

Musical avant-garde in Peru since 1950

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Abstract: The musical avant-garde has different characteristics in Latin America than in Europe and North America. This is partly due to its history of colonization and the multicultural and unequal societies that this condition created. Composers of the region have been searching for an expression of their own identities. An important part of this process has been the use of native and popular music elements in art music, independently of techniques and styles. Latin American avant-garde includes an early use of dodecaphony, serialism and electronic music since the first decades of the 20th century. It also includes, however, the study and use of native musics. The situation was not the same in the diverse countries. Argentina, Brazil, Chile, Cuba, Mexico, Uruguay and Venezuela had a more active art music life. In Peru, modernist techniques arrived in the late 1930s, brought by European teachers. The so-called Generation of the 50s was the first to participate in the avant-garde movements in Peru and abroad. Their music includes in many cases elements of traditional or popular musics, combining them with the new techniques in an open, inclusive manner, and as a way of searching local, national or continental identities. This paper looks at the Peruvian avant-garde from a point of view that takes into account the constructing of identities through music in a multicultural society, including cross-cultural composition as a major strategy, and considering the particular historical and socio-economic reality in which the music is born, revealing Peruvian avant-garde's particular features. The methodology concentrates in searching these elements in analysis but also in composers' opinions and in the works' critical reception. It relates also Peruvian avant-garde movement to a broader music history context.

Avant-garde is a historically and socially contingent term, which refers to art that breaks radically with an established tradition, trying to further the boundaries of the art, at the same time that it assumes the constant development of this tradition. Another treat of the avant-garde is its active engagement with the social world, from which it feels itself separate. (Samson 2009) This broad concept can be applied to artistic movements of many places and times.

To speak about avant-garde means also to talk about the tradition with which it is breaking, defining the mainstream from which it wants to take distance. At the same time, "[m]usic is the child of its social environment, which in its turn is moulded by the major events of world history" (Smith Brindle 1987, 1). Since music cannot be totally understood outside its historical context, as Smith Brindle affirms, the New Music since 1945 cannot escape the reality of events such as the explosion of the atomic bomb and man's arriving to the moon. "These events and facts may seem to have little to do with music, but in reality have gone far towards dictating its developments", while "the speed of change has gradually accelerated." (Id., 2.)

A more specific usage relates the term avant-garde to the Modernism born at the turn of the 20th century, viewing it as opposite to both classical and popular musics. It has been used also in connection with the New Music of the 1950s and 1960s, with which is dealt in this occasion. The composers of New Music used compositional procedures derived from the tradition, with the difference that they were now officially supported by the institutions, at last in some European countries that wanted to start their culture life anew after the Second World War, and had the resources for it. In the United States, the aesthetic promoted by Cage, Feldman and others rejected the art music institution, trying to restore the connection between art and life. Some authors consider this as the real avant-garde of the second half of the 20th century. (Samson 2009.)

When talking about musics beyond Central Europe, it is useful to consider the different shades in meaning that the terms modernism and avant-garde may acquire. Latin America, being part of the Western art music tradition since the 16th century, has an art music history that is influenced by its particular social and historical context, including the colonial condition and the multiculturalism that has also different faces in the various countries. At the same time, the

integration of Latin American culture into that of the metropolis has accelerated constantly after World War II, reaching the actual point of virtual connection and ubiquity. Inside the region, each country has its own characteristics in the development of an art music culture. Peru as the former centre of the Inca Empire has a big population that still lives according to the view of the world and uses of Andean culture. In the Amazonian region there are many different native peoples speaking a variety of languages. And in addition to them, there is a multiplicity of immigrants coming from the whole world in different moments, creating a multicultural kaleidoscope, of which Western art music represents one facet.

Musical avant-garde in Latin America

To talk about the avant-garde in Latin America implies being conscious of this condition of colonialism which the region has suffered and the multiculturalism that followed it, both influencing deeply the evolution of musical cultures. Musical nationalism was banned by European modernism after World War II as a natural consequence of its ideological use by fascism, and was considered —at least in the centres— as related mainly to the Romantic style of the 19th century. In Latin America, musical nationalism is, otherwise, an important factor of the identity search in music, and is also an element that has been present in the music history of these countries since their Independence, or even before, which continues to exist in different styles and techniques. Tello (2004, 214) speaks of a continental perspective of the musical nationalism in Latin America, stating that the need for finding an identity was common and coincident in similar moments, even within different material conditions. This search for an identity is dressed in varying stylistic clothing: first in tonality, chromaticism and impressionism, and later in polytonality, neomodality and atonality.

Despite this common need, Castillo Fadic (1998, 16) states that it is difficult to conceive a sufficient homogeneity for Latin American music, because it is formed by a great number of sub-identities, which in turn are not homogeneous. The identity is, then, the result of a dialectical process between the identity and the alterity principles. The cultural unity of Latin America is questionable, because as a concept, Latin America is too wide. What unites the region arouses from common obstacles and problems which create a common destiny. (Id., 20.) Castillo Fadic thinks that it is necessary to “substitute the search of an homogeneous identity for an attempt to understand the heterogeneity, the multiplicity of the cultural specificity...” and concludes that “the diversity of musical functions symbolizes the presence of numerous cultural models, and, hence, of a multiplicity of meaning systems which coexist to the detriment of an apparent institutional homogeneity.” (Id., 21.) According to this author, Latin American art music forms in the 20th century generally make use of “unstable compositional methods, because they are subject to a double demand. To one side, they express a tendency to adhere to European writing styles, presented in local versions distanced from their origin and historical contingency. To the other side, they are unable to keep a constant contact with musical systems located outside their legitimacy parameters.” (Id., 22.) In spite of these observations, the Latin American identity in art music, even if relative, is clearly perceivable and mentioned by composers and performing musicians. It has to be treated with care, anyway, to avoid falling into stereotypes about what means to be Latin American.

Latin American avant-garde has many moments, as occurs in Europe. The two first decades of the 20th century see the apparition of the first musical avant-garde phenomena in the region, including for instance the invention of the microtonal system *Sonido 13* by the Mexican Julián Carrillo (1875–1965), the pioneering use of percussion instruments in the works of Cuban Amadeo Roldán (1900–1937), the work of Mexican Silvestre Revueltas (1899–1940) or the inclusion of native instruments in chamber music by the Peruvian Theodoro Valcárcel (1902–1942). The first groups of composers were founded, such as the Grupo Minorista in Cuba in 1923, which was important in the investigation of Afro-Cuban music (Tello 2004, 224); the Grupo Renovación in Argentina in 1929 (id., 226) and the Grupo de los Cuatro in Mexico in 1935.

During and after the Second World War, many European composers escaped the conflict to Latin America, bringing the ideas of the European avant-garde of the first years of the century to the region and contributing to create a favourable environment for the flourishing of the New Music avant-garde. For example, Hans-Joachim Kollreuter (Germany 1915–2005) and Walter Smetak (Switzerland 1913–1984) moved to Brazil in 1937 and Rodolfo Holzmann (Germany 1910–1992) to Peru in the same year. Fré Focke (Netherlands, 1910–1989) lived in Chile from 1946 to 1957 as well as the Austrian Stefan Eitler (1913–1960), who arrived in Argentina in 1936 and stayed in Chile from 1950 to 1957; both founded the Centro de la Música Contemporánea en Chile, afterwards called Grupo Tonus. All these European composers used and taught twelve-tone techniques, with the notable exception of Smetak. Dodecaphony served in this historical moment as a way out from nationalism and neoclassical styles. (Paraskevaïdis 1985.) As can be seen, the musical traditions in both continents were constantly interwoven, and the isolation of the region was not total, despite the general ignorance about the results of this musical activity, even in the same countries where it took place, not to speak about wider circles of performers, composers or general public. This stage saw the foundation of new music groups in some of the countries of more musical activity, such as the Grupo Música Viva in Brazil (1944) or the Agrupación Nueva Música in Argentina (1937). (Paz 1945; Paraskevaïdis 1985 and 2004.)

Béhague states:

[t]he period of the 1930s and 1940s saw the beginning awareness of some Latin American composers of a need to adhere to new methods of composition without concealing their Latin cultural identity. Though these composers remained in the minority, they were able to liberate themselves in most cases from the yoke of musical nationalism. The resulting individualism had its full impact during the next two decades, which evidenced the maturity of the Latin American composer. (Béhague 1979, 283.)

The ending of the World War did not mean the banning of nationalism in the art music of the region, but only the abandon of romantic style by the majority of composers. The new conscience of the economic dependence of Latin American countries, on the contrary, stimulated the striving for an own musical identity, which could be local, national or regional, or more than one of these, depending on the individual composer's intention, his cultural heritage and personal music history. The uneven socio-economic conditions also contributed to radicalise many artists' thoughts, the Cuban Revolution being an important event that marked the second half of the 20th century in almost all countries of the region. The influence of the USA and its cultural policy also were of importance. The spreading of mass media and the easier communications made the events, works and trends more accessible for the Latin American composer and performer than ever before.

According to Béhague (1979, 285)

[m]usical composition in Latin America since about 1950 has undergone profound transformations that have led to a healthy variety of styles and a diversity of aesthetics. The decade of the 1950s represented in some ways both the end of an era and the point of departure of another. In general, the musical nationalism that had been cultivated for decades tended to disappear. The social and intellectual conditions before World War II had reflected a clear dependence on Europe and North America; the resulting need for national identity had pointed to musical nationalism as a path often considered inescapable. But, although political and economic dependence continued during the 1950s and 1960s, cultural dependence lessened considerably. Beginning around the mid-1950s Latin America oriented herself, at least in the larger cities, towards a more cosmopolitan world.

One of the developments that took place in Latin America and simultaneously in Europe and North America was electronic composition. Mauricio Kagel (1931–2008) composed electroacoustic and *concrète* music works in Argentina between 1950 and 1954. Electronic works were composed both in Brazil and Chile in the second half of the 50s. (Dal Farra 2004, 3–7.) Numerous Latin American composers worked in electronic music studios during the 60s and 70s, and some techniques were developed in spite of the little support received (Schumacher 2003, 3). The most important places for this were the studios in Columbia-Princeton and the Centro de Altos Estudios Musicales del Instituto Di Tella, shortly CLAEM,

founded in Buenos Aires by Ginastera with aid of the Rockefeller Foundation and which functioned from 1963 to 1971. (Béhague 1979, 285.)

The Latin American post-war avant-garde extends itself until the decade of the 1960s or 1970s, its situation varying greatly from country to country, being affected in its scope and time limits also by particular political events. The decade of the 1960s was the peak of the vanguard musically, but also politically. The Cuban revolution boosted the left movements in the whole region, and solidarity within the Latin American countries and against imperialism and dependence was fostered. This time saw also the birth of the Nueva Canción movement and of local rock scenes, both of social and musical importance. The Cold War policy of the USA supported the so-called Panamerican activities in order to ensure some kind of hegemony on the region. Many musical events, festivals, concerts, grant programs and editions were the result of this policy. New groups were founded such as the Grupo de compositores da Bahia (1966), Música Nova (1963) and Música experimental of the Brasília University in Brazil, which debated on the dialectical relationship between modernity and the expression of an own musical identity based on the local cultures (Cozzella et al. 1963).

During the 1960s, the European and North-American avant-garde reached Latin American composers without serious delay. In those days, the avant-garde had already split into many different currents after the critics to total serialism, including the composition with sound masses (Penderecki) or textures (Stockhausen), the micropolyphony of Ligeti, the aleatoric counterpoint of Lutosławski or the indeterminacy and happening of Cage and the artists of Fluxus. One innovation was the use of electronics during performance. Others were the use of collages and quotations, minimalism, the use of musical theatre elements and the use of graphical notations. All these were widely used in Latin America, but in personal ways and combinations, and quite usually combined with material, ideas or cultural concepts of the own environment. This can sometimes rely on some way of appropriation, hybridization or even constitute intercultural composition, where two or more musical cultures get into real dialogue.

As Béhague (1979, 353–354) states:

[...] many critics have raised questions concerning the likelihood of an original contribution of Latin America within established contemporary compositional techniques. Such questions result from the presumed universality of musical creation in the Western art-music tradition, which congealed during the nineteenth century as a prominent and enduring case of cultural ethnocentrism. Contemporary sociocultural conditions in Latin America have shaped new societies resulting from the blending of several cultures, including the prevailing Western European culture. [...] No doubt many Latin American composers have suffered from what is called the 'terrorism of the avant-garde', but in following international models the Latin American composer has automatically transformed them in order to authenticate them.

The Peruvian musical avant-garde

Art music in Peru was in the 1930s and 1940s dominated by *indigenismo*, an aesthetic and philosophical current that recognized the values of Andean culture, but in a romanticized and usually paternalistic way: *indigenista* artists were mainly white, Spanish speaking people. The style used was mainly late Romantic, with some traits of Impressionism. Some composers of the province cities of Arequipa, Puno and Cusco combined European forms and style and vernacular popular melodies and rhythms. Two important composers and forerunners of Peruvian modernism, Theodoro Valcárcel (1902–1942) and Alfonso de Silva (1902–1937) got some instruction in Europe, because the Alcedo Academy of Music gave no tuition in composition. Luis Pacheco de Céspedes (1895–1984), another important *indigenista* composer, studied and worked in France, coming back to Peru in the 1940s. (Petrozzi 2009, 85–92.)

During the Second World War many European musicians settled in Peru. This pushed local music amateurs to ask the Government for the creation of a National Symphonic Orchestra, which was founded in 1937, as well as the National Broadcast Company (Radio Nacional); the new orchestra and the renovated Academy, National Conservatory since 1945, gave the music life new impetus. The pedagogical work of French-Belgian Andrés Sas (1900–1966) and

German Rodolfo Holzmann (1910–1982), who arrived respectively in 1924 and 1937, was of vital importance in this modernization of art music; they also did musicological work on pre-Columbian music, native instruments and Colonial music, besides their own activity as composers.

Holzmann developed a Neo-Classic style following the ideas of Hindemith, using harmonies derived from the pentatonic scale used widely in Peruvian Andes, and used eventually dodecaphony. In his teaching he stressed the unity of material for the developing of harmony and melody. Sas was closer to Romanticism and Impressionism, and his own works stay within *indigenismo*. Enrique Iturriaga (1918), the first composer graduated in the Lima Conservatory, created his own material rooted in national musics, but following the modern neo-Classic style of his teacher Holzmann. He also used modern Peruvian poetry in his music, and is especially important as a teacher of composition. José Malsio (1925–2007) studied among others with Hindemith and Schoenberg in the United States; his orchestral works have no direct allusions to Peruvian popular music. Other composers such as Armando Guevara Ochoa (1926) from Cusco continued developing a nationalist music based principally in Andean popular music and genres such as the *wayno*.

In the 1950s, an important group of Peruvian composers who have been named later the *Generation of the 50s* began their public activity. Between them were some of the most important names of today's Peruvian art music, such as Celso Garrido-Lecca (1926), Francisco Pulgar Vidal (1929), César Bolaños (1931), Leopoldo La Rosa (1931), Enrique Pinilla (1927–1989) and Edgar Valcárcel (1932–2010). The young composers organized concerts of their music during this decade, and also founded the art magazine *Témpora* in 1953. In the last years of the decade and beginning of the 1960s most of them left the country to study contemporary techniques in Europe (La Rosa), USA (Bolaños, Pozzi, Valcárcel) or other places as the CLAEM in Buenos Aires (Bolaños, Valcárcel and later Alejandro Núñez Allauca (1943)). Pinilla was a special case, since he stayed in Europe 14 years until the 60s. When they returned to Peru, they started actively promoting the performance of new music.

The Nueva Música group started its activities in 1967 and organized many chamber music concerts until 1972, including also works of other Latin American colleagues. At the same time, Bolaños developed great activity in Buenos Aires and Garrido-Lecca in Santiago, Chile. Some of the students of Valcárcel and Iturriaga: Pedro Seiji Asato (1940), Walter Casas (1938), Núñez Allauca and Isabel Turón (1932–1974), started their participation in the new music events in the 70s, following the avant-garde trends. Orchestral works were also performed but in less amount; the work of Leopoldo La Rosa as orchestral conductor was central in these years, since he conducted first performances of many Peruvian works of the period with the OSN (National Symphonic Orchestra), as well as the Mexican Luis Herrera de la Fuente and the Peruvians Armando Sánchez Málaga, José Carlos Santos and Carmen Moral, and composers Enrique Pinilla and José Malsio.

The political instability was general in the region and also in Peru. In 1968 a scandal caused by a contract between the state and the International Petroleum Company was the pretext for the leftist military coup led by Gral. Juan Velasco Alvarado. The new regime was supported by the left, and it started big agricultural and educational reforms among others. Many artists were involved in the process at a first stage, but later, the censorship became harder and the dictatorship caused many problems to the institutions and to the art music life in general. The crisis which then started in the orchestra and in the conservatory was one of the main reasons for the ending and the forgetting of the Peruvian avant-garde. The number of composers, composition students and premiered works diminished, many musicians left the country and the institutions had to fight for survival. Establishing international contacts and the importing of all kind of musical material were very difficult, as well as publishing works or getting commissions of works. The works of the avant-garde were not performed anymore.

The musical features of the Peruvian avant-garde of the 60s and beginning of the 70s are varied and the composers formed no closed group or school. If some characteristic has to be stated, it would be the eclecticism with which the techniques were used and the styles applied, maybe for the reason that composers got to know these different techniques and styles

simultaneously, in a moment when the strict serialism was already fading away. Generally speaking, a departure from tonality and a free use of pitch series were mostly used, the use of classic-romantic genres as symphonies or sonatas was avoided and new instrumental combinations, effects and ways of playing and voice usage were explored.

Another feature is the mentioned search for individual roots and musical identity in differing ways, depending on personal history, origin and other factors. This can be extra-musically reflected, for instance, in the work's name, or in the inspiration given by some cultural traits, traditions or pre-Columbian art objects. In vocal music, the choice of Peruvian poetry and subjects is a way to relate to the own culture and also directs the listener's attention to it. Musically, the ties to Peruvian musics do not necessarily go through the borrowing of melodies, since this was a favoured Romantic and *indigenista* practice. In some cases, the technique included taking pitches from popular songs or antique instruments to form a pitch series. The searching for timbre and colour was another path to explore the relation to traditional and popular musics, either using the same instrumental combinations or imitating native instruments or their colours, or trying to capture the essence and sound of popular music making, for instance in Andean celebrations. Since there are so many possibilities and ways the Peruvian avant-garde could take, it can be illustrative to review some of the information about its most representative composers in Peru.

César Bolaños (1931) stated in 1956 that musical nationalism, as seen from the *indigenista* point of view, was inoperative for him. As a composer born in Lima, a city full of cars and noises situated in the seashore, and who did not even know directly Andean instruments such as a *quena* or a *tinya*, he considered that it had no sense for him to believe in any coarse indigenous style. These were provocative declarations in years when the active composers of the former generation used consistently quotations of Andean music, principally pentatonic melodies, combined with different harmonic conceptions. Bolaños had a controversial reception in these early years of his activity, because his music sounded as highly dissonant and modern in Lima's culturally conservative environment. (Alvarado 2009, 21–25.)

Bolaños had studied electronics in the RCA Institute of Electronic Technology from 1950 to 1953. Later he studied in the Manhattan School of Music (1959) and got a grant to the Centro Latinoamericano de Altos Estudios Musicales in the Di Tella institute in Buenos Aires, CLAEM (1963–1964), where he also designed, constructed and directed the electronic laboratory and taught composition and electronic composition from 1964 until 1970. Bolaños wrote the first Peruvian electronic work, *Intensidad y altura* (1964), based on a poem by César Vallejo and presented it in Lima in 1965. He was one of the pioneers in using computers for composition and did research in electroacoustics, sound and image, and computing applied to composition. His own works use different media, incorporating in occasions visual, choreographic and dramatic elements. He used modern instruments such as electric guitar, other sound sources such as radios or amplified acoustic instruments, and prefers narrators for vocal parts, treating the voice in non-conventional ways, as in *Alfa-Omega* (1967). He also uses the space for distributing the sound sources stereophonically. His works have no direct musical relationship to Andean music, apart from using pan pipes in some work. The local and national levels of identity are not central in his output. It does have a clear political element and maybe a regional identity factor expressed in the choice of texts, such as the Che Guevara's diary in *Ñacahuasu* for small orchestra and narrator (1970).

Bolaños had to leave Argentina when the CLAEM was closed in 1970. Back in Lima, and due to practical and economic difficulties, Bolaños did not compose any more, but dedicated himself to the investigation of native traditional and popular instruments, doing an important work in the field of musical archaeology. His works were still presented in the Nueva Música group concerts in 1970 and 1971, but after the military government's cultural censure hardened in the following year, his work was tragically forgotten until the 2000s. Bolaños is the most experimental composer of the Peruvian avant-garde and one of the few who did not change his aesthetic views later. He is also one of the composers who did not use much Peruvian traditional or popular material in his compositions.

Walter Casas (1938) studied with Iturriaga, Valcárcel and Garrido-Lecca and is also a pianist, harpsichordist and music educator. Some of his works were premièred during the last years of the avant-garde period, after which they have been rarely performed, and Casas has made his living as a teacher in the conservatory and in a sound engineering school. His style has been described as atonal, chromatic and aleatoric. His works explore vocal techniques and the combination of electronic and acoustic instruments. (Pinilla 1985, 197.) He used also graphical notation. In his concerto *Anta karana* for Hammond organ and strings (1972) he does not work with harmonic systems such as tonality, dodecaphony or serialism, but he gives predominance to colour, timbre, agogic and dynamic parameters, using sound shapes made of clusters, glissandi, trills and tremolo (Petrozzi 2009, 191). Casas is one of the Peruvian avant-garde composers whose production is still waiting to be studied, in spite of the good reception they had in the seventies, for example in the case of *Ranrahirca* for voice. The titles of some of his compositions reveal an intention of relating to Andean culture.

Celso Garrido-Lecca (1926) studied in Chile since 1950 and worked in Santiago as a composer, theatre composer and teacher. His works are influenced by the Polish school but at the same time he evokes Pre-Columbian cultures and the essence of their art in a non-tonal, expressive style that includes serial elements treated freely, a search for new timbres and the use of tone clusters and surfaces. He uses the scales produced by antique Peruvian flutes as basic material in *Antaras* for double string quartet and double bass (1968). Other important works are *Intihuatana* for string quartet (1967) and *Elegía a Machu Picchu* (1965) based on a poem of Martín Adán. He worked with Chilean popular musics in the Allende regime and took part in the social movement collaborating with popular artists Víctor Jara and Inti Illimani, and had to leave the country after the military coup in 1973. Back in Peru, he tried to apply his experiences founding a workshop for popular song at the Conservatory, as well as started studying popular instruments. After this, his compositions included more direct borrowing of popular music elements and his experimental phase was left behind, but its traits came back to his production in a later period of synthesis. He is one of the composers that speak about a Latin American identity, maybe because of his personal experience of living and working in two neighbour countries, Peru and Chile (Pinilla 1985, 174).

Leopoldo La Rosa (1931) organist, composer and conductor, was studying in Italy when he had contact with John Cage during the latter's four-month stay in Milan. Cage presented also his own works during this period, so that La Rosa probably got acquainted with some of them. He took part in a concert at the Pellegrini's *Rotonda*, together with Cage, Juan Hidalgo and Walter Marchetti, "the first event of experimental music in Europe in which the presentation of American and European composers—[...]—consciously acted on an agreeing and equal aesthetic horizon." (Bonomo 1999.) La Rosa, Hidalgo and Marchetti premiered six compositions, employing aleatory procedures. "The two Leopoldo La Rosa's pieces maintained on the contrary their specific individuality, functioning to confer a pronounced emphasis on two equidistant points of the concert through the disruptive and massive sound texture of both *Musica per pianoforte e 3 timpani* and *Rimak*, in which the composer on piano, closing the evening, gathered all the available performers." (Id.) The title of the latter work is the name of the river of Lima. The rest of the titles of his compositions are neutral, emphasizing their modernist and international character.

Back in Lima, La Rosa applied indeterminacy in his works as an operative premise and the integration of the physical space into the composition process. He presented some of his aleatoric works which also presented happening elements, getting hard feedback from the critic. He also conducted many first performances, but his own production did not continue in the same way, becoming later more conservative and nationalistic in the titles of the works. (Petrozzi 2009, 352.)

Alejandro Núñez Allauca (1943) played the accordion and improvised as a child, starting to write virtuosic music based in folkloric material for his instrument. He studied at the National Conservatory in the 60s, writing tonal music with Andean popular music quotations. In the mid-60s he studied independently contemporary techniques and started experimenting with aleatory, graphic notation, indeterminate pitch, new sounds, use of noise and concrete music,

getting a grant to study at the CLAEM in Buenos Aires in 1969. After that he resided two years in the United States. His later style was developed on the basis of the role of ornamentation, and more recently he moved to Italy and returned to a tonal style based on Andean popular music. (Petrozzi 2009, 161, 204.)

Enrique Pinilla (1927–1989) returned to Peru in 1961, after a long stay in Europe. He worked also in film and as a critic and organized concerts, supporting the new music in many ways. He studied also electronic composition with a grant in Columbia in 1966, and made ethnomusicological research in the Amazonian region. His works show his use of serial techniques and dodecaphony, a special interest in rhythmic work revealed in the extensive use of percussion instruments, and a combination of polytonality with native pentatonic melody and modality. (Petrozzi 2009, 148.) For example, in his *Suite peruana* (1972) he uses rhythmic material from the Culina people in the Amazon, from an Andean *triste* and a coastal *jarana*. He combines this material superposing dodecaphonic melodies, whole-step-scales and pentatonic scales, adding aleatoric passages, and making an “atonal study of the rhythms of the *marinera, tondero, festejo* and *socavón*”, these being different Afro-Peruvian dance genres. (Valcárcel 1999, 183–184.)

Edgar Valcárcel (1932–2010) was a nephew of Theodoro Valcárcel, one of the forerunners of the modernism in Peru. Edgar Valcárcel studied with Holzmann and Sas in Lima. His strong modernist identity was developed during his first stay in New York in 1960, where he studied with Donald Lybbert, and in the CLAEM led by Ginastera in Buenos Aires (1963–64), where he had the opportunity to study with the leading world's modernists and also get to know other Latin American fellow composers. In the 1960s, Valcárcel got acquainted with total serialism, aleatory, electronic music, microtonality and graphic notation, as well as exploring timbral possibilities of the instruments and the use of space and lights.

The popular and traditional musics of Valcárcel's native region of Puno were an equally important source for his music, giving it a particular local element of identity. Valcárcel (1994, 122) states that pre-Columbian musical conceptions in the Andean area were close to the 20th century's modernism and avant-garde in their different concepts of tunings, in the lack of tonal functions and relations, in the instruments and vocal *tessitura* which differ from the European classic-romantic tradition, and in the spatial conceptions related to the stereophonic location and the simultaneous performance of sound masses in differentiated levels (id., 127). These characteristics were transformed by the European domination, so that today's popular music in the Andes presents the more common traits of pentatonic melody and modal-tonal harmonization. The composer tried to fuse the contemporary sound dimensions with the traditional ones, or what he considered they have been before the Spanish conquer: microtonality, massive superposition of sounds, timbric exploration and colour as a projection of the landscape (id., 129.)

Valcárcel wrote important orchestral works in this period, such as the piano concerto (1968) and *Checán II* (1970), using conceptual appropriation of cultural concepts more than actual borrowing of melodies, which he started to use as quotations in a posterior stage of his work. He was also one of the pioneers in the use of electronics.

In addition to these composers, the already mentioned Pedro Seiji Asato and Isabel Turón premièred serial and dodecaphonic works at the beginning of the decade of the 70s. Other composers have used some of the techniques described above, but only in some works, or have settled outside Peru, for example Aurelio Tello (1951) and Douglas Tarnawiecki (1948), both living since many years ago in Mexico. Because of the crisis of the art music life since the 1970s, some composers abandoned this activity or could not have their music performed. The names of Oscar Cubillas (1938), Rafael Junchaya Gómez (1939) and Luis David Aguilar (1950) can be mentioned among them. (Petrozzi 2009, 162.)

Conclusions

Peruvian avant-garde starts with the works of the group of composers called the Generation of the 50s. It coincided with favourable material and social conditions, which helped to establish the basic institutions needed for the development of the Western art music culture in the country. Politically, the Cold War and the leftist movements influenced the activities of the composers at least indirectly, creating some studies and work possibilities and promoting integration between composers of the region. Economic, political and social factors also had a role in the ending of the avant-garde movement at the beginning of the 70s and its posterior oblivion. The same composers changed in many cases their style and the works of the period started to be played and found again only in the 2000s.

Peruvian avant-garde in the 1960s is not limited to serialism. In fact, total serialism works are absent, and there are only a few examples of dodecaphonic works. The principle of using a limited pitch set in the manner of a series as a basis for the harmonic and melodic structure is, however, mostly used. Harmony is generally non tonal, but composers allow triadic and other combinations freely. Peruvian music of the period is characterized by a basically eclectic use of avant-garde techniques. This is partly because of the relatively late incorporation of Peruvian composers into the international avant-garde, when this had already divided into many currents.

The idea of avant-garde for Peruvian composers does not mean only an international art. Besides it, it stresses the searching for an own expression in the musical roots of local traditional or popular musics or other cultural features such as poetry, pre-Columbian history or art. This is combined with the search for local, national or continental identities depending on the composer's personal background, origins and formation. Andean musical elements have been an important source for composers, as have been also archaeological instruments and Afro-Peruvian tradition.

Peruvian avant-garde has a political side, because it coincided temporally with the rise of revolutions not only in Cuba (1959) but also revolutionary movements in Europe and other countries in Latin America. The Peruvian Revolution (1968), even if executed by a military dictatorship, changed the Peruvian society and the social role of arts in important ways, making explicit some conflicts inherent to Peruvian society, and with which composers dealt in their work, trying to give their avant-garde activity also a solidarity and liberating function.

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