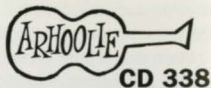


HUAYNO MUSIC OF PERU Vol. 2

The Discos Smith Recordings



1. MANANA ME VOY (Huayno) -
Conjunto Los Amigos del Ande
2. HUANCAYO COTUPCHACKA
(Huaylas) - Capricho Huanca (vocal by
Picaflor de Los Andes)
3. AQUEL MOLALECITO (Huayno) -
Banda Filarmonica Andajina
4. TUCTU PILLINCITO (Huayno) -
Conjunto Perlas Del Huascaran
5. VALORES DE MI TIERRA
(Huayno) - Los Chasquis de Cajamarca
6. LOS OBREROS DE HUANCAYO
(Huayno) - Juan Rosales
7. BESOS BRUJOS (Huayno) -
Tipica Fausto Dolorier
8. PALABRAS DE MADRE (Huayno) -
Conjunto Perla Andina
9. LLONGOTE (Pascal) -
Orquesta Tipica Ayaviri
10. LUCI LUCI (Costumbrista) -
Conjunto Luci Luci.
11. RODEO (Tiña Costumbrista) -
Conjunto San Augustin de Punin
12. HUANCAVALICANA (Huayno) -
Tipica Fausto Dolorier (Harp solo)
13. YO SOY LA INDIECITA (Huayno) -
Conjunto Perlas Del Huascaran
14. PARA TI CHOLITA (Huayno) -
Conjunto Los Reales de Cuzco

15. MIS RECUERDOS (Huayno) -
Conjunto Los Reales de Cuzco
16. INTENDENTE POLICIA
(Huayno) - Conj. Los Luceros Del Cuzco
17. COMPADRE BAILA (Huaylas) -
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18. VERDE HINCHU (Costumbrista) -
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19. FORASTERITO (Santiago) -
Los Principes Del Mantaro
20. NOCHES SICAINAS (Sicaril) -
Los Principes del Mantaro
21. A LAS ORILLAS DEL CONOCO-
CHA (Huayno) - Juan Rosales
22. CAPRICHIO DEL 64 (Huaylas) -
Orquesta Huanca (vocal by
Picaflor de Los Andes)
23. TE FUISTES SIN DESPERDIRME
(Huayno) - Los Ases del Ande
24. MI SANTIAGO (Corrido) - Banda
Sinfonica Provincial Anchucaya
25. ENTRADA SALIDA DE PAMPA
CRUZ (Costumbrista) - Conjunto de
Cacho Hermogenes Romero

Selected, sequenced and annotated by John Cohen.
CD release produced by Chris Strachwitz. Original
recordings made for Discos SMITH in Peru (1957-
1969). Cover photo taken at a Sunday afternoon
fiesta on the outskirts of Lima in 1989 by Chris
Strachwitz.

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Over 60 Minutes of CLASSIC HUAYNOS

The Discos Smith Recordings (1960-1975)

HUAYNO

MUSIC OF PERU

Vol. 2



Huayno Music of Peru, Vol. 2: The Discos Smith Recordings

Discos Smith was a small label in Peru which existed from the late 1950s to the early 1970s. The company specialized in **Huayno** and other regional musics from the communities of the Andes. Huayno music, which retains its Inca base along with Spanish influences, is the popular music of the Andean people. Discos Smith also recorded coastal *criolla* music, which shows a greater Spanish and African-Caribbean influence. Discos Smith was started by Mambile Smith, a North American who worked in the Peruvian record industry from its start in 1949. What distinguished Discos Smith from the bigger companies was the down home, local quality of the musicians they recorded. On this collection from the Discos Smith catalog you will hear a great variety of sounds from artists, who rarely made successful careers in music, but who were popular in their home villages and communities.

Discos Smith existed during a time when a great migration from the Andes was arriving in Lima. This music served to connect the people to their roots back in the mountains. The earliest waves of migrants came from the regions of **Ancash** and **Huancayo**, and this is clearly felt in their abundant representation in the Smith catalog. There are very few recordings from **Cuzco**, **Ayacucho** or **Puno**, locales from which migrations happened later.

Most of the music on Discos Smith came from the Mestizo class who had moved to the city. In the Andes, Mestizo represents a social class, defined by economic status and life style, not by racial mixture. Mestizos share many cultural traditions with the Indians. The voices of the Indian communities are less well represented except in the music called **Costumbrista**, which is the indigenous local festival and ritual music. It would be too simple to suggest that the Mestizos sing in Spanish and the Indians in Quechua, the language of the Incas and dominant language in the Andes today. The music of the Andes tells us that Huayno songs mediate between different cultural worlds. Many of the songs on this record mix Spanish and Quechua (and Ayamara) texts, reflecting the bi-lingual character of Mestizo culture.

Huayno is the most popular music in the Andes, expressing the joys and sorrows of the Andean people. It can be sung and it can be danced to. Despite the fact that the Peruvian elite think all Huayno music sounds alike, we hope the listener will recognize the remarkable variety presented here.

With the advent of the Peruvian recording industry in 1949, the year the IEMPISA company was established, various regional styles of Huaynos began to be documented on phonograph records and the differences became clearly noticeable. It will take further

research to determine how this diversity came about. The strongest theory is that Huaynos developed regional variations during the 400 years since the Spanish conquest, and the introduction of European musical ideas and instruments. Peasant music such as Huaynos were not considered important during the Colonial & Republican periods and so their development went unnoticed and unreported. This is according to Leo Casas, who produces daily radio broadcasts throughout Peru for CEPES (Centro Peruano De Estudios Sociales). The program plays Huaynos and gives out agricultural and legal information to the *campesinos*.

It will be the work of future musicologists to identify and trace the source and social function of much of this music. The problem is complex: for example, **Ayaviri** music (selection #9), is heavily influenced instrumentally by colonial Spanish Church music, yet is very Andean vocally with high pitched singing by the women. Also, there is more than one community named Ayaviri in Peru, in the case of #9 the community is in the region of Yauyos, Departamento de Lima. In the Huaynos themselves, tunes and texts are 'borrowed' freely, and travel from song to song. It has been said among the Indians that every generation adds a verse to the text, while the Mestizos add their names as authors.

Discos Smith recordings reflect the early period, the 1950s, when the tradition-based

local Huaynos were first 'documented' on records. At the time, the recording of Andean music was a novelty and the impact of this new electronic communication was profound. The distribution of records allowed geographically isolated musicians to hear each other's music for the first time. Fitting an otherwise oral tradition into a commercial format brought other changes. Songs were shortened or somewhat standardized to fit time and space limitations on records and in songbooks. Also it made 'stars' out of certain artists who became very popular via their recordings.

In this anthology, we have focused less on the commercial singers and given more attention to the rich diversity of regional music represented in the Discos Smith catalog. We chose traditional Andean voices over commercially oriented singers who utilize more stage practices and Western singing devices such as vibrato. Within Andean tradition it is the women singers who retain distinctive indigenous styles often characterized by extremely high, forced singing (#9, 10, 11, 18, for example). There are also many strong male singers, usually with high voices, such as **Picaflor de Los Andes**, **Poncho Negro** and **El Jilgero de Huascarán**. These were the most popular male performers who attracted large audiences at the Coliseo shows. There were also women of this forceful stance, such as **La Pastorita Huaracina** (heard on Arhoolie CD 320 from

IEMPSA), and the popular **Flor Pucarina** (on Virrey) and they also became great stars. In addition there were male duos and trios that reflected a harmony style popular throughout Latin America, particularly in Mexico.

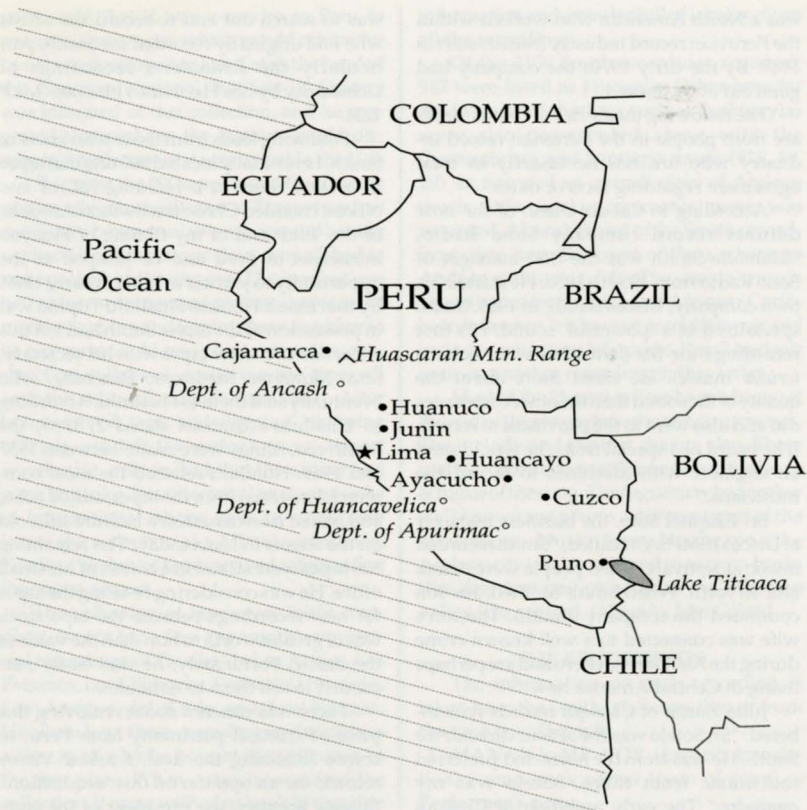
Back then, Andean music performances within the city of Lima took place largely on Sunday afternoons in tent shows, also known as Coliseos, and in a few theaters where performances of Huaynos and other local music were presented for Andean audiences. I recall attending Coliseo shows in 1964 and got the impression that the audience consisted of domestic servants on their day off and men from the mountains who had been conscripted into the Peruvian Army.

Caesar Olano Assurza worked for record companies in the 1950s and he recalls: "The Coliseo Nacional was very important for the diffusion and popularization of the Huayno artists. The owner of the Coliseo, whose name was Caesar Villagos, selected and auditioned the artists for the Sunday shows. There was a certain competition between groups and regions at the Coliseos. People from the audience would say, 'I only clap for my favorite artist.' At the beginning of the recording industry, the Coliseo and tent shows were a good source for finding artists from all over. Each company chose what it thought were the best artists. The criteria we used were if the artist was true to the soul and spirit of the area they came from and if they had a good voice. The voice was most important."

Despite the commercial promise of the Coliseo system and the record industry, many of the musicians who recorded were coming from a village tradition. They were recent migrants to Lima, with a yearning for and pride in their own respective regions. Many artists recorded for the honor and prestige of presenting their music to the community. In the songs, they speak of *orgullo* which means 'pride.' These musicians were easily taken advantage of by the commercial system because protection for musicians, such as unions, copyright and royalty societies were just being formed. The records of Huaynos reveal the transformation of music as part of an oral tradition into music as a commodity or product.

In 1964 at a street market in Lima, I first purchased a few Discos Smith 45s. Impressed by the straightforwardness and vigor of the music compared to smoother Huaynos available on other labels, I re-issued a few Smith recordings in the U. S. on **Mountain Music of Peru** (Folkways). I wondered, was it possible that a Peruvian named Smith was interested in musical authenticity, and could sell it to a Peruvian audience of Andean people? At that time, no Huayno records were available in upper class record stores, and could only be purchased at street stalls.

In 1988, while doing research on Huayno music in Peru, I started asking people in the record industry if they recalled this small company called Smith. It was said that Smith



was a North American who worked within the Peruvian record industry from its start in 1949. By the early 1970s the company had gone out of business.

The following memories of Discos Smith are from people in the Peruvian record industry who are not necessarily in total agreement regarding facts or dates:

According to Caesar Olano of the now defunct record company Sono Radio, "Mambile Smith was the first manager of Sono Radio from 1950 to 1956. He started his own company, Discos Smith, in 1959. Smith specialized in a 'powerful' sound. His first recordings for his own label were boleros (*criolla* music). He cared more about the quality of the sound than the other companies did and also went to the provinces to record. If he heard of a special fiesta, he would send an engineer with machines to record the musicians."

Sr. Eziquiel Soto, the business manager at Discos IEMPSA, recalled, "Smith recorded music at festivals, when people were drunk and so forth. When Smith Sr. died, his son continued the company (Smith). The son's wife was connected to a well known crime during the 70s. They left Peru and are perhaps living in Central America now."

Julio Zurita of Chasqui records remembered, "Sr. Sotelo was the artistic director for Smith. He was from the north and preferred the music from there. Sotelo was my *compadre*." The early ambition of Chasqui

was to search out and re-record the artists who had originally recorded for Smith, particularly the *Roncadores* recordings of Uchutunay by Los Hermanos Jimenez (MLP 123).

Following leads from those who knew of Smith, I eventually located 500 original tapes in a store room at a building full of law offices. I notified Chris Strachwitz at Arhoolie of the 'find' and of my filming of Huayno musicians in Peru and he jumped at the opportunity to join me in Lima in early 1989. By that time a Horacio Huallulu Tupiño was in possession of the tapes. Smith had left this collection of master tapes with his secretary, Srta. Morayma Medrazno Sánchez, who eventually sold them to Huallulu. According to Huallulu's contract dated 2/8/85, the Smith recordings were made between 1957 and 1969. Huallulu selected the most commercial material from the tapes, added echo, and issued it on cassettes, which are still sold on the streets in Lima today. The remaining 500 tapes were stored in a corner of his small office. He was considering re-using the tapes for new recordings because the tape stock was of greater worth to him than the value of the music. Fortunately, he was easily persuaded to sell them to Arhoolie.

There was concern about removing this piece of cultural patrimony from Peru, so before finalizing the deal, I asked Virrey records for an opinion on this 'acquisition'. Monica Brenner, the president of the com-

pany, said that it was a service to Peru to preserve these tapes, which would otherwise have been destroyed or lost. Later, the head of the Peruvian National Institute of Culture was informed of this collection, and he suggested that perhaps the Institute could distribute it in Peru once it was issued in the U. S.

Shipping the 500 tapes out of the country was an adventure all its own. There were few cardboard boxes available in Lima and having packed all 500 tapes one time, they all had to be repacked at the airport. The 'packer' we had to hire went around picking up pieces of metal strapping and joining them together to fit our cartons. At one point, his entire construction collapsed, scattering the tapes all over the sidewalk outside the airport. After hours of red tape and 'tipping' shipping officials, we left the cartons in an airport warehouse, only to find that the airline had gone on strike. It took several anxious weeks of international phone calls to eventually locate the collection at a Miami warehouse. Finally a big box of tapes arrived safely at San Francisco airport.

The collection of tapes was fairly complete, except for a few apparently commercial recordings of Picaflor de Los Andes, Los Paisanos, Los Chiroques, Perlas del Huscarán, Los Amigos del Ande and Los Yungas. Huallulu kept these recordings, which gives a clue as to why he bought the collection in the first place. When Arhoolie acquired the collection, it came with a log book listing title

information and a binder full of label copy on all the recordings.

Of the 2150 Smith recordings acquired, 947 were listed as Huaynos. Other popular Andean dance rhythms such as the Huaylas were also represented along with the Custumbrista and Santiago music (#18, 19, 20). In terms of an overall view of Andean music, little ritual or ceremonial music was recorded. Almost a third of the Smith recordings were from the coast of Peru where no Andean culture is felt. The coastal music shows a greater Spanish and African/Caribbean influence. It is known as *criolla* music and includes *marineras*, *boleros* etc. It will be dealt with on another recording in this series.

Most of the Huaynos here have a fugue at the end of the song where the tempo increases. The melody and the text change also. There is often a poetic connection between the body & fugue of the song. The fugue may be another well known song from a different part of the mountains. Music from **Huancayo** (the Andean city) is also referred to as from **Junin** (the *departamento*) or as from the **Mantaro** valley (the region). (Notes by John Cohen)

THE RECORDINGS

The information on each recording is taken from the Smith label copy files or from the tape box. *Example:*

1. **MANANA ME VOY** (English translation) (composer's name) (type of song) - **Performer's name.**

Following this information are three numbers: the first is the Smith matrix number, the second, or T-number in parenthesis, refers to the master tape box number from which the selection was taken, and the last, or S-number, refers to the Smith catalog or release number. Often the region can be ascertained from the name of the group, for example, Los Reales de *Cuzco*, or by some reference to a place within the text of the song.

1. MANANA ME VOY (Tomorrow I Leave) (Felix Ortega) (Huayno) - **Conjunto Los Amigos del Ande**. Vocal by La Huachopampenita. Felix Ortega - director. (DSK-2293) (T-476) S-8439-A

This popular song from Ancash appears at least three times in the Smith catalog, and two other versions of it can be heard in "*Mountain Music of Peru*" - a film by John Cohen.

Tomorrow, tomorrow, tomorrow I'm
leaving (2 X)

Raising the dust on the road as I go (2 X)
(That's it, boys) (Play that guitar!)

Oh Cinta, Cintita, I'm all broken up,
Having loved you so much without
knowing you well,

But your crying will pay
For the tears I have shed.
(That's right girl!) (Play it boys)
(Long live our Peruvian music!)

2. HUANCAYO COTUPCHACKA (Huaylas) - **Capricho Huanca**. Vocal by Picaflor de los Andes, Pablo Navarro Lovera - director. (DSJ-1808) (T-289) S-8196-A

Picaflor de los Andes was one of the most popular performers in the Huayno shows and one of the biggest selling artists on records. His first recordings were for the Smith label, and when he became a big 'star' there were many other singers who imitated his style. Eventually his records sold most for the Virrey label. This selection is sung in Aymara, according to our Andean translator Carmela Ponce de León.

Spoken: Here is Picaflor of the Andes and the Orquesta Capricho Huanca. Let's check them out with this Huaylas, *Huancayo Cotupchacka*. On the violin Pablito Navarro, the great Huancayan composer and musician.

3. AQUEL MOLLECITO (Huayno) - **Banda Filarmonica Andajina**. (DSD-752) (T-391) S-7666-B

Brass bands are employed at many Andean social events and provide music for dancing. These bands also perform at Huayno concerts. At Huaylas in Ancash, I observed more than seven brass bands playing around the Plaza, day & night, over a four day period. (see the film *Mountain Music of Peru*).

4. TUCTU PILLINCITO (Huayno) - **Con-**

junto Perlas Del Huascaran. Juan Aguilar Yanac - director. (DSD-705) (T-185) S-7639-A
From Ancash, male & female vocal duet with violin, flute, harp & mandolin.

Cholo, little Indian boy, loan me your pen
So I can write you these words.
Cholo Huaracino, you must be clever
To have won my affection so completely.

Cholo, little Indian boy, loan me your pen
So I can write you these words
(That's it, dance my bright star)
(Move those skirts, girl!)
(Play that mandolin)

Tuctu Pillincito, loan me your pen
So I can write you these words, etc.
(Now here's the fugue)
Cholito huarancinito, take my heart,
Tomorrow when I leave you'll be crying
for me.

5. VALORES DE MI TIERRA (Values of My Land) (Huayno) - **Los Chasquis de Cajamarca**. Julio Diaz - director. (DSH-1562) (T-344) S-8073-A

Flutes with drums from Cajamarca. Among the highland Huaynos, flute music of Cajamarca resembles the sound of flutes in the jungle, characterized by a vigorous set of dynamics in the playing of the instruments.

6. LOS OBREROS DE HUANCAYO

(Workers of Huancayo) (Huayno) - **Juan Rosales**. (DSD-846) (T-241) S-7703-A
Vocal with two guitars.

The workers of Huancayo
Are building the dam,
They are kept in poverty
Because of numerous accidents.

On the cliffs of Huancayo
They are building a dam
To hold back the river Santa
Which is wild and rough.

On the cliffs of Ayunco
They are building a dam
It seems that only death
Can stop them now.

The dam at Huancayo
Is of pure rock and cement,
Well reinforced
By the blood of the workers.

7. BESOS BRUJOS (Enchanted Kisses) (Huayno) - **Tipica Fausto Dolorier**. (DSE-1040) (T-389) S-7915-A

Female vocal duet with violins, harp and saxophone.

8. PALABRAS DE MADRE (Mother's Words) (Raul Pino Romaní) (Huayno) - **Conjunto Perla Andina**. Vocal by La Pomacanchinita. (DSJ-2562) (T-13) S-8640-B

Female vocal in Quechua with accordion, saxophone, mandolin and guitar. The only Huayno on this record without a fugue at the end of the song.

My mother, my father,
Told me if I go to far countries
I will suffer and cry very much.

I see now that I'm really suffering,
What they said would happen
Is happening to me now,
What my beloved mother and father
told me.

When I die in a far-off land
A buzzard is going to circle me
Instead of my parents.

When I die in the high mountains,
Who will see me?
The buzzards will fly around me
Instead of my parents.

9. LLONGOTE (Pascalle) - **Orquesta Tipica Ayaviri.** (From Yauyos). Vocal by Cristina Eliodilia y Juana Castro. Feliciano Castro Z. - director. (DSK-2328) (T-507) S-8431-A

Female vocal duet with oboe-like instrument and harp. The oboe-like lead instrument here is Spanish in origin, and the music is from a religious celebration. However, the high pitched singing of the women is purely Andean.

10. LUCI LUCI (Costumbrista) - **Conjunto Luci Luci.** (DSL-131) (T-5) S-8541-B

Female vocal with trumpet (*corneta de cachu*), fiddle, and *tinya* (drum), from Huancayo. This music is used in conjunction with the Santiago animal marking celebration in Huancayo. The woman's voice employs an indigenous Andean style, and makes a curious comparison with the fiddle, which cannot quite match the richness of colorations in her voice.

11. RODEO (Tiña Costumbrista) - **Conjunto San Augustin de Punin.** Simeón Lino Rios - director. (DSK-2327) (T-107) S-8443-B

Female vocal with trumpet, harp and violin. This performance features more of the high, forced singing style of Andean women.

12. HUANCAVALICANA (Huayno) - **Tipica Fausto Dolorier.** Harp solo by Fausto Dolorier. (DSD-1039) (T-389) S-7785-B

This harp solo from Huancavalica is one of the few found in the Smith catalog. Possibly the harp was introduced into the Andes by Benedictine monks from Ireland during the colonial period. The harp is used as accompaniment to many Huaynos.

13. YO SOY LA INDIECITA (I Am the Little Indian Girl) (Huayno) - **Conjunto Perlas Del Huascarán.** Vocal by Dúo Las Hermanas Collas. (DSC-600) (T-170) S-7591-B

Two female vocalists with violins and guitars, from Ancash. Many young women start singing, performing and recording Huaynos by age 14.

I'm the little Indian girl
Who comes from the Cordilleras
And I come from my open lands
To lead a solitary life.

The road goes on and on,
And the little birds are crying.
Oh, my Huaracina, is that how
You cry in your loneliness?

14. PARA TI CHOLITA (For You Little Indian Girl) (Maximo Delgado Loayza) (Huayno) - **Conjunto Los Reales de Cuzco.** Nelson Miranda - director. (DSJ-2575) (T-498) S-8647-A

Female & male vocal duet with 2 guitars. One of the few recordings from Cuzco in the Smith catalog, this melody can be heard in the fugue at the end of the *vicuña* song, sung by a domestic servant from Ayacucho in the film **Dancing With The Incas.**

For you, Indian girl
Little dove, little dove
Who is it, who is it
That wants to walk with you?

Little *vicuña* you like to walk in the
mountains.
Girl of my land with the black eyes

Girl of my land with the brown hair
I will always steal your black eyes
from you.

Amiguito (jewelry) of fine gold,
Little chain of white silver
What better momento than
These earrings for you, *cholita* (2X)
I like your black eyes and your brown
hair,
They steal my heart away

15. MIS RECUERDOS (My Memories) (Hugo Miranda Loayza) (Huayno) - **Conjunto Los Reales de Cuzco.** Nelson Miranda - director. (DSJ-2574) (T-498) S-8646-B
Female & male vocal with two guitars.

On an endless plain
I have lost my love,
In the fog and in the rain
My love has disappeared.

She takes with her memory of my love,
And in her heart, my name.

Arriving at Taukapakacocha
Two ocean birds were singing.
All I could see was her shawl,
Her shawl in the distance.

The enchanted bell of the lagoon of
Tauka,
Tolls for my departure.

Female vocal in Quechua with accordion, saxophone, mandolin and guitar. The only Huayno on this record without a fugue at the end of the song.

My mother, my father,
Told me if I go to far countries
I will suffer and cry very much.

I see now that I'm really suffering,
What they said would happen
Is happening to me now,
What my beloved mother and father
told me.

When I die in a far-off land
A buzzard is going to circle me
Instead of my parents.

When I die in the high mountains,
Who will see me?
The buzzards will fly around me
Instead of my parents.

9. LLONGOTE (Pascal) - **Orquesta Tipica Ayaviri**. (From Yauyos). Vocal by Cristina Eliodilia y Juana Castro. Feliciano Castro Z. - director. (DSK-2328) (T-507) S-8431-A

Female vocal duet with oboe-like instrument and harp. The oboe-like lead instrument here is Spanish in origin, and the music is from a religious celebration. However, the high pitched singing of the women is purely Andean.

10. LUCI LUCI (Costumbrista) - **Conjunto Luci Luci**. (DSL-131) (T-5) S-8541-B

Female vocal with trumpet (*corneta de cachu*), fiddle, and *tinya* (drum), from Huancayo. This music is used in conjunction with the Santiago animal marking celebration in Huancayo. The woman's voice employs an indigenous Andean style, and makes a curious comparison with the fiddle, which cannot quite match the richness of colorations in her voice.

11. RODEO (Tiña Costumbrista) - **Conjunto San Augustin de Punin**. Simeón Lino Rios - director. (DSK-2327) (T-107) S-8443-B

Female vocal with trumpet, harp and violin. This performance features more of the high, forced singing style of Andean women.

12. HUANCAVALICANA (Huayno) - **Tipica Fausto Dolorier**. Harp solo by Fausto Dolorier. (DSD-1039) (T-389) S-7785-B

This harp solo from Huancavalica is one of the few found in the Smith catalog. Possibly the harp was introduced into the Andes by Benedictine monks from Ireland during the colonial period. The harp is used as accompaniment to many Huaynos.

13. YO SOY LA INDIECITA (I Am the Little Indian Girl) (Huayno) - **Conjunto Perlas Del Huascaran**. Vocal by Dúo Las Hermanas Collas. (DSC-600) (T-170) S-7591-B

Two female vocalists with violins and guitars, from Ancash. Many young women start singing, performing and recording Huaynos by age 14.

I'm the little Indian girl
Who comes from the Cordilleras
And I come from my open lands
To lead a solitary life.

The road goes on and on,
And the little birds are crying.
Oh, my Huaracina, is that how
You cry in your loneliness?

14. PARA TI CHOLITA (For You Little Indian Girl) (Maximo Delgado Loayza) (Huayno) - **Conjunto Los Reales de Cuzco**. Nelson Miranda - director. (DSJ-2575) (T-498) S-8647-A

Female & male vocal duet with 2 guitars. One of the few recordings from Cuzco in the Smith catalog, this melody can be heard in the fugue at the end of the *vicuña* song, sung by a domestic servant from Ayacucho in the film **Dancing With The Incas**.

For you, Indian girl
Little dove, little dove
Who is it, who is it
That wants to walk with you?

Little *vicuña* you like to walk in the
mountains.
Girl of my land with the black eyes

Girl of my land with the brown hair
I will always steal your black eyes
from you.

Amiguito (jewelry) of fine gold,
Little chain of white silver
What better momento than
These earrings for you, *cholita* (2X)
I like your black eyes and your brown
hair,
They steal my heart away

15. MIS RECUERDOS (My Memories) (Hugo Miranda Loayza) (Huayno) - **Conjunto Los Reales de Cuzco**. Nelson Miranda - director. (DSJ-2574) (T-498) S-8646-B
Female & male vocal with two guitars.

On an endless plain
I have lost my love,
In the fog and in the rain
My love has disappeared.

She takes with her memory of my love,
And in her heart, my name.

Arriving at Taukapakacocha
Two ocean birds were singing.
All I could see was her shawl,
Her shawl in the distance.

The enchanted bell of the lagoon of
Tauka,
Tolls for my departure.

Maybe I'll be back, maybe I won't
I leave singing and remembering
Your songs from yesterday,
From the land of Huayabamba,
I leave singing with pride.

16. INTENDENTE POLICIA (Superintendent of Police) (Justo Vasquez) (Huayno) - **Conjunto Los Luceros Del Cuzco**. (DSC-981-A) (T-235) S-7759-A

From Cuzco, male duet, *charango* & guitar. The high pitched string instrument heard throughout this song is the *charango*, a small ukulele like instrument which evolved in the Andes. Sometimes the *charango* is made from an armadillo shell. It is either strummed or picked with great virtuosity as on this record.

Superintendent of police
Capturer of thieves,
Why don't you capture me
When I steal beautiful eyes?

Now I'll make you prisoner
In the jail of my heart.
Hey policeman!

I have a white horse
Which I could ride to steal you away,
But knowing that, I'm not stealing you.
Although I have a white horse,
I'm not stealing you.

17. COMPADRE BAILA (Dance My Friend)

(Huaylas) - **Conjunto Los Palomillas De Huanca**. (DSD-723) (T-196) S-7652-B

A harmonica, fiddle & harp performance of a Huaylas from the Huancayo region.

18. VERDE HINCHU (Costumbrista) - **Conjunto Luci Luci** (No matrix number was assigned on tape box. (T-5)

Female vocal with trumpet, violin & *tinya* (drum). Selections #10, 18, 19, 20, 25 are from the Santiago festival in the Mantaro Valley around Huancayo. It is a celebration for the fertility of the cattle, and shows little European influence. Its focus is the marking of the animals, yet it is celebrated in the countryside, in town and in Lima as well. Its distinctive music is shared by Mestizos and Indian communities alike. For more music of this celebration, listen to **Mountain Music of Peru Vol 2**. (Smithsonian Folkways).

19. FORASTERITO (The Stranger) (Claudio Torres) (Santiago) - **Los Principes Del Mantaro**. Vocal by Claudio Torres, Francisco Leytte - director. (DSJ-1973) (T-384) S-8233-B

Huancayo (Mantaro) male vocal, harp, fiddle, saxophones. This song can also be heard sung by women in Huancavalica, on the 1964 recordings of **Mountain Music of Peru, vol 2**. Compare the different ways of phrasing the words, a mixture of Spanish and Quechua. "*Mama Juana, dar me Trago, dar me chicha, No me dicen Manan Canchu*" - ("Mamma Juana give me a drink (alcohol &

corn beer), don't tell me there is none.")

20. NOCHES SICAINAS (Sicayan Nights) (Carlos Baquerizo) (Sicaril) - **Los Principes del Mantaro**. Francisco Leytte - director. (DSJ-1972) (T-384) S-8232-B

At one point in this performance the saxophone imitates a trumpet and a man imitates the cattle. This orchestrated arrangement of Santiago music is played at parties and in the streets. I've seen seven of these bands marching through Huancayo on the night of Santiago, with lines of dancers snaking between them through the streets. When the band marches, the harp is carried upside down and played while walking.

21. A LAS ORILLAS DEL CONOCOCHA (On the Banks of the Conococha) (Huayno) - **Juan Rosales**. (Recorded 2/12/1963) (DSD-845) (T-241) S-7702-B

Male vocal from Huancayo with two guitars.

By the banks of the Conococha,
By the banks of the river Santa,
I wrote your name in the sand.

When it rains you will reach me
And pull me from the river.
Last night it stormed when I left,
And I dreamed of you in my thoughts.

If someday you will have me

When it rains you will reach me,
When it rains you will pull me out.

Is your man the one who planted
The roses and carnations?
And with their leaves have you signed
Your name?

22. CAPRICHIO DEL 64 (Pablo Navarro) (Huaylas) - **Orquesta Huanca**. Vocal by Picaflor de los Andes. Pablo Navarro Lovera - director. (DSE-1160) (T-289) S-7853-B

The Huaylas is a popular rhythm around Huancayo. It is similar to the Huayno, but has rhythmic stresses and pauses which make it distinctive. In the introduction to his song, Picaflor says, "I sing my Huaylas, and dance my Huayno". There is an annual contest for Huaylas every year. This one was from 1964.

Spoken: I'm a Peruvian, and I give thanks to God for that. I'm from the mountains and I'm as free as the snow that falls in the Andes, and I am proud to be called the "Cholo from the Mountains." Where ever I go, I sing my huaylas, and I dance my huayno.

This hummingbird of the Andes,
"El Cholito Huancaino."

Little Indian flirt!
I love you, I adore you,
Dance your huaylas with feeling.

My land is beautiful,
With its green landscape,
The river Montaro is my passion.

My huaylas is the national dance.
Dance it with all your heart
I'm from Lima, I'm from the Sierra,
I'm from Peru.

Dance, dance, my beautiful Tarmaña,
You steal my heart

23. TE FUISTES SIN DESPERDIRME (You Left Without Saying Goodbye) (Francisco Flores) (Huayno) - **Los Ases del Ande**. Vocal by Pancho Negro y Panchito Flores. (DSJ-2132) (T-475) S-8299-A (There is also a matrix number DSK-2132.)

Male duo, electric guitar, saxophone & rhythm section. Here is a more modern version of the Huayno played with electric guitars as well as incorporating a coastal rhythm section.

When you left me without saying goodbye
Cholita my love, *Cholita* my soul,
I will follow you wherever you go,
China, my love, and if I don't find you,
I will see you my love.

When you told me that you no longer
love me,
When you told me you were no longer
my possessor,

Only you shall I love
Only you I love, my love.

In the morning at sunrise
I sadly walk, I shall follow you,
With my old poncho, I shall follow you,
Riding my burro, I shall follow you, (2X)

24. MI SANTIAGO (Rigoberto Saavedra) (Corrido) - **Banda Sinfonica Provincial Anchucaya**. Guadalupe Saavedra - director. (DSJ-2119) (T-448) S-8311-B (was crossed out as 8303-B)

In this case the term *corrido* applies to a fast tune, (unlike the general Mexican meaning of *corrido*, i.e., ballad or story song), performed at bullfights. Bull fighting is popular in the Andean towns, and usually, the bull is not killed. Note J. M. Arguedas' novel *Yarwar Fiesta* (Univ. Texas Press) for more about the meaning of the event. Lima has a full bullfight season, using the leading matadors from Spain and Mexico.

25. ENTRADA SALIDA DE PAMPA CRUZ (Entrance/Exit of Pampa Cruz) (Costumbrista) - **Conjunto de Cachó Hermógenes Romero**. (2099) (T-564X) (Possibly previously unissued.)

Two trumpets from Huancayo, (*corneta de cachu*) and *tinya* (drum). In the case of this Santiago trumpet duet, the instruments are made of joined cow horns, coiled to make a trumpet, or of a long wooden tube, and

sometimes of coiled metal. Hear the sound of different trumpets played a few tones apart. The even drum beat is one of the identifying features of Santiago music. The *tinya* is the only instrument played by women.

(John Cohen)

Other Huayno recordings available:

Huayno Music of Peru, Vol 1 (from Discos IEMPSA) (Arhoolie CD/C 320)

Mountain Music of Peru, Vol 1 (Smithsonian Folkways CD SF 40020)

Your Struggle is Your Glory (Arhoolie LP/C 3025)

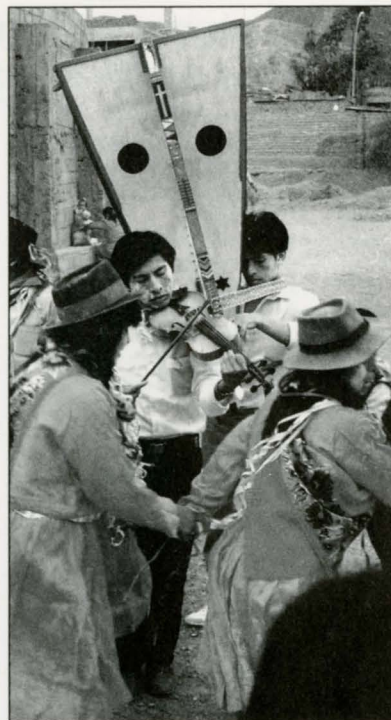
Huaylas & Huayno (Globe Trails CDORBD 064 - Britain)

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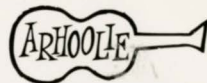
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Fiddler and harpist on the edge of crowd at a festival on the outskirts of Lima. Note harpist carrying instrument upside down in the traditional manner. (Photo by Chris Strachwitz)

HUAYNO MUSIC of PERU, Vol 2:

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1. MANANA ME VOY (2:17) -
Conjunto Los Amigos del Ande
2. HUANCAYO COTUPCHACKA (2:55) -
Capricho Huanca
3. AQUEL MOLALECITO (2:55) -
Banda Filarmonica Andajina
4. TUCTU PILLINCITO (2:55) -
Conjunto Perlas Del Huascan
5. VALORES DE MI TIERRA (2:30) -
Los Chasquis de Cajamarca
6. LOS OBREROS DE HUANCAYO (2:40) -
Juan Rosales
7. BESOS BRUJOS (3:02) - Tipica Fausto Dolorier
8. PALABRAS DE MADRE (3:40) -
Conjunto Perla Andina
9. LLONGOTE (2:30) - Orquesta Tipica Ayaviri
10. LUCI LUCI (3:00) - Conjunto Luci Luci
11. RODEO (2:20) -
Conjunto San Augustin de Punin
12. HUANCAVALICANA (2:56) -
Tipica Fausto Dolorier
13. YO SOY LA INDIECITA (3:02) -
Conjunto Perlas Del Huascan
14. PARA TI CHOLITA (2:45) -
Conjunto Los Reales de Cuzco
15. MIS RECUERDOS (2:58) -
Conjunto Los Reales de Cuzco
16. INTENDENTE POLICIA (3:00) -
Conjunto Los Luceros Del Cuzco

17. COMPADRE BAILA (2:55) -
Conjunto Los Palomillas De Huanca
18. VERDE HINCHU (2:34) - Conjunto Luci Luci
19. FORASTERITO (3:00) -
Los Principes Del Mantaro
20. NOCHES SICAINAS (3:00) -
Los Principes del Mantaro
21. A LAS ORILLAS DEL CONOCOCHA (2:50) -
Juan Rosales
22. CAPRICHOS DEL 64 (2:45) - Orquesta Huanca
23. TE FUISTES SIN DESPERDIRME (2:45) -
Los Ases del Ande
24. MI SANTIAGO (2:30) -
Banda Sinfonica Provincial Anchucaya
25. ENTRADA SALIDA DE PAMPA CRUZ (2:32) -
Conjunto de Cacho Hermogenes Romero

This is the authentic music of the Andean people recorded in the 1960s and originally issued on 78 and 45 rpm discs for sale in the neighborhoods. The singers, varying from high-pitched female vocal duets to smooth male crooners, are accompanied by the rich and varied sounds of fiddle, harp, guitar, mandolin, saxophone, flute, drum, accordion, cowhorn and full brass band.



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