



INCA TRAIL CONNECTIONS

CAMPOS • CIFUENTES • GARRIDO-LECCA • LENG
PULGAR VIDAL • SORO • TOBAR • WILLIAMS

Norwegian Radio Orchestra • Miguel Harth-Bedoya



Inca Trail Connections

The inspiration for this album is the Caminos del Inca, or Inca Trails, an extensive network of roads that traverses South America across the countries of Peru, Bolivia, Ecuador, Chile, Argentina and Colombia. This network connected lands and people, uniting them physically and resulting in the sharing of ideas. The musical tradition of the area is ancient and rich, and includes indigenous sounds and rhythms as well as the cultural influences of European colonisers, and in some cases, the worldwide influences of our modern times. While their works do not necessarily have a direct historic connection to ancient times, the composers herein have been inspired by this musical legacy, by the people of their homeland, and by the land itself.

The majority of these works have never been recorded commercially until now. As the Inca Trail connected our ancient predecessors, music continues to connect and unite us today.

Miguel Harth-Bedoya

Alejandro TOBAR (Colombia, 1907–1975):

Kalamary (1967)

Kalamary, Paraphrase on Themes of Lucho Bermúdez was composed by Wolfano Alejandro Tobar (1907–1975), whose artistic name was Alex Tobar, or Tovar. He studied at the National Conservatory of Music in Colombia under the guidance of Guillermo Uribe Holguín, where he also studied piano, trumpet, clarinet, saxophone and double bass, among others. He also studied at the Music School in Bonn, Germany, and upon his return to Colombia he became concertmaster of the Colombian National Symphony.

Lucho Bermúdez (1912–1994) was a Colombian musician considered one of the most important performers and composers of popular Colombian music of the 20th century. He was perhaps the main person responsible for having made the *cumbia* and *porro* become standards of Colombian music internationally since the 1940s. Tobar reinterprets the music of Bermúdez by recreating it in an academic fashion, bringing the Caribbean rhythms from a tropical orchestra

style, to a more soft and delicate symphonic style. Tobar paraphrases music from the following compositions from Bermúdez: *Danza negra*, *Kalamary*, *Carmen de Bolívar*, *Fantasia tropical*, *La gaita*, *Prende la vela* and *Cartagenerita*, and alternates the use of various traditional Colombian musical genres such as the *cumbia*, *bambuco*, *vals*, *bolero*, *porro*, *mapalé* and *chandé*.

Alfonso LENG (Chile, 1894–1974):

Preludio No. 1 (1912)

The case of Chilean composer Alfonso Leng is unique. Mostly self-taught in music, Leng spent a brief period of time in 1905 studying harmony and composition with Enrique Soro, who taught at the National Conservatory of Music in Chile. Parallel to his music studies, he became immersed in the sciences and in 1910 obtained his degree in dentistry. In 1945 he became the first dean of the school of odontology of the University of Chile. Leng's musical style is influenced by the German post-Romantic composers like Wagner, Strauss and Scriabin, however there is a slight nod to the French Impressionist school. Leng composed two preludes for orchestra, and additionally he composed ten other preludes for piano between 1919 and 1932, but none of them were orchestrated. Not much is known about *Preludio No. 1* for orchestra, except that it is based on his *Andante* for piano and strings of 1905; but its simplicity and beauty make this piece a unique musical jewel.

Alberto WILLIAMS (Argentina, 1862–1952):

Primera obertura de concierto (1889)

Alberto Williams, composer and pianist, started his music studies in Buenos Aires and through a government scholarship studied in Paris with César Franck. His *Primera obertura de concierto*, *Op. 15* is a souvenir of his studies in Paris. It has the flavour of early Dukas, but boasts stormy Beethovenian symphonic forces in a clear understanding of the traditional sonata form. As the late-Romantic style of composition was fading out, Williams adopted it as the musical language of his *Obertura*.

After composing his *Primera obertura de concierto* in 1889, Williams returned to Buenos Aires in the same year and devoted time to studying Argentinian music folklore, which he incorporated in some of his works. He founded the Buenos Aires Conservatory of Music (later known as Conservatorio Williams) in 1893, and established franchises in many cities and towns within Argentina. Williams was also a writer, poet and teacher, and composed 136 works including nine symphonies.

José Carlos CAMPOS (Peru, b. 1957):

Danza rústica (1981)

Danza rústica is the first symphonic piece by the composer, written while he was still a student at the National Conservatory of Music in Lima. The work is composed in the style of a very free *scherzo*, treated under a peculiar exoticism of a popular air, with the preponderant influence of Stravinsky. However, all the melodies of folkloric style in the dance are invented by the composer, mixing syncopated ostinato rhythms and oriental-type themes overlapped by modal counterpoints, always with a Latin American character.

José Carlos Campos began his study of composition at the National Conservatory of Music. In 1985 he received a scholarship from the French government to carry out his postgraduate studies in Paris at the National Conservatory of Music of Boulogne-Billancourt, and the National Conservatory of Music of Paris. He carried out a Master in Musicology at the Sorbonne University in Paris, and has worked as a music teacher for the Academy of Versailles and the faculty of the Municipality of Paris.

Santos CIFUENTES (Colombia, 1870–1932):

Scherzo sobre aires tropicales (1894)

The *Scherzo sobre aires tropicales* ('Scherzo on Tropical Themes') is possibly the most successful work from the initial creative period of Cifuentes. It is a brief work composed for Romantic orchestra, written in order to fulfil the requirements of a Master of Music in Composition degree. It was premiered in his degree recital in Bogotá.

The work is comprised of three sections: an introduction (*Andante* – *Moderato* – *Maestoso*), using a

pasillo rhythm (a South American rhythm influenced by the European waltz); the main section, or the 'proper' *scherzo* (*Allegro moderato*), using the *torbellino* rhythm, and a fugue that serves as the conclusive coda. The work is based on two main themes, one that forms the first section and another that structures the second section. The coda is constructed on a subject derived from the second theme.

Celso GARRIDO-LECCA (Peru, b. 1926):

Danzas populares andinas (1983)

Celso Garrido-Lecca was born in Piura, Peru. He studied composition at the National Conservatory of Lima and at the University of Chile in Santiago. He won scholarships enabling him to study in New York, and in 1964 studied with Aaron Copland at Tanglewood.

Following an early period steeped in European avant-garde techniques, Garrido-Lecca began incorporating indigenous Latin American styles into his music. As he explored an increasingly wider range of folk songs, particularly those of Chile, he found his own individual voice, which he describes as avoiding both 'a rootless, academic cosmopolitanism and a naive, provincial Indianism' (Fort Worth Symphony Orchestra programme notes).

Danzas populares andinas is a set of folk-inspired pieces, freely and creatively developed by Garrido-Lecca. The pairing of the guitar and charango with the chamber orchestra adds to the *mestizo* ('hybrid') and traditional character of the work as a whole. The Spanish brought the guitar to the Americas during the colonial period, a time during which complex processes of assimilation inspired the creation of new instruments such as the charango, a small lute, usually with five double courses of strings. There is both a *mestizo* and an indigenous charango tradition, with styles changing from place to place, from the Altiplano to the valleys of the Central Andes.

It is possible to trace the origins of the pieces Garrido-Lecca develops in the *Andean Folk Dances* back to the traditional folk repertoire, but he puts his own personal and meaningful stamp on this music with his skilful and rigorous use of popular motifs to form a canvas in which he captures a flavour of the dramatic and celebratory aspects of life in Andean villages.

Enrique SORO (Chile, 1884–1954):

Danza fantástica (1916)

Enrique Soro is considered to be one of the first symphonists in Chile. After early music studies in his native Concepción, he received a scholarship to study at the Conservatory in Milan. In 1904 Soro graduated in composition, and was awarded a prize as the best student in his year. Towards the end of that year, he travelled to Paris to showcase some of his works, and heard the eminent Quatuor Geloso perform his *String Quartet in A major* at the Salle Pleyel. He returned to Chile in 1905, where in 1906 he was appointed to the composition faculty of the National Conservatory of Music. From 1919 to 1928 he served as the Conservatory's director. *Danza fantástica* dates back to 1905, as the third movement from his *Suite para gran orquesta de arcos*. Eleven years later he orchestrated *Danza fantástica*, and also transcribed this work for string quartet and piano; for two violins, cello and piano; for piano four hands and for piano and orchestra. The first section is intense and stormy, with a distinctive pulsating interval of a fifth in the strings and winds, intensified by the kettle drum, which gives it a Bartók- or Stravinsky-like primitivism. The more lyrical second section allows Soro's characteristic gift for melody space to soar.

Francisco PULGAR VIDAL (Peru, 1929–2012):

Cascay (1989)

Francisco Pulgar Vidal was born in Huánuco, in the Andes of Peru, and even though he obtained a law degree, music was a stronger force in his life. A great many of his original compositions have strong Andean ancestral roots, and he also transcribed and arranged musical folk genres like the *huayno*, *tondero* and *marinera*, so that they could be part of the standard concert hall repertoire.

The inspiration for *Cascay* – an eponymous town in the Andes region of Huánuco, on the way to the Tingo Maria rainforest – came from Pulgar Vidal's cousin, who wanted to write a novel titled *Cascay*, inspired by the unique climate of this city, and the myth that it did not harbour diseases and was a place of eternal health. It was a small village on the way to the rainforest, where the night is not cold, nor the day hot. Musically, Pulgar Vidal thought that the best framing was a kind of exaltation in the shape of a short *huayno*, with a *mestizo* flavour, not an indigenous one. It would be a *huayno* not necessarily specific to this region, but instead it would have Peruvian features in general.

Caminos del Inka, Inc.
www.caminosdelinka.org

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Producer and editor: Geoff Miles

Engineers: NRK Musikteknikk, Arne Dypvik, Terje Hellem, Øystein Halvorsen

Norwegian Radio Orchestra



The Norwegian Radio Orchestra has a remarkably diverse repertoire, and is doubtless the orchestra heard most often within Norway, across all medias, and at its many and diverse venues around the country. It is a flexible ensemble, playing everything from symphonic and contemporary classical music to pop, rock, folk and jazz, and collaborates with outstanding musicians in all genres. For several years, the orchestra has performed together with internationally acclaimed artists at the Nobel Peace Prize Concert, which has aired to millions of viewers worldwide. The orchestra comprises highly talented classical instrumentalists, yet its musical philosophy has remained the same: versatility, a light-hearted approach, a curiosity for all kinds of music, and an unwillingness to pigeonhole musical styles. Miguel Harth-Bedoya served as the orchestra's chief conductor from 2013 to 2020, bringing new and exciting South American and international repertoire to Norwegian concert halls. www.nrk.no/kork/norwegian-radio-orchestra-1.12413761

Miguel Harth-Bedoya



Celebrating more than 30 years of professional conducting, Miguel Harth-Bedoya has recently concluded tenures as chief conductor of the Norwegian Radio Orchestra and music director of the Fort Worth Symphony Orchestra. He regularly conducts prestigious American orchestras including the Chicago and Boston Symphony Orchestras and the New York Philharmonic. He has also nurtured close relationships with orchestras worldwide, including the Helsinki Philharmonic Orchestra, MDR-Sinfonieorchester and the New Zealand Symphony Orchestra. Harth-Bedoya has also led productions with the English National Opera, Canadian Opera Company, Minnesota Opera. Teaching is a high priority for him, including conducting workshops at Le Domaine Forget and Boston University Tanglewood Institute. Additionally, he has created the Summer Orchestral Conducting Institute (SOCI). He is also the founder and artistic director of Caminos del Inka. Harth-Bedoya's discography spans over 25 recordings, including critically acclaimed albums on Harmonia Mundi, Deutsche Grammophon, Decca, FWSO Live, LAWO Classics, Naxos and MSR Classics. Born and raised in Peru, he received his Bachelor of Music from the Curtis Institute of Music and his Master of Music from The Juilliard School, both under the guidance of Otto-Werner Mueller. www.miguelharth-bedoya.com

The Caminos del Inca, or Inca Trails, is a road network that traverses South America connecting lands and peoples. The area's musical traditions are ancient and varied, taking in indigenous sounds as well as European influences, and the composers represented on this album have all been inspired by this musical legacy, the people of their homeland, and the land itself. The interconnections include late-Romanticism, folkloric dances, reinterpretation of popular music, *mestizo* ('hybrid') elements, Stravinsky-like primitivism, and music of simplicity and beauty that both captures and celebrates village life.

INCA TRAIL CONNECTIONS

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| 1 | Alejandro Tobar (1907–1975): Kalamary (1967) | 9:12 |
| 2 | Alfonso Leng (1894–1974): Preludio No. 1 (1912) | 6:12 |
| 3 | Alberto Williams (1862–1952):
Primera obertura de concierto (1889) | 9:30 |
| 4 | José Carlos Campos (b. 1957): Danza rústica (1981)* | 3:17 |
| 5 | Santos Cifuentes (1870–1932):
Scherzo sobre aires tropicales (1894)* | 6:47 |
| | Celso Garrido-Lecca (b. 1926):
Danzas populares andinas (1983)* | 13:02 |
| 6 | No. 1. Alegre | 1:45 |
| 7 | No. 2. Lento | 3:17 |
| 8 | No. 3. Ritmico | 1:58 |
| 9 | No. 4. Andante | 3:25 |
| 10 | No. 5. Alegre | 2:26 |
| 11 | Enrique Soro (1884–1954): Danza fantástica (1916) | 4:25 |
| 12 | Francisco Pulgar Vidal (1929–2012): Cascay (1989)* | 6:55 |

***WORLD PREMIERE RECORDING**

Norwegian Radio Orchestra • Miguel Harth-Bedoya

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