

Llamadas y fuga para un Santiago

for trumpet, horn and two trombones

(1990)

Enrique Iturriaga

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Enrique Iturriaga

Biographical note

The renowned Peruvian composer Enrique Iturriaga was born in Lima in 1918. Between 1924 and 1939 he studied piano with Lily Rosay and began his studies in Theory and Harmony with Andrés Sas.

After a time studying Economics at the Catholic University of Peru, he decided to dedicate himself to composition and was admitted to the National Conservatory of Music, where he studied this specialty with Rodolfo Holzmann from 1945 to 1950 and graduated as Professor of Composition in 1954. Still a student, in 1947 he was awarded the **National Prize Duncker-Lavalle** for his work *"Canción y Muerte de Rolando"* for voice and orchestra, with text by the poet Jorge Eduardo Eielson. The work was premiered in 1949 by Theo Buchwald and the National Symphony Orchestra of Peru, with Gloria Colmenares as the soloist.

In 1950 he travelled to Paris thanks to a scholarship from the French government, and studied with Arthur Honegger during 1950 and 1951. Upon his return to Peru, along with composition and teaching, he worked as chorus conductor and took part in the school music scene until 1958. Between 1953 and 1960 worked as a music critic for the newspaper "El Comercio" in Lima.

In April of 1957 he was awarded the **Juan Landaeta Prize** for his work *"Suite"* for orchestra, in the competition celebrating the occasion of the Second Latin-American Festival of Caracas. The jury was comprised of Aaron Copland, Alberto Ginastera, Carlos Chávez, Domingo Santa Cruz and Juan Bautista Plaza. *"Suite"* was premiered by Carlos Chávez in Caracas, and a year later in Lima.

In 1963 he travelled to the United States to acquaint himself with its universities and other higher institutions in the music field, and to study the work being done there. He visited Columbia University, Harvard University, University of Rochester, North Pacific University, University of Texas at Austin, Howard University, University of California, Berkeley, Stanford University, University of California, Los Angeles, Massachusetts Institute of Technology (MIT) and The Juilliard School, among others.

That same year he travelled to Santiago, having been invited by the University of Chile to attend the Pan-American Congress of Musical Educators. The following year, in 1964, he returned to Chile to serve as a jury member at the Biennial Competition of Chilean Music.

In 1965 he composed his symphonic work *"Vivencias"*, commissioned by the Committee for the Third Pan-American Festival in Washington D.C. and premiered by Lukas Foss and the Buffalo Symphony Orchestra.

In Peru he has also written music for the theatrical works of Sebastián Salazar Bondy, Julio Ramón Ribeyro and Alfonso La Torre, among others.

Maestro Iturriaga has taught music from 1957 to present, mainly at the National Conservatory of Music (Composition, Harmony and Analysis), where he was Director between 1973 and 1976, and where he is, at present, Emeritus Professor. Until 1987 he was also a professor in the Arts Department – and is now Emeritus Professor– of the School of Letters at the prestigious National University of San Marcos, the oldest university in the Americas.

Among his other works that have received awards are *"Homenaje a Stravinsky"*, composed in 1971 for cajón and orchestra, for which he received again the **Duncker-Lavalle Prize**, and his Symphony *"Junín and Ayacucho"*, composed in 1974, for which he won the **Army of Peru Prize**.

Enrique Iturriaga is co-author of the book *"Music in Peru"*, published by Patronato Popular y Porvenir in 1985. In 1988 The National University of San Marcos published his *"Method of Melodic Composition"*, a synthesis of the work that he developed in Lima and Quito for the Regional Program of Musicology (UNESCO-PNDP) between 1978 and 1981.

In addition to the aforementioned works, other highlights are his works for piano: *"Pregón y danza"*, *"La máquina"*, *"Ensayos interválicos"* and *"Tres piezas para piano"*; his works for voice and piano: *"Cuatro poemas de Javier Heraud"*, *"Dos ejercicios poéticos"* and *"Tres poemas 'Sin título' de Eielson"*; his chamber works: *"Expresiones"* for violin, *"Llamadas y fuga para un Santiago"* for brass ensemble, *"Manormeyor"* for string quartet, *"Pequeña suite"* for violin and cello, y *"Paisaje"* for flute and guitar; and his choral works: *"Las cumbres"*, *"Adivina, adivinanza..."*, *"Tres huaynos de Navidad"*, *"Tres adivinanzas"* for children, *"Viene y va y vueltas da"* and *"Desiertos"*; and other works: *"Obertura para una comedia"*, *"...De la lírica campesina"*, *"Tres canciones para coro y orquesta"* and *"Tres danzas de William Byrd"*.

In celebration of his 90th birthday, in October 2008 and March, 2009 Enrique Iturriaga was invited to attend concerts of his *"Sinfonía Junín and Ayacucho"* in the cities of Fort Worth and Madrid, respectively. Both presentations were under the baton of renowned conductor Miguel Harth-Bedoya, and the concert in Madrid, with the National Symphony Orchestra of Spain, was recorded and broadcast by Spanish Radio and Television Corporation (RTVE).

Enrique Iturriaga

Reseña biográfica

El renombrado compositor peruano Enrique Iturriaga nació en Lima en 1918. Entre 1924 y 1939 estudió piano con Lily Rosay y se inició en Teoría y Armonía con Andrés Sas.

Luego de un tiempo en que hizo estudios universitarios de Ciencias Económicas en la Universidad Católica del Perú, ingresó al Conservatorio Nacional de Música ya decidido a dedicarse a la composición, donde estudió esta especialidad con Rodolfo Holzmann de 1945 a 1950 y se graduó como profesor de composición hacia 1954. Siendo aún alumno, en 1947 obtuvo el **Premio Nacional Duncker-Lavalle** por su obra "*Canción y Muerte de Rolando*" para voz y orquesta, sobre textos del poeta Jorge Eduardo Eielson. La obra fue estrenada en 1949 por Theo Buchwald y la Orquesta Sinfónica Nacional del Perú, con Gloria Colmenares como solista.

En 1950 viajó a París con una beca del gobierno francés, y estudió con Arthur Honegger durante los años 1950 y 1951. A su regreso al Perú, al lado de la composición y la enseñanza, dirigió coros y participó en el movimiento escolar hasta 1958. Entre 1953 y 1960 trabajó como crítico musical del diario "El Comercio" de Lima.

En abril de 1957 obtuvo el **Premio Juan Landaeta** por su obra "*Suite*" para orquesta, en el concurso convocado con ocasión del II Festival Latinoamericano de Caracas. El jurado estuvo compuesto por Aaron Copland, Alberto Ginastera, Carlos Chávez, Domingo Santa Cruz y Juan Bautista Plaza. "*Suite*" fue estrenada por Carlos Chávez en Caracas y un año más tarde en Lima.

En 1963 viajó a los EEUU invitado para conocer y estudiar la labor de las universidades y otras instituciones superiores en el campo de la música. Visitó las universidades de Columbia, Harvard, Rochester, North Pacific, Austin, Howard, California en Berkeley, Stanford y Los Angeles además de MIT y la Escuela Juilliard, entre otras instituciones.

Ese mismo año viajó a Santiago invitado por la Universidad de Chile para asistir al Congreso Interamericano de Educadores Musicales y al año siguiente, en 1964, regresó a Chile como jurado designado por los compositores chilenos al Concurso Bienal de Música Chilena.

En 1965 compone su obra sinfónica "*Vivencias*" por encargo del Comité para el III Festival Interamericano de Washington (D.C.), la cual fue estrenada por Lukas Foss con la Orquesta Sinfónica de Buffalo.

En el Perú ha estado vinculado al movimiento teatral y ha escrito música para obras de Sebastián Salazar Bondy, Julio Ramón Ribeyro y Alfonso La Torre, entre otros.

Su labor de docente la ha realizado principalmente en el Conservatorio Nacional de Música desde el año 1957 hasta la fecha (composición, armonía y análisis), entidad de la cual ha sido director entre 1973 y 1976, y de la cual es actualmente Profesor Emérito. Así mismo ha sido profesor del programa académico de Arte de la Facultad de Letras la Universidad Nacional Mayor de San Marcos, la más antigua de América, hasta 1987 y es también Profesor Emérito de esta prestigiosa Universidad

Entre sus otras obras que han sido premiadas figuran: "*Homenaje a Stravinsky*", compuesta en 1971 para cajón y orquesta, que recibió el **Premio Duncker-Lavalle** por segunda ocasión y su Sinfonía "*Junín y Ayacucho*" compuesta en 1974, que le valió el **Premio Ejército del Perú**.

Enrique Iturriaga es co-autor del libro "*La música en el Perú*", publicado por el Patronato Popular y Porvenir en 1985 y en 1988 La Universidad Nacional de San Marcos editó su "*Método de Composición Melódica*" que reúne la labor y las experiencias que desarrolló en Lima y Quito para el Programa Regional de Musicología (UNESCO-PNDP) entre 1978 y 1981.

Además de las obras mencionadas, destacan sus obras para piano: "*Pregón y danza*", "*La máquina*", "*Ensayos interválicos*" y "*Tres piezas para piano*"; sus obras para canto y piano: "*Cuatro poemas de Javier Heraud*", "*Dos ejercicios poéticos*" y "*Tres poemas 'Sin título' de Eielson*"; sus obras de cámara: "*Expresiones*" para violín, "*Llamadas y fuga para un santiago*" para ensamble de metales, "*Manormeyor*" para cuarteto de cuerdas, "*Pequeña suite*" para violín y violoncello y "*Paisaje*" para flauta y guitarra; y sus obras corales: "*Las cumbres*", "*Adivina, adivinanza...*", "*Tres huaynos de Navidad*", "*Tres adivinanzas*" para niños, "*Viene y va y vueltas da*" y "*Desiertos*", además de "*Obertura para una comedia*", "*...De la lírica campesina*", "*Tres canciones para coro y orquesta*" y "*Tres danzas de William Byrd*".

Con motivo de la celebración de sus noventa años, en octubre de 2008 y marzo de 2009 Enrique Iturriaga fue invitado para asistir a las presentaciones de su "*Sinfonía Junín y Ayacucho*" en las ciudades de Fort Worth y Madrid, respectivamente. Ambas presentaciones estuvieron bajo la conducción de Miguel Harth-Bedoya y el concierto en Madrid, con la Orquesta Sinfónica Nacional de España, fue grabado y transmitido por Radio Televisión Española (RTVE).

Llamadas y fuga para un Santiago

para conjunto de metales
(1990)

Enrique Iturriaga (n.1918)

Lento, flexible $\text{♩} = 38$

Poco menos

Trompeta en Si \flat

Corno en Fa

Trombón tenor

Trombón bajo

rit. ----- a tempo

rit. ----- a tempo

rit. ----- a tempo

rit. ----- a tempo

pp *p* *pp* *pp* *mf* *pp*

pp *p* *pp* *pp* *mf* *pp*

f *pp* *mf*

Tempo I

6

pp *mf* *p* *mp* *mf*

p *mp* *p* *mp* *p*

pp *mf* *p* *mp* *mp* *3*

pp *mf* *p* *mp* *mp* *3*

rit. --- a tempo

rit. --- a tempo

rit. --- a tempo

rit. --- a tempo

Llamadas y fuga para un Santiago

Poco más ♩ = 52

Musical score for measures 12-16. The piece is in 2/4 time. It features four staves: two treble clefs and two bass clefs. The first two staves are for the upper voices, and the last two are for the lower voices. Dynamics include *mf*, *f*, and *rit.*. A triplet of eighth notes is marked in the third measure of the lower voice. The tempo is marked 'Poco más' with a quarter note equal to 52 beats.

Tempo I ♩ = 38

Más movido ♩ = 66

Musical score for measures 17-21. The piece is in 4/4 time. It features four staves: two treble clefs and two bass clefs. The first two staves are for the upper voices, and the last two are for the lower voices. Dynamics include *mp*, *p*, *pp*, *pp sub.*, *mf*, and *f*. There are triplets of eighth notes in measures 18 and 19. The tempo is marked 'Tempo I' with a quarter note equal to 38 beats, and 'Más movido' with a quarter note equal to 66 beats.

Musical score for measures 22-26. The piece is in 4/4 time. It features four staves: two treble clefs and two bass clefs. The first two staves are for the upper voices, and the last two are for the lower voices. Dynamics include *f*, *mp*, *p*, *mf*, and *ff*. There are triplets of eighth notes in measures 23 and 24. The tempo is marked 'rit.' (ritardando), 'a tempo', and 'rall.' (rallentando). The piece concludes with a dynamic range from *ff* to *p*.

Poco menos $\text{♩} = 60$

27

p *mp* *mf* *menos*

p *mp* *mf* *menos*

p *mp* *mf* *menos*

p *mp* *mf* *menos*

32

a tempo

f *ff* *rit.* *ff*

a tempo *f* *mf* *rit.* *ff*

a tempo *f* *mf* *rit.* *ff*

a tempo *f* *mf* *rit.* *ff*

Poco menos (ad libitum)

35

pp *p* *mf* *pp* *p*

dolce *p* *mf* *pp* *p*

pp *mf* *pp* *p*

mf *pp* *p*

Fuga $\text{♩} = 138-152$

41

f *mf* *f*

47

f *mf*

52

f

57

Musical score for measures 57-63. The score is in 3/4 time and consists of four staves. The first staff (treble clef) starts with a *mf* dynamic. The second staff (treble clef) starts with a *mf* dynamic. The third staff (bass clef) starts with a *ppp* dynamic. The fourth staff (bass clef) is mostly silent. The music features various rhythmic patterns and dynamics, with a large watermark 'FOR REFERENCE ONLY' overlaid.

64

Musical score for measures 64-69. The score is in 3/4 time and consists of four staves. The first staff (treble clef) has dynamics *fp*, *mf*, and *fp*. The second staff (treble clef) has dynamics *fp* and *mf*. The third staff (bass clef) has dynamics *f* and *mf*. The fourth staff (bass clef) has a *f* dynamic. The music features various rhythmic patterns and dynamics, with a large watermark 'FOR REFERENCE ONLY' overlaid.

70

Musical score for measures 70-75. The score is in 3/4 time and consists of four staves. The first staff (treble clef) has dynamics *mf*, *mf*, and *f*. The second staff (treble clef) has dynamics *f*, *mf*, *f*, and *mf*. The third staff (bass clef) has dynamics *mf* and *f*. The fourth staff (bass clef) has a *mf* dynamic. The music features various rhythmic patterns and dynamics, with a large watermark 'FOR REFERENCE ONLY' overlaid.