



Rodolfo Holzmann (1910–1992)

In the Lima newspaper *El Comercio*, Wednesday, November 27, 1985, Luis Antonio Meza published a 75th-birthday tribute to Rodolfo Holzmann (*b* Breslau = Wrocław, November 27, 1910; *d* Lima, Peru, April 4, 1992). Reproduced in *Inter-American Music Review*, vii/2 (Spring–Summer 1986), pages 1–2, Meza's *homenaje* synopsized Holzmann's illustrious career—inviting special attention to the successes won by his many Peruvian students¹ and listing seven of his larger compositions.

Among major music lexicons that profile Rodolfo (Rudolf) Holzmann, the more recent are: *The New Grove Dictionary* (1980), viii, 671–672 (article by Robert Stevenson); *Algemene Muziek Encyclopedie* (1981), iv, 287; and *Dizionario enciclopedico universale della musica e dei musicisti, le biografie* [UTET] (1986), iii, 632–634. The unsigned article in the latter dictionary provides the lengthiest list of his compositions (through 1966). Otto Mayer-Serra published full-blown analyses of his *Divertimento concertante* for piano and ten woodwinds, premiered by the Peruvian Orquesta Sinfónica Nacional July 14, 1943, with Carlos Sánchez-Málaga as soloist; and of his orchestral suite *Cantigas de la Edad de Oro* premiered by the same orchestra directed by Theo Buchwald, October 11, 1944 (*Música y músicos de Latinoamérica*, Mexico City, 1947, i, 477–479). *Compositores de América*, v (1958), 98–104, listed his

complete oeuvre through 1957—preceding the catalogue with a facsimile manuscript page of his *Partita* for strings.

Apart from his orchestrations of works by twelve Peruvian contemporaries, Holzmann also did two early twentieth-century Peruvians great service with his “Ensayo analítico de la obra musical de Theodoro Valcárcel” [1900–1942], *Eco musical*, 2, no. 6 (Buenos Aires, 1943) and “La obra musical de Daniel Alomía Robles” [1871–1942], *Eco musical*, 2, no. 10.²

But Holzmann's forays into ethnomusicological territory after he reached age sixty won him considerably less applause. When reviewing his *Cánticos y Danzas de Navidad y Año Nuevo en el Perú: 24 villancicos*, 54 pp.; *15 piezas*, 68 pp. (Lima: Ministerio de Educación Pública, Escuela Nacional de Música y Danzas Folklóricas, 1967) Gertrude Kurath (Dance Research Center, Ann Arbor, Michigan) complained in the *1971 Yearbook of the International Folk Music Council*, page 172, that “he says nothing about the native styles.”

His purpose is not entirely scholarly. He uses the native tunes for sophisticated arrangements, for *coro mixto* or piano. He presents no analyses or statements on regional styles; he addresses musical groups that wish to give concert performances of quasi-indigenous music.

² *Baker's Biographical Dictionary*, 8th edition (1992) profiles both Daniel Alomía Robles and Theodoro Valcárcel (pp. 1522–23 and 1931). According to the article on Holzmann in Alberto Tauro's *Enciclopedia ilustrada del Perú* (Barcelona: Logo Press, S.A., 1987), iii, 960, Holzmann also published analytical catalogues of the works of Peruvians Alfonso de Silva and Vicente Stea.

¹ Holzmann's having taught the longtime head of the Peruvian national conservatory, Celso Garrido-Lecca, is mentioned in *Die Musik in Geschichte und Gegenwart*, xvi, 420; his orchestration of Francisco González Gamarra's *Suite cuzqueña* is alluded to in *MGG*, xv, 1677.



In 1968 Holzmann began his monograph *De la Trifonía a la Heptafonía en la Música Tradicional Peruana*,³ a 51-page separata from the *Revista "San Marcos"* (Introducción), with the assertion that the principles of "ethnomusicological science" forbid value judgments based on the investigator's own cultural background. Nonetheless, he classified all 35 melodic fragments solely by the place that they occupy on an ascending ladder from scales of 3, 4, 5; and 6 to 7 steps. He justified his analyses by invoking such precedents as the first eight notes of Beethoven's *Eroica*. In no instance did he cite the exact source of any quoted melodic fragment—at best crediting it to Apurímac, Ayacucho, Cajamarca, Cuzco, or some other department. Nor is any secondary source credited in footnotes.

In a 1987 review of Holzmann's *Q'ero, Pueblo y Música* (Lima: Patronato Popular y Porvenir Pro Música Clásica, 1986; 398 pp., 15 photographs, three maps, and a disc of Q'ero music), Raúl Romero dismissed Holzmann's final book publication as a wholly misguided effort by a writer who, without himself having ever done the necessary field work, presumed to assess the indigenous music recorded by John Cohen (Folkways Album FE 4339, 1966) and Pierre Allard (Disques Ocora OCR 30, 1966).⁴

³ Reviewed in *Revista Musical Chilena*, 24, no. 112 (1970), pp. 89–90.

⁴ The following review appeared in *Ethnomusicology*, xii/2 (May 1968), pp. 301–302:

Musiques de Pérou: Paucartambo; Indiens Q'eros. Recorded in highland Peru, with notes by Pierre Allard, during July and August 1965. One 12" 33 1/3 rpm disc. Office de Coopération Radiophonique OCR 30. Descriptive notes, in French and English, 12 pp., illus.

If only to redress the balance tipped in other nations' favor, this attractively packaged anthology of July 15–17 festival music for the Virgin Carmen (taken at Paucartambo) and of Q'ero dance-song would be welcome. Of the 40 discs and 161 publications listed for the Americas in the "Current Bibliography" sections of *Ethnomusicology* for 1967, only one in each category touched Peru.

With the example of John Cohen's *Mountain Music of Peru* (1964) to show where music could be obtained, Pierre Allard assured himself of fast results during his three months in Peru (1965) by mining for examples in areas that had already yielded ore the year previously. Not surprisingly, the information on the "isolated" Q'eros (Cohen 1964: side B and pp. 6–8; side B of *Musiques de Pérou* and pp. 2, 5) turns out to be much the same, except that Cohen's data on the habitat, sociology, and musical practice of the Q'eros is far richer.

The heavy European components in the Carmen festival music (side A) tally perfectly with the *Musiques de Pérou* cover color photo that includes two Sacred Hearts of Jesus, a pectoral crucifix, and a white catechist instructing a kneeling neophyte. What autochthonous strains enter Spanish-named selections like "Aguila Negra," "Villansico," and

In "Cuatro ejemplos de músico Q'ero (Cuzco, Peru)," *Revista de Música Latinoamericana* (Austin, Texas), 1/1 (Spring/Summer 1980), 74–91, Holzmann had already given a foretaste of what was to come in 1986. Even had Holzmann ever visited the Q'ero region, his analyses ignored every "aspect, social, cultural, and contextual" of the melodies transcribed from Cohen and Allard's albums. Instead, he dealt exclusively with musical intervals, time-signatures, and other attendant European music classification norms. Published in *Revista de*

"Condor Pasa" should be sought more in the melodic-rhythmic complex than in the instruments (harp, organ). Carlos Vega succinctly summarizes the *sistemas tonal y rítmico* of the mountain aborigines in his "Tradiciones Musicales y Aculturación en Sudamérica" (1967:223–24).

"Villansico"—which despite the title is a solo played by Juan Capistrano Perka on the Andahuaylilla[s] colonial church organ (no pedals)—cannot be parsed in unflinching binary meter and treats the protuberant pentatonic melody as something of a basso ostinato. Juan Pérez Bocanegra (1631), editor of the first New World publication to include printed polyphony (a Quechua-text chanzoneta entitled "Hanacpachap cussicuinin," pp. 708–09), served as Andahuaylillas parish priest before issuing his epoch-making book. The "high art" music tradition in this church (photograph at p. 7 of Allard's descriptive notes) therefore goes back at least three centuries.

Juan Capistrano Perka happens to be the only performer mentioned by name in the descriptive notes. One native Peruvian, born at Arequipa and thoroughly conversant with the mountain idiom from childhood, complained that most of the other musicians merited anonymity "because they were so incompetent, and played while they were not simply drunk, but too drunk." Band 6 of side A, "Condor Pasa," can be compared with the like-named "El Condor pasa" at the outset of Side A, *Cancionero Incáico* (Pro-Arte SMC-518-1). The titles match, but little else.

Is the "pito" player in Band 5 of side B (Allard identifies the pito as a seven-hole transverse flute on unnamed authority) the handsome "Q'ero shepherd" pictured at page 11 of the descriptive notes? If so, he also departs from rule and emerges as a rather efficient player. According to the notes, only 240 Q'eros were counted in the 1955 census. For enough players of any proficiency to be around when Cohen and Allard came calling makes them a minor miracle.

Handsomely laid out as is the art work for this disc and laudable as is the idea of enlarging the OCORA list to include South America, the enterprise seems to have suffered from too tight time scheduling. Neither notes nor selections importantly extend the already available documentation for the area.

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1964 Mountain music of Peru. One 12" 33 1/3 rpm disc. Ethnic Folkways Library FE 4539. Descriptive notes, 12 pp.
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1631 Ritual formulario. . . . Lima: Gerónimo de Contieras.
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1967 "Tradiciones musicales y aculturación en Sudamérica," in George List and Juan Orrego-Salas, *eds.*, *Music in the Americas* (Bloomington: Indiana University Research Center in Anthropology, Folklore, and Linguistics), pp. 220–50.



Música Latinoamericana, VIII/1 (Spring/Summer 1987), 112–116—the same journal that had honored Holzmans by including “Cuatro ejemplos,” the above cited article, in its first issue—Romero’s review effectively reduced Holzmans (residing from 1972 at Huánuco, where from 1975 he directed the Escuela de Música “Daniel Alomía Robles”) to an ethnomusicological nonentity who had not familiarized himself with even what had been published in the journal *Ethnomusicology* concerning his sole sources.

Apart from publications for which he took sole credit, Holzmans cooperated with the longtime professor of the history of art in Peru, César Arróspide de la Flor (*d* Lima, July 4, 1992),⁵ in compiling the

first catalogue of colonial music held in a Peruvian ecclesiastical archive, “Catálogo de los manuscritos existentes en el Archivo Arzobispal de Lima,” *Cuaderno de estudio*, Tomo III, Núm. 7 (Lima: Pontificia Universidad Católica del Perú, Instituto de Investigaciones Históricas, 1949), pp. 36–49.

tionary (1980), deserves his own funeral eulogy. While professor at the Universidad Católica, he published in the *Revista de la Universidad Católica del Perú*, VIII/2–3 (May–June 1940), pp. 124–132, “Valoración de la música como expresión cultural en el imperio de los Incas,” and in the same *Revista*, XII/4–5 (July–August 1944), pp. 165–178, “La ópera de hace un siglo en Lima,” the latter of which contains worthwhile information. *Mecurio Peruano*, año 15, no. 156 (February 1940), pp. 90–96, carried his essay “La Catedral de Puno” (annotated in the *Handbook of Latin American Studies*, no. 6, item 721), and año XX, no. 214 (January 1945), pp. 3–10, included his article, “La iglesia de San Pedro de Lambayeque.”

⁵ Arróspide de la Flor, a contributor to the *New Grove Dic-*