|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **G**  **About you** | **[Salutation]** | Rafael | Leonardo | Junchaya |
| [Enter your biography] | | | |
| The University of Helsinki | | | |

|  |
| --- |
| **Your article** |
| **Iturriaga (Romero), Enrique (1918–)** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| [Enter an **abstract** for your article] |
| Enrique Iturriaga is a Peruvian composer and music pedagogue. He is one of the lead representatives of the so-called Generación del 50, a Peruvian composers’ group that introduced the modernist ideas to the musical life of Peru during the mid-twentieth century. Although Iturriaga’s production is not vast, it has been awarded several composition prizes and has been performed and published extensively. As a music teacher, he was a leading personality at the National Conservatoire of Peru, where he taught for over fifty years and was appointed twice as General Director. Iturriaga has experimented with diverse techniques depending on the demands of each individual work, which are always solidly constructed. His music shows the influence of Stravinsky and Bartók, and his style is close to that of other Latin American composers of the first half of the twentieth century, such as Alberto Ginastera and Juan Orrego Salas. Iturriaga is deeply concerned with his Peruvian musical heritage, aiming to reconstruct it through a modern musical language.  File: Enrique\_Iturriaga.jpg  Figure : Enrique Iturriaga.  Enrique Iturriaga was born in Lima, but spent his childhood in the Northern countryside town of Huacho, where he became familiar with the popular music of the Peruvian coastal cultures. Back in Lima, Iturriaga studied piano with Lily Rosay and music theory with Andrés Sas. Although he became a university student, he dropped out to attend the National Conservatoire, where he studied composition with Rodolfo Holzmann. Iturriaga was awarded the Duncker Lavalle National Prize for the composition of his work *Canción y muerte de Rolando* [*Roland’s Song and Death*] in 1947.Iturriaga graduated as a music teacher in 1950 and then travelled to Paris, where he attended Simone Plé-Caussade’s counterpoint class and also took lessons with Arthur Honegger. When he returned from Europe, Iturriaga gave private lessons and worked as a music critic for *El Comercio*. In 1957 he was awarded the Juan Landaeta Prize in Caracas for his work *Suite*. That same year, Iturriaga was appointed teacher at the National Conservatoire, a position that he kept until 2010, years after his official retirement. During this period, Iturriaga was twice appointed general director: first in 1973-1976, and then again in 1999-2002. A vast number of Peruvian musicians have attended his classes of harmony, counterpoint, analysis, history, and composition.  Iturriaga composed *Vivencias* [*Experiences*] in 1965 as a commission for the third Latin American Festival. In 1971, he obtained the Duncker Lavalle Prize a second time with *Homenaje a Stravinsky* [*Homage to Stravinsky*], the first orchestral piece that featured the cajón as soloist. In 1974, the Peruvian National Army awarded Iturriaga another composition prize for *Sinfonía Junín y Ayacucho* after a contest proposed to commemorate the 150 years since the independency battles of Junín and Ayacucho. Other main works by Iturriaga are: *Las cumbres* [*Mountain Tops*], *Pregón y danza* [*Street Cry and Dance*], *Tres canciones para coro y orquesta* [*Three Songs for Choir and Orchestra*], and *Cuatro canciones de Javier Heraud* [*Four songs by Javier Heraud*].    In spite of his not very large compositions’ catalogue, Iturriaga shows a diversity of musical languages in his works, ranging from tonality (*Sinfonía Junín y Ayacucho*) to twelve-tone serialism (*Vivencias*). Most of his works present diatonic-triadic materials, which are also elaborations of traditional Peruvian and Latin American melodies and dance rhythms. Nevertheless, Iturriaga possesses a unique compositional style that is found not in the language of his works but in his compositional method. He is clearly an organic composer, deriving every detail and the whole form and structure of his pieces from a unique cell or ‘seed,’ as he refers to it. This feature has deeply influenced the work and ideas of his composition students, including Seiji Asato, Rafael Junchaya Gómez, Aurelio Tello, Rafael L. Junchaya, and Benjamín Bonilla. List of Selected Works:Writings Iturriaga, Enrique. *Método de composición melódica*, Lima: Universidad Nacional Mayor de San Marcos, 1985.  Iturriaga, Enrique and Estenssoro, Juan Carlos. ‘Emancipación y República: siglo XIX,’ *La música en el Perú*, 2nd edition, Lima: Fondo Editorial Filarmonía, 2007. 103–124. Compositions: *La máquina* for piano (1940)  Three pieces for piano (1945)  *Canción y muerte de Rolando for soprano and orchestra*, text by J.E. Eielson (1947)  *Las cumbres* for choir, text by S. Salazar Bondy (1950)  *Pregón y danza* for piano (1953)  *Tres canciones para coro y orquesta* (1956)  Suite for orchestra (1957)  *Vivencias* for orchestra (1965)  *Homenaje a Stravinsky for solo cajón* and orchestra (1971)  Symphony ‘*Junín y ayacucho*’ (1974)  *Cuatro Cancionew de Javier Heraud* for voice and piano (1977)  String quartet ‘*Manormeyor*’ (2008) |
| Further reading:  (Maloff)  (Petrozzi)  (Pinilla)  (Quesada Macchiavello) |