). The principal line in the right hand exhibits a disjunct and jagged contour that continues to feature fourths, while the addition of faster eighth notes contributes to a more driving rhythm (Example 4.10):

Example 4.10: Enrique Iturriaga, *Tres Piezas para Piano*, No. II, mm. 23-25.



The left hand moves in generally slower note values than the right-hand line, excepting instances when it interjects with counterpoint (mm.28, 30, 32, 34, and 35). In most measures of section B, instances of the vertical application of the idea of melodic fourths can be found in quartal chords of the left hand (Example 4.11):

Example 4.11: Enrique Iturriaga, *Tres Piezas para Piano*, No. II, quartal chords, mm. 25-31.



The intensity of the section B subsides and returns to the calm of the chorale-like section A through a transition in measures 36-38, distinguished by a chromatically falling chordal pattern and a decrease of dynamic level to less than *pp*. The reprise of section A (mm.39-52) is marked by a return to the subdued movement in quarter and half notes of the opening, yet is colored by a darker low register and the indication “*p pero sonoro*” (softly but with full sound). The top voice of the chorale contains a variant of the motive that descends by a seventh instead of ascending a second (Example 4.12):

Example 4.12: Enrique Iturriaga, *Tres Piezas para Piano*, No. II, mm. 39-40.



The thematic material of the reprise is based on that of the opening section A, although the repeated material has been subjected to transposition and to some intervallic changes in the melodic line. In a gradual process that spans the entire reprise, the music rises in both register and dynamic intensity; the additional support of octave doubling and gradual broadening in the last five measures aid the final build up to the ending, that is marked *ff*. The extended motive variant of Example 4.6 makes a final appearance in the last line of this movement (Example 4.13):

Example 4.13: Enrique Iturriaga, *Tres Piezas para Piano*, No. II, mm. 48-50.



The melodic contour in No. III is again colored by the prominent use of fourths as a melodic feature (see Examples 4.16a and 4.16b):

Example 4.16a: Enrique Iturriaga, *Tres Piezas para Piano*, No. III, mm. 5-6.



Example 4.16b: Enrique Iturriaga, *Tres Piezas para Piano*, No. III, m. 11.



A transition follows (mm13-16), marked by a sudden drop in dynamic level, prolonged quarter note movement, and melodic fourths in both hands (Example 4.17):

Example 4.17: Enrique Iturriaga, *Tres Piezas para Piano*, No. III, mm. 12-16.



At mm.17 and 21 the opening motivic material of No. III is reiterated, first transposed down a sixth (Example 4.18a), then up a seventh (Example 4.18b):

Example 4.18a: Enrique Iturriaga, *Tres Piezas para Piano*, No. III, mm. 17-18.



Example 4.18b: Enrique Iturriaga, *Tres Piezas para Piano*, No. III, mm. 21-22.



In the transition beginning at m.30, a quarter note rhythmic stress is established and shortly afterwards, in m.32, duple time ensues in the build-up to the middle section. The centerpiece of the section B (mm.40-87) is a two-voice canon at the octave (starting in m.40) marked “*Menos movimiento*” (less movement). The beginning of the stately canon theme is based on the retrograde of a passage heard earlier at m.11 (see Example 4.16b) and continues the use of the melodic fourth. The second entrance of the canon (in the left hand) is shifted to coincide with the initial entrance by augmenting the note values of the first two pitches of the left hand (Example 4.19):

Example 4.19: Enrique Iturriaga, *Tres Piezas para Piano*, No. III, mm. 39-44.

6 - Menos movimiento

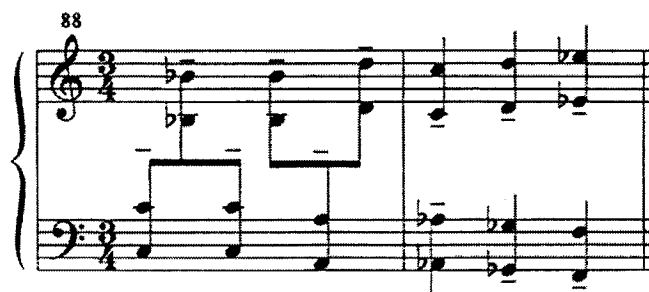
After a section of freer counterpoint (mm.48-59) the canon theme is reiterated in diminution at m.67 (Example 4.20), initiating the ensuing toccata-like section.

Example 4.20: Enrique Iturriaga, *Tres Piezas para Piano*, No. III, mm. 67-68.



The preparation for the return to the opening material (mm.67-87) is marked by an extended E pedal in the bass, while relentless eighth-note motion in the right hand – first a single line, and then (from m. 78) two lines in counterpoint – rises higher and higher. The reprise of section A, notated in 3/4 time, begins with a repetition of the opening material of Example 4.14, doubled in octaves and alternating between left and right hands (Example 4.21):

Example 4.21: Enrique Iturriaga, *Tres Piezas para Piano*, No. III, mm. 88-90.



Two passages based on rising and falling melodic fourths follow (Example 4.22):

Example 4.22: Enrique Iturriaga, *Tres Piezas para Piano*, No. III, mm. 92-98.

The final build-up to the end of No. III, marked *acelerando y cresc. hasta el final* (accelerating and getting louder until the end), is a sequence based on the material of measure 3 in Example 4.16 (Example 4.23):

Example 4.23: Enrique Iturriaga, *Tres Piezas para Piano*, No. III, mm. 99-101.



The last six measures contain a barrage of rising quartal chords,⁵¹ punctuated by a dramatic triplet closing figure (Example 4.24):

Example 4.24: Enrique Iturriaga, *Tres Piezas para Piano*, No. III, mm. 105-110.



In conclusion, *Tres Piezas para Piano* is a concise and focused work that demonstrates Iturriaga's ability to project a great variety of textures, colors, and rhythmic features, using a single motivic kernel as the basic building-block; in each of the three movements, the motivic material presents a different character and is developed in a unique way. Melodic fourths and quartal chords are quite prominent throughout *Tres Piezas para Piano*, suggesting that Holzmann's ideas regarding quartal harmony had a strongly influential role in the composition of this work. In regard to folk influences in *Tres Piezas para Piano*, Peruvian motifs appear at the forefront only in No. III, with its spirited *marinera*-like rhythm.

⁵¹ In mm. 105-8, the left hand should be notated in the treble clef. Confirmed by Iturriaga on Dec. 11, 2007.

5. PREGON Y DANZA

In the preface to *Pregón y Danza*,⁵² Iturriaga summarizes his thoughts regarding the work:

Like many Latin-American works of the Andean region, *Pregón y Danza* attempts to produce a musical object that, apart from its intrinsic values, expresses through music the profundity, richness, and diversity of our countries. The *pregón* can be found wandering the streets of cities like Lima, where they can be heard on foggy evenings, melancholic and distant. The dance, in this case, nervous and almost disorganized, merges the musical tendencies of countrymen and urban folk alike, on the backdrop of a loving Andean song.⁵³

In Spain and Latin America, public events or festivities may be opened by way of a spoken pronouncement or introductory speech, known as the *pregón* (from the verb *pregonar*, in English – to announce). In colonial Peru, this practice evolved into an urban musical form of purely oral tradition, coming into common usage among street vendors as a form of advertisement. These vendors would repeatedly chant a short annunciatory tune describing their offerings to the surrounding public, in the hopes of improving their sales. While the text of the *pregón* would naturally reflect the particular ware or foodstuff

⁵² Enrique Iturriaga, *Pregón y Danza* (Lima: Editora Argentina, 1997).

⁵³ My translation of “*Pregón y Danza* intenta, como muchas obras latinoamericanas de la región andina, producir un objeto sonoro que aparte de sus valores intrínsecos exprese musicalmente el mundo profundo, rico y diverso de nuestros países. Los pregones pasean en las ciudades donde, como en Lima, se les oye en las noches neblinosas, siempre melancólicos y lejanos. La danza, en este caso, nerviosa y casi desordenada, trata de fundir los encontrados giros campesinos y de la urbe sobre el perfil de alguna amorosa canción andina.” From cover page of Enrique Iturriaga, *Pregón y Danza* (Lima: Editora Argentina, 1997).

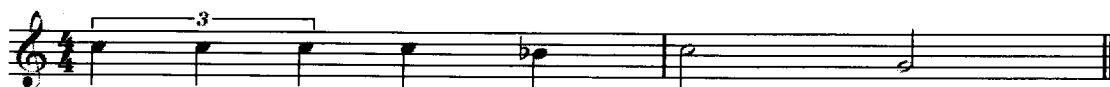
that is being offered, the tune and its rhythm would be spontaneously improvised, suiting the inflections of the Spanish text. Given the declamatory nature of the *pregón*, the melodic outline typically consists of a series of repeated pitches, with an additional pair of discrete pitches at the end to round it off.⁵⁴ Example 5.1 is an example of a *pregón* offering potatoes for sale.⁵⁵ The text translates to “Here are potatoes for sale.”

Example 5.1: Transcription of a Peruvian vendor’s *pregón*.



Iturriaga’s initial idea as the introductory piece for *Pregón y Danza* was to write a prelude,⁵⁶ certainly a more traditional choice that would not necessarily suggest a program or impart a sense of nationalistic identity. However, as Iturriaga walked home on a foggy evening, he heard the plaintive cry of a street vendor’s *pregón*; this impressed Iturriaga so profoundly that he decided to write the introductory piece based on the *pregón* he heard that evening, using a motive that is most distinctly Peruvian. Example 5.2 shows the *pregón* that is quoted in *Pregón y Danza*:

Example 5.2: Enrique Iturriaga, *Pregón y Danza*, *Pregón*, melodic line, mm.12-13.



⁵⁴ While some *pregones* are chanted entirely on a single pitch, the majority have melodic detail at its close, in the form of one or two pitches distinct from that of the repeated pitch.

⁵⁵ This example is a transcription of a *pregón* that I heard in 1996-7 at markets in Arequipa.

⁵⁶ From interview with author, January 10, 2007. See Appendix 3.

In the opening of *Pregón y Danza*, the *pregón* tune of Example 5.2 is the principal motive, set in the right hand in parallel thirds that are characteristic of the *triste* *Arequipeño* (Example 5.3):

Example 5.3: Enrique Iturriaga, *Pregón y Danza*, *Pregón*, mm.12-13.



The entire *Pregón* develops the *pregón* motive (Example 5.3) through a process of continuous transformation in which the motive, though never repeated exactly, nevertheless maintains a clear link with the original form, especially its characteristic triplet rhythm. In the opening section A of the three-part *Pregón*, various forms of the motive can be heard - in the upper line in mm.14-15, in the inner voice in mm.16-17, and in both mm.18-19 and mm.20-23, again in the upper line (Example 5.4):

Example 5.4: Enrique Iturriaga, *Pregón y Danza*, *Pregón*, mm.12-23.

The image shows a piano score for measures 12-23. It consists of three staves: a treble staff, an inner voice staff (middle C), and a bass staff. The treble staff has a triplet of eighth notes (G4, A4, B4) marked with a '3' and a bracket. The inner voice staff has a triplet of eighth notes (F4, G4, A4) marked with a '3' and a bracket. The bass staff has a triplet of eighth notes (E3, F3, G3) marked with a '3' and a bracket. The tempo is marked 'mp' (moderato piano) in the treble staff. The measure numbers 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, and 23 are indicated at the bottom of the staves.

Example 5.4: Enrique Iturriaga, *Pregón y Danza, Pregón*, mm.12-23, cont'd.

The musical score for Example 5.4 consists of two systems of piano music. The first system, measures 16-19, is written for piano and features a complex texture with sustained chords and pedal tones. The top staff (treble clef) includes dynamic markings of *mf*, *mp*, *mp*, and *mf*, and features triplets and a septuplet. The bottom staff (bass clef) includes dynamic markings of *mf*, *mp*, *mp*, and *mf*. The second system, measures 20-23, includes a forte (*f*) dynamic marking and continues the complex texture with sustained chords and pedal tones. The bottom staff (bass clef) includes dynamic markings of *f*, *f*, *f*, and *f*.

An important part of the fabric of the *Pregón*, and one of its most appealing aspects, is that of musical imagery. Noteworthy are the impressionistic introductory measures (mm.1-9), which create an image of the evening fog that is common in Lima through the use of sustained, static chords and pedal tones that span several octaves of the keyboard (Example 5.5). This texture is similar to that employed in some piano works of Debussy, such as in *La cathédrale engloutie* (The Submerged Cathedral).

Example 5.5: Enrique Iturriaga, *Pregón y Danza, Pregón*, mm.1-9.

• = 56

m. i.

pp (expresivo, libre)

mp

p

mf

7

Another prominent effect throughout the outer sections of this ternary work is the imitation of footsteps, of people out on a calm stroll in the evening (Example 5.6):

Example 5.6: Enrique Iturriaga, *Pregón y Danza, Pregón*, mm.12-15.

mp

The middle section of the *Pregón* is distinguished by a change of texture and increase of rhythmic activity in the accompanying figures of the left hand, from the

steady quarter note footsteps of Figure 3.6 to that of delicate breezes in sixteenth notes marked *pppp*, starting in m.29 (Example 5.7):

Example 5.7: Enrique Iturriaga, *Pregón y Danza, Pregón*, mm.28-30.



The *pregón* motive is developed polyphonically in the middle section, by way of a two-voice canon at the octave in mm.29-31 (Example 5.8), after which the *pregón* motive is inverted and another canon proceeds in mm.31-32 (Example 5.8):

Example 5.8: Enrique Iturriaga, *Pregón y Danza, Pregón*, mm.28-32.



After a further reiteration of the motive in mm.33-34, the material presented in the upper voice against the *pregón* motive (in the inner voice in mm.16-17 of Example 5.4) is treated sequentially, with a reduction in pitch and intensity in preparation for the calmer character of the reprise of the section A. By means of rhythmic diminution, the left hand accompanying figures subside to triplet eighth notes, duplet eighths, then finally quarter notes, contributing to the overall reduction in dramatic intensity (Figure 3.9).

Example 5.9: Enrique Iturriaga, *Pregón y Danza, Pregón*, mm.33-39.

The reprise of the section A (m.40) presents a further variant of the *pregón* motive, more than an octave lower than heard initially. The composer's indication of “eco” (echo) in measure 46 suggests the intended performance approach as the *pregón* motive fades into the foggy distance, before the “attacca” change of scene to the *Danza*.

The tripart *Danza* interrupts the eerie calm of the *Pregón* with incessant, driving chords arranged in rhythmic units of 3 + 2 beats per measure in the opening 5/4 time signature. Iturriaga used the characteristic rhythmic configuration of the *huayno*, a popular Andean genre, as the model for this rhythmic grouping. Although the *huayno* is primarily a duple-time dance, certain phrases can be punctuated by a three-beat rhythmic unit.⁵⁷ In the following example, the opening phrase from a *huayno* that is part of the

⁵⁷ For further reading see Romero, “La Música Tradicional y Popular,” 243-5.

suite *Seis Cantos Indios del Perú*⁵⁸ by Andrés Sas demonstrates this rhythmic layout (Example 5.10):

Example 5.10: Andrés Sas, *Cantos Indios del Perú*, “El Pajonal”, m.21.



The *Danza* presents two rhythmic ideas in its first measure. The first is a set of syncopated chords, repeated three times to form a three-beat unit (Example 5.11), and the second is a two-beat syncopated unit with the accent on the second beat (Example 5.11). Both rhythmic motives are presented successively in one measure to form the five beats of the 5/4 meter:

Example 5.11: Enrique Iturriaga, *Pregón y Danza*, *Danza*, m. 53.



The opening rhythmic ideas are repeated eight times from measures 53 to 60; the last time they appear in succession (in m. 60) the second rhythmic idea is truncated because of a change of meter to 4/4. Subsequently, in measures 61-76 the second motive is

⁵⁸ Andrés Sas, “Cantos Indios del Perú,” piano and vocal score, 1935, Library, Lima Conservatory of Music.

developed on its own (appropriately, in 2/4 time), through a quintuplet arpeggiation of the initial chord (Example 5.12):

Example 5.12: Enrique Iturriaga, *Pregón y Danza, Danza*, mm. 62-65.



The next section (mm. 77-112) develops the first motive, which was simply reiterated in its original form in mm. 53-60. This section is in 3/4 time, but most measures convey both 3/4 and 6/8 simultaneously (*sesquiáltera*). The first appearance of the first motive variant is heard in m. 78 (Example 5.13):

Example 5.13: Enrique Iturriaga, *Pregón y Danza, Danza*, m. 78.



After a transition (mm. 108-112), during which the pulse slows down (“*molto rallentando*”) and the meter gravitates to duple time, the section B of the *Danza* commences. The theme of the middle section continues the use of *sesquiáltera* (the accompaniment conveys 3/4 while the melody alternates between 6/8 and 3/4) and appears very much like a quote of a *triste Arequipeño*, similar in style to Holzmann’s *Yaraví* theme (Example 2.3). Indeed, Iturriaga’s *triste Arequipeño* theme is marked by two important characteristics of this folksong genre: the use of third doubling of the

melody (“Arequipa thirds”) and a chromaticism that is commonly associated with this form, notably the B-B \flat and C-C \sharp in the third measure (m.115) of the *triste* theme (Example 5.14):

Example 5.14: Enrique Iturriaga, *Pregón y Danza, Danza*, mm.113-116.



During an interview, Iturriaga refuted the idea that this might be a quotation of an existing folksong,⁵⁹ stating rather that the *triste* theme of the middle section is entirely original, although it does reflect the essential character of the *triste Arequipeño*. The chromatic colorings of the thirds in the *triste* theme seem to be of particular interest to the composer, as he chose to expand on this idea by using polychords, especially combinations of major and minor triads. A notable example is the combination of E major, G major, and G minor triads in m. 117 (Example 5.15a), a configuration whose two chromatic semitones (G/G \sharp , B/B \flat) build upon the single chromatic semitone found in the “Arequipa thirds” idiom (see Example 2.2). The level of complexity increases further in the next measure (m. 118, Example 5.15b), where we find a juxtaposition of F \sharp major and E minor triads in the right hand, with E \flat major and C \sharp minor triads alternating in the left, a configuration that includes three chromatic semitones (G/G \sharp , B/B \flat , and E/E \flat). A bit

⁵⁹ From interview with author, January 10, 2007. See Appendix 3.

later (m. 129, Example 5.15c), a series of three “split-third” chords (superpositions of major and minor triads on the same root) is introduced; here the dissonant, vertical presentation of the chromatic semitones makes them especially salient.

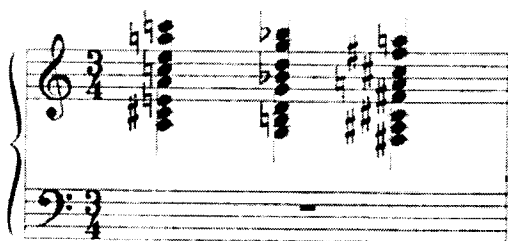
Example 5.15a: Enrique Iturriaga, *Pregón y Danza, Danza*, m.117.



Example 5.15b: Enrique Iturriaga, *Pregón y Danza, Danza*, m.118.



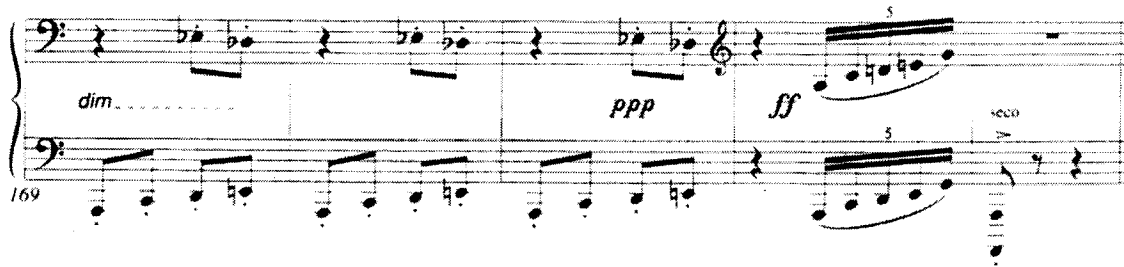
Example 5.15c: Enrique Iturriaga, *Pregón y Danza, Danza*, m.129.



After various presentations of the *triste* theme, including one in the bass in mm.124-127, the dynamic intensity rises in preparation for the reprise, which begins at measure 134. The return of the section A is essentially a truncated repeat of the material of the opening, with the addition of four references (in mm. 150, 153, 156, and 159) to the series of split-third chords shown in Example 5.15c. The coda (starting in measure 160) is based on the

material of Example 5.12 and recedes into a dynamic level of *ppp*, then a sudden outburst of the same motive, now marked *ff* and shifted by one beat so as to end on the downbeat of measure 173 (Example 5.16), ends the work:

Example 5.16: Enrique Iturriaga, *Pregón y Danza, Danza*, mm.169-173.



Although *Pregón y Danza* is not cyclical like *Tres Piezas para Piano*, taut motivic development is again a compelling organizational method. The musical impact of Iturriaga's second work for piano is heightened by the use of extra-musical imagery – while listening to the *Pregón*, for instance, one can imagine a calm stroll along foggy streets, interrupted by the cries of street vendors. Although *Pregón y Danza* lasts only seven minutes, it presents a large variety of textures and harmonic colorings in a compressed time, making it a challenging yet satisfying work for the performer. As well, its melodic appeal and energetic dance rhythms make *Pregon y Danza* an effective closing piece or encore in a recital program.

6. CONCLUSION

The centuries-old story of Peru is told through its folk music tradition, a heritage that accompanies every aspect of life, from ritual acts such as marriage and farewells, to social gatherings that resound in the vitality of song and dance. It is not surprising, therefore, that Peruvian art music composers would use folk music as a starting point for composition, not only as a source of inspiration, but also as a means of presenting a nationalist character in their music. Up to the 1920s and 30s, Peruvian folk motifs, as presented in art music, were in the immediate foreground, and were seldom supported by more than simple accompaniments; in the following decades, a growing European influence heightened the proficiency of Peruvian composers, and folk music elements came to be incorporated into art music in increasingly creative ways.

The forefront in the exploitation of folk idiom within a modernist musical language was situated in Europe; as early as the turn of the century, Bartók pursued a musical rebirth based on the integration of Hungarian folk character in his music. Peruvian developments in this sense lagged behind Europe at least three decades for lack of an effective, institutionalized system of musical study; after World War II, native Peruvian composers began to demonstrate a command of contemporary European idioms, evident even in the early piano works of Enrique Iturriaga.

Iturriaga's two piano works were written only seven years apart yet are quite dissimilar in style, suggesting that the composer was still in pursuit of a personal means of expression. In the use of folk materials, *Tres Piezas* and *Pregon y Danza* exhibit opposing approaches; in *Tres Piezas*, the composer impressed isolated elements of folk

material upon a musical framework that is essentially non-nationalist, while in *Pregón y Danza*, folk music is both the starting point and the focus of developmental process throughout the composition. Iturriaga's later works utilize folk materials to varying degrees, with the composer in constant pursuit of the ideal balance between popular, indigenous and European musical idioms of the twentieth century.

In musical circles of Lima, Iturriaga's works are well known and are performed frequently. *Pregón y Danza*, for instance, is considered to be one of finest twentieth-century works in the Peruvian piano literature, as is *Cuatro Poemas de Javier Heraud* in the vocal repertoire. Beyond South America, however, Iturriaga's works remain largely undiscovered. The fundamental reasons for this obscurity must be nonmusical,⁶⁰ as the music of Enrique Iturriaga is of such quality, originality, and aesthetic value that it deserves to be better known and more widely performed.

⁶⁰ Béhague, *Music in Latin America*, x.

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APPENDIX 1: Enrique Iturriaga – Works List⁶¹

	Year	Title	Instrumentation	Notes
Early Period	1945	<i>Tres Piezas para Piano</i>	Piano	
	1946	<i>Pequeña Suite</i>	Violin, Cello	
	1947	<i>Canción y muerte de Rolando</i>	Vocal w/Orch.	Text: J. Eielson
	1950	<i>Cuatro Canciones Sobre Temas Tradicionales Infantiles</i>	Voice and piano	Text: Traditional
	1951	<i>Dos Ejercicios Poéticos</i>	Voice and piano	Text: J. Eielson
	1952	<i>Pregón y Danza</i>	Piano	
	1954	<i>Preludio y danza</i>	Orchestra	
	1956	<i>Tres Canciones</i>	Choir, Orchestra	Text: Trad., trans. By J. Arguedas
	1957	<i>Suite para orquesta</i>	Orchestra	
Middle Period	1960	<i>Las Cumbres</i>	Choir	Text: S. Salazar Bondy
	1963	<i>Ifigenia en el Mercado</i>	Orchestra	Incidental music
	1964	<i>Obertura para una comedia</i>	Orchestra	
	1965	<i>Vivencias I–IV</i>	Orchestra	
	1970	<i>Cuatro Expresiones</i>	Violin	
	1971	<i>Homenaje a Stravinsky</i>	Orchestra	
Late Period	1974	<i>Sinfonía Junín-Ayacucho</i>	Orchestra	
	1977	<i>Cuatro Poemas de Javier Heraud</i>	Voice and piano	Text: J. Heraud
	1985	<i>La Ciudad y los Perros</i>	Orchestra	For film, directed by F. Lombardi
	1989	<i>Tres Adivinanzas</i>	Choir	Text: Traditional
	1990	<i>Llamada y Fuga para un Santiago</i>	Brass Quintet	
	1994	<i>De la Lírica Campesina</i>	Vocal w/ Orch.	Text: Traditional
	1996	<i>Desiertos</i>	Choir	Text: Hopkins

⁶¹ Scores and audio recordings may be obtained by contacting the Library of the National Conservatory of Music in Lima, Peru: Jr. Carabaya 421-435, Lima, Peru. Phone: (51-1) 426-9677. Email: cnmbi@conservatorioperu.org

APPENDIX 2: Matrix for *Vivencias*, first movement, mm. 1-10.

	I ₀	I ₂	I ₁₁	I ₃	I ₁	I ₄	I ₅	I ₇	I ₁₀	I ₆	I ₉	I ₈	
P ₀	A	B	G#	C	B ^b	C#	D	E	G	E ^b	F#	F	R ₀
P ₁₀	G	A	F#	A#	G#	B	C	D	F	D ^b	E	D#	R ₁₀
P ₁	B ^b	C	A	C#	B	D	D#	F	G#	E	G	F#	R ₁
P ₉	G ^b	G#	F	A	G	B ^b	B	C#	E	C	D#	D	R ₉
P ₁₁	A ^b	A#	G	B	A	C	C#	D#	F#	D	F	E	R ₁₁
P ₈	F	G	E	G#	F#	A	A#	C	D#	B	D	C#	R ₈
P ₇	E	F#	D#	G	F	A ^b	A	B	D	B ^b	C#	C	R ₇
P ₅	D	E	C#	F	D#	F#	G	A	C	A ^b	B	A#	R ₅
P ₂	B	C#	A#	D	C	E ^b	E	F#	A	F	G#	G	R ₂
P ₆	E ^b	F	D	F#	E	G	G#	A#	C#	A	C	B	R ₆
P ₃	C	D	B	D#	C#	E	F	G	A#	F#	A	G#	R ₃
P ₄	D ^b	D#	C	E	D	F	F#	G#	B	G	A#	A	R ₄
	R ₁₀	R ₁₂	RI ₁₁	RI ₃	RI ₁	RI ₄	RI ₅	RI ₇	RI ₁₀	RI ₆	RI ₉	RI ₈	

APPENDIX 3: Excerpts from Interview with Enrique Iturriaga, January 10, 2007

Maloff: *¿Podría contarme acerca de los maestros que más influenciaron en su educación musical?*

Iturriaga: Holzmänn fue el mejor maestro que tuve – él trabajó mucho conmigo y me enseñó todo lo que sabía. También estuve con Sas – él no fue un profesor que me inspirase tanto como Holzmänn, pero era un profesor bastante respetado en Lima. Mi experiencia en Francia no fue muy afortunada – yo tenía esperanza de estudiar con Honegger, pero resulté teniendo solo algunas clases maestras con él; así que regresé a Lima a continuar mis clases con Holzmänn.

Maloff: *¿Qué le inspiró a escribir Pregón y Danza?*

Iturriaga: Al principio pensé en un prelude para comenzar la obra; pero luego una noche al regresar de cenar con unos amigos en un restaurante - era una noche muy nublada, escuché a través de la neblina a un pregón. Este hecho me inspiró a escribir la pieza de apertura basada en este pregón.

Maloff: *¿Qué es un pregón?*

Iturriaga: Un pregón es simplemente la canción de un vendedor, como esta (él canta un pregón).

Maloff: *¿Y qué me puede decir acerca del triste arequipeño en la Danza? ¿Es también una citación?*

Iturriaga: No, el único material citado es el pregón, el tema del triste es original, pero suena como un triste auténtico. Fíjate en el C/C# en las terceras del compás 115; use estas terceras para formar, por ejemplo, el acorde en el compás 129.

Maloff: *Tell me about the teachers who influenced you most.*

Iturriaga: Holzmänn was the best teacher I had – he worked with me a lot and taught me everything he knew. I studied with Sas as well - he was not as inspiring teacher as Holzmänn was, but he was still much respected in Lima. My experience in France was not very successful – I hoped to study with Honegger, but ended up only getting a few masterclasses, so I returned to Lima to continue my lessons with Holzmänn.

Maloff: *What inspired you to write Pregón y Danza?*

Iturriaga: First I thought of a prelude to begin the composition; then one evening after having dinner at a restaurant I walked home with some friends - it was very foggy that night, and I heard a pregón through the fog. This inspired me to write the opening piece based on this pregón.

Maloff: *What is a pregón?*

Iturriaga: It's simply a vendor's song, like this one (sings a *pregón*).

Maloff: *What about the triste Arequipeño in the Danza? Is this also a quotation?*

Iturriaga: No, the only quoted material is the pregón; the *triste* theme is original, but it does sound like an authentic *triste*. Look at the C/C# in the thirds of measure 115; I used this to build, for example, the chord in measure 129.



PROGRAMME

The Final Oral Examination
For the Degree of

DOCTOR OF MUSICAL ARTS
(Piano)

NIKOLAI MALOFF

M.A. Moscow State Conservatory, 1995

Wednesday, November 28, 2007, 9:00 am
Room 203, Graduate Student Centre

**“Convergence of European, Indigenous and Popular Idioms in the
works of Peruvian composer Enrique Iturriaga”**

EXAMINING COMMITTEE

Chair:

Dr. Stephen Heatley (Theatre)

Supervisory Committee:

Dr. Alan Dodson, Research Supervisor (Music)

Prof. Jane Coop (Music)

Dr. Sara Davis Buechner (Music)

University Examiners:

Dr. Stephen Chatman (Music)

Dr. Bryan Gooch (English)

External Examiner:

Dr. Ireneus Zuk

School of Music

Queen's University

Kingston, ON

ABSTRACT

This document deals with the life and works of Peruvian composer Enrique Iturriaga and provides an introduction to his solo piano works: *Tres Piezas para Piano* (1945) and *Pregón y Danza* (1952). The piano works under study are from an early period in the composer's life, during a time when he was assimilating musical styles from Europe.

Chapter 1 is an overview of the state of Peruvian art music in the first half of the twentieth century, noting the contributions of foreign musicians who took up residence in Peru and exerted an important influence on the course of Peruvian art music in the post-war period.

Chapter 2 is an account of Iturriaga's life. Particular attention is given to musical influences and the people who shaped his career as a composer.

Chapter 3 is an overview of Iturriaga's works, excluding those for piano solo. Exemplary works from his three (early-middle-later) creative periods are discussed.

Chapters 4 and 5 discuss the solo piano works of Iturriaga: *Tres Piezas para Piano* and *Pregón y Danza*.

Chapter 6 concludes the document by summarizing how Peruvian folk music serves as creative inspiration for Iturriaga's works.

BIOGRAPHICAL NOTES

Born: March 28, 1969, Toronto, ON

Academic Studies: M.A. Moscow State Conservatory, 1995

GRADUATE STUDIES

Field of Study: Music - Piano Performance

Courses

MUSC 500A Advanced Musical Analysis

MUSC 512A Individual Studies

MUSC 512B Individual Studies

MUSC 520A History of Musicology

MUSC 521A Performance Practice

MUSC 600 Analytical Techniques

MUSC 649 Doctoral Thesis

MUSC 692A Keyboard Instruments

MUSC 694A Keyboard Instruments

MUSC 695A Keyboard Instruments

Instructors

Dr. Richard Kurth

Dr. Alan Dodson

Prof. Rena Sharon

Dr. Alexander Fisher

Prof. Sonja Boon

Dr. William Benjamin

Dr. Alan Dodson

Prof. Jane Coop

Prof. Jane Coop

Prof. Jane Coop

SUPERVISORY COMMITTEE

Dr. Alan Dodson, Research Supervisor (Music)

Prof. Jane Coop (Music)

Dr. Sara Davis Buechner (Music)

Dr. Terence Dawson (Music)

THE UNIVERSITY OF BRITISH COLUMBIA
SCHOOL OF MUSIC

Gessler Hall – Room 116
Tuesday, November 27, 2007
8:00 p.m.

DOCTORAL LECTURE-RECITAL*
NIKOLAI MALOFF, Piano

Lecture: *Convergence of European, Indigenous and Popular Idioms in the works of
Peruvian composer Enrique Iturriaga*

- INTERMISSION -

Tres Piezas para Piano (1945)

Enrique Iturriaga
(1918-)

Cuatro Poemas de Javier Heraud (1977)

1. Melancolía
2. Poema
3. Deseo
4. Yo nunca me río de la muerte

Alicia Woynarski, mezzo-soprano

Pregón y Danza (1952)

* In partial fulfillment of the requirements for the Doctor of Musical Arts degree
with a major in Piano Performance.

Enrique Iturriaga – Selected Works List

	Year	Title	Instrumentation	Notes
Early Period	1945	<i>Tres Piezas para Piano</i>	Piano	
	1946	<i>Pequeña Suite</i>	Violin, Cello	
	1947	<i>Canción y muerte de Rolando</i>	Vocal w/Orch.	Text: J. Eielson
	1950	<i>Cuatro Canciones Sobre Temas Tradicionales Infantiles</i>	Vocal	Text: Traditional
	1951	<i>Dos Ejercicios Poéticos</i>	Vocal	Text: J. Eielson
	1952	<i>Pregón y Danza</i>	Piano	
	1954	<i>Preludio y danza</i>	Orchestra	
	1956	<i>Tres Canciones</i>	Choir, Orchestra	Text: Trad., trans. By J. Arguedas
	1957	<i>Suite para orquesta</i>	Orchestra	
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	1963	<i>Ifigenia en el Mercado</i>	Orchestra	Incidental music
	1964	<i>Obertura para una comedia</i>	Orchestra	
	1965	<i>Vivencias I–IV</i>	Orchestra	
	1970	<i>Cuatro Expresiones</i>	Violin	
	1971	<i>Homenaje a Stravinsky</i>	Orchestra	
Late Period	1974	<i>Sinfonía Junín-Ayacucho</i>	Orchestra	
	1977	<i>Cuatro Poemas de Javier Heraud</i>	Vocal	Text: J. Heraud
	1985	<i>La Ciudad y los Perros</i>	Orchestra	For film, directed by F. Lombardi
	1989	<i>Tres Adivinanzas</i>	Choir	Text: Traditional
	1990	<i>Llamada y Fuga para un Santiago</i>	Brass Quintet	
	1994	<i>De la Lírca Campesina</i>	Vocal w/ Orch.	Text: Traditional
	1996	<i>Desiertos</i>	Choir	Text: Hopkins

Four Poems by Javier Heraud (translation)

I. Melancholy

It rains on me...with thick summery raindrops.

It is not that drizzle anymore that sprinkled in winter,
faint, fine and full of joy.....

And not only water drops. Memories are
also dropping. Memories and memories
of things I would not like to remember!
Today, heaven wants to fill me with nostalgia.
If not... why is it sending me this summer rain?

It rains on me...with thick melancholic raindrops.

II. Poem

The birds are singing at first light of the sun. At dawn I slowly carry on up my hill, each
time with less things of mine.

I am losing my memories: my mother, my friends, God - how far they are from me.
My days on the seas and seashores,
my days in the clouds and on the hills,
my days in life and in death.

III. Wish

I'd like to rest for an entire year,
and turn my eyes to the sea,
and contemplate the river
growing and growing like a flood,
like an enormous open wound in my chest.
Get up, sit down, and then lie down on the slopes or the seashores,
lie down in the torrents, and gently make myself comfortable in the spring waters.

IV. I Never Laugh at Death

I never laugh at death.
Simply, it so happens that
I am not afraid of dying among
birds and trees.

THE UNIVERSITY OF BRITISH COLUMBIA
SCHOOL OF MUSIC

Recital Hall
Sunday January 28, 2007
8:00 p.m.

DOCTORAL SOLO RECITAL*
NIKOLAI MALOFF, PIANO

Three Sonatas

Domenico Scarlatti
(1685-1757)

- i. Sonata in A minor, K.3 - Presto
- ii. Sonata in B minor, K.27 - Allegro non troppo
- iii. Sonata in A major, K.113 - Allegrissimo

Fantasiestücke, Op.12

Robert Schumann
(1810-1856)

- i. Des Abends
- ii. Aufschwung
- iii. Warum?
- iv. Grillen
- v. In der Nacht
- vi. Fabel
- vii. Traumes-Wirren
- viii. Ende vom Lied

INTERMISSION

Six Preludes

Violet Archer
(1913-2000)

- i. Allegretto - scherzando
- ii. Andantino tranquillo
- iii. Lento – come elegia
- iv. Broad – in declamatory style
- v. Slowly – in sad meditation
- vi. Allegro appassionato

Piano Sonata No.7 (Op.83)

Sergei Prokofiev
(1891-1953)

- i. Allegro inquieto
- ii. Andante caloroso
- iii. Precipitato

* In partial fulfillment of the requirements for the Doctorate of Musical Arts with a major in Piano.