Peru in International Music Encyclopedias

No nation in the continent can boast a longer and more eventful musical past than Peru. Surviving Nazca clay syrinxes prove that this pre-Inca coastal tribe, like the ancient Greeks, used microtones in their music. To believe Garcilaso de la Vega and Guamán Poma de Ayala, court music during Inca times was always a subtle and refined art. Garcilaso mentions the singing of an Inca *haylli* at Cuzco Cathedral in 1552—one of the first clear allusions to the mixing of aboriginal song with European polyphony.

During colonial times, Lima takes pride of place in 1631 as the first city of the Western Hemisphere where a book containing a piece of polyphonic music was published and in 1701 as the first city of the Americas where an opera was written and mounted. In 1821 Peru became the first nation of the Americas to adopt a national anthem composed by a native of the country. Peru was also the first country in which a national academy of music was named after the composer of the national anthem. In 1869 was published at Lima the longest and most ambitious music treatise written by any native-born Latin American during the nineteenth century.

But to skip over still another century from 1869 to the present, what role does Peru play in international musical lexicons available in 1979? A survey of national and conservatory libraries conducted in mid-1978 revealed the two most widely dispersed music lexicons in Spanish America to be still today (as five years previously): (1) the Spanish version of Percy A. Scholes's *The Oxford Companion to Music*, 9th edition, translated and published under the supervision of Daniel Devoto[1] at Buenos Aires (Editorial Sudamericana) in 1964 as the 1302-page *Diccionario Oxford de la Música*, and (2) the now out-of-print two-volume *Diccionario de la Música Labor* published at Barcelona a decade earlier under the editorial supervision of the head of the Spanish Institute of Musicology, Higinio Anglés. Logically, the better of these two vademecums should be the *Diccionario Oxford*, since it is the later. Also, it should be the better so far as countries in South America are concerned because the *Oxford* was translated and enlarged at Buenos Aires by a world renowned Latin American musicologist.

In none of the original English editions of the *Oxford*—not even the 1970 10th edition brought up to date by John Owen Ward with the claim that "all the chief composers of the past and present" are included—does any South American nation earn a separate entry. But in the Spanish 1964 edition, not only Argentina (the coun-

[1]The publishers not only named Daniel Devoto head of the editorial group but also allotted him Latin America as his special territory (p. 8: "quien estuvo al frente del plantel de colaboradores y, dedicando siempre una atención especial a la América Latina, tomó personalmente a su cargo los aspectos técnicos de la adaptación"). To repair defects still persisting in English-language editions of the *Oxford Companion*, Malena Kuss was in 1977 commissioned to add Latin American coverage to the upcoming 11th edition.

try in which it was published) suddenly emerges with a four-column article at pages 106–107 listing all the principal composers in that nation from earliest times to the present, but also numerous other Latin American nations step smartly forward with substantial articles profiling their music histories. Chile rates four columns (pages 386–387) itemizing 24 composers, Colombia gains two pages (287–288) mentioning 21 musicians, Cuba occupies two pages (371–372) in which six composers are listed. So small a country as Uruguay rates an article naming ten composers, with cross-references to individual articles on these three: Alfonso Broqua (1876–1946), Eduardo Fabini (1883–1950), and Carlos Pedrell (1878–1941). Even so usually neglected a nation as Bolivia makes the grade in an article mentioning as the leading musical creators of that nation Eduardo Caba, Antonio González Bravo, Simeón Roncal, José María Velazco Maidana, and Humberto Viscarra Monje.[2]

But what of Peru in the Spanish *Oxford?* Like the rest of these just mentioned countries, does Peru rate an article listing principal composers and reviewing overall historical developments? Nothing of the sort. Instead, Peru earns the following curt entry at page 954: "See antara, cachua, cumbia, gualichada, huaino, marinera, refalosa (= resbalosa)"—as if a country that for at least three centuries proudly dominated the cultural life of all Spanish South America deserved no historical kudos but instead merited remembrance only for its panpipes and several dance types (not all of them distinctively Peruvian). Turning to the cross-entries that in the Spanish *Oxford* substitute for the desired article on Peru, the reader finds the following typical definitions. The expert in folklore will assess the accuracy of these definitions.[3]

cachua (or *cashua, kashwa, kaswa, kjaswa*). "Love dance." Only engaged couples up to any number forming a circle dance it. The same 2/4 rhythm on the sad side, as is the general character of dance throughout the mountainous part of Peru, pervades the whole composition.

huaino (or *huayño, wayno, wuaynu, guaiño*, and many other spellings). Fast music and dance in 2/4 widely used in Peru, Bolivia, and Ecuador (where it is called *sanjuanito*). The structure is very simple, a pair of short phrases repeated.

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[2]More recent data on these composers appears in Atiliano Auza León's *Dinámica Musical en Bolivia* (La Paz: Cooperativa de Artes Gráficas E. Burillo Ltda., 1967). In addition to paragraphs on Eduardo Caba (pp. 43–44), Antonio González Bravo (46–47), Simeón Roncal (44–46), José María Velazco Maidana (50–51), and Humberto Viscarra Monje (48–50), Auza discusses Jaime Mendoza Nava, Gustavo Navarre Viscarra (born La Paz, July 12, 1931), Florencio Pozadas, Marvin Sandi, Fernando Sanz Guerrero, and Alberto Villalpando (La Paz, November 21, 1940). To *Oxford's* older group Auza adds Teófilo Vargas Candia (1886–1961), native of Cochabamba.

[3]*Diccionario Oxford*, p. 214: *Cachua* (o *cashua, kashwa, kaswa* o *kjaswa*), "danza de amor." La bailan solamente parejas de prometidos, y en cualquier número, formando círculo. El mismo ritmo—más bien triste, como el carácter general de estas danzas de la región montañosa del Perú—recorre toda la composición: (2/4)

Ibid., p. 632: *Huaino* (o *huayño, wayno, waynu, guaiño* y muchas otras grafías). Música y baile vivaz, en 2/4 muy difundido en el Perú, Bolivia y Ecuador (donde se lo llama también *sanjuanito*). Su estructura es muy simple: consiste en un par de frases cortas, repetidas.

Ibid., p. 743: *Marinera.* Danza costeña peruana, derivada de la *cueca* (v.), a la que es muy similar; está en 6/8 y en ritmo movido. Su nombre remonta a la guerra entre Perú y Chile: la cueca se llama en el Perú *chilena*, y el nombre de *marinera*—entre otras razones—se usó para desplazar el del país que estaba en conflicto. Ciertas variedades de la marinera se denominan *tondero, resbalosa* y *mozamala.*

marinera. Coastal dance of Peru, derived from the cueca, which it greatly resembles. It is in 6/8, and fast-moving. The name goes back to the war between Peru and Chile. The cueca was until then called *chilena* in Peru, and the name marinera, among other reasons, was introduced to replace a reference to the country with which Peru was at war. Certain varieties of the marinera are called *tondero, resbalosa*, and *mozamala.*

The term *yaraví*, which strangely enough is cross-referenced under Argentina and Bolivia but not under Peru, is thus defined: "Melancholy song of indigenous origin sung in the Andean region from Ecuador to northern Argentina, including Peru and Bolivia. Generally in slow 3/4, the yaraví (of no fixed form and usually in native languages or with many native words mixed in) is sad and lamenting."[4]

As if denying Peru any historical article were not sufficiently discouraging, the one country article in the Spanish *Oxford* that links together so many as four masters usually classed as Peruvian is the article on Bolivia. At the close comes this summary: "Bolivian composed music is just now in a crystallizing stage characterized by obsessive memory of a past that fills it with nostalgia. Some Peruvian composers also share this same obsession, among them Andrés Sas, Teodoro Valcárcel, José María Valle Riestra, and Raoul de Verneuil."[5]

The Spanish *Oxford* article on Argentina lists as the one memorable composer at work there in colonial times the Italian-born Domenico Zipoli (1688–1726). According to this article, Zipoli upon arriving at Córdoba (where he spent the last eight years of his life) found "a musically well-developed ambience, with an abundance of good singers and performers."[6] But if Córdoba was such a cynosure from 1718 to Zipoli's premature death, how much more so was the opulent capital of a far-flung viceroyalty—Lima—where the great maestro de capilla Tomás de Torrejón y Velasco (1644–1728) held sway, to be succeeded in 1728 by the gifted Roque Ceruti (died 1760)! Argentina takes special pride in Zipoli because supposedly only he among early composers at work in the Americas enjoyed a European reputation during his lifetime. But even this claim, like so many others made for other countries, leaves out of account events in Peru. Zipoli, born at Prato in Tuscany, did it is true bring into print at Rome in 1716 his *Sonate d'intavolatura per organo, e cimbalo* only a year before sailing from Cádiz in the company of 53 mission-bound Jesuits. But to say that only Zipoli enjoyed European fame is to forget another European celebrity who sailed from Cádiz a half-century earlier bound not for Argentina but for Peru. Up to now Lucas Ruiz de Ribayaz has been the subject of biographical articles in such encyclopedias as *Grove's* and Oscar Thompson's *International Cyclopedia of Music and Musicians* with no mention of his Peruvian sojourn. Nonetheless, these dictionaries have recognized Ruiz de Ribayaz's *Lvz y Norte Mvsical, para*

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[4] *Ibid.*, p. 1283: *Yaraví.* Canción melancólica, de origen indígena, que se canta en la región andina, del Ecuador al norte argentino, pasando por Perú y Bolivia. Generalmente en 3/4 y en tiempo lento, su texto, sin forma fija y por lo regular en las lenguas nativas o mezclando palabras indígenas, es triste y lamentoso.

[5] *Ibid.*, p. 194: La música de los compositores de Bolivia se encuentra en una etapa de cristalización, caracterizada por el permanente recuerdo de un pasado que la llena de nostalgia. Tal actitud es compartida por algunos compositores peruanos (A. Sas, Teodoro Valcárcel, J. M. Valle Riestra, Raoul de Verneuil, etc.).

[6] *Ibid.*, p. 106: . . . quien llegó a actuar en un medio musicalmente evolucionado y con buenos y abundantes recursos en cuanto a cantores y ejecutantes.

caminar por las Cifras de la Guitarra Española, y Arpa, tañer, y cantar á compás por canto de Organo; y breue explicacion del Arte (Madrid: Melchor Álvarez, 1677) as a unique document in the history of Spanish folk song and dance, because of the large number of types represented in guitar or harp arrangement.

The same fleet that set sail from Cádiz March 3, 1667, bringing to the New World Pedro Fernández de Castro y Andrade—the Conde de Lemos who from November 21 of that year until his untimely death at Lima December 6, 1672, governed the Peruvian viceroyalty—brought also as one of his 113 personal attendants Lucas Ruiz de Ribayaz.[7] "My grounding in music was acquired while serving the Condes de Lemos y Andrade," wrote Luis de Ribayaz at folio ¶¶2^{v} of *Lvz y Norte*, "and it was through their intercession, and upon presentation by the Most Excellent Patron Don Fadrique de Toledo, Marqués de Villafranca, that I obtained the prebend in the Collegiate Church of Villafranca del Bierzo." To confirm identification of the priest Lucas Ruiz de Ribayaz who sailed from Cádiz March , 1667, as the author of the famous *Lvz y Norte* the following additional facts are offered.

In the "Prologo al cvrioso Lector" at folio ¶¶3, the author claims to have seen "distant overseas provinces where they do not know how to read from tablature, and with the exception of a few who know polyphonic music play and sing by ear."[8] The high ecclesiastic who signed an *Aprobación* dated February 21, 1677, was Fray Luis Zerbela = Cerbela. After directing Franciscan activities in the Viceroyalty of Peru from 1668 to 1676, Cerbela returned home to Spain bringing among other costly imports a silver lamp for the church at Villafranca del Bierzo. Weighing 274 *marcos* (2192) ounces) this lamp, designated as a "gift" in a manifest signed at Madrid May 28, 1676,[9] was of course destined for precisely the collegiate church being served by Ruiz de Ribayaz. While in the viceroyalty, Cerbela traveled its length and breadth gathering 300,000 pesos to finish the Franciscan mother church at Lima. Such a silver gift for Villafranca del Bierzo at once brings to mind the silver capital of South America, Potosí, visited by Cerbela February 27, 1671.

For his other *Aprobación* Ruiz de Ribayaz turned to the renowned maestro of the Descalzas royal convent, Cristóbal Galán. In the commendation dated April 12, 1677, Galán praised the clarity of Ruiz de Ribayaz's rules for ciphering harp as well

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[7] Archivo General de Indias (Seville), *Contratación 5435* (list of the Conde de Lemos's licensed retinue). Dated February 4, 1667, this list of the viceroy's retainers accompanying him to Peru reached 113. Apart from Ruiz de Ribayaz and the 22-year-old Tomás de Torrejón y Velasco, the group included two trumpeters—but not Fray Pedro Sanna, a Calced Carmelite whom the Conde de Lemos proposed bringing along as custodian of certain "papeles de música." The latter was denied an exit permit because Peru lacked any houses of his order. See Jorge Basadre, *El Conde de Lemos y su tiempo* (Lima: Editorial Huascarán, 1948), p. 27. The first scholar to reveal the exact names of the Conde de Lemos's *séquito* was Guillermo Lohmann Villena. For Lucas Ruiz de Ribayaz's name in the list of voyagers to Peru, see his *El Conde de Lemos Virrey del Perú* (Madrid: Estades, 1946), p. 30, note 19, lines 10–11.

[8] *Lvz y Norte Mvsical* (Madrid: Melchor Álvarez, 1677), fol. ¶¶3: El Autor . . . ha visto diferentes Reynos, Prouincias remotas, y vltramarinas que no saben, ni practican dichas cifras, ni otras ningunas: porque aunque se tañe, y canta, no es mas que de memoria, exceptuando à algunos, que saben la Musica de Canto de Organo.

[9] Samuel Eiján, *Franciscanismo en Galicia. Estudio histórico* (Santiago de Compostela: Tip. de "El Eco Franciscano," 1930), p. 206. The essay "Fr. Luis Cervela, Comisario General en el Virreinato del Perú (1668-1676)," occupies pp. 179–207. For other data on Cerbela (born 1623), see Benjamín Gento Sanz, "Fray Luis de Cerbela y su obra, 1669-1674," in *San Francisco de Lima* (Lima: Imprenta Torres Aguirre, 1945), pp. 135–149; and Luis Arroyo, *Comisarios Generales del Perú* (Madrid: Instituto Santo Toribio de Mogrovejo, 1950), pp. 219–228.

as guitar music. Among contemporaries who were also trying to bring their harp pieces into print, Ruiz de Ribayaz mentions at page 32 of his *Lvz y Norte* both Andrés Lorente, author of *El porqve de la mvsica* (1672), and "Iuan de Bado." For harp historians, Ruiz de Ribayaz's explanation of the cross-stringing, one plane for the equivalent of black keys, the other for white, continues to be a document of prime value. But printers at Madrid rebuffed him when he first brought them *Lvz y Norte*, complaining that they had no symbols for harp tablature. In the harp pieces published at pages 105-144, semicircles under 5, 6, and 7 designate C_1, D_1, and E_1 below the bass-clef; the numerals from 1 through 7 with a dash below designate F_1 to E; plain numerals the next octave; dotted numerals f to e^1; numerals 1, 2, and 3 with a semicircle above designate f^1, g^1, and a^1. Only cash in hand convinced the Madrid printers that *Lvz y Norte* should be published with such troublesome symbols. Although like the later anthologist Antonio Martín y Coll he leaves both his guitar and harp pieces anonymous, Ruiz de Ribayaz does claim to have selected them from his best contemporaries. In the *Encyclopédie de la musique et Dictionnaire du Conservatoire*, I:4, 2099a, Rafael Mitjana enumerated 21 different dance-types in *Lvz y Norte*, including pavanas, gallardas, hachas, chaconas, rugeros, zarabandas, paradetas, españoletas, folías, jácaras, matachines, and pasacalles.

Johannes Wolf sufficiently esteemed *Lvz y Norte* to explain Ruiz de Ribayaz's guitar tablature system,[10] to transcribe a folía played *rasgueado* (strummed), and the beginning of a zarabanda played *punteado* (plucked),[11] and to include an excerpt from a batalla. *Inter-American Music Bulletin*, 30 (July, 1962) included an article "The Sarabande: A Dance of American Descent" buttressed at page 6 with the transcription of the zarabanda intabulated for guitar or harp at page 125 of *Lvz y Norte* (British Library copy). Now that Ruiz de Ribayaz's Peruvian voyage prior to publication of his 150-page tablature has been established, his biography and musical outlook deserve further scrutiny. Not only his fellow voyager Tomás de Torrejón y Velasco but also the native son of Villafranca[12] Juan de Araujo who died at La Plata = Sucre in 1712 must be presumed to have known at close range this favored musical protégé of the Lemos y Andrade noble family.

Apart from the Spanish *Oxford*, the other musical dictionaries that do Peru a disservice are Oscar Thompson's *International Cyclopedia of Music and Musicians*, 9th edition (New York: Dodd, Mead & Company, 1964), with articles on only these four: Alomía Robles, Holzmann (spelled Kolzmann at page 2280), Sas, and Teodoro Valcárcel (the latter called a pure-blooded Indian born at Puno October 18, 1900, who died at Lima March 20, 1942). *Baker's Biographical Dictionary*, the fourth edition of which was edited by Gilbert Chase so far as Latin American entries are concerned, included articles on Daniel Alomía[s] Robles (Huánuco, January 3, 1871; Chosica, July 17, 1942), Teodoro Valcárcel (Puno, October 17, 1900; Lima, March 20, 1942), José María Valle Riestra (Lima, November 9, 1859; Lima, January 25,

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[10] *Handbuch der Notationskunde*, II. Teil (Hildesheim: Georg Olms Verlagsbuchhandlung, 1963 [facsimile reprint of 1919 *Kleine Handbücher der Musikgeschichte nach Gattungen*, Band VIII]), p. 201.

[11] *Ibid.*, pp. 202 (folía), 302 (zarabanda). José Subirá, *Historia de la música española e hispanoamericana* (Barcelona: Salvat, 1953), p. 325, reproduced the same zarabanda excerpt; also, p. 326, Ruiz de Ribayaz's errata page (facsimile).

[12] Robert Stevenson, *The Music of Peru Aboriginal and Viceroyal Epochs* (Washington: Organization of American States, 1960), p. 197 (citing Audiencia de Charcas, *Libro de Acuerdos*, XIII, fol. 306^v [April 13, 1693], Codex in National Library and Archive, Sucre, Bolivia).

1925), but on no one earlier and no one later (except Sas, relegated to an Appendix). The *Harvard Dictionary of Music*, dated 1944 and also with all the Latin American articles by Gilbert Chase, included a general country article on Peru baldly listing the following new names: Alzedo=Alcedo, Claudio Rebagliati (1843-1909), Alfonso de Silva (1903-1937), Manuel Aguirre, Pablo Chávez Águilar, Carlos Sánchez Málaga, Roberto Carpio, and Raoul de Verneuil. The *Diccionario de la Música Labor* of 1954 contains a general article on Peru listing all these and in addition Carlos Enrique Pasta (an Italian whose opera *Atahualpa* is credited to 1877), Federico Gerdes, Ulises Lanao de la Haya, Rosa Mercedes Ayarza de Morales, and Policarpo Caballero Farfán. In addition *Labor* contains biographies of Rodolfo Barbacci (Buenos Aires, February 28, 1911) and Carlos Raygada (Lima, February 3, 1898). Among the nine collaborators invited to assist Higinio Anglés in the preparing of the Latin American articles, three were Chileans, two were Cubans, and one each was from Colombia, Dominican Republic, and Uruguay.

In 1947 Otto Mayer-Serra had already published at Mexico City a two-volume lexicon, *Música y Músicos de Latinoamérica* (Editorial Atlante, S.A.) with a conscientious article on Peru (II, 765-772) that exceeds anything in the other international encyclopedias thus far mentioned. With commendable energy, Mayer-Serra expanded the list of Peruvian 20th-century notables to include in addition to all those mentioned in the other encyclopedias: Federico González Gamarra, Ernesto López Mindreau, Alberto Rivarola, Luis Pacheco, Vicente Stea, and Carlos Valderrama. Even so, Mayer-Serra remained years later dissatisfied with his own coverage—complaining that he could not include anyone earlier than Alcedo for lack of published research on music in Peru from Pizarro to San Martín. The first international encyclopedia to include a biographical entry on any earlier composer in Peru was the behemoth German dictionary *Die Musik in Geschichte und Gegenwart* with articles on Estacio de la Serna and Tomás de Torrejón y Velasco in the first alphabetical series (XII [1963], 566-567, and XIII [1966], 570), Alcedo, Araujo, Cuzco, Fernández Hidalgo, Garrido-Lecca, Lima, and Orejón y Aparicio in the second series (XV [1973], 112-113, 261-262, 1673-1678; XVI, 208-209, 419-420, 1138-1139, 1442-1443). Following the lead of MGG, *Riemann Musik Lexikon Ergänzungsband Personenteil L-Z* (1975) included Orejón y Aparicio and Serna.

A great leap forward, so far as Peruvian coverage is concerned, can be expected when *The New Grove Dictionary of Music and Musicians* edited by Stanley Sadie appears at London later this present year. Not only the Peruvian past but composers now at work are programmed for this edition. If any presently active Peruvian composer receives less than adequate space, the fault will lie with him. Composers frequently expect encyclopedias to take their works more seriously than they themselves, failing to supply catalogues that specify exact dates of composition, first performance, exact locales and performing groups of premieres, exact titles of movements, and exact names of poets or other writers who supply them with texts. True, some Latin American composers complain that they are too busy producing music to take time for correct *curricula vitae* and for the correct cataloguing of their own works. But paradoxically, the composers who have taken time for such troublesome minutiae are Carlos Chávez, Alberto Ginastera, and (beginning in 1975) a group of Brazilians prominent among whom is Marlos Nobre. Latin Americans elsewhere who aspire to similar recognition in encyclopedias will the sooner obtain it when they begin taking themselves as seriously as did Chávez until his death at Mexico City

August 2, 1978, and as nowadays do Ginastera and Nobre. Why do César Bolaños, Roberto Carpio Valdés, Rodolfo Holzmann, Enrique Iturriaga, José Malsio, Enrique Pinilla, Francisco Pulgar Vidal, and the Sánchez Málaga pair fail to enter *Baker's*, 6th edition (1978)? In part, at least, because their works remain uncatalogued. Not only will the Peruvian composers who take time to catalogue their own works be the beneficiaries of better encyclopedia coverage, but above all they will be performing a patriotic duty. Peruvian currency comes in soles. But too long Peruvian music has dwelt in the shade, not the sunshine of international acclaim that it so eminently deserves.