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22. **Licor Maldito**—Julia Illanes

Edited by John Cohen

Re-issue produced by Chris Strachwitz

Cover by Elizabeth Weil

Photo on cover is Julia Illanes

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HUAYNOS are the music which the Andean people listen to in their daily life. This is the first record of Huaynos issued outside of Peru. A varied and diverse program of emotional male and female singers, solo and duets, ranging from high pitched indigenous mountain voices to smooth popular artists accompanied by a variety of remarkably skilled vernacular musicians including fiddle, harp, mandolin, accordion, saxophone, guitar, flute, etc. in various combinations.

Also included are a few CARNAVALES, CHUSCADAS and SANTIAGOS.

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Over 60 Minutes of CLASSIC HUAYNOS

Recorded by Discos I.E.M.P.S.A. (1949-1989)

HUAYNO

MUSIC OF PERU

Vol. 1
CD-320



Huayno Music of Peru Vol. 1 (1949-1989)

An Introduction by John Cohen (1989)

The Incas danced to Huaynos. Four hundred and fifty years later Huaynos are still around and more widespread than before. They are the popular music of the Andean people and can be sung or danced to. The singers range from polished professionals to high pitched mountain cries, and their styles range from vibrato to regional Andean sounds. It is emotional and expressive music. The Huaynos originated in the mountains, but they are heard just as much in the city now. They are like the Hillbilly musicians of the Andes. The words are sung in Spanish and in Quechua. They sing about love, politics, the cycles of life, the beauty of the home town, animals and flowers. They are heard at festivals, at Huayno shows, on the radio and on phonograph records. They have a recognizable style which distinguishes them from the music

of Andean rituals and seasonal festivals. They are accompanied with flutes, trumpets, panpipes, violins, harps, guitars, saxophones, accordion, mandolin, bandurria, charango; in fact they use every imaginable instrument in the Andes. What makes their sound recognizable is the particular rhythm (a stressed first beat followed by two short beats) and the distinctive type of melody which everyone knows as Peruvian. In the accompaniments of these melodies we hear a continual shifting from major to minor chords. To western ears the music is sad, wistful, or spacey, while Andean people don't hear it this way. For them it is the most common everyday music, the vehicle for their joys and sorrows, their poetry and their cultural identity. The Huaynos are a blending of indigenous music of Peru with

Colonial music from Spain. Huaynos are at the center of Andean expressive art.

Although many Huayno singers are professionals (it is estimated that there are more than 14,000 in Lima) few make their living from the music. In the city they perform on Sunday afternoons in shows at theaters, sports arenas and social clubs. There are a few Peñas where Huaynos are heard. But in the Sierra towns, it is common to encounter a group of Andean men and women gathered outside a small corner store at the end of the work day, drinking beer or chicha and dancing in the street to Huaynos coming over the radio.

We have few references about how the music of the Andean people evolved during the past 400 years but a Spanish captain, Carrió de la Vandra, who traveled all over Peru was writing ca. 1770: "The instruments of the Indians are shawms (an oboe-like instrument) and some

other string instruments, which they play and strum with great gentleness, as they do their little drums. Their singing is smooth although it always approaches the funereal. Their dances are very serious and rhythmic, measured in beat, and only seem ridiculous to us (Spaniards) because of the little bells which they hang all over their bodies, even reaching the bottom of their feet, and which jingle rhythmically. It is true that the bells were introduced by the Spaniards on the breast straps of their horses to make those generous animals happy, and to bewilder the Indians. The Indians, as soon as they realized that they weren't manevolent spirits, adopted them as guardians of their dances and diversions." (Alonso Carrió de la Vandra, *El Lazarillo de ciegos caminantes*, ed. Emikio Carilla, Textos Hispánicos Modernos 24-Barcelona: Editorial Labor, 1973, Bk. 3, chap. 20, p. 383 [trans. J. Nicolopulos]). But starting around the end of the last century (coincident with the births of

Anthropology and Folklore as disciplines) HUAYNO entered the vocabulary.

This album presents some of the earliest Huayno phonograph recordings made in Peru since recording and pressing facilities were established in the late 1940s. The most popular singer to appear was El Jilguero de Huascarán from the district of Ancash in the north of Peru. His real name was Ernesto Sánchez Fajardo and he was also known as "El Caballero de Ancash," "La Voz de Oro de Ancash," "El Coloso del Norte," and "El Rey del Folklore Peruano." His solo recordings showed that this music had an enormous audience waiting and he sold hundreds of thousands of records (45 singles, LPs, and cassettes) all over Peru. The Huaynos he played were in the style of Ancash. Other singers such as La Huaricinita and La Pastorita Huaracina also were from Ancash. "Quisiera Olvidarte" was a big hit for La Pastorita

Huaracina who was also known as "La Reyna de al Chuscada" and the song is on her album "Primeros Exitos" (her first hits) on IEMPSA LD 1440. The singers' names reflect their place of origin ("La Pastorita Huaracina," for instance, means "Shepherdess from Huaras"), and the sound of their music confirms it.

Another type of Huaynos had emerged in the Huancayo region, an important commercial center situated in the central valley of Peru. The sound of saxophones dominates here while the guitar, mandolin and occasional flutes which were heard in Ancash are not present in the Huancayo music. However, the ubiquitous violin remains popular in all regions.

Special mention should be made of Julia Illanes who will be seen in John Cohen's film dealing with Huayno music. She is from Puquio, Provincia de Lucanas (Ayacucho) and has been singing professionally for many years. On the two Huaynos heard here Julia Illanes is accompanied by

Jesús Quevedo Garibay on violin (he is also the composer of "Adiós Caminito") and Félix Quispe Saire on harp.

During the early years of the Peruvian record industry, which started in 1949, the music from Ancash and Huancayo sold the most, and their styles affected mountain musicians in other parts of the Andes. The Huaynos of the south: of Cuzco, Ayacucho, and Puno were not bought as widely but sold within their specific region. The immense migration of Andean people to the coastal city of Lima was in full force when the record industry started and carried this music far beyond its highland source. All these recordings were made in Lima.

The song "Cholo Orgullosa" tells how a recent migrant from the provinces arrives in Lima, wearing his red poncho. He arrives at the Parada—the largest market where produce and people from the Sierra arrive daily. There he is picked up

by a "gringa" in her car and taken to her house. The rest of the song extols the virtues of the "Cholo," ending with "the Cholo is the superior race."

The pre-Columbian musical traditions, as revealed by archaeology, include trumpets, flutes, panpipes and drums. String instruments were introduced by the Spaniards, while the harp may have been introduced by Benedictine monks. Various 'new' instruments such as the charango and bandurria were invented in the Andes, as well as new ways of playing the old ones. In addition there are now brass band instruments as well as saxophones, clarinets, accordions and harmonicas. Huayno musicians take on whatever is popular—including electric guitars, organs, and the electronic synthesized sounds of today. Nevertheless, the music has stayed relatively unchanged as it is heard on 40 years of phonograph records, and each regional area of

the Andes retains its recognizable local character through all of this. An immense body of Quechua poetry and songs has developed over the past 400 years. The songs were rarely acknowledged, documented or written down until recently. As a living oral tradition, verses and tunes travel from song to song, and while some parts of the musical structure remain constant, other words of melodies change. This same dynamic continues on the phonograph records of the Huaynos, and certain melodies crop up over and over, perhaps with a few words changed, or with the end of one song attached to the body of another. The records have become an extension of the oral tradition. Although they function in a commercial setting, for the listeners they serve the same purpose.

Recent collections of Huaynos have been made in Peru. Especially impressive is Montoya's anthology of Quechua poetry "La Sangre de los

Cerros." This collection focuses on the song texts, presenting Spanish translations and the Quechua language originals. A listing of the chapter headings gives some indication of the range of the subjects of Huaynos: Production (agriculture, cattle, artesanía, miners). The life cycle (marriage, singles, new houses and death). Love songs are the largest category. Nature (animals, trees, coca, sirenas, flowers and rivers). Bullfights and fiestas. Family and Orphans. Emigration and uprooting. Religion (indigenous and Catholic). Musical instruments. Abigeos and jails, humor, common things. Politics (history, submission, oppression, poverty and rebellion).

By presenting the early recordings of Huaynos, we hope to give an idea of what the music was when the record industry first preserved its sound 40 years ago. IEMPSA (Industrias Eléctricas Y Musicales Peruana Sociedad Anónima) was

the first company in Peru to record, manufacture and issue records. We have not been able to identify the very first records precisely, for their archives do not contain information about dates, and no one at IEMPSA recalls this information.

It is amazing to see Huayno recordings made 30 years ago still sold on the streets today, for some of the popular performers such as Jilguero del Huascarán do not go out of circulation. After his death in 1988 many thousands of people packed the streets of Lima to attend his funeral. Several examples of recent recordings are included on this album. They reflect more modern recording techniques, but show how the tradition remains. One song, "Pío Pío," is included because in 1988 it became a hit record. It still sells widely, but more important, it is now played in every regional style and social context imaginable—from harp and fiddle during religious worship to brass band renditions for

public dancing.

Huaynos are just one type within a wide range of Andean music called Folklore. There are many other rhythms and types, and they are more regional in character. As it was explained at IEMPSA, the Huaynos can sell widely all year long, whereas the "Costumbrista," local music, sells only in a particular region and perhaps only during one season of the year. This album includes music from Carnaval as well as Santiago music from Huancayo and Huancavelica. The festival of Santiago has less to do with a Catholic saint and more to do with the celebration and marking of the cattle to insure their health and fertility. The wild energy of this festical takes over the Mantaro valley of Huancayo for weeks. Most mountain festivals are also celebrated in Lima and during Santiago one sees Huancayo migrants in the city dancing on stage with their sheep and calves.

In the Andes there are strong class distinctions between Mestizos and Campesinos (Indians). Although they share the same Andean beliefs, their life styles and economic basis are different. The music reflects this difference. The Campesinos retain more of the indigenous, pre-Columbian traditions in their rituals, while the Mestizos have been more affected by outside values. The Mestizos are a wealthier class, and buy more phonograph records. Both classes have evolved their own style of Huaynos which are heard in every region.

There are immense Andean communities within Lima. Two thirds of the city is made up of migrants from the Provinces (although they are treated as a minority) and they preserve their Andean social structures. With the increased network of highways and bus services, people from the Andes move freely to and from Lima. Although there may be a greater part of the population

living as migrants in the city, from the viewpoint of the mountain villagers, they are seen as a colony in Lima. In this way, the provincial structure of the Andes remains intact even as the city grows bigger.

The forty years of Huayno records have gone unnoticed by the outside world, and even within Lima the music is disregarded by the wealthy Peruvian elite who for their own reasons hear a threat to their way of life in the music. This is most often expressed as "all the Huaynos sound the same" and "Huaynos are such sad music." Huayno music is rarely heard on television or on FM radio. But from four to six o'clock in the morning, there are 40 AM radio stations which broadcast nothing but Huayno music in Lima. At six o'clock, most of these stations go off the air, and only three stations play Huayno records and cassettes during the rest of the day. The tradition of Andean radio is rich. Recent studies by José Antonio Llorens

show the complexity of Andean radio in Lima, especially telling how its development runs counter to mass-media theory of domination by the elite.

Almost nothing has been written about the recording industry and Huayno music. There are no discographies. This Arhoolie release is part of a project by John Cohen to study these records and to introduce this music outside of Peru.

Although the Peruvian record industry prides itself on how much European and North American music it "imports," the Huayno music has never been "exported" to the outside world. So this is the first record of Huayno music to be released outside of Peru. (There are a few commercial Huaynos on the Arhoolie LP/Cass 3025: "Your Struggle Is Your Glory" and on the Folkways set 4539: "Mountain Music Of Peru"). The music which most Europeans and North Americans hear as Andean music is not

heard in Peru, except in tourist spots. The music which we hear in the subways and streets of New York and San Francisco is a blend of ethnic sounds from across the Andes, reflective more of the needs of emigrants from the Andean countries than of the music of the Andean people.

In later records in this series, we hope to explore the music recorded by the smaller independent labels of Peru, with special emphasis on music referred to as campesino, autochthonous, indigenous, tipicas and costumbrista.

(John Cohen 1989)

An excellent article: "The Music of Andean Migrants in Lima, Peru" by Thomas Turino appeared in Vol. 9, #2 (1988) of *Latin American Music Review* (UT, Austin TX.)

The Recordings

The name in parenthesis () following the title of the selection is the name of the composer (where known). In Peru, as in Mexico and other Spanish speaking areas, "D.R." or "D.A.R." stands for Derechos (de Autor) Reservados: The rights (of the author) are reserved. This generally means no composer's royalties are paid until an author or publisher makes a substantiated claim. D.R. is also generally used for traditional songs of unknown authorship. Rarely is the term "P.D." (Public Domain) used. Following the dash (-) we give the name of the performing artist or group. A number in parenthesis following the artists' names is a IEMPSA control number. At first we thought this was a matrix number identifying each song or performance, but it seems that in several instances one number identifies the entire content of a tape

box. Each tape box was assigned a box number as well.

A note about Huayno categories: Most Andean songs are referred to generically as Huaynos, but each region has its own particular sound and there are both Mestizo and Campesino (Indian/Peasant) Huaynos. There are also specific categories named for local dance rhythms such as Chuscada from the north, Chonginada, Huaylash, and Huaylas from the Central Zone. The Yaravi is a song style rarely heard now, which was popular in Arequipa into this century. The Chunginadas, Carnaval and Santiago musics are from regional festivals which celebrate seasonal cycles.

Re-issue editor's note: While John Cohen was filming in Peru during the latter part of 1988, we spoke on the phone several times and John told me about the wonderful music

and records he was listening to. I had heard a few examples of Huayno music on the 45s which John had included in our first record collaboration: Arhoolie LP/Cass 3025: YOUR STRUGGLE IS YOUR GLORY. Upon hearing that this extraordinary emotional mountain music was being recorded by dozens of local labels in Peru, I decided to visit John in Lima and we spent 10 days visiting one record company after another. I felt there was no reason for me to attempt any recordings of my own since apparently all of the best singers and musicians were being recorded. I felt, however, a strong urge to make this music available to others around the world who share with us a love for authentic emotional rural and regional traditions. I first thought about importing discs from Peru and distributing the finished product to the folk music audience in the United States. I was soon convinced, however, that the pressing quality of Peruvian 45s and LPs, especially of the smaller labels, was so poor as to

make this undesirable, especially at the relatively high import prices we would have to charge.

The music on this disc was selected by John Cohen during almost a dozen frustrating visits to the archives of Discos I.E.M.P.S.A. It's the oldest record company in Peru and they have produced regional music now for over 40 years. The company had just been sold and the son of its founder showed us around but expressed little interest in Huayno music which we were so exited about.

While researching the record labels in Lima, John Cohen came upon the man who had purchased the master tapes made by Discos Smith in the 1960s. The economy of Peru at the time of this writing is in dire straits and the market for regional indigenous music on records is almost at a standstill. Everyone is hoping for brighter days ahead but in the meantime the owner of the Discos Smith master tapes was just about ready to

re-use them for new recordings when John and I discussed licensing certain items from him. John suggested I make the man an offer for the entire collection of ca. 500 7" tape reels. I did and after one counter offer, Arhoolie Records became the sudden owner of this fine collection of recordings which will hopefully soon become available again for the world to hear, at least the most interesting items. The recorded legacy of Huayno music rests in the archives of the various record companies which have made the recordings.

1. RIO DE PARIA (Ernesto Sánchez) –Jilguero Del Huascarán (3527). Huayno from Ancash. Jilguero del Huascarán was the most popular huayno singer in Peru. The use of flutes combined with violin is a blend of indigenous and European instruments. These verses are found in many other songs from Ancash, while the melody is used for other songs as well.

1. RIO DE PARIA

Esto se va hasta el río Santa (1)
 Qué hermoso río de Paria
 Cómo lleva tantas piedras
 Por qué no me llevas a mí
 Para quitarme la vida
 Amores tengo de sobra

Most of the people we met had a strong sense of responsibility to keep Peru's cultural treasures at home, including collections of vernacular music. The government and its cultural agencies are unfortunately in no position to finance the acquisition of music collections. In the case of Discos Smith, our purchase of the label met with almost unanimous approval since the material would probably have been lost if we had not rescued it.

(Chris Strachwitz— 1989)

1. RIVER OF PARIA

This will lead up to the Santa River
 What a beautiful river of Paria
 How it carries so many stones
 Why don't you carry me away
 In order to take away my life
 Lovers I have more than enough

Como las piedras del río
 Lloraré porque te quiero
 No será porque me falta
 Esto es lo que llora el río Santa por tus
 malditas penas Aguita de Lato, de
 Yunyún, de Casagrande, de
 La Arena
 Que viva la jarana
 Ahora ahora qué vas a hacer
 Ya soy casado qué vas a hacer
 Seré tu amigo sí cómo no
 Volver contigo ya no ya no
 Que viva las capuchigas y las pollinas
 Arriba Pallasca (2)
 Corongo, Diana
 La provincia de Corongo (3)
 Tecigua, Teconoramba, Manizales Urriaga
 Ahora ahora ... (bis)

Notes: (1) Rio Santa originates in Lake Conococha in the department of Ancash. (2) Province in the NE part of the department of Ancash. (3) In the department of Ancash.

2. CHONGINADA –Los Románticos De Sicayá (instrumental) (3486). Fiesta La Cruz from near Huancayo. The harp and violin combination used in the introduction before the entrance of the saxophones, is typical of the music from Huancayo. This is dance music from a regional festival.

3. QUISIERA OLVIDARTE (P.D.)– La Pastorita Huaracina. A Chuscada from Ancash. Pastorita Huaracina, real name: Maria Alvarado, was a popular singer in the early years of the recording industry in Peru (1950s) and she still has a regular radio program in Lima.

Like the stones of the river
 I will cry because I love you
 Not because I am lacking love
 This is what the Santa River cries because
 of your damn sorrows
 Little water from Lato, from Yunyún,
 from Casagrande, from La Arena
 Long live the feast
 Now now what will you do
 I am already married what will you do
 I will be your friend, yes certainly
 To go back to you, no longer no longer
 Long live the capuchigas and the pollinas
 Hooray Pallasca
 Corongo, Diana
 The province of Corongo
 Tecigua, Teconoramba, Manizales, Urriaga
 Now now ...

3. QUISIERA OLVIDARTE

Quisiera olvidarte, pero no he podido
Este amor maldito rendida me tiene

Quisiera morirme para no
olvidarte

Luego sepultarme dentro de tu pecho

Anda vete cholo ya no te quiero
más

Por más que te quiero te haces
de rogar

Anda vete ...

Anda vete sucio ya no te quiero más

Hasta que te bañes ya no te vuelvo a
querer.

3. I WOULD LIKE TO FORGET YOU

I would like to forget you, but I can't
This damn love has me exhausted

I would like to die in order not to
forget you

Then bury myself in your chest

Go away cholo I don't love you
any more

No matter how much I love you, you're
plain hard to get

Go away ...

Go away dirty one I don't want to see
you again

Until you bathe I will not love you again.

4. **SEÑOR CARNAVAL**—El Cholo Chanka (3491). Carnival song from Apurimac. Note the one chord music structure, and the straight ahead even drum beat which this Festival tune shares with most ritual Andean music.

5. **CARNAVAL CRISTALCHAY**—Conjunto Musical Amauta (with unidentified high pitched female voices) (3484). Carnival. Each verse ends with a non-verbal stressed intonation, probably referring to the animals.

6. **NEBLINA BLANCA**—La Huaricinita (3521). Chuscada from Ancash. The last verse refers to "dark beer for your millionaire friends, and chicha de jora (corn beer from sprouted kernels) for us provincianos".

6. NEBLINA BLANCA

Neblina del mes de mayo

Tú eres quien robas las esperanzas
de mi corazón apasionado

6. WHITE FOG

White fog of the month of May

You are who steals the hopes
of my passionate heart

Por muchos pueblos he recorrido
Por todo el mundo he dado vuelta
Pero en ningunos los he hallado
Igual cariño como el tuyo

Cerveza negra tomarás tú con tus amigos
millonarios

Chicha de jora (1) tomaré yo con mis
amigos provincianos

(1) Chicha de jora is an alcoholic beverage made by fermenting corn.

7. **MISTI GALLO**—El Cholo Chanka (3491). Judging from the name of the group (Chanka), they are from Apurimac. The woman singer got the spirit of the festival in this studio recording.

8. **SEÑOR DIPUTADO** (Julián Rubinos)—La Pallasquinita (6446). Huayno from Ancash. Along with its political-social aspect, the song reflects a Peruvian nationalism which co-exists with strong regional sentiments.

8. SENOR DIPUTADO

Señor Diputado, pido la palabra

La palabra tienes pallasmita

Señor Diputado pido la palabra

Quiero carreteras para mi pueblo

Pueblo pallasquino (1) suelo tan querido
No debe de echarse más al olvido.

Sea en tren o en carro quiero yo llegar

A mi santa tierra que me vio nacer

Con mi pallasquino quiero yo bailar

Por la plaza grande huerta en Ollana

Señores representantes de todo el Perú,
velen y luchen

Through many towns I have travelled
Around the world I have gone through
But in none of them have I found
Similar affection as yours

You will drink dark beer with your
millionaire friends

I will drink chicha de jora with my
provincial friends

8. MISTER CONGRESSMAN

"Mister Congressman, I request to speak."

"You may speak, pallasmita."

Mister Congressman I request to speak

I want roads for my town

The town of Pallasca such a dear land
Must not be forgotten.

Be it by train, be it by car I want to arrive

In my holy land that saw me be born

With my pallasquino I want to dance

By the big plaza, An orchard in Ollana

Representatives of all Peru, take care and fight
For our holy land that saw us be born

Por nuestra santa tierra que nos vio nacer
 Y por el bienestar y progreso de sus hijos
 Que viva siempre mi tierra, Pallasca
 Patrón San Felipe, Santiago, y San Juan
 Cuiden esos hombres que trabajando están
 Dejo en sus manos y en su gran bondad
 El velar por ellos por la eternidad
 Vamos compañeros a trabajar, unidos
 todos a cooperar
 Muchos hermanos trabajando están
 Rompiendo rocas hasta llegar
 Así Juliáncito, carretera para nuestro pueblo
 Y conquistando, pallaquivita, la llegada
 La carretera de Lalagara hasta Pallasca
 debe llegar
 Para trayer nuestra riqueza y hacer más
 grande a nuestro Perú.

(1) Pallasca: capital of the province of the same name, located in the department of Ancash.

9. CHOLO ORGULLOSO (Glicerio Agreda)–La Pallasquinita (6446). Huayno from Ancash.

9. CHOLO ORGULLOSO

Un cholito llega a Lima con su ponchito
 incaico
 Toda la gente le murmura de su pantalón
 de lana
 Al pasar por la parada una gringa se
 le dijo

And for the well-being and progress of its sons
 Long live always my land Pallasca
 Patron Saint Philip, Saint James and Saint
 John
 Take care of these men that are working
 I leave in your hands and in your great
 kindness
 Their care until eternity
 Come on compaeros let's work, all
 united to cooperate
 Many brothers are working
 Breaking rocks until they arrive
 That's it Julincito, roads for our town
 And conquering, pallaquivita, the arrival
 The road of Lalagara must reach Pallasca
 In order to bring our wealth and to
 make greater our Peru

9. PROUD CHOLO

A cholito arrives in Lima with his little
 Inca poncho
 Everyone has something to say about his
 wool pants
 Upon passing by the open-air market a
 gringa tells him:

Sube cholito a mi carro que te llevaré a
 mi casa
 Salud señores, Torfio Fuertes, lapachino
 de pura cepa y que viva siempre el
 distrito de Llapo y sus lindas mujeres
 Al pasar por la parada ...
 Su patrón así le dijo: "Cholito sopla la
 candela (bis)
 Cómo muchacho inocente no sopla la
 cocinera"
 Eres cholito valiente, orgullo del
 continente
 Que lo sepan que la raza de los cholos
 es superior
 Así Nimaira, rompe con gusto es
 guitarra
 Salud compadre Griselio Agrela
 Eres cholito ...

10. VENGO DEL PRADO–Trio Lira Paucina (3983). Huayno from Ayacucho with charango played by Jaime Guardia. Jaime Guardia is a famous charango player. The charango is an Andean hybrid of guitar and ukelele, with its own tunings and styles of playing. There were a great many male vocal trios in the Huayno tradition, including Los Errantes, Trio Ayacucho, Trio Amanecer.

11. VACA RATAY–Duo Las Perlas De Huancavalica (8574). Santiago from Huancavalica. Music for festivals for the animals. Cows are heard mooing as part of this performance. The one-one-one non-stressed beat of the drum is

"Get in my car, cholito, I'll take you to
 my house.
 Cheers gentlemen, Torfio Fuertes, a true
 lapachino
 And long live the district of Llapo and
 its beautiful women
 Upon passing ...
 His boss thus told him: "Cholo blow
 the candle
 Why doesn't an innocent boy whisper to
 the cook?"
 You are a brave cholito, the pride of the
 continent
 They ought to know that the race of the
 cholos is superior
 That's it Nimaira, play that guitar with
 pleasure
 Cheers old friend Griselio Agrela
 You are a brave ...

like that heard in North American Indian music. The trumpet sets a melodic structure different from the Huaynos.

12. URPICHALLAY—Conjunto Los Chankas Apurimac (8029). Female vocal duet from Apurimac.

13. MIS QUEJAS—Conjunto Los Chankas Apurimac (8030). Yaravi from Apurimac.

14. CHALL HUASCHALLAY (D.R.)—Conjunto Condemayta De Alcomayo. Huayno from Cuzco with Andean harp and harmonica. Cuzco Huayno singers have a particular emotional intensity, both subdued and sentimental. This group has both Campesino and Mestizo stylistic elements.

15. PERLASCHALLAY (Armando Crispín)—Trio Amanecer (male vocal trio). Huayno from Central Zone. This guitar style evolved in the Andes. The back-up guitar does not change chords.

16. TOSTANDO CANCHA—Fabián Ochoa y su conjunto (instrumental with accordion featured). Huaylash from Central Zone.

17. ENGAÑOS DEL MUNDO (D.R.)—Nelly Munguía. Huayno from Ayacucho. Nellie Munguía is a contemporary singer who plays the charango. Only in the Huayno tradition do you encounter women playing instruments. In Andean tradition, they do not.

18. PÍO, PÍO—Amanda Portales. Huaylash from Huancayo. In 1988 this catchy song was a hit encountered all over Peru, played in every style and context. Amanda's father was from Puquio (Ayacucho), her mother from Huanuco sang in the Junín style. Her godfather is from Puno. She started as a Puno musician but became well known as a Junín singer. (see map for locations)

18. PÍO PÍO

Ese pollito que tú me regalaste
Pío pío pío pío ste me dice
Pío pío pío pío en mi corral
Pío pío pío pío yo le consuelo
Y le prometo que le traeré pollitas
Pío pío pío pío gracias me dice
por prometerme la felicidad
Cuando se haga yo grandecito
Premiaré igual que tus afectos
Cantando todas las mañanitas
La armonía de mi quiquiriqui

19. INTI SOL (Ranulfo Fuentes Rojas)—Manuel Silva (vocal with guitar). Huayno from Apurimac. Manuel Silva is known as a performer called "Pichincucha". He is also the director of the "Folklore" recording division at IEMPSA. Other divisions at the company include Criolla, Salsa, Cumbia as well as Latin and International Popular music as well.

19. INTI SOL

Sol radiante de los Andes
Tú que caminas por el mundo
(Por qué marchitas florecillas
sin que lleguen a dar fruto?
(Por qu secan los puquiales (1)
sin que beba el caminante?
(Acaso tú las conoces a las manos que
cortaron
los trigales y maizales sin que lleguen a
tu mesa?

18. PIO PIO

This little chicken that you gave me
Pío pío pío pío this one says to me
Pío pío pío pío in my corral (pen)
Pío pío pío pío I console him
And promise him that I'll bring him little
female chickens
Pío pío pío pío thank you he tells me
For promising me happiness
When I grow up, I will reward your care
Singing every morning
The harmony of my cock-a-doodle-do

19. INTI SUN

Radiant sun of the Andes
You who walk through the world
Why do you wilt the little flowers
without allowing them to blossom?
Why do you dry the ponds of water
without allowing the traveller to drink
from them?
Is it that you know the hands that cut the
wheat fields and corn fields without
allowing them to reach your table?

Las espinas y mazorcas te pregunto por
qué siembro

Cuántas voces hoy te claman
Seas astro o seas dios

Si el hombre es tu imagen,
(Por qué huyes de su lado?
Si el pobre es tu amigo,
(Por qué muestras la espalda?

Todas las aves del mundo
Volar hacia el horizonte

Cantando un solo himno
La alegría de los niños

Alzando a una sola fuerza
Las montañas que nos pesan.

(1) a spring of water that becomes a pond.

20. ADIOS CAMINITO (Jesús Quevedo Garibay)—Julia Illanes (with harp and violin). Huayno from Ayacucho. Julia Illanes is from Puquio, and became a Huayno singer at age 14. She is 23 now and is highly appreciated by the Ayacucho community in Lima and Ica. Although known as a sentimental singer, she is committed to her community and also sings protest songs. The large record companies will not record political or protest material.

20. ADIOS CAMINITO

Adiós caminito yo ya me voy
Pero falta saber si volveré

Quedan mis padres, mi dulce hogar
Llorando mi ausencia, ¡ay qué dolor!

The thorns and ears of corn, I ask you
why I plant them

How many voices today acclaim you
Whether you are a star or a god

If man is your image,
Why do you flee from him?
If the poor is your friend,
Why do you turn your back?

All the birds in the world
Will fly toward the horizon

Singing one hymn
The joy of the children

Raising with one force
The mountains that weigh upon us

20. GOOD-BYE LITTLE PATH

Good-bye little path I am leaving
But it is yet to be known if I will return
Behind are my parents, my sweet home
Crying because of my absence, oh how
painful it is!

Caminito amigo te añoraré
Porque un buen tiempo no volveré

Quedan en tus cielos mi emoción
Hasta cuando vuelva, ¡ay qué dolor!

Y si ya no vuelvo será
Porque en otros caminos yo me quedé

Entonces mi pueblo ha de llorar
Juntos con mis padres,

¡ay qué dolor!

Adiós caminito, triste me voy
Con la esperanza de retornar (bis)
Si es que el destino lo ha de querer.

Little path my friend I will miss you
Because for a long time I will not return

Behind in your skies is my emotion
Until I return, oh how painful it is!

And if I do not return it will be
Because in others' paths I have stayed

Then my village will cry
Together with my parents, oh how
painful it is!

Good-bye little path, sad I leave
With the hope of returning
If destiny thus desires.

21. EL HOMBRE (Ranulfo Fuentes Rojas)—Manuel Silva (vocal with guitar).
Huayno from Apurímac.

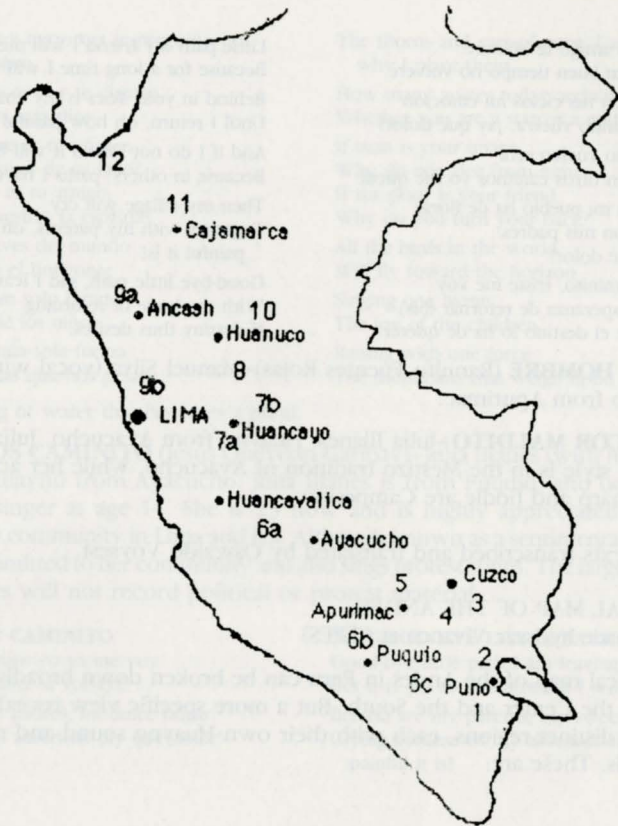
22. LICOR MALDITO—Julia Illanes. Huayno from Ayacucho. Julia Illanes singing style is in the Mestizo tradition of Ayacucho, while her accompanying harp and fiddle are Campesino.

Song texts transcribed and translated by Oswaldo Voyses.

MUSICAL MAP OF THE ANDES:

(Map made by Isaac Vivanco at CEPES)

A musical map of the Andes in Peru can be broken down broadly as the North, the Center and the South. But a more specific view reveals 12 culturally distinct regions, each with their own Huayno sound and regional festivals. These are:



The South:

- 1) Altiplano Aymara (east and south of Puno—into Bolivia)
- 2) Altiplano Quechua (north of Puno)
- 3) Cuzco—lower (north and east of Cuzco)
- 4) Cuzco—upper (south and west of Cuzco)
- 5) Chanka (Apurimac)

The Center:

- 6) Ayacucho (a. Huancavalica & Huamanga, b. Lucanas, c. Parinacochas)
- 7) Wanka (a. Huancayo, b. Junín)
- 8) Cerreno (Cerro de Pasco)

The North:

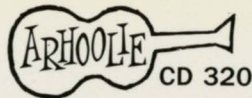
- 9) Huaylas (including a. Ancash and b. Lima)
- 10) Conchucos (including Huanuco)
- 11) Cajamarca
- 12) Guayas (Lambayeque, & Piura north into Ecuador)

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7. **Misti Gallo**—El Cholo Chanka
8. **Señor Diputado**—La Pallasquinita
9. **Cholo Orgullosa**—La Pallasquinita
10. **Vengo Del Prado**—Trio Lira Paucina
11. **Vaca Rata**—Duo Las Perlas De Huancavelica
12. **Urpichallay**—Conjunto Los Chankas Apurimac
13. **Mis Quejas**—Conjunto Los Chankas Apurimac
14. **Chall Huaschallay**—Conjunto Condemayta De Alcomayo
15. **Perlas Challay**—Trio Amanecer
16. **Tostando Cancha**—Fabián Ochoa

17. **Engaños Del Mundo**—Nelly Munguía
18. **Pío, Pío**—Amanda Portales
19. **Inti Sol**—Manuel Silva
20. **Adios Caminito**—Julia Illanes
21. **El Hombre**—Manuel Silva
22. **Licor Maldito**—Julia Illanes

This is an introduction to the rich Peruvian Andean heritage via some of the most popular commercial recording artists from the 1950s to the present who have come from the high Andes mountains to the city of Lima in search for better economic opportunities but continue their rural musical traditions at weekly shows, festivals, dances, neighborhood events and over the radio. The term HUAYNO (pronounced: wino) comes from an ancient Inca dance and is used today to describe most of the selections on this disc.

Edited by John Cohen

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