1. Rio De Paria—Jilguero Del Huascaran
2. Chonginada—Los Romanticos De Sicay (instrumental)
3. Quisiera Olvidarte—Pastorita Huaracina
4. Señor Diputado—El Cholo Chanka
5. Carnaval Cristalchay—Conjunto Musical Amauta
6. Nebina Blanca—La Huaricinicta
7. Misti Gallo—El Cholo Chanka
8. Señor Diputado—La Pallasquinita
9. Cholo Orgulloso—La Pallasquinita
10. Vengo Del Prado—Trio Lira Pauquina
11. Vaca Ratay—Duo Las Perlas De Huancavalica
12. Urpichalla—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

Edited by John Cohen
Re-issue produced by Chris Strachwitz
Cover by Elizabeth Weil
Photo on cover is Julia Illanes
Licensed from IEMPSA (Odeon & Lider) Records of Lima, Peru.
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.
© & © 1989 by Discos IEMPSA and Arhoolie Productions Inc.
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, Carri6 de la Vandera, 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 Carri6 de la Vandera, El Lazarillo de ciegos caminantes, ed. Emilio Carilla, Textos Hispánicos Modernos 24—Barcelona: Editorial Labor, 1973, Bk. 3, chap. 20, p. 383 [trans. J. Nicolopoulos]). 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 Pereuano." 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 Huaracinita 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 Éxitos" (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, Province of 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 Orgulloso" 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, artesania, 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, “Pio Pio,” 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 Huayno 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, typicas and costumbrista.
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 Chuscadu 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 Huáscarán (3527). Huayno from Ancash. Jilguero del Huáscarán 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. RIVER OF PARIA

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

This will lead up to the Santa River
What a beautiful river of Pariá
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

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)

Notes: (1) Río 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. QUIISIERA OLVIDARTE (P.D.) – La Pastorita Huaracina. A Chuscuda 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.
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 quieras te hace de rogar
Anda vete...
Anda vete suyo ya no te quiero más
Hasta que te bañes ya no te vuelvo a querer.

4. SEÑOR CARNAVAL—El Cholo Chanka (3491). Carnaval 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). Carnaval. 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 provincinos”.

6. WHITE FOG
White fog of the month of May
You are who steals the hopes of my passionate heart

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, your’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.

Por muchos pueblos he recorrido
Por todo el mundo he dado vuelta
Pero en ningunos les 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. MISTER CONGRESSMAN
"Mister Congressman, I request to speak.”
"You may speak, pallasmata.
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, Pallascas
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 Julián, carretera para nuestro pueblo
Y conquistando, pallaquirquita, la llegada
La carretera de Lalalgara hasta Pallascas debe llegar
Para traer nuestra riqueza y hacer más grande a nuestro Perú.

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 compañero let's work, all united to cooperate
Many brothers are working
Breaking rocks until they arrive
That's it Julinccito, roads for our town
And conquering, pallaquirquita, the arrival
The road of Lalalgara must reach Pallasca
In order to bring our wealth and to make greater our Peru

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 padre así le dijo: "Cholito sopla la candela (bis)
Cómo muchachito inocente no sopla la cocinera"
Eres cholito valiente, orgullo del continente
Que lo sepan que la raza de los chulos es superior
Así Nimeña, rompe con gusto es guitarra
Salud compadre Grisielio Agrela
Eres cholito...

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


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:

9. CHOLÓ 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

10. VENGO DEL PRADO–Trio Lira Paucina (5983). 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
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.


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 Amancero (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—Fabían Ochoa y su conjunto (instrumental with accordion featured). Huaylash from Central Zone.


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 Junin style. Her godfather is from Puno. She started as a Puno musician but became well known as a Junin singer. (see map for locations)

18. PÍO PÍO

Ese pollito que tú me regalaste
Píó píó píó ste me dice
Píó píó píó en mi corral
Píó píó píó yo le consuelo
Y le prometo que le traeré pollitas
Pío píó píó gracias me dice por prometerle la felicidad
Cuando se haga yo grandecito
Premiáreg igual que tus afectos
Cantando todas las mañanitas
La armónica de mi quiquiriqui.

19. INTI SOL (Ranulfo Fuente Rosas)—Manuel Silva (vocal with guitar). Huayno from Apurimac. Manuel Silva is known as a performer called “Pichinchuca”. 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 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
Cúantas voces hoy te claman
Seas asto 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. 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 volveré 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.


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 Voysest.

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 Equador)

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Edited by John Cohen

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