

Biographical Sketch and Selected Works

of Armando Guevara Ochoa

by

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## ABSTRACT

Due to the recent inclusion of a semi-regular "News from Latin America" column since 2007 in *The Clarinet* magazine and an increased emphasis on world music genre performances at the International Clarinet Association's annual ClarinetFest, Latin American clarinet compositions have become increasingly popular. Consequently, Latin American performers and composers are receiving more attention and recognition than ever before. The contemporary repertoire for clarinet increasingly includes works highlighted at the ClarinetFest international festivals, and many clarinetists express interest in finding new Latin American compositions.

In order to supplement this growing Latin American repertoire and to introduce the life and works of Peruvian composer Armando Guevara Ochoa (1926-2013), this project presents a brief biography of the composer, a discussion of his musical style, and new editions of his popular works transcribed for clarinet. A recording of these works is included in an appendix to this document. Prior to this research, much of the scholarship written about Guevara Ochoa was in Spanish. While most sources and scholars relate that Guevara Ochoa composed over 400 works, the whereabouts of fewer than 200 are currently known. This project will supplement Guevara Ochoa's clarinet literature and raise awareness of his compositions in English-speaking countries.

*I would like to dedicate this project to Armando Guevara Ochoa, whose spirit will continue to live on through his music.*



## ACKNOWLEDGMENTS

Many people helped bring this project to fruition, but I would be remiss if I did not acknowledge the significant contributions of Holly Wissler and Koviciana Guevara de Pakis.

To Holly: Thank you for exposing me to the amazing musical community of Cusco, but most importantly, thank you for introducing me to Armando and his music. This meeting was enlightening and inspiring, and without your contributions, this project would not have been possible.

To Koviciana: Thank you for giving me access to your personal library of Armando's works. The information you provided was essential to this document. I greatly enjoyed getting to know Armando through your memories and stories. Many thanks for your hospitality and kindness. I hope this project furthers the reach of his music throughout the world.

I would also like to thank Dr. Kay Norton, whose mentorship and guidance throughout my studies have been more helpful than I am able to articulate, and Dr. Robert Spring, whose teaching and guidance have greatly impacted my teaching, performance, musicianship, and life.

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## CHAPTER 1: INTRODUCTION

Armando Guevara Ochoa (1926-2013) was a Peruvian composer, violinist, and music director. Originally from Cusco, he was globally recognized for his regionalist compositional style inspired by the soundscape of the Peruvian Andes and Cusco. His works, characterized by short themes, pentatonic scales, and *huayno* rhythms, also represent a tonal school of Peruvian composition (Niño 2011:39).<sup>1</sup> A child violin prodigy, Guevara Ochoa studied both violin and composition in Lima, Boston, New York, and Paris and worked under many notable conductors, composers, and pedagogues, including Nadia Boulanger. While he has composed over 400 works, he frequently gave away original manuscripts; his family and scholars have accounted for fewer than 200. No complete catalog of his compositions exists, but individual pieces and scores have been located across Peru, in Fort Worth (TX), at the Duke University Library in Durham (NC), and in private libraries of musicians throughout Latin America. The primary purpose of this project is to supplement the growing contemporary clarinet repertoire by Latin American composers and to document Armando Guevara Ochoa's musical style and contributions in English. This introduction includes a personal statement about the origins of the project, a literature review of previous research, and an outline of additional chapters.

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<sup>1</sup> See glossary for summary of *huayno* music.

### *Personal Statement*

While pursuing my doctoral degree, the D.M.A. in clarinet performance, I spent much of my time researching and performing works for clarinet by Latin American composers. Early in my degree, I knew that I wanted my D.M.A. research to center on contemporary Latin American compositions for clarinet, and consequently, my doctoral degree recitals featured these works. As a researcher, I am primarily interested in the ways that Latin American composers use traditional folk melodies, rhythms, and music to bridge the divide between their respective musical traditions and Western European art music. In my search for personal understanding of traditional music from various parts of Latin America, I traveled to Peru during the summer of 2011. I participated in workshops on Andean, Afro-Peruvian, and *mestizo* music, spent time with local musicians, and gave clarinet master classes.<sup>2</sup>

While there, I was fortunate to be introduced to Armando Guevara Ochoa by Holly Wissler, a prominent ethnomusicologist who resides in Cusco. After meeting Guevara Ochoa and hearing his music in a variety of venues throughout the city, I became convinced that I wanted to transcribe and record his works for my D.M.A. project. Though Guevara Ochoa he was very ill when we met, he was still incredibly enthusiastic, and during our brief meeting he spent time discussing his music and life with our small group. He gave me verbal permission to

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<sup>2</sup> *Mestizo* - People of mixed heritage or descent. In Peru, this term applies to people that are have both Spanish and indigenous ancestry.

perform and transcribe his works and when I asked if he had works for clarinet, he responded with a resounding "Sí, sí" ("Yes, yes").

He showed me an abbreviated, but annotated, list of works a scholar had recently comprised, and there were in fact works for clarinet listed.<sup>3</sup> While in Peru I visited the music libraries at the *Instituto Superior de Musica Leandro Alviña Miranda* in Cusco and *Conservatorio Nacional de Musica* in Lima. In my search for clarinet works, I was only able to locate one: "Yaravi." Although I was told it was for solo clarinet, after examining the score, that seemed impossible.

*Musical Figure 1.1*



*"Yaravi," 1-48, indication of missing accompaniment*

<sup>3</sup> Unfortunately, despite my best efforts, I have been unable to locate that document again.

The number of rests clearly indicate that Guevara Ochoa composed a piano part to accompany the clarinet score.

Upon returning to the States, I continued to search for clarinet works by Guevara Ochoa. Searches on WorldCat reveal only a few sound recordings, one recently revised flute score, and the works held by the Duke University library.<sup>4</sup> I then turned to Kovicianca Pakis, Guevara Ochoa's daughter, who resides in Fort Worth, Texas. She graciously invited me to visit and examine her personal library of her father's works. Pakis explained to me that once she realized her father had not kept a personal library of his works she spent considerable time traveling to the various music libraries throughout Peru to find copies.<sup>5</sup> Her collection is a product of that research. Additionally, she solicited many Latin American musicians with whom she knew her father had worked. This resulted in her gathering numerous works, tracking where additional works were located, and making a list of missing compositions.<sup>6</sup> Her collection is the largest known and most diverse catalog of Guevara Ochoa's works.<sup>7</sup>

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<sup>4</sup> The Duke University library has a large holding of Guevara Ochoa's orchestral works, which were donated 1991. Dorothy Kitchen, the Director of the Duke University String School, facilitated the transaction. WorldCat is an online union catalog which itemizes holdings of some 72,000 libraries worldwide.

<sup>5</sup> Personal correspondence and informal interview with Kovicianca Pakis. April 20-23, 2012. Fort Worth, TX.

<sup>6</sup> This information is outlined in a table in Appendix C.

<sup>7</sup> At the time of this publication, Kovicianca Pakis was in the process of creating a foundation in honor of her father's memory. The proceeds from the foundation will benefit music education in Peru (Pakis 2011).

After spending the weekend photocopying and organizing the library at the Pakis residence, I returned to Phoenix with photocopies of possible works to revise, but no scores originally for clarinet. Unfortunately, any clarinet pieces Guevara Ochoa composed either reside with performers or are lost completely.<sup>8</sup> Because I had a representation of his clarinet writing through the "Yaravi" score, I decided to make editions of six of his more popular works for clarinet. Ultimately, one of these transcriptions led to a commissioned work for clarinet, voice, and piano combining three previous versions of the same work.<sup>9</sup>

During the winter of 2013, during which time I was completing the present document, Armando Guevara Ochoa passed away. The Peruvian musical community has a renewed interest in his music and life. New details, research, and recordings continued to arise as I finished this project. For this reason, my brief summary of Guevara Ochoa's life and musical output should not be considered definitive.

### *Literature Review*

Most of the scholarly research on Armando Guevara Ochoa to date was

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<sup>8</sup> Fernando Dominguez, a Mexican clarinetist, reportedly holds two works: "Yaravi" and "Fantasía Peruana." I attempted to contact him but did not receive a response. He may or may not have the piano part to "Yaravi;" a revised version of "Fantasía Peruana" for solo clarinet adapted from the solo trumpet score is included in this document.

<sup>9</sup> Guevara Ochoa originally composed "Lamento Andino" for soprano and piano, but adapted it as a violin and piano duo and then a oboe, bassoon, and piano trio. I commissioned Doug Harbin to combine these three versions into a new instrumentation of soprano, clarinet, and piano.

written in Spanish and cites two sources; primarily Enrique Pinilla's article "Informe sobre la música en el Perú" in the ninth volume of *Historia del Perú* (1980) and his article "La musica en el siglo XX" in *La música en el Perú* (1985).<sup>10</sup> Both of these pieces offer minimal biographical information, contextualize his place in the Peruvian musical community during the mid-1900s, and describe his best-known works. Pinilla, a composer himself, considers Guevara Ochoa the primary representative of the Cusco school of composers, all of whom incorporated folkloric sounds into their scores. The short article about Armando Guevara Ochoa in *Grove Music Online* written by J. Carlos Estenssoro cites only these two sources.

The most extensive biography of Guevara Ochoa was written by Manuel Ollanta Aparicio Flores for *Cusqueños Ilustres, El Músico Peruano: Armando Guevara Ochoa, Amauta, Patrimonio Cultural Vivo de la Nación* (Illustrious Cusqueños, the Music of Peru: Armando Guevara Ochoa, Master, Living Cultural Heritage of the Nation).<sup>11</sup> This document accompanies a box set of DVDs that discusses the various creative contemporary cultural figures from Cusco. It was produced and released in 2004 by the city of Cusco and funded by *Cervesur*, a

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<sup>10</sup> Enrique Pinilla. 1988. "La música en el siglo XX" In *La Musica En El Perú*, edited by Patronato Popular y Porvenir Pro Música Clásica, 174-176. Lima: Patronato Popular y Porvenir Pro Música Clásica; Enrique Pinilla. 1980. "Informe sobre la in música in Perú." *Historia del Perú*, ix, edited by J. Mejia Baca. Lima, 569-585. Lima: Imprenta Salesiana.

<sup>11</sup> Manuel Ollanta Aparicio Flores. 2004. *Cusqueños Ilustres, El Músico Peruano: Aramando Guevara Ochoa, Amauta, Patrimonio Cultural Vivo de la Nación*. Cusco, Peru: Municipalidad de Cusco.

local beer company. This document, broken into five sections, details Guevara Ochoa's ancestry, life, and important works, provides commentary from other artists, and projects the future of his works. Unfortunately, the document is full of typographical errors and mistakes.

The most comprehensive information in English about Guevara Ochoa appears in *Creating Our Own: Folklore, Performance, and Identity in Cuzco, Peru* by Zoila Mendoza, an associate professor of Native American Studies at the University of California, Davis.<sup>12</sup> A native of Peru, Mendoza is a prominent anthropologist. She conducted numerous interviews with Guevara Ochoa and is keenly interested in his contributions to and intersections with Andean folklore. For this reason, her discussions of Guevara Ochoa primarily highlight the crossroads of traditional Peruvian music with Guevara Ochoa's European training, which is information that is particularly essential to my research for this project.

### *Outline of Chapters*

In the remaining chapters of this document, I give additional information about Armando Guevara Ochoa's life and compositional style. Because I believe it is impossible to separate Guevara Ochoa's music from the culture it emulates, chapter two functions as a brief introduction to musical nationalism and the

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<sup>12</sup> Zoila S. Mendoza. 2008. *Creating Our Own: Folklore, Performance, and Identity in Cuzco, Peru*. London: Duke University Press.

*indigenismo* movement in Peru.<sup>13</sup> In that chapter, I also highlight the significance of identity formation in the Cusco culture by providing a reflection of cultural groups with which I interacted with during the summer of 2011. I believe that this is significant because it demonstrates the multi-faceted musical communities that have developed in Cusco. These serve as examples of the communities and people that Guevara Ochoa considered when composing his works. As a reflection of chapter two, I provide a biographical sketch of the composer and a summary of his musical style in chapter three. In chapter four, I discuss my new editions of his more popular works revised for clarinet. Readers may find my recordings and complete scores for these works in the appendix. In the concluding chapter, I briefly address the future of this research.

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<sup>13</sup> *Indigenismo* - Common in many Latin American countries, in short, *indigenismo* is a political movement that places an emphasis on indigenous people's culture as a reflection of a national identity. It is important to note that *indigenismo* movements are highly complex and politically charged.



## CHAPTER TWO: INTRODUCCION TO NATIONALISM, *INDIGENISMO*, AND IDENTITIES IN CUSCO, PERU

In recent years, identity has become a prominent topic within the field of ethnomusicology and academia at large. The concept of identity is highly complex, and is situated within a variety of contexts. For example, how do people perceive themselves; how do they demonstrate these personas; and finally, how do other people's perceptions of these projections construct a person's assigned identity? Furthermore, who is doing the assigning - the person, the culture, and/or outsiders? From an ethnomusicological standpoint, the outside researcher assigns identities based on sociocultural observations and perceptions. James Kippen notes in his article "Working with the Masters" in *Shadows in the Field*:

Our ethnomusicological investigations often turn up what we think of as fascinating socio-historical information about our informants that they would rather hide or disguise, for I have learned the hard way that identity is never fixed but rather a constantly reinventable resource that can empower musicians as they adapt to new socio-economic circumstances. (Kippen 2008:138)

Identities shift and adapt based on reactions to social, cultural, and political changes. For this reason, historical events and social movements leave a profound imprint on cultural identity formations for many years; likewise, shifting identities also impact sociocultural happenings.

Armando Guevara Ochoa considered himself, and was assigned the identity, of a modern *cusqueño* composer during the mid-1900s by Peruvian

musicians and musicians abroad.<sup>1</sup> It is impossible to discuss the significance of his works without noting the social, cultural, and political situations that produced them.

At the beginning of the twentieth century, as globalization strengthened and the *indigenismo* movement took hold in Peru, modernity manifested itself through calls for nationalism and an inward, sometimes self-conscious investigation of Peruvian and Andean identity. Jorge Coronado recognizes these struggles in his book *The Andes Imagined*. He states:

In either the case of regionalism or nationalism, the discourse on the indio in the Andes has been, in part, the product of an anxiety about precisely who and what constitute the area's societies . . . While the indigenistas' efforts lay in creating novel concepts of communal identity, it remains significant that their emphasis on the figure of the indio has left a long and deep imprint on this and innumerable other attempts to fashion an Andean identity. (Coronado 2009:12-14)

In this chapter, I argue that *indigenismo*, globalization, and modernity have directly impacted the ways that the people of the Andes construct, maintain, and project their identities. As cases in point, I address three cultural groups with whom I had immediate contact and interaction during the summer of 2011: the Wiñay Taki Ayllu, a sacred music community; the Q'eros people of the *altiplano* region outside of Cusco; and local, *cusqueño* musicians. By juxtaposing their cultures, beliefs, and traditions, I demonstrate the ways in which *indigenismo*, globalization, and modernity affected their exhibited identities. Guevara Ochoa was surrounded by and participated in these cultures while residing and

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<sup>1</sup> *Cusqueño* - People or cultural markers that are from or represent Cusco, Peru.

composing in Cusco. Additionally, this brief and informal survey of Andean identities details the social landscape of Cusco, which is essential to understanding the cultural significance of Guevara Ochoa's works.

### *A Brief History of Indigenismo*

Before discussing its impact, it is important to have a historical understanding of the *indigenismo* movement in Peru. Peru achieved independence from Spain in 1821, but as Thomas Turino notes, it was not a unified country. In his book, *Moving Away From Silence: Music of the Peruvian Altiplano and the Experience of Urban Migration*, he states:

[Peru] has never been a single "nation" in the sense of a group of people who recognize a common heritage, bonds of unity, and shared goals for the future. The overt oppression and marginalization of rural peasants (often identified as 'Indians') has hindered any sense of their belonging to the nation. (Turino 1993:119)

The discrimination against peasants by the Peruvian upper class meant that Indian arts and cultures were largely ignored and disparaged. Consequently, the initial musical nationalism that emerged with Peru's independence was associated with European-styled patriotic or military marches, hymns, and songs (Turino 1993:121).

In 1883, Chile defeated Peru in the War of the Pacific (1879-83); as a non-unified nation, Peru could not win a war. As a result, a new wave of nationalism was birthed, and it specifically, and self-consciously, addressed the lack of Peruvian unity - and the lack of sociopolitical, cultural, and economic

integration - as a "problem" of the indigenous populations (Turino 1993:122). Rather than continue to deem the peasant communities' poverty and marginalization as a result of inherent racial inferiority, intellectuals began to suspect that the overt and long-standing oppression of the indigenous created a disconnect between cultural and national associations. The solution to this problem was to socially, politically, and economically assimilate the Indians into Peruvian life, as defined by the elite, through modernization. By recognizing and promoting indigenous cultures, the Peruvian government hoped to create a more unified nation.

The presidency of Augusto B. Leguía (1919-30) brought an increased interest in nation-state building. As Turino notes:

[Leguía] had an important role in fortifying Peru's dependent position in international capitalist relations . . . and as part of Leguía's attempt to consolidate a centralized state, he also articulated populist, pro-Indian positions in opposition to regional power blocs - the traditional landed elites. (Turino 1993:124)

The *Comisión Pro-Indígena* was established in 1920, and in 1921, June 24 was proclaimed "*Día del Indio*" - a national holiday.

European notions of nationalism that dominated nineteenth-century thought in Europe strongly influenced the construction of Latin American nationalism. Nationhood in places such as Germany and Russia was highly romantic and placed an emphasis on fine arts, especially traditional dance and

music.<sup>2</sup> Following suit, Peruvian nationalism also placed special attention on the Andean arts, and *indigenistas* primarily chose emblems of Incan "high" culture as signifiers of the *indigenismo* movement, which reflected both Peru's history and European associations (Turino 1993:125).

It is important to note, however, that the elevation of indigenous people's status through their arts did not produce an authentic reproduction of their culture. Turino notes:

The climate fostered by the urban-based *indigenista* movement led *mestizos* of local rural elites to become actively and creatively involved with the local peasants' arts in a more direct way than before. The local *mestizos'* ability to influence and alter cultural practices in the *ayllus* was based on their greater social power, allowing them to bring different types of social and economic incentives to bear on indigenous activities. Most crucially, the values and outlook of *mestizo indigenistas* were largely grounded in a Western-*criollo* [Spanish colonial] orientation. Hence, in spite of their symbolic identification with indigenous society, their input into local musical life was strongly colored by their own *criollo-mestizo* aesthetics and social values. (Turino 1993:127)

For this reason, the music that represented Andean identity within romantic notions of Peruvian nationalism was not necessarily a direct representation of indigenous cultures, but rather a musical hybrid that reflected *indigenistas'* constructions of tradition.<sup>3</sup> Viewing a romanticized version of their culture as a

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<sup>2</sup> Thomas Turino discusses both the European influence and cultural and musical nationalism creation in Latin America in a variety of texts, but it would be remiss not to cite his 2003 article, "Nationalism and Latin American Music: Selected Case Studies and Theoretical Considerations," which appeared in the *Latin American Music Review*.

<sup>3</sup> Turning to indigenous folk music is a well-known way to promote national identity. Most recently, I explored this topic in my M.A. thesis, "Social Reform through Music Education and the Establishment of a National Identity in

national marker impacted the way in which the indigenous people viewed the nation and themselves. Similarly, this same romanticized view influenced the ways that folklore and *mestizo* musicians displayed their Peruvian identities. In the next section, I briefly detail three distinct cultures and their respective relationships with music in order to firmly contextualize Armando Guevara Ochoa's place as a national marker of *cusqueño*, and ultimately, Peruvian identity.

### *Wiñay Taki Ayllu*

I was first introduced to the Wiñay Taki community through a performance given for the Center for World Music Peru workshop, July of 2011, in Cusco. The workshop group was comprised of three students, two semi-retired professors, an accompanying wife, and Holly Wissler, the leader and resident ethnomusicologist who specializes in Andean music. The Wiñay Taki invited us to their Waldorf School in Pisac, Peru for a demonstration of various indigenous Andean dances and ceremonies.<sup>4</sup> Pisac is nestled in the foothills of the Sacred Valley and is primarily known as a tourist stop for its incredible open-air market. Ultimately, the performance was both a demonstration and promotion of their "authentic" Andean way of life.

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Venezuela" (2013), where I argued that the inclusion of folk music in the *El Sistema* music curriculum promotes a national identity that is distinctly Venezuelan.

<sup>4</sup> Waldorf schools are a specific approach to pedagogy, similar to Montessori. I give more details later in this chapter.

*Ayllu* is a difficult word to translate from Quechua, the language spoken by the indigenous communities that live in the high plains surrounding Cusco. In her book, *The Hold Life Has: Coca and Cultural Identity in An Andean Community*, Catherine Allen describes *ayllu* as "a bilateral kindred, the group of people a given individual recognizes as kinsmen on both parents' sides of the family," but also notes that it has other shifting meanings (Allen 2002:82). While all of the exact ties were not apparent, the group is primarily comprised of a family of seven brothers and their wives and children. During that weekend in Pisac, there appeared to be about thirty members of the *ayllu*.

The group maintains a small Internet presence via websites and press releases. The common thread on all of these pages is the proclamation of "authentic" and "traditional expressions" of true Andean cultures. One such site, reads (*italics added*):

Wiñay Taki Ayllu means ancient, sacred music community. Wiñay Taki Ayllu practices the *most authentic expression of our traditional Andean music and dance*, reflecting the cultural heritage of our ancestors in collective form and in synchrony with ancestral cosmic calendars. With musical instruments and instrumental ensembles of the Andean world, always keeping with due respect and humility, and specific instruments of each Andean season, *we represent* each region of *the Andes*.

We understand that Andean music is a totally different concept of music and unfortunately in the dominant society, especially in their schools their second view does not work with our music. In *our indigenous music* all living nature partakes of a harmonious reflection of the natural order of the universe.

Wiñay Taki Ayllu does not only make music, but also researches, practices, *disseminates and promotes the values and principles of the ancient Andean culture*. For them, the Indian is a category of dignity. To

be Indian is to respect and care for all living things on earth. (Wiñay Taki Ayllu)<sup>5</sup>

The Wiñay Taki expressed outrage and indignation about many aspects of contemporary Peruvian life. For example, they built a Waldorf School in Pisac in order to educate their children because they disagreed with the politics of the government-run education system.<sup>6</sup> During a morning panpipes workshop they expressed anger that other music groups frequently present Andean music in a non-traditional fashion and setting. Accordingly, before they demonstrated various panpipes they explained the seasonal and ceremonial associations of each flute and corresponding melody. When I asked to purchase a set of *hula hula* panpipes to bring back to the United States, they were quick to inform me that women do not play flutes and that the panpipes they would make for me were for educational purposes only. I never received the instruments. Furthermore, they were conflicted about indigenous people practicing Catholicism, as this is not the traditional belief system of the Andes. They felt that the Spanish conquistadors and resulting settlers had "brainwashed" and tricked the people into believing in one God. For this reason, they often perform

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<sup>5</sup> Wiñay Taki Ayllu. "Traditional Folk - Cusco, Peru." <http://starbellyjam.ca/2011/winay-taki-ayllu/>. (1 December 2011)

<sup>6</sup> Waldorf schools began in Germany in 1919 and are based on the teachings of Austrian philosopher, Rudolf Steiner. It is a humanistic, and at times controversial, approach that places an emphasis on the sensory experiences of children.



ceremonies and travel to religious sites before other communities arrive in order to avoid conflict.<sup>7</sup>

The Wiñay Taki present many different types and styles of music, both sacred and secular, but always maintain traditional gender roles. They dress in culturally appropriate clothing for their performances and are avid coca consumers.<sup>8</sup> Catherine Allen notes the symbolic expression of coca; she states:

For on one hand, coca is among the oldest of the Andes' cultivated plants, trade items, and ritual symbols; on the other hand, coca is the source, in a completely altered form, of Peru's latest "boom" on the world market. In a new transformation of meaning, coca epitomizes the way native Andeans are entangled in the meshes of an international economy whose politics and morality affect their lives in ways they can neither imagine nor resist. (Allen 2002:21)

Many of them travel and have lived abroad for long periods of time. They are well-educated, well-read, and have college degrees. A number of them are fluent in Quechua, Spanish, English, and French. They are not all Peruvian; at least one brother married a North American and has children from that union.

During an open discussion, two of the older brothers expressed disgust that many indigenous people "gave up" on the traditional ideologies of the Andean belief system and that these people did not educate themselves or promote their native culture. This community consciously makes an effort to

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<sup>7</sup> This statement was accompanied by many stories of them traveling to the glaciers to perform a seasonal ceremony, being distraught at the presence of the Catholic church, and getting into verbal fights with other communities.

<sup>8</sup> Coca leaves are derived from the plant that produces cocaine and are an essential cash crop in Peru. Chewing the leaves is a symbolic in Andean culture and does not produce the same high as the drug.

promote the positive aspects of Andean culture. They do so by teaching workshops, giving concerts, promoting the school, and producing educational information in the form of DVDs about their way of life. As a family and community they embraced modernization and responded to globalization (and the resulting essentialization of Andean music) by looking inward and creating a more "authentic" representation of Andean culture. They therefore created an extension of the *indigenismo* movement's elevation of the status of Indians, but without the nationalist agenda.

I believe that communities such as the Wiñay Taki Ayllu are important to any discussion of Andean music because they portray themselves as the "authentic" Andean culture without considering the current population of Cusco and surrounding areas. By disregarding (and discounting) the *mestizo* culture that dominates Andean cities, the Wiñay Taki Ayllu separate themselves from a true representation of cosmopolitan *cusqueño* sound. In the next section, I discuss a truly indigenous culture, the Q'eros community.

### *Q'eros*

Another Cusco culture that is responding to modernity is the Q'eros community, but their methods present a direct contrast with those of the Wiñay Taki. Many Q'eros people have not traveled extensively outside of the Cusco area, are illiterate, and do not actively promote their culture to outsiders. They

are, however, conscious of the affects of *indigensimo*, globalization, and modernization occurring in Cusco and closer to home.

Q'eros refers to a cultural region comprised of eight communities that live in the Andes Mountains east of Cusco. For political reasons, five of these communities have recently banded together to form *la Nación Q'eros*, "The Q'eros Nation" (Cohen and Wissler 2000:463). Like many indigenous Andean cultures, the Q'eros live and work in three different ecological zones: they herd llamas and alpacas in the high plains (14,200 feet); they grow potatoes, their major food source, in the middle zone (11,000-14,000 feet); and they grow other produce such as corn farther down (6,000-7,500 feet). Six members of Hatun community, the largest and most remote of the Q'eros, traveled to Cusco to visit with the Center for World Music attendees. Those members have very close relationships with Holly Wissler, who concentrated her doctoral studies on the Q'eros musical traditions and has spent considerable time within their community, observing and documenting their lives.

Unlike the Wiñay Taki who are attempting to return to a traditional Andean way of life and define themselves by doing so, the Q'eros have maintained a very traditional lifestyle all along. As Wissler notes,

The Q'eros did not suffer relocation into planned, colonial Spanish settlements (*reducciones*), and their ethnicity is still intact, such that they do not marry outside of their cultural group. This relatively isolated and self-sufficient existence has fostered the continued practice of their indigenous traditions, including their musical rituals. (Wissler 2009:39)

Despite their remoteness, they respond to modernization in many ways. Because of the development of roads into their community, the Q'eros are now interacting with nearby urban businesses more than ever before. For this reason, they are becoming dependent on the Peruvian cash economy. While they are monolingual and speak Quechua, they have begun educating their children in the schools in Cusco. During an interview on Wissler's documentary, *Kusisqa Waqashayku (From Grief and Joy We Sing)*, Juliana Apasa Flores, a member of the older generation, says, "I want better for my children. I want them to be able to read" (Wissler 2007). Now, a few of the younger members can converse in Spanish. Wissler also alludes to this in her 2009 article "Grief-Singing and the Camera: The Challenges and Ethics of Documentary Production in an Indigenous Andean Community" in the *Ethnomusicology Forum*. She states:

Many have the desire to educate their children in urban centres, and indeed whole families have moved to Ocongate, Paucartambo, and the large city of Cusco for the sole purpose of education. The Q'eros' continual interaction with and migration to urban areas inevitably leads to *mestizo* cultural adaptation and dilution of their own 'Q'eros-ness,' which naturally impacts their musical production. (Wissler 2009:39)<sup>9</sup>

The ability to speak and read Spanish facilitates business transactions in the urban areas.

Additionally, they embrace technology. The community asked Wissler to document their songs and story. She recounts:

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<sup>9</sup> It is important to note that the Q'eros community in Cusco is very close. They maintain many of the same socio-political and cultural structures as the remote communities.

The seed idea for making the documentary was not generated by me, but by my Q'eros *compadre* Agustín Machacca Flores. While watching filmmaker and musician John Cohen's first film about the Q'eros, *The Shape of Survival* (1979), Agustín was intensely moved by seeing his deceased relatives and community members, as well as past customs they no longer practice. When we finished viewing the documentary, Agustín turned to me and with great intention said, '*comadre*, you have been taking lots of videos; can we making something like this for my children and grandchildren to see, just like I am seeing my grandfathers in *Wiracocha* John's movies?' (Wissler 2009:41-42)

By utilizing technology, they are able to reconnect with the past and express their hopes for the future.

As a community, they are interested in transmitting cultural songs and customs to the youth, but are also interested in advancement for them. That being said, the youth, like so many young people in liminal spaces worldwide, often feel hindered by their indigenous associations. They would like to assimilate into urban life and attempt to do so symbolically through modern dress - for example, wearing purchased sandals, learning to speak Spanish, and living in the city. As Wissler notes,

My hope is that the documentary will be useful to future generations of Q'eros in light of the rapid changes experienced by many of the youth in their adoption of a *mestizo* lifestyle, which includes the sense of shame they feel around their indigenous traditions in the context of urban culture. (Wissler 2009:50)

The youth do return home for ceremonies and celebrations, and they show an interest in learning about their culture. The young girls still weave and the boys herd animals and play instruments. As a community, the Q'eros have welcomed modernization and change within their culture in order to document the past and

be hopeful of the future. However, they are also responding to *indigenismo* by educating their youth and assimilating into urban life. Musically, they embrace the *mestizo* culture by learning and playing *huaynos* and incorporating Western instruments, such as the accordion. By participating in the *mestizo* culture through music, they are demonstrating a basic level of assimilation. This display helps explain how Guevara Ochoa's music, composed in the style of Western European art music, still speaks to and can be identified with the indigenous people of Cusco.

### *Cusqueño Musicians*

I identified most closely with the local *cusqueño* musicians because of the amount of time I spent with them. This was a group of five men who taught the CWM workshops on sacred and secular Andean music. Many of them are originally from various areas surrounding Cusco but now live in the city. All, except one, had full-time "day" jobs that did not involve music. Most of them are "gigging" musicians that play regularly around town on weekends and evenings, but do not make a career of it. Perhaps for this reason, they were light-hearted and extremely fun to work with.

The identities of this group are primarily rooted in the *mestizo* traditions of Cusco, and they represent a hybrid of musical styles. They are bilingual and converse primarily in Spanish, but joke in Quechua. They are mostly interested in secular music, especially the *huayno*, but also show an interest in musical

fusions. They were very excited at the possibility of Afro-Peruvian and Andean combinations when Jose Luís, a cajón specialist from Lima, played a traditional cajón rhythm to a popular *huayno*. Two or three actively play with the Cusco Symphony Orchestra, whose repertory comprises standard orchestral repertoire and the Andean-inspired works of Guevara Ochoa. They also regularly perform in other popular Latin American styles. For example, after performing an "open mic" showcase of the music we had learned, a clarinetist named José promptly left to play a *cumbia* gig at a nearby club. Additionally, several of these men have families and at the time of my visit, were actively involved in the folklore festivals taking place during the months of June and July in Cusco. These traditions and festivals are important because they provide a way for the urban *mestizo* culture to identify with and participate in functions highlighting their Andean roots. As Turino notes,

"Folklore" festivals and contests are used in a similar way in countries throughout the world . . . They are designed in a specific way to create an image of the nation and cement it in the minds of the populace . . . Thus creating a concrete portrait of a "nation" as the combination of all regions . . . Moreover, music provides attractive, emotion-laden signs of identity that make people feel proud and positive about the identity group being depicted. (Turino 2008:100-101)

Overall, this cultural group was not as concerned as the Wiñay Taki with the essentialization of Andean music due to globalization, nor were they concerned with elevating their collective cultural status in order to assimilate into urban life like the Q'eros. They did, however, participate in and recognize *indigenistas'* efforts to create a neo-Indian identity, which consequently is *mestizo* in nature.

Zoila Mendoza addresses this in her book *Creating Our Own: Folklore, Performance, and Identity in Cuzco, Peru* when she says, "thus, in promoting areas of fluid exchange between artists from different rural and urban social sectors, the neo-Indianists contributed to the consolidation of canons and repertoires with which all *cusqueños* were able to identify for decades" (Mendoza 2008:10). Additionally, she adds:

From the beginning the self-educated musicians of popular extraction interacted with musicians of a high social origin who had a formal and cosmopolitan musical education, thus influencing the rise of new styles and repertoires that materialized as typically *cusqueño*. (Mendoza 2008:13)

This cultural group responded to modernity by performing the traditional works along side popular music, embracing change, and fusing musical styles. They recognize their heritage but are not tied to, ashamed of, or angry about it.

*Cusqueño* is the musical culture that is most closely associated with Guevara Ochoa. He is a product of the "formal and cosmopolitan music education" that Mendoza references and is frequently cited as one of the primary contributors to the *Cusqueño* School of arts.

#### *Concluding Remarks on Peruvian Identities*

In conclusion, it would be impossible for any of these groups - the Wiñay Taki, the Q'eros, or the local *cusqueño* musicians - to situate themselves exclusively outside of *indigenismo*, globalization, or modernity. Jorge Coronado notes:



However, when *indigenismo* is understood beyond its desires to improve the lot of the region's indigenous peoples and placed, rather, at the intersection of nationalist, classist, and racial contentions and the difficult birth of a modern society, the contradictions between *indigenista* texts and discourses and their titular objects become glaring. At this intersection, the disconnect between the *indigenismo's* representational goals and its real effects becomes visible. (2009:11)

This statement reflects the various representations of Andean identity demonstrated in different cultural groups within the Cusco area. The sociopolitical and historical past of Peru has had a profound impact on the ways that people construct, maintain, and project their identities. The various customs, beliefs, and traditions of Andean people combined with the ever-changing social landscape of Cusco, contribute to the variety of representations of Andean culture, all of which are equally valid and "authentic." Armando Guevara Ochoa was a prominent figure in the multi-faceted musical life of Cusco, and in the next chapter I detail his biography and discuss his compositional style.

## CHAPTER THREE: BIOGRAPHICAL SKETCH AND MUSICAL CONTRIBUTIONS

### *Introduction*

As discussed in the previous chapter, the *indigenismo* movement in Peru reflected both the indigenous and *mestizo* cultures. In Cusco, the movement was strongest during the 1930s and 40s - the time in which Guevara Ochoa would have been "coming of age" as a composer. Not only did this movement manifest a national identity for Peru, but it also created a unique identity for the city of Cusco and its inhabitants. In the fifth chapter of her book, "Creative Effervescence and the Consolidation of Spaces for 'Folklore'," Zoila Mendoza notes:

Through art and these [creative] projects, and with its capital city as the center, *cusqueño* society underwent qualitative transformations that culminated in the notion of "*cusqueñismo*," which desired to place not just the highlander element but Cuzco itself at the very center of Peruvianness. (Mendoza 2008:125)

*Cusqueño* intellectuals of different disciplines achieved this in their own distinctive ways.<sup>1</sup> In regards to developing "*cusqueñismo*," Armando Guevara Ochoa's output is significant because he is viewed, to a certain extent, as having bridged the gap between indigenous folk music and *mestizo* sounds. He was able to do achieve this, in part, because of the Cusco's sociocultural landscape during this time. The *Instituto Americano de Arte de Cuzco* (American Art Institute of Cusco, established 1930s), also known as the IAAC, encouraged the production

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<sup>1</sup> Important *cusqueño* artists and writers of the time include: Luis Valcárcel (author), José Uriel García (author), Albert Giesecke (intellectual), Alberto Delgado (poet).

of "modern American art" that promoted "the knowledge and use of the world's classical traditions and techniques" (Mendoza 2008:129). Ultimately, this led to the formation and support of the *Asociación Orquestal Cusco* (Cusco Orchestra Association), and a venue for Guevara Ochoa's music to be played and heard.<sup>2</sup>

In the remaining sections of this chapter, I will give biographical information about Guevara Ochoa and discuss his musical contributions.

### *Early Life and Musical Studies*

Armando Guevara Ochoa was born in 1926 in Cusco, Peru. He came from a wealthy family; his father was a doctor and his mother's family owned property (Mendoza 2008:145). Hailed as a violin prodigy, Guevara Ochoa debuted in Cusco and Lima at the age of seven and nine, respectively, and performed many of his own compositions. Because of his wealthy upbringing and the influence of his mother, Guevara Ochoa was exposed to European classical music from a young age; additionally, because of his family's social position within Cusco, he was also exposed to folk music and artists. He cites Manuel Pillco, a famous folk harpist, and other prominent musicians from Cusco (Robert Ojeda, Baltazar Zegarra, and Juan de Dios Aguirre) as his earliest teachers. Zoila Mendoza recounts the significance of these early musical studies:

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<sup>2</sup> Performances of Guevara Ochoa's music occurred before the establishment of either organization, but both organizations assisted with the establishment of a Western European classical music ensemble and tradition in Cusco, which ultimately furthered the reach of his musical output.

[During a personal interview with Guevara Ochoa in 2006,] he insisted that he owed these four musicians the early musical training that would mark his entire career. He claimed to have learned Indian music from Pillco, *mestizo* music from Ojeda and Zegarra, and ceremonial church music from Juan de Dios Aguirre. (Mendoza 2008:209)

His relationship with Pillco was especially influential. As quoted by Mendoza, Guevara Ochoa stated:

[Manuel Pillco] gave me the purest Andean folklore - how beautifully he played his harp, a harp virtuoso! Thus we improvised on songs that had already been created, others that were mine, and others that were his, [and it was] a *fantastic counterpoint of love (cariño) and music* . . . [He taught me] the indigenous stuff, the real *huayno*, the *huayno* that is the warmth of the soul. (Mendoza 2008:144)

It was his mother who charged him with creating classical music with an Andean spirit, and after her early death when he was fifteen, he dedicated himself to composing music in the European classical tradition that incorporated the sounds of the Andes.<sup>3</sup> While other composers from Cusco had attempted this before, Guevara Ochoa's music was different because these earlier scores "lacked the complexity required to attain" international recognition (Mendoza 2008:146). His formal music studies enabled him to create classical music that was harmonically and musically complex, but his early training in folk music remained his inspiration. His belief in the importance of both folk music and identity formation is evident through the following quote from a personal interview with Zoila Mendoza; he stated:

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<sup>3</sup> He quotes his mother as saying, "You will elevate popular songs like these great [musicians] do" in reference to folk music and classical composers (Mendoza 2008:146).

My message is that we must not abandon what is ours; the *huayno* has to be in the soul of the individual. *We will never have a national identity as long as the huayno does not get it, as long as we are not vitalized by and rally behind the huayno* (nos animemos detrás del huayno) - the rest comes afterward. (Mendoza 2008:144)

Guevara Ochoa carried this directive with him throughout his travels and formal musical studies.

#### *Formal Musical Studies*<sup>4</sup>

In addition to the teachers previously mentioned, Armando Guevara Ochoa also studied with Bronislaw Mitman, Pablo Chávez Aguilar, and Rudolfo Holzmann in Peru.<sup>5</sup> During the 1940s and 1950s, Guevara Ochoa traveled abroad to study. He spent three years (1946-1949) at the New England Conservatory in Boston and six years (1950-1957) in New York at Columbia University and the National Orchestral Association, returning to Peru sporadically. While he primarily went to study violin, his teachers encouraged him to compose. During this time, Guevara Ochoa formally studied violin, composition, instrumentation, orchestral conducting, and musical pedagogy. His teachers included Harrison Keller, Nicolas Slonimsky, Léon Barzin, William Kroll, Normand Lockwood, and Ivan Galamian.

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<sup>4</sup> For a detailed narrative of Guevara Ochoa's musical studies see Manuel Ollanta Aparicio Flores's 2004 booklet *Cusqueños Ilustres, El Músico Peruano: Armando Guevara Ochoa, Amauta, Patrimonio Cultural Vivo de la Nación* which accompanies a DVD.

<sup>5</sup> The latter of these, Holzmann (German-Peruvian), is perhaps the most significant. Enrique Pinilla cites Holzmann as one of the most influential composers and pedagogues of Peru with whom many other Peruvian composers studied (Pinilla 1988:168).

While in Boston, he also met and played with Albert Einstein, who was also an accomplished violinist.<sup>6</sup> In 1957, Guevara Ochoa traveled to Paris, France to attend the *Academia de Fontainebleau de Paris* where he studied with George Enescu and Nadia Boulanger. At the completion of his studies, both Enescu and Boulanger told him that he no longer needed formal studies (Aparicio Flores 2004:15). In their eyes, he had strong theoretical training and was ready to compose *his* music in any style that he wanted - but he was not quite satisfied. In 1958, Guevara Ochoa traveled to Mexico and finished his musical studies with Rodolfo Halffter and Luis Herrera de la Fuente. He returned to Peru a year later with a formal musical education that exceeded that of any other Peruvian composer.

### *Musical Output*

During the second half of the twentieth century, Guevara Ochoa established himself as the primary *cusqueño* composer and arguably, as the primary national composer of Peru.<sup>7</sup> Enrique Pinilla references that Guevara Ochoa's music "[signifies the] technical superiority of the *Cusqueño* School of music [composition] (significan la superación técnica de la escuela musical

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<sup>6</sup> Guevara Ochoa told stories (with humbleness and humor) that Einstein, despite being a brilliant mathematician, could not count the rhythms in a Beethoven quartet. (Aparicio Flores 2004:13)

<sup>7</sup> Enrique Pinilla also groups Guevara Ochoa into the third generation of Peruvian composers. I have not seen this classification or reference in any other sources, but Pinilla is the primary scholar on classical Peruvian composers.

cusqueña)" (Pinilla 1980:603). Manuel Ollanta Aparicio Flores places Guevara Ochoa's musical output at 445 compositions in 2004, and Zoila Mendoza (2008) states that he wrote 500 compositions.<sup>8</sup> What is unique about Guevara Ochoa's compositional style is that he always stayed true to his Andean roots. Mendoza states:

Guevara Ochoa's desire to help *cusqueño* music, and Andean music in general, develop until it reached the same standards as those foreign works valued for their technical quality has been a constant issue throughout his life. But this composer is remarkable precisely because, despite the techniques he used, his work always remained close to the Andean traditions that inspired his love for this music at a very early age. In his work, technique and the respect for Andean musical traditions have always gone hand in hand. (Mendoza 2008:148)

The composer's style is highly tonal and features short themes with folkloric character, popular melodies, impressionist use of extended chords (such as 9ths, 11ths, and 13ths), and frequent repetition. Guevara Ochoa is also unique in his use of large forms, which other Peruvian composers did not successfully utilize at the time. He composed symphonies, symphonic poems, ballets, suites, multi-movement Peruvian dances, and music for cinema. In addition to these extended works, he also produced over 400 chamber works.

Unfortunately, Guevara Ochoa did not keep a catalog of his works, and frequently gave away original manuscripts as gifts. As a young child, Koviciana, his daughter (b. 1975), remembers her father leaving with suitcases of music to distribute (Pakis 2012). Additionally, his *Curriculum Vitae* (C.V.) of significant

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<sup>8</sup> Based on the current holdings, these numbers appear to be exaggerated.

performances, surely produced by someone other than himself, contains no dates. For this reason, completing a comprehensive list of works or establishing a chronology of his known compositions is nearly impossible.<sup>9</sup>

Pinilla classifies the following works as his most significant and popular:

- String orchestra or wind band: *Cuatro Estampas Peruanas*
- Orchestra: *Concierto para violín, Koricancha, Danza Peruana No. 1, Yaraví y Huayno, Recuerdos Limeños, Tragedia del Cuzco, El Drama del Ande, Lima de Antaño, Feria Andina, Sinfonía Los Andes, and Kukuli y Harawi*
- Violin and piano: "Lamento Andino," "Huayno," "La Puna," and "Danza Peruana"
- Vocal songs: "María Angola," "Acomayo," *Un Recuerdo y un Vals*, and *Cuatro Canciones*. (Pinilla 1988:176-177)

Aparicio Flores offers a semi-annotated list of Guevara Ochoa's works in the fourth section of his document, but does not include the locations of their scores.

Aparicio Flores's list only includes sixty-six compositions. Kovicianca Pakis possesses one hundred scores.

Guevara Ochoa's C.V. notes that performances of his works have occurred in Peru, the United States (Boston, New York, San Antonio, Philadelphia, Austin, and California), Mexico, Venezuela, El Salvador, Colombia, Argentina, France, Czech Republic, Russia, China, England, Italy, Switzerland, and Spain. He frequently conducted the orchestras during these performances (Guevara Ochoa).

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<sup>9</sup> I have included a catalog of known works in Appendix B. I compiled this catalog from the information that Kovicianca Pakis provided me in April of 2012. Because of Guevara Ochoa's recent passing, new works are beginning to surface.



Recordings of Guevara Ochoa's works do exist, but the musicianship and fidelity do not represent them well. The majority were created in Cusco where access to high quality music instruction and audio tools was lacking. New recordings are being produced and placed on the Internet through YouTube, but as with any Internet posting, there are frequent errors and mistakes in the labels. For example, a video was posted on March 3, 2013 and labeled as "Lamento Andino" when the piece is actually "Capricho No. 12." This situation presents a unique challenge to anyone wishing to become familiar with his music. The Fort Worth Symphony, whose conductor is Peruvian, recently released an album, *INTI: Three Centuries of Peruvian Music* (2009), that features "Vilcanota" by Guevara Ochoa in addition to works by other Peruvian composers. These newer recordings more accurately represent his compositions.

### *Cultural and Musical Recognitions*

While it is difficult to assess Guevara Ochoa's musical output based on extant scores, it is significant to note the musical and cultural recognitions he received while living. He accepted awards and honors from the Luis Dunker Lavalle Promotion of Culture (Fomento a la Cultura), Pan-American Union in Washington, D.C., *Radio Difusora* of France, National Radio of Spain, and many other national media outlets. Additionally, the *Universal Autónoma de México* named him an honorary professor; the city of Cusco gave him honors (*pergamino/diploma y medalla de oro*) for his artistic contributions in 1961 and

again in 1985, and the Ministry of Education recognized the impact of his teaching with the title "Maestro" (1984). The Ministry of Education also proclaimed him "Amatu" in 1991.<sup>10</sup> Moreover, the *Instituto Nacional de Cultura* (Institute of National Cultural) awarded him the title "*Patrimonio Cultural de la Nación*" (The Cultural Father of the Nation) in 1998. Guevara Ochoa's music was also selected for a televised performance at Machu Picchu for a millennium celebration. The program included his tone poem, *Kukuli*, and the Mozart *Requiem*. By the time I met him in 2011, Guevara Ochoa was widely considered a national living legend by his country's government and people.

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<sup>10</sup> In Quecha, the term *amatu* means master or wise. From what I understand, this is similar to being knighted in England.

## CHAPTER FOUR: DISCUSSION OF SELECTED WORKS AND TRANSCRIPTIONS

### *Introduction*

While the inspiration for this project began in Peru in the summer of 2011, I gathered the music in April of 2012 from Kovicanca Pakis's personal library. After sifting through roughly one hundred pieces, I made photocopies of works I believed would be feasible on clarinet. For this project, I chose the "Fantasía Peruana" for solo trumpet (or clarinet), "Capricho No. 12" for solo violin, "Partita Peruana" for solo flute, "Huayno" for two French horns, "Harawi" for two violins, and "Lamento Andino" for soprano and piano with the optional instrumentation of violin/piano or oboe/bassoon/piano. Each score was chosen for a separate reason to be discussed later in the chapter. Importantly, however, I believe that each piece provides an insight into Guevara Ochoa's musical influences and compositional style. Despite the differences in instrumentation, similarities between the pieces and my revision process exist:

- Regardless of the pitch of the instrument, Guevara Ochoa almost always composed in C major or A minor, and any modulations that occur are written with accidentals rather than key changes. While I did transpose all of the works for C instruments, with the exception of one, I would not argue that change was absolutely necessary. I chose to leave "Harawi" for two violins in its original key because this piece represents traditional Andean music from the high plains that adheres to a different tonal structure.

- While some of the scores had been electronically generated, the handwritten manuscripts were exceptionally difficult to read: especially "Yaravi" for clarinet and "Harawi" for two violins.<sup>1</sup> These scores contain many note errors and confusing directional symbols. Additionally, errors were also present in the computer-generated scores. I corrected any obvious copying or typesetting errors during the revision process.
- Prevailing short themes, frequent repetition, and returning rhythmic syncopation of the popular *huayno* (eighth, two sixteenths) characterize all of the works. To vary the repetitive nature of his compositional style, I often added contrasting dynamics in the revised scores.
- The dates of composition are unknown. Guevara Ochoa did not date his works until they received a performance and did not keep a catalog or record of premier performances. He personally revised and reworked pieces many times for a variety of instruments. Fortunately, Peruvian library records provide year of procurement. The computer-generated scores were surely produced by someone other than Guevara Ochoa. For this reason, style markings are inconsistent.
- In his works for winds, Guevara Ochoa explores the altissimo range of the instruments more frequently than the low range. By transposing his works for C instruments up a full step for Bb clarinet, I featured (and at times

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<sup>1</sup> A photocopy of the "Yaravi" manuscript is included in Appendix B. This "Yaravi" score greatly influenced the early stages of this project because it was the only example of Guevara Ochoa's clarinet scoring I could find.

exploited) the extreme altissimo of the instrument. In the revised copies, I have made these 8va passages optional for the performer.

I divided my output into two categories: works for solo clarinet (three) and chamber works (two clarinet duets and one trio for soprano, clarinet, and piano). In the next sections of this chapter, I give additional information about each piece and the revision process. This chapter is not meant to provide theoretical analysis of the pieces. Please reference Appendix B for the complete transcripts.

### *Works for Solo Clarinet*

Because "Yaravi" provided an authentic representation of Guevara Ochoa's composition for clarinet, I felt most comfortable revising his existing works for other wind instruments which were scored similarly.<sup>2</sup> I choose the "Fantasía Peruana" because, while the version I had was scored for trumpet, the composer gave clarinet as one possible instrumentation. Of all the pieces I transcribed, this one offered the fewest problems for several reasons: it was already pitched for a B-flat instrument; because it was originally for trumpet, it did not feature extreme altissimo; the writing was idiomatic for the clarinet; and the computer-generated score was easy to read and contained very few errors. However, I did slightly adjust confusing and incorrect dynamic markings, and I added appropriate breath and phrasing markings. The recording of this piece is first on

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<sup>2</sup> In addition to the photocopy of the manuscript, I also included an electronic score of "Yaravi" in Appendix B.

the CD because I believe that it most closely reflects Guevara Ochoa's writing style for clarinet.

Taking into consideration that Guevara Ochoa was first recognized as a violin prodigy, I also chose "Capricho No. 12" for solo violin. This piece exemplifies his violin scoring, which may reflect his original musical voice. Transcribing string works presents a unique challenge because of the different techniques string instruments and composers employ (i.e. double stops, harmonics, etc.). This piece was the best option for transcription of the violin repertoire I accessed because, while it included double and triple stops, the composer did not include harmonics. The figure below demonstrates these stops (see fig. 4.1).

*Musical Figure 4.1*



*Capricho No. 12," 51-60, violin double and triple stops*

To compensate for the missing notes, I extended the phrase of measures 53 and 54 by adding a repeat to establish the rhythm and harmony, and added grace notes to the clarinet score (see fig. 4.2).

*Musical Figure 4.2*

The image shows three staves of musical notation for the clarinet part of 'Capricho No. 12'. The first staff (measures 52-54) starts with a dynamic of *f*, followed by *ff* and *f*. The second staff (measures 55-57) is marked *Grandissimo Lento* and *ff/pp*. The third staff (measures 58-61) includes dynamics *mf*, *pp*, and *accel*. The notation includes various rhythmic values, accidentals, and phrasing slurs.

*Capricho No. 12," 52-61, clarinet grace notes*

Additionally, I added small stylistic markings in the form of *ritardandos*. I left many of the altissimo sections in tact, but scored certain passages one octave lower than the original to maintain the musicality of Guevara Ochoa's phrasing (see measures 60 and 61 of fig. 4.1 and 4.2).

Because it represented Guevara Ochoa's writing for a woodwind instrument, the final solo piece I chose was the "Partita Peruana." In general, this piece is unique from the other two selections because of the crisper articulations and extreme range. While in his clarinet scoring, Guevara Ochoa

does not exceed G4, this piece includes a C#4 because of the transposition (see fig. 4.3).

*Musical Figure 4.3*



*"Partita Peruana," 61-62, C#4 in measure 62*

Again, I made this 8va passage optional in order to decrease the difficulty level if necessary.

I also chose the "Partita Peruana" because it offered the longest cadenza-like section of the works I reviewed (see fig. 4.4). Because I hope that these works will receive multiple performances by other clarinetists, I wanted to present a technically and musically challenging piece for professional players. The extreme range, fast and crisp articulations, and quickly contrasting musical sections of the "Partita Peruana" make it a challenging piece. These qualities are evident in the short excerpt from page two featured in musical figure 4.4.



Musical Figure 4.4

The image displays a musical score for the piece "Partita Peruana," measures 31 through 37. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. Measure 31 is marked "Allegro Vivace" and features a series of eighth-note patterns. Measure 32 is marked "A piacere - (freely)" and contains a complex, rapid sixteenth-note passage. Measure 33 continues with eighth-note patterns. Measure 34 includes sixteenth-note runs and is marked with a "6" (sexta). Measure 35 is marked "Moderato" and begins with a forte (*f*) dynamic; it includes a section marked "opt" (optional) and "rit" (ritardando). Measure 36 is marked "Allegro" and starts with a mezzo-forte (*mf*) dynamic, featuring sixteenth-note patterns and a "6" marking. Measure 37 concludes the excerpt with a final sixteenth-note pattern and a "6" marking.

"Partita Peruana," 31-37, difficulty level

I believe the "Fantasía Peruana," "Capricho No. 12," and the "Partita Peruana" provide contrasting representations of Guevara Ochoa's scoring for solo instruments. Additionally, each work presents its own unique challenges while demonstrating Guevara Ochoa's unique Andean compositional style.

## *Chamber Works*

While the bulk of this project centered on the works for solo clarinet, I also felt passionately about producing chamber works that were representative of Guevara Ochoa's musical life. I had numerous examples of his duets, and ultimately chose the "Huayno" and "Harawi" for their traditional *cusqueño* associations.

I felt the need to include a *huayno* because of its *mestizo* roots and prominent place within Andean musical culture. Additionally, because Guevara Ochoa deeply believed in the *huayno's* expressive abilities for an Andean and Peruvian identity, this project would have been incomplete without the inclusion of this genre.<sup>3</sup> The *huayno* is a popular dance that features a long-short-short rhythmical pattern (Garland Glossary 2000:381). As defined by William Gradante in his New Grove article, the *huayno* is:

Of enormous popularity, its modern forms are part of the repertory of various ensembles. It is characterized by syncopated, anhemitonic pentatonic melodies beginning with a leap of a perfect fourth and ending with descending pendular motion. The *huayno* has a binary structure and duple meter, and is in moderate tempo. (Grandante)

During my time in Peru, I felt as though the *huayno* was everywhere. This style of music is pervasive in its popularity and, consequently, truly represents an

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<sup>3</sup> About the *huayno*, Guevara Ochoa said:

My message is that we must not abandon what is ours; the *huayno* has to be in the soul of the individual. *We will never have a national identity as long as the huayno does not get it, as long as we are not vitalized by and rally behind the huayno* (nos animemos detrás del huayno) - the rest comes afterward. (Mendoza 2008:144)

Andean sound and spirit. It almost feels as though the *huayno* follows you throughout the Andes. I chose the "Huayno" for two French horns because it was a simple transposition and the manuscript was clean enough to read. It serves as a great example of the *huayno* rhythms that are found throughout Guevara Ochoa's other works (see fig 4.5).

*Musical Example 4.5*



*"Huayno," 1-10, long-short-short rhythmical pattern*

Other than the transposition, I made very few revisions to this piece. I made the score easier for performers to follow by including dynamic markings on both systems, adding measure numbers, and including a final *fortissimo* dynamic marking at the end for finality.

In addition to a *huayno*, I also wanted to be sure to include a piece that

represented the more indigenous sounds of the Andes. A *haravi* is a "pre-Columbian Incan nostalgic monophonic love song" (Garland Glossary 2000:381). Despite Guevara Ochoa's reportedly considerable output of this style of music, I only found one manuscript in the Pakis collection. Unfortunately, I found it almost impossible to decipher. The music had indecipherable symbols and it appeared as though Guevara Ochoa composed different sections at different times. The cadenza (see fig. 4.6) looks as though it was pasted in from another manuscript, the repeat signs have no partner, and two separate da capo and fine markings appears, each in a different shade of ink (see fig. 4.6).

Musical Example 4.6

The image shows a handwritten musical score for a piece titled "Harawi". The score is written on five systems of staves. The first system includes a vocal line with the instruction "Cadenza Ad Lib." and a piano accompaniment. The second system continues the piano accompaniment. The third system shows a piano accompaniment with a "2nd vj" (second violin) part. The fourth system includes a piano accompaniment with a "3" marking and a "D.C. al 8." instruction. The fifth system concludes the piece with a "D.C. al 8." instruction. The manuscript is characterized by its handwritten style, including various musical notations such as notes, rests, and dynamic markings.

"Harawi," page four, confusing manuscript

Additionally, the front page of the manuscript contained music that appeared to be unrelated to the piece (see fig. 4.7 and 4.8).

Musical Example 4.7

The image shows a page of handwritten musical notation. At the top, the word "HARAWI" is written in a large, stylized, bold font across several staves. To the right of this title is a circular stamp that reads "BIBLIOTECA" and "COMUNIDAD EDUCATIVA DE KAZIMIR". Below the title, the text "DUO DE VIOLINES" is written in a smaller, bold font. Further down, the composer's name "Armando Guevara Ochoa" is written in cursive. The tempo marking "Moderato" is written on the left side of the first staff. The music itself consists of two staves of notes, with various musical symbols such as slurs, accents, and dynamic markings like "8c" and "f". The piece concludes with a double bar line and a signature "A.G." in the bottom right corner.

"Harawi," page one, unrelated material

Musical Example 4.8

The image shows a handwritten musical score for a piece titled "Harawi". The score is written on three systems of staves. The first system consists of a grand staff (treble and bass clefs) with a tempo marking "Vivace / Andante" and a time signature of 5/4. The second system also uses a grand staff, with tempo markings "Moderato" and time signatures of 4/4, 6/4, and 3/4. The third system is a single treble clef staff with a time signature of 3/4. The score includes various musical notations such as notes, rests, dynamics (mf), and articulation marks. There are also some handwritten annotations and corrections throughout the score.

"Harawi," page two, beginning material

The material presented on page one of the score (fig. 4.7) does not match the music that follows (fig. 4.8) in character or style. For these reasons, the "Harawi" presented the most unique challenge of all the works I chose. Doug Harbin, a Phoenix-area composer and pianist, and I reconstructed this piece with as much concern for structural unity and style as possible. A single YouTube recording of "Harawi" uploaded March 3, 2013 also informed this edition. The complete revision is located in Appendix B.

The last piece I included in this project is the "Lamento Andino." This is one of Guevara Ochoa's most popular works, and it highlights his formal and classical music training. As with many other of his works, Guevara Ochoa scored his piece for a variety of instrumentations; consequently, I felt comfortable re-scoring the work for soprano, clarinet, and piano. I commissioned Harbin to produce an arrangement using the three scores I had: soprano/piano, violin/piano, and oboe/bassoon/piano. Harbin left the vocal line the same as the original and generated the clarinet and piano parts from the violin/piano and trio version, respectively. In general, the piano part remains mostly the same, with notes extracted to create the clarinet voice.

The chamber works featured in this project are reasonable reflections of Guevara Ochoa's musical life and journey - from the indigenous and *mestizo* sounds that permeate the Andes to his formal musical training - and are meant to supplement the solo material discussed earlier.

#### *Order of Tracks on the Recording*

A short track list of the CD recording may be found in Appendix D, but the order for the recording is: 1. "Fantasía Peruana" for solo clarinet; 2. "Capricho No. 12" for solo clarinet; 3. "Huayno" for two clarinets; 4. "Harawi" for two violins/clarinets; 5. "Partita Peruana" for solo clarinet; 6. "Lamento Andino" for soprano, clarinet, and piano. I placed them in this order as a compromise between demonstrating Guevara Ochoa's compositional style for clarinet/winds



and following his musical journey. "Fantasía Peruana" is the closest model of his clarinet scoring, but "Capricho No. 12" serves as an example of his music for an instrument in which he is intimately familiar. Both the "Huayno" and "Harawi" represent the extra-musical influences Guevara Ochoa was exposed to while residing in Cusco, the *mestizo* and indigenous sounds, respectively. Lastly, the "Partita Peruana" and the "Lamento Andino" represent his more adventurous compositional style. In the future, it is my hope to supplement this recording with additional works by Guevara Ochoa.

### *Concluding Remarks*

While these transcriptions and revisions are not meant to serve as the definitive editions of Armando Guevara Ochoa's work, it is my hope that the pieces faithfully represent his compositional style. I also hope that other clarinetists find the arrangements interesting, playable, and enjoyable. Each piece presents unique challenges and the difficulty levels are adjustable. These six works represent the beginning of my work with Guevara Ochoa's music. In the concluding chapter, I discuss the additional questions that would benefit research and scholars of classical Andean music.

## CHAPTER FIVE: CONCLUSION

### *Questions for Additional Research*

The legal rights to Armando Guevara Ochoa's music remain with his estate, and his family is in the process of creating a foundation in his name to benefit music education in Peru. Ultimately, I would like to publish these works and donate the proceeds to the foundation. While the purpose of this project was to create new works for clarinet by Guevara Ochoa in order to supplement the growing interest in contemporary clarinet literature by Latin American composers, the scope of the project grew and contextualized Guevara Ochoa's place within the Cusco musical community that I encountered in 2011. Additionally, as a result of Guevara Ochoa's recent passing in January 2013, new materials, music, and recordings constantly surfaced as I completed the project. It was difficult to avoid including all of these new and exciting materials, but due to time constraints, it was impossible to highlight this evolving research. Future projects involving Armando Guevara Ochoa's musical output are therefore necessary. A complete catalog of his works, both known and lost, would supplement scholars in their quest for music. Transcriptions and revisions of his music are also needed, as many of the original manuscripts are difficult to read and contain small errors. Additionally, a theoretical analysis of his works would provide further information regarding the *cusqueño* compositional style. Lastly, the production of high quality recordings of his music will secure Guevara Ochoa's lasting place in the classical music community.

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APPENDIX A  
GLOSSARY OF TERMS

**Amauta** - (Quechua) Master. Wise.

**Ayllu** - (Quechua) "A bilateral kindred, [a] group of people a given individual recognizes as kinsmen on both parents' sides of the family" (Allen 2002:82). A community.

**Cusqueño** - (Spanish) People or cultural markers that are from or represent Cusco, Peru.

**Criollo** - (Spanish) "Creole, (1) originally, a black born in the New World, as opposed to an African brought from Africa; (2) later applied to anyone born in the colonies; (3) more recently applied to a person, a behavior, a music, a style, or some other element that displays or promotes the distinctive traditions, sentiments and customs of the culture of coastal Peru; (4) *criollos*, whites, Spanish-Americans" (Garland Glossary 2000:379).

**Haravi** - (Quechua) "Also *harau*, pre-Columbian Incan nostalgic monophonic love song from which the Peruvian *yaravi* is possibly derived" (Garland Glossary 2000:381).

**Huayno** - (Spanish/Quechua) "Also *wayno*, (1) central Andean dance in duple meter with free choreography consisting of two musical phrases in periodic form (*aabb*); (2) native American-derived (Quechua) Peruvian fast duple-meter song and dance form featuring long-short-short rhythmical pattern; (3) the most popular highland Peruvian song form, used to transmit narrative texts; (4) *huayño*, Bolivian (Aymara) orthography for dance in duple meter" (Garland Glossary 2000:381).

**Indigenismo** - (Spanish) Common in many Latin American countries, in short, *indigenismo* is a political movement that places an emphasis on indigenous people's culture as a reflection of a national identity. It is important to note that *indigenismo* movements are highly complex and politically charged.

**Mestizo** - (Spanish) People of mixed heritage or descent. In Peru, this term applies to people that are have both Spanish and indigenous ancestry.

**Quechua** - The language spoken by the indigenous communities that live in the high plains surrounding Cusco.

**Yaravi** - (Spanish) "From Quechua *haravi*, in Peru a slow, lyrical, and often emotional song section" (Garland Glossary 2000:387).

APPENDIX B

COMPLETE TRANSCRIPTIONS AND REVISED WORKS

#29  
MP 78  
68



# "Yaravi"

Clarinete Solo

3/4 Lento

p

Poco Mosso

Meno Mosso

ff



*Espressivo*  
*mp.*

Handwritten musical score for piano, featuring expressive markings and various musical notations. The score consists of ten staves. The first staff begins with the tempo marking *Espressivo* and dynamic marking *mp.*. The music is written in a 4/4 time signature and includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff starts with a circled 'P' and includes a fingering '31'. The third staff has a circled 'C' and a fingering '5'. The fourth staff has a circled '5' and a fingering '5'. The fifth staff has a circled '5' and a fingering '5'. The sixth staff has a circled '5' and a fingering '5'. The seventh staff has a circled '5' and a fingering '5'. The eighth staff has a circled '5' and a fingering '5'. The ninth staff has a circled '5' and a fingering '5'. The tenth staff has a circled '5' and a fingering '5'. The score is written in black ink on white paper.

# Yaravi

Armando Guevara Ochoa

**Lento**

**f**

**A**

**f**

**f**

**B**

**f**

**Piu Mosso**

**p**

**Meno Mosso**

**mp**

**f**

**ff**

©

Yaravi 2

The musical score for "Yaravi 2" consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and includes a fingering of 5. The second staff features a dynamic marking of *ff*. The third staff is marked *Espressivo* and *mp*. The fourth staff includes a dynamic marking of *mf* and a fermata marked with the letter 'F'. The fifth staff is marked *f*. The sixth staff includes a dynamic marking of *f* and a fermata marked with the letter 'G'. The seventh staff includes a dynamic marking of *fff*. The eighth staff is marked *mf*. The ninth staff is marked *p*. The score includes various time signatures such as 4/4, 3/4, 2/4, and 5/4, along with dynamic markings like *ff*, *mp*, *mf*, *f*, and *fff*, and articulations such as slurs and fermatas.

# Fantasia Peruana

For solo clarinet

Armando Guevara Ochoa  
Revised by Katherine Palmer

**Allegretto**

Clarinet in B $\flat$

*pp* 3 3 3

4 *mf* 3 3 *f* 3

7 3 3 *pp* *ad lib.* *ff* *pp*

11 *f* *pp* *mp*

**Adagio**

18 *f* *ff* *p* < *f* >

23 *mf* *mf* *mp* *p*

**Moderato**

27 *p* *mp* *mf* *p*

2

31 *mf* *mp* *p* *Allegretto* *rit.*

34 *mp* *mf* *f* *Piu mosso* *lunga*

38 *lunga* *frullatto* *mp* *fff*

40 *mf* *p* *pp* *molto accel.*

42 *a tempo* *f* *p*

47 *6* *6* *Allegro* *p-f*

50 *p*

55 *mf* *f*

Fantasia Peruana

Finale  
Allegro vivace

3

59

*pp*

62

*mp* *mf*

66

*rit.* **Vivace**

*mp* *mf*

72

*pp*

79

*p* *f* *p* *f*

86 **Prestissimo**

*p* *cresc.*

89 *stringendo* **Grandioso ad lib. (Lento)**

*fff*

93

*fff* *frullatto*

# Capricho No 12

For solo clarinet

Armando Guevara Ochoa  
Revised by Katherine Palmer

**Recitativo**

*f*

4

5

7

**Piu Mosso**

10

*rit.*

**Allegretto**

*mp*

16

*f*

*mf*

22

*f*

28

**Allegro Vivace**

*mf* *stringendo* *cresc.*

35

**Allegro**

*mf*

2

39

43

Allegro  
*mf / p*

46

49

*mf*

52

*f ff f*

55

*ff / pp*

58

*mf pp accel*

62

*cresc. mf*

Allegro Vivace

66

*f ff rit.*



# Partita Peruana

Tema Cusqueño  
For solo clarinet

Armando Guevara Ochoa  
Revised by Katherine Palmer

**Allegro** *mf*

**Andante** *mp dolce* *cresc*

**Allegretto** *f* *p* *tr*

**Allegro** *f* *mp* *8va*

*opt 8va* *f*

*p* *(8)*

**Allegro Vivace**

31

*A piacere - (freely)*

32

33

34

35 **Moderato** opt  
8va  
*f* *rit*

38 **Allegro**  
*mf*

40

42 **A tempo**  
*rit* *p*

44

47 *mf*

49 *f* *8va*

51 *ff* *Vivace* *8va*

54

56 *p* *8va*

58 *rit* *8va*

61 *opt* *8va* *molto rit.*

63 *mf* *cresc.* *accel*

66 *pp* *f* *8va*

# Huayno

For two B $\flat$  Clarinets

Armando Guevara Ochoa  
Revised by Katherine Palmer

Musical notation for measures 1-5. The score is for two B $\flat$  Clarinets. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 2/4. The music features a melody in the upper voice and a supporting bass line. Dynamics range from *p* (piano) to *f* (forte).

Musical notation for measures 6-10. The score continues with two B $\flat$  Clarinets. The time signature changes to 3/4 at measure 10. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano).

Musical notation for measures 11-14. The score continues with two B $\flat$  Clarinets. The time signature changes to 3/4 at measure 11 and back to 2/4 at measure 14. Dynamics include *mf* (mezzo-forte).

Musical notation for measures 15-18. The score continues with two B $\flat$  Clarinets. The time signature changes to 3/4 at measure 15 and back to 2/4 at measure 17. Dynamics include *p* (piano) and *mf* (mezzo-forte).

©

2

Huayno

21

27

*f-p*

*f-p*

33

*mp*

*mp*

*mp*

*mp*

40

*mp*

*ff-p (2x 8vb)*

*mp*

*ff-p (2x 8vb)*

47

*ff*

*ff*

# Harawi

For two violins/clarinets

Armando Guevara Ochoa

Arr. Doug Harbin

## Quasi Fantasia

The first system of music is for two staves. The top staff begins with a treble clef and a 4/4 time signature. It features a melodic line starting with a half note, followed by a series of eighth notes. The bottom staff is initially silent. The system concludes with a 5/4 time signature change and a final 4/4 time signature. Dynamics include *p* (piano), *mf* (mezzo-forte), and *p* (piano).

The second system begins at measure 5. The top staff has a treble clef and a 4/4 time signature. It contains a melodic line with a *mf* dynamic. The bottom staff is silent. The system ends with a 3/4 time signature change and a *p* dynamic.

The third system begins at measure 9. The top staff has a treble clef and a 4/4 time signature. It contains a melodic line with a *mf* dynamic. The bottom staff has a bass clef and a 4/4 time signature, playing a rhythmic accompaniment. The system ends with a 3/4 time signature change and a *p* dynamic.

The fourth system begins at measure 14. The top staff has a treble clef and a 3/4 time signature. It contains a melodic line with a *f* dynamic. The bottom staff has a bass clef and a 3/4 time signature, playing a rhythmic accompaniment. The system ends with a 3/4 time signature change and a *f* dynamic.

The fifth system begins at measure 17. The top staff has a treble clef and a 3/4 time signature. It contains a melodic line with a *f* dynamic. The bottom staff has a bass clef and a 3/4 time signature, playing a rhythmic accompaniment. The system ends with a 4/4 time signature change and a *f* dynamic.

21

*fff*

*f* *ff*

22 Lento

*mf*

*mf*

24

*mf*

26

*ff*

*ff*

28

*ff*

Harawi

3

30 *fff* *sfz* *A tempo*

33 *fff* *ff* *mf*

36

38 *Cadenza Ad Lib.* (opt) *8<sup>va</sup>* *molto agitato*

39 *ff*

40



41

mf

mf

3

3

Detailed description: This system contains measures 41 and 42. The music is in 3/4 time. Both staves begin with a *mf* dynamic. Measure 41 features eighth-note patterns with a triplet of eighth notes in the second measure. Measure 42 continues with similar eighth-note patterns and another triplet. The piece concludes with a final note in measure 42.

43

3

3

Detailed description: This system contains measures 43 and 44. Measure 43 starts with a triplet of eighth notes. The music continues with eighth-note patterns. Measure 44 features a triplet of eighth notes followed by a half note. The piece ends with a final note in measure 44.

45

ff

ff

3

3

Detailed description: This system contains measures 45 and 46. The music is in 3/4 time. Both staves begin with a *ff* dynamic. Measure 45 features eighth-note patterns with a triplet of eighth notes in the second measure. Measure 46 continues with similar eighth-note patterns and another triplet. The piece concludes with a final note in measure 46.

47

3

3

4/4

4/4

Detailed description: This system contains measures 47 and 48. The music is in 3/4 time. Both staves begin with a triplet of eighth notes. Measure 47 continues with eighth-note patterns. Measure 48 features a triplet of eighth notes followed by a half note. The piece concludes with a final note in measure 48.

49

fff

f

ff

Detailed description: This system contains measures 49 and 50. Measure 49 begins with a *fff* dynamic and a wavy line above the staff. The music is in 4/4 time. Measure 50 features a triplet of eighth notes followed by a half note. The piece concludes with a final note in measure 50.

# Lamento Andino

Triste

Armando Guevara Ochoa

Arr. Doug Harbin

**Andante**

*agitato*

Piano

B♭ Cl.

Pno.

8

11

11

*ff*

*f*

*p*

*mf*

*f*

*pp*

*f*

*p*

*mf*

*f*

*f*

*p*

*mf*

*f*

*pp*

*f*

©

16 *Meno mosso*

B♭ Cl. *f* *mp*

Pno. *f legato* *mp*

19

B♭ Cl.

S *mp*

19 Qué tris - te en el de - sier - to pa - lo - ma mí - a  
Las que - nas en mis mon - ta - ñas llo - ran tris - te - zas

Pno. *p*

23

B♭ Cl. *p*

S

23 vi - vo yo sin ti y no pue - do llo - rar  
ven pron - to ha - cia mi que te quie - ro be - sar

Pno.

27

B♭ Cl. *mf* *p* *mf*

S

27

Pno. *mf* *p* *mf*

por - que si tú me ol - vi -  
en u - na ca - ba - ña

31

S

31

Pno.

das - te i no vol - vis - te ja - más has - ta a - qui que tris - te can -  
blan - ca ten - dre - mos flo - res mic - les a - mor y paz yo te quie - ro can -

36

B♭ Cl. *f*

S

36

Pno. *f*

tar  
tar

39 **Allegro**

B♭ Cl. *f*

S

Pno.

ii La ra ra la ra ra!! la ra ra ra ra ra

44

B♭ Cl.

S

Pno.

iAh! La ra ra ra ra ra

50

B♭ Cl.

S

Pno.

ii La ra ra la ra

55

B♭ Cl.

S

ra!! la ra ra ra ra ra Ah!

Pno.

61

B♭ Cl.

S

La ra ra ra ra ra

Pno.

*mf*

67

B♭ Cl.

S

la ra ra ra

Pno.

*mp* *f* *f* *ad lib.*

APPENDIX C  
CATALOG OF KNOWN WORKS

<b>Title</b>	<b>Instrumentation</b>	<b>Location</b>
<b>Solos:</b>		
Adios	Piano solo	Pakis Collection (Belgium)
Angelica (Vals)	Piano solo	Pakis Collection
Domingo	Piano solo	Pakis Collection
Elvia (Huayno)	Piano solo	Pakis Collection (Belgium)
La Tragedia del Cusco	Piano solo	Pakis Collection
Los Andes	Piano solo	Missing
Qosqo (Huayno)	Piano solo	Pakis Collection (Belgium)
Victoria (Vals)	Piano solo	Pakis Collection
Vilcanota	Piano solo	Pakis Collection (Belgium)
Wayno	Piano solo	Pakis Collection
Yaravi y Wayno (A mi Madre)	Piano solo	Pakis Collection
Capricho No. 4	Violin solo	Missing
Capricho No. 12	Violin solo	Pakis Collection (USA)
Danza Aymara	Violin solo	Pakis Collection (Spain)
Fantasia (Tema Espanol)	Violin solo	Pakis Collection (USA)
K'achampa	Violin solo	Pakis Collection (USA)
Partita Heroica	Violin solo	Pakis Collection
Partita Peruana (Tema Costeno)	Violin solo / flute solo	Pakis Collection (USA)
Partita Peruana (La Puna)	Violin solo	Pakis Collection
Recuerdo de los Jardines de la Alahambra	Violin solo	Pakis Collection
Wayno	Violin solo	Pakis Collection (USA)
Yaravi	Violin solo	Pakis Collection (Spain)
Adagio	Cello solo	Missing
Harawi y Wayno	Cello solo	Pakis Collection (Spain)
La Puna	Cello solo	Missing
Yaravi, Danza, y Wayno	Flute solo	Pakis Collection (Canada)
Fantasia (Valicha)	Oboe solo	Pakis Collection
Fantasia	Horn solo	Pakis Collection
Fantasia Peruana	Trumpet / clarinet solo	Pakis Collection (Mexico)



Elvia (Huayno)	Guitar solo	Pakis Collection (Bolivia)
Vilcanota	Guitar solo	Pakis Collection (Bolivia)
Yaravi	Guitar solo	Pakis Collection
Yaravi y Wayno (A mi Madre)	Guitar solo	Pakis Collection
Tierra Mia	Quena solo	Pakis Collection
<b>Chamber Works:</b>		
Duo Concertante	Violin duet	Pakis Collection
Harawi	Violin duet	Pakis Collection
K'achampa	Violin duet	Pakis Collection
Wayno	Violin duet	Pakis Collection
Yaravi	Violin duet	Pakis Collection
Pastoral	Violin and Viola	Missing
Yarvi	Violin and Viola	Missing
Preludio y Danza Aymara	Violin and Cello	Pakis Collection
Yaravi	Violin and Flute	Pakis Collection
Wayno	Violin and Flute	Pakis Collection
Wayno	French Horn duet	Pakis Collection
Acomayo	Soprano and Piano	Pakis Collection
Ecos de la Cordillera	Soprano and Piano	Pakis Collection
Maria Angola	Soprano and Piano	Pakis Collection
Un Recuerdo y un Vals	Soprano and Piano	Pakis Collection
Acomayo	Violin and Piano	Pakis Collection
Danza Criolla (Peruana)	Violin and Piano	Pakis Collection
Danza Peruana No. 5	Violin and Piano	Pakis Collection (Spain)
Danza Peruana No. 8	Violin and Piano	Pakis Collection
El Misti	Violin and Piano	Missing
La Puna	Violin and Piano	Pakis Collection (Spain)
Lamento Andino	Violin and Piano	Pakis Collection
Plegaria	Violin and Piano	Missing
Recuerdo	Violin and Piano	Pakis Collection (Spain)
Wayno Apurimac	Violin and Piano	Missing
Wayno Danza Nacional del Peru	Violin and Piano	Pakis Collection
La Puna	Viola and Piano	Pakis Collection
Bronce Andino	Cello and Piano	Pakis Collection (Argentina)
Danza Peruana No. 5	Flute and Piano	Pakis Collection
Qosqo (Wayno)	Flute and Piano	Pakis Collection
Yaravi	Clarinet and Piano	Missing acc't (Mexico)
Acomayo	Bassoon and Piano	Missing

Fantasia	Flute Trio	Pakis Collection
Wayno	Flute Trio	Pakis Collection
Harawi	Oboe, Bassoon, Piano	Pakis Collection (France)
Lamento Andino	Oboe, Bassoon, Piano	Pakis Collection
Maria Angola	Four Voices	Pakis Collection
Adios Pueblo de Ayacucho	String Orchestra	Pakis Collection
Amanecer	String Quartet	Pakis Collection
Danza Carnaval	String Quartet	Pakis Collection
Danza Criolla	String Quartet / Orchestra	Pakis Collection
Danza Peruana	String Quartet	Pakis Collection
Feria Andina	String Orchestra	Pakis Collection
Huayno	String Orchestra	Pakis Collection
La Tragedia del Cusco	String Quartet / Orchestra	Pakis Collection
Lima de Antano	String Orchestra	Pakis Collection
Pastoral	String Orchestra	Pakis Collection
Qorikancha	String Quartet / Orchestra	Pakis Collection
Quartet for Strings	String Quartet	Pakis Collection
Quartet of Strings, No. 1	String Quartet	Missing
Quartet of Strings, No. 2	String Quartet	Missing
Vidalita	String Quartet	Pakis Collection
Vilcanota	String Quartet / Orchestra	Pakis Collection
Vilcha	String Orchestra	Pakis Collection
Yaravi y Wayno	String Quartet / Orchestra	Pakis Collection
Danza Peruana	French Horn Quartet	Pakis Collection
Festejo No. 3	Brass Quartet	Pakis Collection
Danza Limeña	Quartet	Missing
Danza No. 1	Quartet	Missing
Festejo No. 1	Quartet	Missing
Festejo No. 6	Quartet	Missing
Lima de Ayer (Lima of Yesterday)	Quartet	Missing
Pajonal	Quartet	Missing
Recuerdos Limeños	Quartet	Missing
Yaravi y Wayno	Wind Quintet	Missing

María Angola	Choir and Piano	Missing
Mascaypacha	Brass	Missing
Danza	Brass	Missing
Bronce Andino	Cello and Strings	Missing
Pajonal	Estampa	Missing
<b>Works for Band:</b>		
Danza Peruana No. 5	Symphonic Band	Pakis Collection
Elvira (Huayno)	Symphonic Band	Pakis Collection
Yaravi y Wayno	Symphonic Band	Pakis Collection
<b>Orchestral Works:</b>		
Danza Criolla	Chamber Orchestra	Spain
Danzas Latinoamericanas	Orchestra	Missing
Las Américas (Symphonic Poem)	Orchestra	Missing
Kukuli(Symphonic Poem)	Orchestra	Pakis Collection
Lamento Andino	Chamber Orchestra	Spain
Obertura	Orchestra	Missing
Poema Sinfónico	Orchestra	Missing
Tarpuy (Symphonic Poem)	Orchestra	Missing
Tusuy	Orchestra	Missing
Una Promesa (Tres Mov'ts)	Orchestra	Pakis Collection
Vilcanota (Danza Populares)	Orchestra	Missing
Wayno	Orchestra	Pakis Collection
Wayno No. 3	Orchestra	Pakis Collection
<b>Marches:</b>		
Marcha: El Valiente de Tarapacá	Orchestra	Missing
Marcha No. 1: Saqsaywaman	Orchestra	Missing
Marcha No. 2: Vencedores de Nor-Orinete	Orchestra	Missing
Macha No. 3: Bolognesi	Orchestra	Missing
<b>Solos with Orchestra:</b>		
Rapsodia Peruana	Choir and Orchestra	Missing
Ecos de la Cordillera	Soprano and Orchestra	Missing
Harawi	Soprano and Orchestra	Missing
Lamento Andino	Soprano and Orchestra	Pakis Collection
Maria Angola	Soprano and Orchestra	Pakis Collection

Danza Peruana	Violin and Orchestra	Missing
La Tragedia del Cusco	Cello and Orchestra	Pakis Collection (Italy)
Salqantay	Cello and Orchestra	Pakis Collection (Italy)
Vilcanota	Cello and Orchestra	Pakis Collection
Valicha y Fantasia	Oboe and Orchestra	Pakis Collection
<b>Concertos:</b>		
Concerto for Flute and Orchestra Preludio Harawi Danza y Wayno K'achampa	Orchestra	Missing
Concerto for Violin and Orchestra Moderato Adagio Danza	Orchestra	Missing
Concerto for Violin and Orchestra Plegaria Marinera	Orchestra	Missing
Concerto for Cello and Orchestra Andante Adagio Allegretto	Orchestra	Pakis Collection
Concerto for Horn and Orchestra Andante Adagio Allegro	Orchestra	Pakis Collection
<b>Symphonies:</b>		
A la Gloria de Tupac Amaru	Symphony	Missing
El Brujo de los Andes	Symphony	Missing
Los Andes	Symphony	Missing
Morro de Arica	Symphony	Missing
Ricardo Palma	Symphony	Missing
Sinfonia Allpa Kellpa o Urpillay Yaravi	Symphony	Pakis Collection

Preludio y Danza Populares Cadenza Valicha		
Sinfonia a la Gloria de Grau Ayarachi Las Hazanas del Legendario Huascar Plegaria al Caballero de los Mares Angamos	Symphony	Pakis Collection
Sinfonia a Junin y Ayacucho Junin Ayacucho	Symphony	Pakis Collection
<b>Ballets:</b>		
El Ultimo do los Incas Preludio Cornoación Adoración del Sol	Ballet	Missing
Fortaleza de Saqsaywaman	Ballet	Missing

APPENDIX D  
TRACK LISTING FOR CD

1. "Fantasía Peruana" for solo clarinet
2. "Capricho No. 12" for solo clarinet
3. "Huayno" for two clarinets
4. "Harawi" for two violins/clarinets
5. "Partita Peruana" for solo clarinet
6. "Lamento Andino" for soprano, clarinet, and piano

APPENDIX E  
LETTER OF PERMISSION



Katherine H. Palmer  
2506 N. Dayton St., No. 3  
Phoenix, AZ 85006

1 March 2013

The undersigned, Kovicanca Pakis, the daughter of and last functioning power of attorney for Armando Guevara Ochoa, gives Katherine Palmer the permission to create new editions of the following works by Armando Guevara Ochoa:

Yaravi for Solo Clarinet  
Partita Peruana for Solo Flute  
Fantasie Valoche for Solo Oboe  
Huayno for Duet of Horns  
Harawi for Two Violins  
Huayno for Two Violins  
Fantasia Peruana for Solo Trumpet  
Lamento Andino for Voice and Piano  
Danza Criolla for Violin and Piano  
Capricho No. 12 for Solo Violin

The copyright remains the property of Armando Guevara Ochoa's estate.

Kovicanca Pakis

  
(Signature)

## BIOGRAPHICAL SKETCHES OF PERFORMERS AND COMPOSERS

**Doug Harbin** is a composer/pianist residing in Phoenix, Arizona. Performances of Harbin's compositions have occurred throughout the United States, Canada, and the UK. His compositions have been included in regional and national conferences by the Society of Composers Inc., College Music Society, and the CFAMC. In the fall of 2012, he received a Professional Development Grant from the Arizona Commission on the Arts, and he twice served as a resident artist at the Banff Centre (Banff, Alberta, Canada). Harbin received a DMA from Arizona State University in 2011, which is currently where he teaches music theory and composition.

**Julia Georges**, clarinet, received her bachelor of music education degree and a master of music degree at Arizona State University. She was a member of the music faculty at Troy University as well as Samford University where she enjoyed teaching clarinet and elementary music, respectively. Georges has taught privately in Arizona, Alabama, and, most recently, Texas where she maintains a growing private clarinet studio of El Paso middle school and high school students. Her students have gone on to successfully participate in local and statewide festivals, contests, and competitions.

**Kerry Ginger**, mezzo soprano, is active as a performer, teacher, and clinician across the state of Arizona. Kerry made her professional opera debut in Phoenix Opera's 2010 production of *Die Zauberflöte*, and has also appeared as a soloist with the Phoenix Symphony. She is a member and featured soloist of the Arizona Opera chorus, and performs as a teaching artist with the Opera's outreach program, OperaTunity. Kerry sings in the Grammy Award-winning Phoenix Chorale, and appears regularly with the Tucson Chamber Artists, Scottsdale Choral Artists, and regional organizations including the Arizona Bach Festival. An avid recitalist, she won the Arizona NATS Artist Award recital competition in 2008. Kerry holds a DMA in Voice from Arizona State University, where she served as a teaching assistant in Music History and Literature.

**Katherine Palmer** is a doctoral candidate at the Herberger Institute for Design and the Arts School of Music at Arizona State University in clarinet performance. Additionally, she is pursuing a Master of Arts in ethnomusicology. An active performing musician in the Phoenix area, Katherine has also performed with many ensembles in South Florida. She holds degrees from the University of Miami (B.M.) and Arizona State University (M.M.). Katherine is an adjunct faculty member at Maricopa Community Colleges where she teaches Rock Music and Culture, American Jazz and Popular Music, and Music and Culture courses. Katherine also teaches early childhood music and movement classes, works with the Musical Instrument Museum's education department, and maintains a private

woodwind studio. Her research interests include contemporary Latin American compositions, traditional Latin American musics and instruments, music education, and national identity studies.

**Jeremy Peterman**, organist and pianist, is active in the Phoenix Valley as both performer and vocal coach. He earned undergraduate degrees in French and Piano Performance from the University of North Carolina at Chapel Hill, as well as a Master of Music degree and a Doctor of Musical Arts degree in Collaborative Piano from Arizona State University. In the community, Jeremy works with Arizona Opera and its “Operatunity” education program. He was Arizona Opera’s staff pianist for their recent productions of *Rigoletto*, *The Mikado*, *Pirates of Penzance*, *Carmen*, and the entire 2011-2012 season. He has also played under the baton of Michael Christie of Phoenix Symphony and has served as a staff pianist at the American Institute of Musical Studies (AIMS) in Graz, Austria every summer since 2005—where he is now the director of the AIMS staff pianists. Also the AIMS organist and director of church music since 2005, he performs throughout the summer in many churches in and around Graz with singers. He is the organist and assistant music director at King of Glory in Tempe, Arizona.