

An Annotated Bibliography of Peruvian Oboe Music

by

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ABSTRACT

During my career as an oboist I have only had the opportunity to play four pieces for oboe by Peruvian composers. It was not until I started my doctoral degree that I found out how difficult it is for people, not only to find copies of these pieces, but also to find the pieces themselves. Due to this obstacle, it is time for a bibliography of Peruvian oboe music to exist. This document annotates a list of oboe (and English horn) music by Peruvian composers detailing 130 works, for solo oboe, as well as chamber works up to 8 players, by thirty composers. Each entry includes a brief biography of the composer, original title of the piece, composition date, instrumentation, publishers, commissions, dedications, and duration of the piece in minutes and seconds. Some entries also include miscellaneous notes on the piece. Incipits of each movement are included as well as the movement title and tempo markings. Works by composers born and educated in Peru who emigrated to other countries, or changed nationalities is included. This bibliography includes all the music found up to October, 2021.

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CHAPTER 1

INTRODUCTION

Statement of Purpose

The purpose of this research is to provide an annotated bibliography of original works for oboe by Peruvian composers. I hope that, with the creation of this work, the oboe community will find works by Peruvian composers more accessible. Furthermore, I hope the annotations I provided will encourage others to perform these works, researchers to find out more about the oboe in Peru, and other Peruvian composers to create and publish new works.

Rationale

Prior to this research, oboe works by Peruvian composers were almost unknown by, not only the international community, but also by the Peruvian community, a fact that justifies my goals.

Delimitations

During my search, I found 130 pieces and thirty composers who wrote music for the oboe. This bibliography focuses exclusively on works by Peruvian-born composers, even if they have immigrated or changed their nationalities. This work includes pieces for solo oboe or oboe within a chamber ensemble up to eight players. Works for the remaining members of the oboe family (oboe d'amore, English horn, bass oboe, and heckelphone) have also been included.

Historical Sketch

Classical Music in Peru

As it is well known, Peru, during the XVI century, was still home to the Inca Empire. Their Tahuantinsuyo (Tahua=Four, Suyu=Region), expanded from mid Chile all the way to Colombia, and from the Pacific coast to the Andes mountains. When the Spanish arrived in Peru in 1531, they demanded the Inca to submit the empire to the rule of King Charles I of Spain and convert to Christianity. After the Viceroyship of Peru was established, they constructed churches and brought priests, musicians and instruments for religious services, catechism, and indoctrination of the natives. Plain chant was taught and used the natives' languages, like Quechua, for indoctrination purposes. An example of this can be found in a choral piece called "Hanacpachap," the first polyphonic composition to be created in America. Edited in 1631, its text is in Quechua, and its music is in the style of the motets of the Roman school of the 16th century.¹ The creation of Lima's Cathedral in 1540 was very important as it became an important musical center of the continent. In the Cathedral, many sacred polyphonic works from the renaissance were performed, and it was customary to use instruments to double the voices.² Outside the Cathedral, however, many dances were performed such as the sarabande, chaconne, valona, churumba, Puerto Rico, and totarque.³

¹ Armando Sánchez Málaga, "Hanacpachap, una obra polifónica peruana del siglo XVII," in *Nuestros otros ritmos y sonidos: la música clásica en el Perú*, (Lima: Fondo Editorial del Congreso del Perú, 2012), 21.

² Armando Sánchez Málaga, "Música y músicos en la catedral de Lima," in *Nuestros otros ritmos y sonidos: la música clásica en el Perú*, (Lima: Fondo Editorial del Congreso del Perú, 2012), 28-30.

³ José Quezada Macchiavello, "La Música en el Virreinato," in *La Música en el Perú*, (Lima, Perú: Patronato Popular y Porvenir Pro Música Clásica, 1985), 80.

During the 17th century, Lima's Cathedral became the main institution that guided thought culture. In 1612 the Cathedral appointed its first kapellmeister, the Spanish organist Estacio de la Serna.⁴ The kapellmeister was responsible of all the musical activities, and he had to be a composer, an orchestra and choir conductor, teacher of voice, organ and counterpoint, as well as an administrator. The first Peruvian kapellmeister was José de Orejón y Aparicio in 1760.⁵ Meanwhile, outside the temple, the Prince of Esquilache, Francisco Borja y Aragón (1581-1658), became the viceroy of Peru, and brought with him many Italian musicians. These musicians brought the new style of Italian baroque music to the viceroyship. At the same time incidental music for the theater became very popular in Lima, and many composers would add music to texts by popular authors like Pedro Calderón de la Barca.⁶

Early in the 18th century the first opera composed in America is premiered, "La Púrpura de la Rosa" by Don Tomás de Torrejón y Velasco. This Spanish composer was appointed kapellmeister in Lima's Cathedral in 1676. The manuscript of his opera, found nowadays in Lima's National Library, only contains some figured bass indications and the vocal parts. But if "we take into consideration the orchestral practice of the time, we can assume that the orchestra comprised violins, violoni, guitars, harp, harpsichord, chirimias, bassoons, clarines, trumpets, and cymbals." The most important Peruvian composer of this time was José de Orejón y Aparicio (170?-1765) whose carols "have an

⁴ Andrés Sas, "Los Maestros de Capilla," in *La Música en la Catedral de Lima Durante el Virreinato, Primera Parte*, (Lima: Universidad Nacional Mayor de San Marcos, Casa de la Cultura del Perú, 1971), 108.

⁵ Sánchez Málaga, *Música y músicos en la catedral*, 43-50.

⁶ Quezada Macchiavello, *La Música en el Virreinato*, 83.

inspiration and technical mastery that can be compared to the most prominent composers of the Italian baroque period.”⁷

In the late 18th century, an Italian, Andrés Bolognesi, father of one of the heroes of Peru’s independence, Francisco Bolognesi, came to Peru and became the kapellmeister in Lima’s Cathedral. He elevated the quality of the arts, and saved and kept records of the Cathedral which have become important documents for researchers.⁸ Bolognesi also created the first opera company with local artists. They premiered several pieces in Lima like Cimarosa’s *Il Matrimonio Segreto*, and Rossini’s *Il Barbiere di Siviglia*. After Peru’s independence in 1821, the country welcomed many European performers, opera companies, and virtuoso soloists such as Pablo Sarasate. Opera became very popular towards the middle of the century. Lima became an important city for lyric activities, which were promoted by the government, and sustained by the many lovers of opera. Between the years 1840 and 1842 there were over 132 opera performances, and the most performed composers were Donizetti, Bellini, and Rossini.⁹ At the same time an avid patriotism encouraged musicians and poets to compose songs about liberty, victory, etc. Ten days after the independence (July 28, 1821) the Liberator Don José de San Martín hailed all the professors of belles-lettres, and composers to create Peru’s national march.¹⁰ Among those patriotic composers was José Bernardo Alzedo (1798-1878) who wrote patriotic and sentimental songs in a Romantic style. By the end of the century more

⁷ Quezada Macchiavello, *La Música en el Virreinato*, 85-91.

⁸ Sánchez Málaga, *Música y músicos en la catedral*, 46.

⁹ Armando Sánchez Málaga, “Músicos italianos en el Perú,” in *Nuestros otros ritmos y sonidos: la música clásica en el Perú*, (Lima: Fondo Editorial del Congreso del Perú, 2012), 87-88.

¹⁰ Enrique Iturriaga, and Juan Carlos Estenssoro, “Emancipación y República: Siglo XIX,” in *La Música en el Perú*, (Lima, Perú: Patronato Popular y Porvenir Pro Música Clásica, 1985), 109.

composers were influenced by the native folklore, being the first opera to incorporate such themes, “Atahualpa” which premiered in 1877, and composed by the Italian Carlo Enrique Pasta (1817-1898). The first Peruvian to write a nationalistic opera was José María Valle Riestra (1859-1925).¹¹ Meanwhile symphonic repertoire started to be promoted thanks to Claudio Rebagliati (1843-1909) who organized the first concerts by classic and romantic composers.¹²

Encouraged by this symphonic music movement, Lima’s Philharmonic Society is organized by the Italian maestro Humberto Casoratti in the early 20th century.¹³ Later, in 1912, the National Academy of Music is created, but, at this time, the students were mostly young women who liked to play piano, an instrument that was popular in families’ homes. The Academy slowly started getting students for strings, woodwinds, and voice, though, at this time, it was not a place for students looking to become professional musicians. Most students looking to become professional musicians enrolled in other academies like the Sas-Rosay academy (founded in 1929 by Andrés Sas and Lili Rosay). Once the Academy became the National Conservatory of Music in 1944, students began to transfer. The Conservatory gave increased importance to music theory courses, and aimed to teach every instrument of the modern orchestra. The curriculum did not include composition until 1945, but before then there were already composition students studying with Rudolph Holzmann, who emigrated from Germany in 1938. From this composition course came composers that are called the Generation of the 50s (Enrique

¹¹ John Lowell Walker, “Latin American Wind Chamber Music for Oboe: An Annotated Bibliography,” DMA diss., (University of Nebraska, 1995), 44.

¹² Armando Sánchez Málaga, “Orquesta Sinfónica Nacional (1938-1963),” in *Nuestros otros ritmos y sonidos: la música clásica en el Perú*, (Lima: Fondo Editorial del Congreso del Perú, 2012), 151.

¹³ Sánchez Málaga, *Músicos italianos en el Perú*, 94.

Iturriaga, Celso Garrido-Lecca, Francisco Pulgar Vidal, Enrique Pinilla, Edgar Valcárcel, César Bolaños, and Luis Antonio Meza).¹⁴ These composers tended to explore the different styles of the time: atonality, serialism, and polytonality, without exploring the nationalistic tonality which interested older composers.

In 1938 the National Symphony Orchestra was created. At the time it had 64 instrumentalists, 28 Peruvian, and 36 foreigners. Its first conductor, Theo Buchwald (1902-1960), encouraged Peruvian compositions through his programming.¹⁵

The Oboe in Peru

Prior to the 18th century, there are not any records that document the existence of the oboe in Peru. With the arrival of the Spanish, the *chirimía* (a rustic double reed instrument very similar to the shawm) made its way towards the halls of Lima's Cathedral in the mid 1540s and was slowly replaced by the *dulcinea* (a slightly more refined double reed instrument). The first time an oboist appears in the documents of Lima's Cathedral is in 1759, and the last one to appear in those documents served in the Cathedral until 1832.¹⁶ Afterwards the life of the oboe becomes blurry. We know that the oboe was played because Philharmonic Societies were formed, and well-known pieces were performed by popular European composers such as Richard Wagner and Giuseppe Verdi.

¹⁴ Armando Sánchez Málaga, "Academia Nacional de Música," in *Nuestros otros ritmos y sonidos: la música clásica en el Perú*, (Lima: Fondo Editorial del Congreso del Perú, 2012), 114-125.

¹⁵ Sánchez Málaga, *Orquesta Sinfónica*, 154.

¹⁶ Andrés Sas, "Los Músicos," in *La Música en la Catedral de Lima Durante el Virreinato, Primera Parte*, (Lima: Universidad Nacional Mayor de San Marcos, Casa de la Cultura del Perú, 1971), 140.

Next we hear about oboists is after the creation of Peru's National Symphony Orchestra in 1938. The original oboists were Olindo Visani (Italy), Sally van den Berg (Netherlands), Wilhelm Jelsky (Germany), and Max Bremer (Germany).¹⁷ By this time the National Academy of Music had already been established, but it is not until the year 1938 that an oboe teacher is documented for the first time: Rudolph Holzmann (Germany). Holzmann also played violin in the National Symphony Orchestra, and in 1945 he was hired as a composition teacher for the Academy of Music.¹⁸ In the 1960s the oboe section of the National Symphony was comprised of other international oboists: Lucien Ladet (France), Ignace Verkerk (country unknown), and Victor Gordon (England).¹⁹ During this time the Hungarian László Gellén was giving individual oboe lessons at the National Conservatory where he only had two students: Andrés Santa María, who studied choral conducting and voice in Hungary, and Christian Mantilla, who also studied with Olindo Visani. In the 1980s Victor Gordon becomes the very first official oboe teacher at the Conservatory, where he had six more students, including one of the current teachers of the Conservatory, Cárlos Otárola. After Gordon, there was a gap in oboe teaching until 1993, when Otárola took the position, until then, Otárola looked for other international oboists who came to Peru to perform as part of recitals by the Philharmonic Society. Since then, Otárola has taught over five cohorts of students willing to learn the oboe.

¹⁷ Armando Sánchez Málaga, "Orquesta Sinfónica Nacional (1938-1963)," in *Nuestros otros ritmos y sonidos: la música clásica en el Perú*, (Lima: Fondo Editorial del Congreso del Perú, 2012), 159.

¹⁸ Armando Sánchez Málaga, "Rodolfo Holzmann," in *Nuestros otros ritmos y sonidos: La música clásica en el Perú*, (Lima: Fondo Editorial del Congreso del Perú, 2012), 314.

¹⁹ Sánchez Málaga, *Orquesta Sinfónica Nacional*, 219.

During Otárola's time in the Conservatory many international oboists came to Peru to give masterclasses. One unexpected oboist appeared in 2003: Wolfgang Schlachter. Schlachter, a former soloist with Salzburg's Mozarteum Orchestra, was married to a Peruvian woman, so he came to Peru every few years. After Schlachter met Otárola during a Symphony rehearsal break they continued to keep in touch, and the following year Schlachter returned to Peru to give lessons to the oboe students at the Conservatory. He then returned to Peru every year to continue teaching. Eventually he started reaching out to other music students, especially woodwinds, to form chamber music groups. Many students felt that his teachings encouraged them to further develop their proficiency on their respective instruments. Schlachter continued coming to Peru every year until 2019, a year before his death.

In 2012, another unexpected oboist arrived in Peru. Former oboist at the National Symphony Orchestra in the US, William Wielgus, came to Peru in 2012. Encouraged by the brother of Peruvian composer José Carlos Campos, Wielgus decided to work with the oboe students at the Conservatory, and to play oboe music by Peruvian composers. Since that year he has returned several times to Peru to give recitals and masterclasses. During his visits to Peru he reached out to Peruvian composers to commission works from them. Thanks to Wielgus we see an increase in the production of oboe works by Peruvian composers.

CHAPTER 2

METHODS AND PROCEDURES

Organization of the Bibliographic Entries

This bibliography is organized in alphabetical order by the first surname of the composer.²⁰ Each entry includes the composer's year of birth and death (if applicable), and a brief biography. The works for each composer are then organized by instrumentation, from smallest to largest. The works are coded with instrumental categories, the key of which appears at the end of this chapter. If the composer wrote multiple pieces with the same instrumentation, then the entries are organized by title. For each work the following information is provided: Title, Date of Composition, Instrumentation, Approximate Performance Time, Commission, Dedication, and Publisher (if any). This information is followed by an incipit of up to nine measures for each movement of the work. The entry closes with some information about the work if applicable.

The entries will be formatted in the following way:

COMPOSER NAME (Year of Birth - Year of Death)

Biography

Instrumental Category

Title (Date of Composition)

Instrumentation

Length: Minutes' Seconds''

²⁰ In most cases the composer provides both of their surnames (father's first surname, and mother's first surname).

Commission

Dedication

Publisher

Incipit with titles and tempo markings of movements

Miscellaneous notes

Incipits

Incipits show either the first measures of each movement of the work, or some thematic material where the oboe has a part. They are scored in C and will include every instrumental part except in the case of concertos, where only the solo part will be provided. The order of the instrumental parts appear as they do in the original score.

Example of an incipit:

Movement I: *Title*, m. - m.

♩ = 100

Oboe

Piano

The image shows a musical score for Oboe and Piano. The tempo is marked as ♩ = 100. The score consists of five measures, each containing a whole rest for both the Oboe and Piano parts. The Oboe part is written on a single staff with a treble clef and a 4/4 time signature. The Piano part is written on two staves (treble and bass clefs) with a 4/4 time signature. The rests are positioned on the first line of the Oboe staff and the first space of the Piano treble staff.

Instrumental Categories

Each work in this annotated bibliography is grouped in a category according to its instrumentation. Under each entry's title, the exact instrumentation is given. When there are more than one of the same instrument, a number will appear in front of the instrument's abbreviation (ex. 2 ob = 2 oboes)²¹. When an instrument is required to change parts, this will be specified in parenthesis (ex. 2 ob (2/eh) = 2 oboes, second oboe also plays English horn). Separate instrumental parts are divided by commas (ex. ob, cl = oboe and clarinet). Unless otherwise specified, the clarinet is in B-Flat, and the French horn in F.

Pieces are ordered as follows:

Oboe Solo

Oboe plus One

Oboe plus Two

Oboe plus Three

Oboe plus Four

Oboe plus Five

Oboe plus Six

Oboe plus Seven

Concerto

²¹ See Appendix A (p. 158) for the full list of instrumental abbreviations.

CHAPTER 3

AN ANNOTATED BIBLIOGRAPHY OF PERUVIAN OBOE MUSIC

AGUILAR CARBAJAL, DAVID (Birth Date Unknown, Biographical Information Unavailable)

Oboe Solo

Eventualmente Siempre (1972)

ob

5'33''

Commission: N/A

Dedication: Jbolya Rusznák & László Gellén

Publisher: N/A

One movement, m.1 - m.9

Oboe

Allegro (M.M. ♩ = c. 120)

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

mf leggiero *p*

AGUILAR VALDIZÁN, DAVID (b. 1992)

Ever since he was a child, Aguilar Valdizán felt very connected to classical music, especially the piano. As a teenager he felt attracted to the sciences, especially exact sciences, that is why he decided to study agronomy at the Universidad Nacional Agraria La Molina. During this time he performed in a few rock bands and made the

most out of these experiences to further develop his musicianship. Aguilar was eventually admitted to the Universidad Nacional de Música where he studied piano and composition. The composer describes his music as being influenced by jazz, film music, and academic music.²²

Oboe plus One

COACERVARE, Life is as Simple as the Complexity of the Universe (2017)

ob, elec

6'09''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.1 - m.5

The musical score is for the piece "COACERVARE, Life is as Simple as the Complexity of the Universe" (2017) by David Aguilar. It is a one-movement work, measures 1 to 5. The tempo is Adagio, with a quarter note equal to 40 beats per minute. The key signature has one flat (B-flat). The score is written for three instruments: Oboe, synth perc., and Sintetizador. The Oboe part begins with a glissando (gliss.) and a triplet of eighth notes, marked *mp* and *misterioso*. The synth perc. part has a rhythmic pattern of eighth notes. The Sintetizador part has a sustained chordal texture.

Coacervare is the latin root of the term “Coacervate”. This term describes bubbles of organic compounds that replicate themselves combining with the same substance that surrounds them. It is believed that life possibly originated from these protobionts. The composer found inspiration in this concept because he thought it would be interesting to translate this concept into music, with hope that this work would be used in a project that

²² David Aguilar Valdizán, Facebook message to author, September 22, 2021.

deals with this subject. For the electronic part the composer attempted to simulate a microscopic ambience with several elements that occur at random. In addition to using a synthesizer, he also samples and synthesizes human voices to represent life, a “spiritual energy that finds this organic machine.”²³

ALOMÍA ROBLES, DANIEL (1871 - 1942)

Robles was born in Huánuco on January 3, 1871. He was a Peruvian ethnomusicologist and composer. He was introduced to music at an early age, and sung at the local church in Huánuco. When he turned 13, his mother sends him to Lima to further develop his talents. In 1887 he met maestro Manuel de la Cruz Panizo, a composer of sacred music for many churches and monasteries. De la Cruz taught him solfège and singing. Seeing the talent in Alomía Robles, De la Cruz contacted maestro Claudio Rebagliati, an Italian composer living in Lima, to teach him piano, harmony, and composition. During his travels across Peru, Alomía Robles captured the songs and melodies from remote villages which had only survived because they were transmitted orally from generation to generation; he also collected musical instruments and ceramics from pre-colonial Peruvian cultures. He lived in New York for 14 years where his works did not go unnoticed. Record labels RCA Victor, and Brunswick recorded several of his works, including his famous “El Cóndor Pasa.”²⁴

²³ David Aguilar Valdizán, Facebook message to author, September 22, 2021.

²⁴ Edgar Valcárcel, “Daniel Alomía Robles,” Filarmonía, accessed September 27, 2021, <http://www.filarmonia.org/page/Daniel-Alomia-Robles-.aspx>

Oboe plus Five

El Indio (1941/1986)

fl, ob, cl, hn, bn, pft

23'

Commission: N/A

Dedication: N/A

Publisher: Patronato Popular y Porvenir Pro Música Clásica

Movement 1: *Primera Parte: Aparición de las Tribus en el Continente*, m.1 - m.4

Adagio

Flute

Oboe

Clarinet in B \flat

Horn in F

Bassoon

Piano

pp misterioso

pp

ppp

pp

pp

Movement 2: *Segunda Parte: Manifestación del Espíritu Romántico del Indio*, m.1 - m.7

Adagio

Flute

Oboe

Clarinet in B \flat

Horn in F
con sord.

Bassoon

Piano

Movement 3: *Tercera Parte: Melancolía Agreste de los Pastoriles del Indio*, m.1 - m.7

Andantino

Flute

Oboe

Clarinet in B \flat

Horn in F

Bassoon

Piano

Movement 4: *Cuarta Parte: Las Danzas Entusiastas y Originales del Indio*, m.13 - m.18

Allegro moderato

Flute

Oboe

Clarinet in Bb

Horn in F

Bassoon

Piano

ff

ff con fuoco

ÁLAVAREZ ÁLVAREZ, TEÓFILO (b. 1944)

He is a composer and a conductor. He was born in Trujillo where he studied at the Conservatorio Carlos Valderrama. After finishing his studies was appointed teacher in the same Conservatory. He was a clarinetist in the Trujillo's Symphony Orchestra, and was then its conductor from 1990 to 2014.²⁵

Oboe Solo

Allegro (2007)

ob

²⁵ Enrique Pinilla, "La Música en el Siglo XX," in *La Música en el Perú* (Lima, Perú: Patronato Popular y Porvenir Pro Música Clásica, 1985), 198.

2'06''

Commission: N/A

Dedication: N/A

Publisher: Ediciones Tofi.Glenn

One movement, m.1 - m.7

Musical score for Oboe, Allegro, m.1-7. The score is in 4/4 time and begins with a dynamic marking of *ff*. The tempo is marked *Allegro* with a metronome marking of ♩=120. The piece features several triplet figures and a dynamic shift to *p* in the latter half.

Lamento Andino (2014)

ob

2'41''

Commission: N/A

Dedication: N/A

Publisher: Ediciones Tofi.Glenn

One movement, m.1 - m.9

Musical score for Oboe, Andante, m.1-9. The score is in 3/4 time and begins with a dynamic marking of *mf*. The tempo is marked *Andante* with a metronome marking of ♩=70. The piece features a variety of rhythmic patterns and dynamic markings, including *mp* and *mf*.

Oboe plus One

Nocturno (2019)

ob, pft

3'40''

Commission: N/A

Dedication: William Wielgus

Publisher: N/A

One movement, m.1 - m.4

Musical score for Oboe and Piano, Moderato, m.1-m.4. The score is in 4/4 time, key of D major (two sharps), and tempo of Moderato (♩=100). The Oboe part starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and a half note D5. The Piano part features a rhythmic accompaniment of eighth notes in the right hand and half notes in the left hand. The right hand starts with a quarter rest, followed by eighth notes D4, E4, F#4, G4, A4, B4, C5, and D5. The left hand starts with a half note D3, followed by half notes E3, F#3, G3, A3, B3, C4, and D4.

Oboe plus Three

La Luna en los Andes

3 ob, eh

4'17''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.1 - m.4

Allegretto ♩=100

Oboe 1
p

Oboe 2
p

Oboe 3
p

English Horn
p

Concerto

Concierto para Corno Inglés y Orquesta (2015)

eh, orch

14'35''

Commission: N/A

Dedication: N/A

Publisher: Ediciones Tofi.Glenn

Movement 1, m.1 - m.6

Allegro ♩=120

Movement 3, m.1 - m.5



ASATO, SEIJI (b. 1940)

Asato studied at the Conservatorio Nacional de Música. In 1963, Asato studied composition with Enrique Iturriaga, and then with Edgar Valcárcel. His harmony and orchestration teachers were José Malsio and Celso Garrido-Lecca. Asato taught music history, harmony, counterpoint, fugue, analysis, and composition at the Conservatory from 1976 to 1991.²⁶

Oboe plus One

Aria (2018)

Ob, perc

1'45''

Commission: N/A

Dedications: William Wielgus, Jaime Rey Vivian

Publisher: N/A

²⁶ "Pedro Seiji Asato," Filarmonía, accessed September 27, 2021, <http://www.filarmonia.org/page/Pedro-Seiji-Asato.aspx>.

One movement, m.4 - m.8

Musical score for Oboe and Marimba, measures 4-8. The tempo is Moderato, quarter note = 80. The Oboe part is in C major, starting with a half rest in measure 4, followed by a melodic line in measures 5-8. The Marimba part is in C major, starting with a half rest in measure 4, followed by a rhythmic accompaniment in measures 5-8. Both parts are marked *mf*.

Dos Piezas para Flauta y Oboe (2017)

fl, ob

5'12''

Commission: N/A

Dedication: William Wielgus

Publisher: N/A

Movement 1: *Divertimento en Mixolidio*, m.1 - m.4

Musical score for Flute and Oboe, measures 1-4. The tempo is Mod., quarter note = 80. The Flute part is in 4/4 time, starting with a whole rest in measure 1, followed by a melodic line in measures 2-4. The Oboe part is in 4/4 time, starting with a melodic line in measure 1, followed by a rhythmic accompaniment in measures 2-4. Both parts are marked *mf*.

Movement 2: *Dúo Isorrítmico*, m.1 - m.6

Mod. $\text{♩} = 70$

Flute

Oboe

mf

mf

Oración (2015)

2 ob

2'20''

Commission: N/A

Dedication: William Wielgus

Publisher: N/A

One movement, m.1 - m.8

Mod. $\text{♩} = 65$

Oboe 1

Oboe 2

p

p

Satori (2015)

ob, eh

2'47''

Commission: N/A

Dedication: William Wielgus

Publisher: N/A

One movement, m.4 - m.6

Tranquillo ♩=55

Oboe 1

English Horn

p

Yaraví (2015)

ob, eh

3'45''

Commission: N/A

Dedication: William Wielgus

Publisher: N/A

One movement, m.4 - m.7

Lento expresivo ♩=65

Oboe 1

English Horn

p

Oboe plus Three

3 Waynos del Cusco (2015)

2 ob, eh, bn

3'52''

Commission: N/A

Dedication: William Wielgus

Publisher: N/A

Movement 1: *Clavelito Blanco*, m.1 - m.7

mod. ♩=84

Oboe 1
mf

Oboe 2
mf

English Horn
mf

Bassoon
mf

Movement 2: *Anillo de Oro*, m.1 - m.5

mod. ♩=84

Oboe 1
mf

Oboe 2
mf

English Horn
mf

Bassoon
mf

Movement 3: *Margacha*, m.1 - m.7

mod. ♩=84

Oboe 1
p *mf*

Oboe 2
p *mf*

English Horn
p *mf*

Bassoon
p *mf*

BETANCOURT PAGAZA, JORGE ALBERTO (Birth Date Unknown, Biographical Information Unavailable)

Oboe plus One

Dúo para Oboe y Piano (2021)

ob, pft

6'24''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.1 - m.6

The image shows a musical score for Oboe and Piano, measures 1 through 6. The tempo is marked as quarter note = 80. The Oboe part is in the upper staff, starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*) by measure 4. The Piano part is in the lower staff, starting with pianissimo (*pp*) and moving to mezzo-piano (*mp*) by measure 4. The key signature has one flat (B-flat) and the time signature is 5/4. The music features a mix of eighth and quarter notes, with some slurs and ties.

CAMPOS, JOSÉ CARLOS (b. 1957)

Campos began his study of composition at the National Conservatory of Music in Peru with Edgar Valcárcel, theoretical courses with Seiji Asato, instrumentation with Aurelio Tello, and orchestration with Celso Garrido-Lecca. In 1985, he received a scholarship from the French government to study in Paris with Alain Louvier, Betsy Jolas, and Allain Gaussin. In 1990, Campos taught at the National Conservatory of Music in Peru as a Professor of Composition and Cultural Courses, assuming in 1996 the position of Head of the Department of Composition and Musicology. In 1998, Campos settled permanently in France, where he finished his Bachelor of Music and carried out a Master in Musicology at the University of La Sorbonne in Paris. Campos has worked as a music teacher for the Academy of Versailles and the faculty of the Municipality of Paris.²⁷

²⁷ “José Carlos Campos,” Filarmonika Blog, accessed September 27, 2021, <https://filarmonikablog.wordpress.com/meet-the-composers/jose-carlos-campos/>.

Oboe plus One

Mouvement Concertante (2013)

ob, pft

11'33''

Commission: William Wielgus

Dedication: William Wielgus

Publisher: N/A

One movement, m.5 - m.9

Moderato ma appassionato ♩=66

Oboe

p molto lirico

Piano

mp

This piece was conceived as a concerto for oboe and orchestra but the composer only completed one movement and just with the piano reduction.

Oboe plus Three

Danza Súbita (1980)

2 ob, eh, bn

1'10''

Commission: N/A

Dedication: N/A

Publisher: Filarmonika Music Publishing

One movement, m.13 - m.17

Allegro ♩=126

Oboe 1
Oboe 2
English Horn
Bassoon

f *mf*

CARRANZA CUETO, MANUEL DOMINGO (b. 1973)

He studied flute at the National Conservatory of Music in Peru with César Peredo, was a member of the Opera Symphony Orchestra PROLÍRICA, and performed as a soloist with the Peruvian National Symphony Orchestra. Carranza has also performed and recorded with several popular music groups from Peru.²⁸

Oboe Solo

En las Alturas del Misti, Op. 15 (2020)

ob

3'45''

Commission: N/A

Dedication: N/A

²⁸ "Biography," Manuel Carranza, accessed September 25, 2021, <https://www.flautistaperu.com/index.php/en/biografia-en>.

Publisher: SMP Press

One movement, m.1 - m.4

Oboe

Andante sostenuto $\text{♩} = 60$

mf misterioso mf mf mf rit. .

This work is inspired on the volcano known as Misti, located in Arequipa, in the southern part of Peru. The work is divided into four sections: Introduction, Dance, Prayer and Vortex.

Oboe plus Two

Sacsayhuamán, Op. 5 (2018)

fl, ob, pft

6'31''

Commission: N/A

Dedication: N/A

Publisher: SMP Press

One movement, m.1 - m.4

Maestoso ♩=100

Flute
f con brio

Oboe
f con brio

Piano
f con brio

CUENTAS, SADIEL (b. 1973)

Cuentas studied composition in Peru's National Conservatory with Enrique Iturriaga and Dante Valdéz. In 2006, "Cadenza, Introduction and Allegro," was awarded an honorary mention in the Peruvian National Conservatory's composition contest. "Via de la Croce," was awarded an honorary mention in the Peruvian/Chinese Choral Association Choral Composition competition in 2007. His chamber opera, "Post Mortem," was premiered in the Spanish Cultural Center in 2012, and his musical, "El Vigilante Enmascarado," was first performed in Larco Theater in October 2013. Cuentas written four chamber operas and a musical with Peruvian librettist Martiza Núñez. His violin concerto was premiered in February 2014 by Peru's National Orchestra with Carlos Johnson as soloist. Peru's National Children's Choir has commissioned three

chamber operas from him in 2014 and a song cycle based on traditional Peruvian songs in 2015.²⁹

Oboe Solo

Vocerías (2018)

ob

4'20''

Commission: N/A

Dedication: N/A

Publisher: Cayambis Music Press

One movement, m.1 - m.3



Marinera (2018)

2 ob

3'50''

Commission: N/A

Dedication: N/A

Publisher: Cayambis Music Press

²⁹ "Sadiel Cuentas," Cayambis, accessed September 25, 2021, <https://www.cayambismusicpress.com/sadiel-cuentas-s/1969.htm>.

One movement, m.1 - m.5

Vivo ♩. = 80

Oboe

Oboe

f

f

Nostalgias (2019)

ob, pft

3'46''

Commission: N/A

Dedication: N/A

Publisher: Cayambis Music Press

One movement, m.1 - m.6

♩ = 70

Oboe

Piano

f

f

“This piece fuses traditional Andean themes and modern atonal. The piece takes a tour of a diversity of emotional states, from violent agitation to serene contemplation, but always returns to the same starting point: melancholy and longing. At the end of this

journey the sound dissolves, the piano disappears and only the oboe remains as a representation of the loneliness that shadows everyone.”³⁰

Oboe plus Four

Cinco Miniaturas para Quinteto de Vientos (2020)

fl, ob, cl, hn, bn

9'05''

Commission: N/A

Dedication: N/A

Publisher: Cayambis Music Press

Movement 1: *Motivos*, m.1 - m.3

Misterioso y agitado ♩ = 105

Flute

Oboe

Bb Clarinet

Horn in F

Bassoon

³⁰ Sadiel Cuentas, “Nostalgias,” Cayambis, accessed September 25, 2021, <https://www.cayambismusicpress.com/cuentas-nostalgias-p/cmp-1381.htm>.

Movement 2: *Descensos*, m.1 - m.3

Lejano ♩ = 90

Flute

Oboe

Bb Clarinet

Horn in F

Bassoon

Movement 3: *Impulsos*, m.1 - m.6

Vivo ♩ = 180

Flute

Oboe

Bb Clarinet

Horn in F

Bassoon

f

Movement 4: *Melodias*, m. 1 - m.8

Doloroso ♩ = 60

Flute

Oboe *mf*

Bb Clarinet

Horn in F

Bassoon *mf*

Movement 5: *Desfases*, m.1 - m.5

Danza ♩ = 90

Flute *mf*

Oboe *mf*

Bb Clarinet *mf*

Horn in F *mf*

Bassoon *mp*

Oboe plus Five

Tres Lances (2019)

fl, ob, cl, sax, hn, bn

8'

Commission: N/A

Dedication: N/A

Publisher: Cayambis Music Press

Movement 1: *A Manera de Prólogo*, m.1 - m.5

$\text{♩} = 100 \text{ vivo}$

Flute *mf*

Oboe *mf*

Clarinet in B \flat *mf*

Alto Saxophone *mp*

Horn in F *mp*

Bassoon *mf*

Movement 2: *Harawi y Huayno*, m.1 - m.5

$\text{♩} = 60 \text{ triste}$

Flute *mp*

Oboe *mf*

Clarinet in B \flat *mp*

Alto Saxophone *p*

Horn in F *p*

Bassoon *mp*

Movement 3: *Danza de Ninguna Parte*, m.1 - m.7

Flute

Oboe

Clarinet in B \flat

Alto Saxophone

Horn in F

Bassoon

$\text{♩}=100$ vivo

mf

mf

mf

mf

mf

mf

mp

mp

mp

mp

“Although this sextet for winds makes constant use of elements from Afro-Peruvian and Andean music, these elements almost never reach the level of a specific dance or melody. The first movement mainly relies on the Afro-Peruvian dance known as the “festejo,” which, after being heard for the first time is reshaped into ostinatos and canons. The second movement uses a melody introduced in the first movement, but this time in a slower tempo, and which also alludes to the Andean genre known as the “Hawawi.” A new Andean melody inserted into the middle of movement helps to articulate the latter. Similarly to the first movement, the last movement is a dance that uses the “festejo” rhythm, but by combining this with Lydian scales and atonal techniques it ends up having almost very little to do with Afro-Peruvian music.”³¹

³¹ Sadiel Cuentas, “Tres Lances,” Cayambis, accessed September 25, 2021, <https://www.cayambismusicpress.com/cuentas-tres-lances-p/cmp-1418.htm>.

CUETO, DANIEL (b. 1986)

Born and raised in Lima to a Peruvian father and American mother, Daniel Cueto's work is reflective of his broad cultural experiences within European, North American and South American music. Having studied and worked in Germany for many years, he has fulfilled commissions for such institutions as Deutschlandradio, the Musikschule Bonn, the KHM Köln and the Robert-Schumann University Düsseldorf, and served as a member of the jury in the 29th Composition Competition of the City of Siegburg. His strong affinity for teaching led him to become an associate lecturer at the Detmold University of Music and at the Cologne University of Music and Dance from 2016 to 2019. Daniel is also an accomplished flute player who is active in a wide array of projects. He has appeared as concerto soloist four times with two Peruvian orchestras, the most recent highlight being the premiere of his own Flute Concerto No. 1 "Tale of the Chimú" with the Trujillo Symphony in August 2019. Daniel came to the USA in 2019 to begin work on a Doctor of Composition degree at Indiana University - Bloomington, where he is currently studying with composer Don Freund. He was commissioned by several American musicians and institutions, including the International Double Reed Society, the PanAmerican Trio and Azusa Pacific University. He was recently named the winner of the Columbus Symphony Orchestra's Inaugural Composition Competition (Columbus, IN).³²

Oboe Solo

La Peña y la Luna (2020)

ob

³² "Daniel Cueto," Daniel Cueto, accessed September 25, 2021, <https://www.danielcueto.com>.

6'47''

Commission: William Wielgus

Dedication: William Wielgus, Evelyn Wielgus

Publisher: Cayambis Music Press

Movement 1: *La Luna*, first system

Liberamente

Oboe



p effimero e misterioso

Movement 2: *La Peña*, m.1 - m.8

Presto giocoso ♩.=60
molto leggero e staccato

Oboe

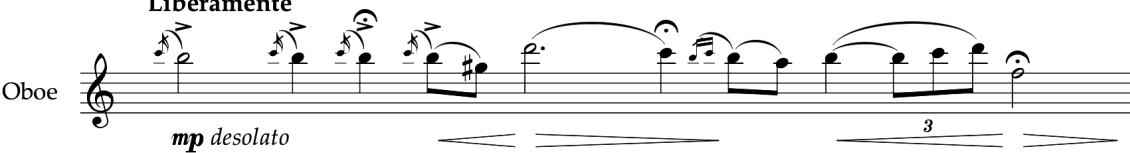


mf

Movement 3: *La Luna II*, first system

Liberamente

Oboe

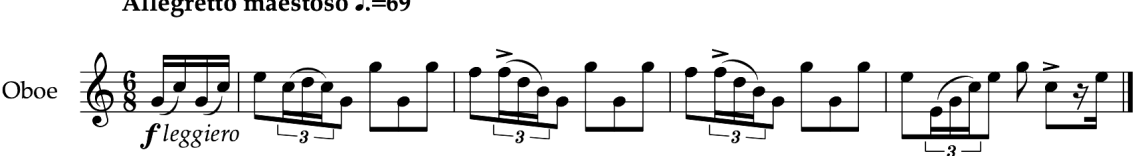


mp desolato

Movement 4: *La Peña II*, m.1 - m.4

Allegretto maestoso ♩.=69

Oboe



f leggiero

“Luna” is the Spanish word for moon, and “peña”, in Peru, is a venue people go to socialize while listening to traditional music. This piece has four small movements.

The “Luna” movements are slow and soulful, while the “Peña” movements are lively dances in the style of two different genres of the Peruvian coast, the “Vals Criollo”, and the “Marinera Limeña”.

Oboe plus One

Encuentros (2021)

ob, bn

8’50’’

Commission: International Double Reed Society (IDRS)

Dedication: N/A

Publisher: Chaska Ediciones

Movement 1: *Prólogo*, m.1 - m.4

Movement 1: *Prólogo*, m.1 - m.4

Oboe 1

Bassoon

Lento ♩=66
liberamente

p desolato

liberamente

p desolato

Movement 2: *Figuritas de Wayno* (con Theodoro Valcárcel), m.31 - m.32

Movement 2: *Figuritas de Wayno* (con Theodoro Valcárcel), m.31 - m.32

Oboe 1

Bassoon

♩=76

p grazioso

p grazioso

Movement 3: *Pregón del Amauta (con Enrique Iturriaga)*, m.54 - m.59

Oboe 1

Bassoon

$\text{♩} = 40$

p *mf* *pp*

Movement 4: *Pequeña Aria (con Bernardo Alcedo)*, m.65 - m.69

Oboe 1

Bassoon

$\text{♩} = 108$

f maestoso *p cantabile*

Cadenza (molto rubato)

Movement 5: *Yaraví Místico (con Celso Garrido-Lecca)*, m.100 - m.103

Oboe 1

Bassoon

$\text{♩} = 60$

p cantabile *pp misterioso*

Movement 6: *Marinera de Cámara (con Rosa Mercedes-Ayarza)*, m.30 - m.34

Oboe 1

Bassoon

$\text{♩} = 108$

f

This piece comprises six short movements, five of them are inspired by the music of a different Peruvian composer. The composer’s intentions were to put himself in the shoes of these composers “hoping to understand what we have in common, what I can learn from them, and how I can honor their legacy in my work as a Peruvian composer in the 21st century.”³³

Sonqoy Variations (2018)

ob, eh (or ob, cl)

3’50’’

Commission: William Wielgus

Dedication: William Wielgus

Publisher: N/A

One movement, m.1 - m.5

The musical score shows two staves: Oboe and English Horn. Both are in treble clef with a key signature of one sharp (F#). The time signature is 3/4. The tempo is marked as quarter note = 60. The dynamics are marked as mezzo-piano (mp). The music consists of a series of eighth and quarter notes, with some rests. The Oboe part starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361,

Oboe plus Four

Amaru (2020)

ob, cl, asax, bcl, bn

9'

Commission: Kalliope Reed Quintet

Dedication: N/A

Publisher: Chaska Ediciones

One movement, m.41 - m.48

The image shows a musical score for five instruments: Oboe, Clarinet in B \flat , Alto Saxophone, Bass Clarinet, and Bassoon. The score is in 4/8 time and marked *Animato* with a tempo of $\text{♩} = 112$. The Oboe part is marked *p tranquillo* and features a melodic line with a slur over measures 41-48. The Clarinet in B \flat , Alto Saxophone, Bass Clarinet, and Bassoon parts are marked *pp sempre* and feature rhythmic patterns with slurs. The Bass Clarinet and Bassoon parts have a \sharp key signature change in measure 45.

“Amaru” was the name of the serpent deity that inhabited the underground realm “uku pacha”. This realm is the place of the dead and the unborn, thus this deity was seen as a symbol of transition to the next life, and as a symbol of fertility. Amaru was also depicted in the stone wall of Yachai Wasi (house of wisdom). The composer then set out

to compose a musical portrait of this mythical being based on these three qualities:

Transition and Transformation, Fertility, and Wisdom.³⁴

Momentos Peruanos (2021)

ob, cl, asax, bcl, bn

8'

Commission: Kalliope Reed Quintet

Dedication: N/A

Publisher: N/A

Movement 1: *Landó Azulado*, m.1 - m.7

♩ = 108

Oboe

Bb Clarinet

Alto Sax

Bb Bass Clarinet

Bassoon

³⁴ Daniel Cueto, "Program Note," in *Amaru*, ed. Daniel Cueto (Indiana: Chaska Ediciones, 2021).

Movement 2: *Fantasia de Tijeras*, m.1 - m.5

Allegro (♩ = 120)
 grace notes always before the beat

f very boldly and stridently

Movement 3: *Zamacueca Encendida*, m.1 - m.6

♩ = 112

grace notes before the beat

from now on, grace notes always on the beat

fp *f* *giocoso*

Puma (2015)

fl, ob, cl, hn, bn

8'13''

Commission: N/A

Dedication: N/A

Publisher: SMP Press

One movement, m.1 - m.2

The image shows a musical score for the first two measures of a piece. The tempo is marked as ♩ = 120. The score includes parts for Flute, Oboe, Clarinet in A, Horn, and Bassoon. The Oboe part is the most prominent, starting with a *ff* dynamic and a *feroce* marking. It features a melodic line with various dynamics including *sfz*, *ff*, *f*, and *mf*. A *metr* marking with a wavy line is present above the Oboe staff. The other instruments (Flute, Clarinet in A, Horn, Bassoon) play a rhythmic accompaniment of eighth notes, all marked with *ff*.

FERNÁNDEZ MUÑOZ, FABIO (b. 1972, Biographical Information Unavailable)

Oboe plus One

Recuerdos de mi Matarina

ob, pft

4'47''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.13 - m.16

Allegro

Oboe *ff scherzando*

Piano *mf*

FERNÁNDEZ MUÑOZ, FERNANDO (b. 1964)

Fernando was born in Trujillo, and began studying trumpet at an early age at the Regional Conservatory of Music "Carlos Valderrama". He later studied Composition with David Martinez Apellaniz. His chamber music has been performed around the globe. Currently he teaches music theory and composition at the Regional Conservatory of Music. Fernández is a highly prolific composer for the oboe, and has been writing more for the instrument since the arrival of William Wielgus to Peru.

Oboe Solo

Contemplando los Nenúfares de Monet (2019)

ob

3'43''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.1 - m.4

Oboe $\text{♩}=60$

mp *mf*

Dos Danzas Peruanas (2003)

ob

6'37''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.1 - m.4

Oboe $\text{♩}=82$ Ritmico

mf

Movement 2, m.1 - m.4

Oboe $\text{♩}=86$

mf giocoso

Fuego Detrás de la Niebla (2020)

eh

3'27''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.1 - m.8

English Horn $\text{♩} = 67$ *Molto espressivo*

mf *mf* *mp*

¿Has Visto las Estrellas? (2019)

ob

5'17''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.1 - m.6

Oboe $\text{♩} = 64$ *molto espressivo*

mp *mp* *mf*

Movement 2, m.1 - m.4

Oboe $\text{♩} = 92$ *Giocosos e ritmico*

mf

Invocación para Olvidar el Olvido (2020)

ob

1'50''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.1 - m.4

Oboe

♩=50 Liberamente ♩=55

mp espressivo *mf* *mf*

Lo Irreal de las Sombras al Mediodía (2020)

ob

2'10''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.1 - m.4

Oboe

♩=60 Molto espressivo

p *mp* *mf* *mp*

Y Estaba Ahí... (2019)

ob

2'30''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.1 - m.3

Oboe

♩=60 Nostalgico

mp

Oboe plus One

Aún en esta Tarde (2021)

eh, bcl

2'

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.1 - m.4

♩=70 *Dolorosamente e nostalgico*

English Horn

Bass Clarinet

mp

mp

The image shows a musical score for two instruments: English Horn and Bass Clarinet. The score is for the first four measures of a piece. The key signature is two sharps (F# and C#). The time signature is 3/4, which changes to 2/4 in the second measure and back to 3/4 in the third measure. The tempo is marked as quarter note = 70, and the mood is 'Dolorosamente e nostalgico'. The dynamics are marked as mezzo-piano (mp) for both instruments. The English Horn part starts with a quarter note, followed by a quarter note, a quarter note, and a quarter note. The Bass Clarinet part starts with a quarter note, followed by a quarter note, a quarter note, and a quarter note. The score is written on two staves, with the English Horn on the top staff and the Bass Clarinet on the bottom staff.

Aunque el Tiempo Esté Lejos (2012)

ob, pft

3'46''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.5 - m.8

Musical score for Oboe and Piano, measures 5-8. The tempo is marked $\text{♩} = 72$. The Oboe part is marked *mf* *espressivo*. The Piano part features triplets in the right hand and chords in the left hand. The time signature changes from 4/4 to 3/4 and back to 4/4.

Axaxaxas (2000)

ob, pft

9'39''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.1 - m.5

Musical score for Oboe and Piano, measures 1-5. The tempo is marked $\text{♩} = 84$. The Oboe part is marked *f* *energico*. The Piano part is marked *mf*. The time signature changes from 2/4 to 1/4 and back to 2/4.

Movement 2, m.5 - m.10

Oboe $\text{♩}=67$
mp espressivo

Piano
energico

Movement 3, m.6 - m.11

Oboe $\text{♩}=124$
f deciso

Piano
energico

Azules y Rojos (2016)

ob, pft

3'30''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.9 - m.12

$\text{♩} = 82$

Oboe
mf nostalgico

Piano

Cenizas y Destellos (2019)

ob, cl

4'10''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.1 - m.3

$\text{♩} = 72$

Oboe
mf espressivo

Clarinet in B \flat
mf espressivo

Movement 2, m.1 - m.6

Oboe
Clarinet in B \flat

$\text{♩} = 120$
f

Cuántas Orillas, Cuántos Bordes... (2018)

ob, pft

2'10''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.9 - m.13

Oboe
Piano

$\text{♩} = 120$
mf cantabile
mf

De Utopías e Intrincadas Alegrías (2019)

ob, cl

4'

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.1 - m.4

Oboe

Clarinet in B \flat

$\text{♩}=64$

mp espressivo

mp

Movement 2, m.1 - m.5

Oboe

Clarinet in B \flat

$\text{♩}=112$

f

mf

f

Dos Danzas Peruanas (2002)

ob, pft

3'

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.11 - m.14

♩=82 Ritmico ed elegante

Oboe
f *mf*

Piano
f *mf*

Movement 2, m.8 - m.10

♩=92 Ritmico

Oboe
mf

Piano
mf

Dos Danzas Peruanas 1 (2002)

ob, pft

2'50''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.9 - m.13

Oboe

Piano

♩.=82 Dolcemente ritmico

f *mf*

f *mf*

Movement 2, m.1 - m.4

Oboe

Piano

♩.=92 Giocoso e ritmico

f

f

Dos Danzas Peruanas 2 (2002)

ob, pft

3'25''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.9 - m.12

Tempo: ♩ = 82

Oboe: *mf*

Piano: *f*, *mf*

Movement 2, m.1 - m.4

Tempo: ♩ = 92

Oboe: *mf*

Piano: *mf*

Dos Danzas Peruanas 3 (2002)

ob, pft

3'20''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.8 - m.11

Oboe $\text{♩} = 82$
mf

Piano
f *mf*

Movement 2, m.1 - m.3

Oboe $\text{♩} = 62$
mp molto espressivo

Piano
mp

Dos Danzas Peruanas 4 (2002)

ob, pft

3'25''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.11 - m.14

Musical score for Movement 1, measures 11-14. The score is for Oboe and Piano. The tempo is marked as quarter note = 82. The key signature has one sharp (F#). The time signature is 6/8. The Oboe part starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The Piano part starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The piano part features a complex rhythmic pattern in the bass line.

Movement 2, m.13 - m.18

Musical score for Movement 2, measures 13-18. The score is for Oboe and Piano. The tempo is marked as quarter note = 92. The key signature has one sharp (F#). The time signature is 2/4. The Oboe part starts with a mezzo-forte (*mf*) dynamic and a *dolce* marking. The Piano part features a sustained chord in the right hand and a sustained bass line in the left hand.

Dos Danzas Peruanas 5 (2002)

ob, pft

2'30''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.8 - m.12

Oboe

Piano

$\text{♩} = 82$

mf

Movement 2, m.13 - m.17

Oboe

Piano

$\text{♩} = 92$

f

mf

mp

mf

Dos Danzas Peruanas 6 (2002)

ob, pft

3'20''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.14 - m.17

♩.=82

Oboe

Piano

mp

mf

Movement 2, m.1 - m.4

♩.=92

Oboe

Piano

f

f

Dos Danzas Peruanas 7 (2002)

ob, pft

4'

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.8 - m.12

Musical score for Movement 1, measures 8-12. The score is for Oboe and Piano. The tempo is marked as quarter note = 82. The key signature has one sharp (F#) and the time signature is 6/8. The Oboe part starts with a forte (f) dynamic and a half note G4, followed by a mezzo-forte (mf) dynamic and a quarter note G4. The Piano part starts with a forte (f) dynamic and a half note chord of G4 and B4, followed by a mezzo-forte (mf) dynamic and a quarter note G4. The score includes various musical notations such as slurs, accents, and dynamic markings.

Movement 2, m.1 - m.5

Musical score for Movement 2, measures 1-5. The score is for Oboe and Piano. The tempo is marked as quarter note = 60. The key signature has one sharp (F#) and the time signature is 4/4. The Oboe part starts with a mezzo-piano (mp) dynamic and an expressive marking, followed by a half note G4. The Piano part starts with a mezzo-piano (mp) dynamic and a half note chord of G4 and B4. The score includes various musical notations such as slurs, accents, and dynamic markings.

Dos Danzas Peruanas 8 (2002)

ob, pft

4'10''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.10 - m.14

Musical score for Movement 1, measures 10-14. The score is for Oboe and Piano. The tempo is marked as quarter note = 54. The key signature has one sharp (F#) and the time signature is 6/8. The Oboe part starts with a forte (f) dynamic and a mezzo-forte (mf) dynamic. The Piano part also starts with a forte (f) dynamic and a mezzo-forte (mf) dynamic. The score shows five measures of music.

Movement 2, m.8 - m.13

Musical score for Movement 2, measures 8-13. The score is for Oboe and Piano. The tempo is marked as quarter note = 60. The key signature has one sharp (F#) and the time signature is 4/4. The Oboe part starts with a mezzo-forte (mf) dynamic. The Piano part starts with a mezzo-forte (mf) dynamic. The score shows six measures of music.

Dos Danzas Peruanas 9 (2002)

ob, pft

4'25''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.15 - m.19

Oboe

Piano

$\text{♩} = 74$

f *mf*

f *mf*

Movement 2, m.13 - m.16

Oboe

Piano

$\text{♩} = 92$

mf

mf

Dos Danzas Peruanas 10 (2002)

ob, pft

4'10"

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.7 - m.11

Musical score for Movement 1, measures 7-11. The tempo is marked as quarter note = 82. The score is for Oboe and Piano. The Oboe part starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The Piano part also starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The key signature has one sharp (F#) and the time signature is 6/8.

Movement 2, m.1 - m.4

Musical score for Movement 2, measures 1-4. The tempo is marked as quarter note = 60. The score is for Oboe and Piano. The Oboe part starts with a mezzo-forte (*mf*) dynamic and *energico* marking, followed by a *dolce* marking. The Piano part also starts with a mezzo-forte (*mf*) dynamic and *energico* marking, followed by a *dolce* marking. The key signature has one sharp (F#) and the time signature is 4/4. The Piano part features a triplet in measure 4.

Dos Danzas Peruanas 11 (2002)

ob, pft

3'30''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.9 - m.12

Musical score for Movement 1, measures 9-12. The score is in 6/8 time with a tempo marking of quarter note = 82. The Oboe part (top staff) begins with a dynamic of *mf* and features a melodic line with eighth and quarter notes. The Piano part (bottom staff) starts with a dynamic of *f* and includes chords and moving lines in both hands, with a dynamic shift to *mf* in the second measure.

Movement 2, m.7 - m.13

Musical score for Movement 2, measures 7-13. The score is in 2/4 time with a tempo marking of quarter note = 78. The Oboe part (top staff) starts with a dynamic of *mf* and features a melodic line with eighth and quarter notes, ending with a dynamic of *p*. The Piano part (bottom staff) is mostly silent, with some chords and a few notes in the right hand, including a dynamic of *p* in the final measures.

Dos Danzas Peruanas 12 (2002)

ob, pft

2'45''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.8 - m.12

Musical score for Movement 1, measures 8-12. The score is in 6/8 time and features Oboe and Piano. The tempo is marked as quarter note = 82. The Oboe part starts with a *mf* dynamic and plays a melodic line. The Piano part consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The dynamics for the Piano part are also marked as *mf*.

Movement 2, m.10 - m.13

Musical score for Movement 2, measures 10-13. The score is in 2/4 time and features Oboe and Piano. The tempo is marked as quarter note = 86. The Oboe part starts with a *mp* dynamic and plays a melodic line. The Piano part consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The dynamics for the Piano part are marked as *sfz* and *mf*.

Dos Danzas Peruanas 13 (2002)

ob, pft

2'35

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.8 - m.12

Musical score for Movement 1, measures 8-12. The score is for Oboe and Piano. The tempo is marked as quarter note = 82. The key signature has one sharp (F#) and the time signature is 6/8. The dynamics are marked *mf*. The Oboe part features a melodic line with some grace notes and rests. The Piano part provides harmonic support with chords and moving bass lines.

Movement 2, m.6 - m.9

Musical score for Movement 2, measures 6-9. The score is for Oboe and Piano. The tempo is marked as quarter note = 78. The key signature has one sharp (F#) and the time signature is 2/4. The dynamics are marked *mf*. The Oboe part has a rhythmic, eighth-note melody. The Piano part features chords and a bass line with eighth-note patterns.

El Sol no Conoce la Noche (2020)

ob, vcl

2'05''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.1 - m.4

♩=82 Giocoso e ritmico

Oboe *mf danzante*

Violoncello *mf danzante*

Elegía (Para Mariposas, Escarabajos, y Abejas) (2019)

ob, pft

3'47''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.5 - m.8

♩=72

Oboe *mp molto espressivo senza rigore*

Piano *p molto espressivo*

Entre Distancia y Distancia (2019)

ob, pft

4'

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.5 - m.8

Musical score for Oboe and Piano, measures 5-8. The tempo is marked as quarter note = 72. The key signature is two sharps (F# and C#) and the time signature is 4/4. The Oboe part is marked *mf* *espressivo*. The Piano part consists of two staves (treble and bass clef).

Entre Olvidos (2017)

ob, bn

3'58''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.1 - m.3

Musical score for Oboe and Bassoon, measures 1-3. The tempo is marked as quarter note = 70. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Oboe part is marked *mf*. The Bassoon part is marked *mp*.

Movement 2, m.1 - m.3

$\text{♩} = 92$ Ritmico

Oboe *mf*

Bassoon *mf*

Flores en la Orilla del Camino (2020)

eh, cl

2'55''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.1 - m.6

$\text{♩} = 60$

English Horn *mp* *mp* *mf*

Clarinet in B \flat *mp* *mp* *mf*

Fucsia (2021)

eh, bcl

3'

Commission: N/A

Dedication: Evaristo Mejía

Publisher: N/A

One movement, m.1 - m.4

Musical score for English Horn and Bass Clarinet, measures 1-4. The score is in 3/4 time, with a tempo marking of ♩=66. The key signature has one flat (B-flat). The English Horn part starts with a mezzo-piano (*mp*) dynamic and includes a *poco rit.* marking. The Bass Clarinet part also starts with a mezzo-piano (*mp*) dynamic. The score consists of four measures.

Hanaqpacata Qhasuspan (Rozando Todos los Cielos) (2020)

2 ob

3'22''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.1 - m.4

Musical score for Oboe 1 and Oboe 2, measures 1-4. The score is in 3/4 time, with a tempo marking of ♩=50 and the instruction *Misterioso ed espressivo*. The key signature has one flat (B-flat). The Oboe 1 part starts with a mezzo-piano (*mp*) dynamic. The Oboe 2 part starts with a mezzo-piano (*mp*) dynamic and includes the instruction *danzante ma espressivo*. The score consists of four measures.

Hasta Vernos en el Mar (2017)

ob, bn

3'45''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.1 - m.5

Musical score for Movement 1, measures 1-5. The score is for Oboe and Bassoon. The tempo is marked $\text{♩}=57$. The mood is *mp nostalgico*. The tempo changes to *poco rit.* in measure 5. The key signature is one sharp (F#) and the time signature is 3/4. The Oboe part starts with a half note G4, followed by quarter notes A4, B4, and C5. The Bassoon part starts with a half note G3, followed by quarter notes A3, B3, and C4. Both parts have accents over the first and third notes of the first measure.

Movement 2, m.1 - m.5

Musical score for Movement 2, measures 1-5. The score is for Oboe and Bassoon. The tempo is marked $\text{♩}=112$ Festivo e ritmico. The mood is *mf*. The key signature is one sharp (F#) and the time signature is 2/4. The Oboe part starts with eighth notes G4, A4, B4, and C5. The Bassoon part starts with eighth notes G3, A3, B3, and C4. Both parts have accents over the first and third notes of the first measure.

Islas y Otros Dominios (2005)

ob, pft

3'07''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.3 - m.7

Musical score for Oboe and Piano, measures 3-7. The tempo is marked as ♩=92. The Oboe part features a melody with triplets and a dynamic marking of *mf*. The Piano part provides harmonic support with chords and moving lines in both hands, also marked *mf*.

La Luna en la Fuente (2021)

ob, vcl

3'

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.1 - m.5

Musical score for Oboe and Violoncello, measures 1-5. The tempo is marked as ♩=67 Elegiaco. The Oboe part begins with a melody in 3/4 time, marked *mp*. The Violoncello part provides a bass line, also marked *mp*. The score includes dynamic markings and articulation symbols.

Las Tardes y el Tiempo (2018)

ob, pft

2'30''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.13 - m.16

$\text{♩} = 120$

Oboe *mf delicadamente ritmico*

Piano

Mira, Una Mariposa (2020)

ob, cl

3'05''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.1 - m.5

$\text{♩} = 82$ Nostalgico ma ritmico

Oboe *mp* 6

Clarinet in B \flat *mp*

Olvidos Imaginarios (2019)

ob, pft

2'50''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.11 - m.14

Musical score for Oboe and Piano, measures 11-14. The tempo is marked as $\text{♩} = 82$. The Oboe part is marked *mf cantabile* and features a melodic line with triplets and a sextuplet. The Piano part is marked *mp* and provides harmonic support with chords and moving lines in both hands.

Orillas y Reflejos (2021)

ob, cl

4'50''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.1 - m.5

Musical score for Oboe and Clarinet in Bb, measures 1-5. The tempo is marked as $\text{♩} = 68$ *Misterioso ed appassionato*. The Oboe part is marked *mp* and features a melodic line with accents. The Clarinet in Bb part is marked *mp* and provides harmonic support with chords and moving lines.

Movement 2, m.1 - m.4

$\text{♩}=60$ Tranquillo e passionale

Oboe *mp*

Clarinet in Bb *mp*

Paisajes y Horizontes (2002)

ob, pft

7'31''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.1 - m.7

$\text{♩}=92$

Oboe *mf*

Piano *mf*

Movement 2, m.1 - m.8

Musical score for Movement 2, measures 1-8. The score is for Oboe and Piano. The tempo is marked as ♩=62. The Oboe part starts with a melodic line in 3/4 time, marked *mf molto espressivo*, which then transitions to a more rhythmic pattern in 3/4 time, marked *mf*. The Piano part is in 3/4 time, marked *mf espressivo*, and features a steady accompaniment.

Movement 3, m.1 - m.5

Musical score for Movement 3, measures 1-5. The score is for Oboe and Piano. The tempo is marked as ♩=112. The Oboe part starts with a melodic line in 2/4 time, marked *f deciso*, and continues with a rhythmic pattern. The Piano part is in 2/4 time, marked *f*, and features a steady accompaniment.

Pequeñas Piezas (2002)

ob, pft

30'19''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.9 - m.13

♩=86

Oboe

mp dolce

Piano

mp

Movement 2, m.1 - m.4

♩=86

Oboe

mp energico

mp

Piano

mp

mp

Movement 3, m.1 - m.4

♩=82

Oboe

mf

Piano

mf

Movement 4, m.1 - m.4

$\text{♩} = 86$

Oboe *mf*

Piano *mp* *mf*

Movement 5, m.1 - m.5

$\text{♩} = 86$

Oboe *mf* *sfz*

Piano *mp* *sfz*

Movement 6, m.1 - m.5

$\text{♩} = 196$

Oboe *mf*

Piano *mf*

Movement 7, m.1 - m.4

$\text{♩} = 79$

Oboe *mp espressivo*

Piano *sfz* *mp delicadamente*

Movement 8, m.15 - m.18

$\text{♩} = 137$

Oboe *mf cantabile*

Piano *mp*

Movement 9, m.1 - m.5

$\text{♩} = 131$

Oboe *mf deciso*

Piano

Movement 10, m.7 - m.10

♩=131

Oboe

sfz

Piano

Movement 11, m.1 - m.4

♩=112

Oboe

mf giocoso

3

Piano

mf

Movement 12, m.1 - m.3

♩=172

Oboe

mp scherzando

Piano

3

Movement 13, m.1 - m.4

♩=160

Oboe

mf

Piano

3

Movement 14, m.1 - m.4

♩=89

Oboe

sfz *delicadamente* *sfz* *f*

Piano

mf *delicadamente*

Movement 15, m.1 - m.4

♩=62

Oboe

mf *senza vibrato* 3 5

Piano

mf *mp* *p*

Movement 16, m.1 - m.4

$\text{♩} = 89$

Oboe *mf deciso*

Piano *mf*

Movement 17, m.1 - m.4

$\text{♩} = 82$ $\text{♩} = 96$

Oboe *mp* *mf*

Piano *mp* *mf* *fp* *p*

Movement 18, m.1 - m.4

$\text{♩} = 102$

Oboe *mf* *dolce*

Piano

Por Sus Sombras (2017)

ob, bn

3'20''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.1 - m.4

Musical score for Movement 1, m.1 - m.4. The score is for Oboe and Bassoon. The tempo is marked as ♩=64. The key signature is one flat (B-flat). The time signature is 3/4. The Oboe part starts with a *mp* dynamic and a *mf* dynamic. The Bassoon part starts with a *mp* dynamic and a *mf* dynamic. There are accents (>) over the notes in measures 2 and 3.

Movement 2, m.1 - m.4

Musical score for Movement 2, m.1 - m.4. The score is for Oboe and Bassoon. The tempo is marked as ♩=92 Festivo e ritmico. The key signature is one flat (B-flat). The time signature is 2/4. The Oboe part starts with a *mf* dynamic. The Bassoon part starts with a *mf* dynamic.

Procesional y Reclamo (2018)

2 ob

3'45''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.1 - m.4

Musical score for Oboe 1 and Oboe 2, measures 1-4. The tempo is marked as 86 *Religiosamente*. The dynamics are marked as *mp* (mezzo-piano). The score is in 3/4 time and features a melodic line in Oboe 1 and a supporting line in Oboe 2.

Reflejos (2002)

ob, pft

8'09''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.1 - m.4

Musical score for Oboe and Piano, measures 1-4. The tempo is marked as 91. The Oboe part is marked with *f deciso* (forte deciso) and the Piano part is marked with *f* (forte). The score is in 2/4 time and features a rhythmic melody in the Oboe and a supporting accompaniment in the Piano.

Movement 2, m.5 - m.8

Oboe $\text{♩}=62$
mp molto espressivo

Piano

Movement 3, m.10 - m.15

Oboe $\text{♩}=110$
f

Piano

Reflejos de Arenas y Manantiales (Entre el Mar y los Andes - Suite Peruana) (2016)

ob, pft

12'35''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.9 - m.14

$\text{♩} = 140$

Oboe *mf* nostalgico ma ritmico

Piano

Movement 2, m.1 - m.4

$\text{♩} = 82$

Oboe *mf* Giocoso e ritmico

Piano

Movement 3, m.5 - m.8

$\text{♩} = 123$

Oboe *mf*

Piano

Movement 4, m.5 - m.9

$\text{♩} = 86$

Oboe *mf*

Piano

Movement 5, m.1 - m.4

$\text{♩} = 82$ Nostalgico ma ritmico

Oboe *mp molto espressivo*

Piano *mp*

Movement 6, m.8 - m.15

$\text{♩} = 67$ Nostalgico

Oboe *mp*

Piano

Movement 7, m.10 - m.13

♩=82 Garboso ma ritmico

Oboe

Piano

Movement 8, m.1 - m.4

♩=96 Giocoso e ritmico

Oboe

Piano

Reflejos Lejanos (2018)

ob, pft

2'05''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.6 - m.11

Musical score for Oboe and Piano, measures 6-11. The tempo is marked $\text{♩} = 120$. The Oboe part is marked *mf nostalgico* and the Piano part is marked *mf*. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The Oboe part consists of a melodic line with some grace notes and a fermata at the end. The Piano part provides harmonic support with chords and moving lines in both hands.

Soledades Inhabitadas (2017)

ob, bn

4'40''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.1 - m.4

Musical score for Oboe and Bassoon, measures 1-4. The tempo is marked $\text{♩} = 72$ *Molto espressivo*. The Oboe part is marked *mf* and the Bassoon part is marked *mf*. The score is in 4/4 time and features a key signature of one sharp (F#). The Oboe part has a melodic line with accents and slurs. The Bassoon part has a more rhythmic, accompanimental role with slurs and accents.

Movement 2, m.1 - m.6

$\text{♩} = 92$ Giocosu e ritmico

Oboe *mf*

Bassoon *mf*

Suavidades y Carmines (2017)

ob, bn

2'45''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.1 - m.6

$\text{♩} = 72$ Lontano e nostalgico

Oboe *mf*

Bassoon *mf*

Movement 2, m.1 - m.5

$\text{♩} = 96$ Festivo e ritmico

Oboe *mf*

Bassoon *mf*

Tarde a Tarde (2011)

2 ob

3'12''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.9 - m.13

Musical score for Oboe 1 and Oboe 2, measures 9-13 of 'Tarde a Tarde'. The tempo is marked as quarter note = 86. The key signature is one sharp (F#) and the time signature is 6/8. The score includes dynamic markings *mf* and *giocosos e ritmico* for both parts.

Tardes en el Riachuelo (2021)

ob, cl

20'

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.1 - m.4

Musical score for Oboe and Clarinet in Bb, measures 1-4 of 'Tardes en el Riachuelo'. The tempo is marked as quarter note = 60. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The score includes dynamic markings *mp* for both parts.

Movement 2, m.1 - m.5

$\text{♩} = 82$

Oboe *mp nostalgico ma ritmico*

Clarinet in B \flat *mp nostalgico ma ritmico*

Movement 3, m.1 - m.3

$\text{♩} = 76$ Nostalgico ma ritmico

Oboe *mf*

Clarinet in B \flat *mf*

Movement 4, m.9 - m.13

$\text{♩} = 86$

Oboe *mf*

Clarinet in B \flat

Movement 5, m.2 - m.5

$\text{♩} = 60$ Molto espressivo ma ritmico

Oboe *mp* *poco cresc.*

Clarinet in B \flat *poco cresc.*

Movement 6, m.1 - m.3

$\text{♩} = 82$ Nostalgico ma ben ritmato

Oboe *mf*

Clarinet in B \flat *mf*

Detailed description: This musical score is for Movement 6, measures 1-3. It features two staves: Oboe and Clarinet in B-flat. The tempo is marked as 82 bpm, with the character 'Nostalgico ma ben ritmato'. The key signature has one sharp (F#) and the time signature is 4/4. The Oboe part starts with a dynamic of *mf* and plays a melodic line with eighth and sixteenth notes. The Clarinet in B-flat part plays a rhythmic accompaniment of eighth notes, also starting with a dynamic of *mf*. The piece changes time signatures from 4/4 to 3/4 in measure 2 and back to 4/4 in measure 3.

Movement 7, m.5 - m.8

$\text{♩} = 60$ Elegiaco

Oboe *mp*

Clarinet in B \flat *mp*

Detailed description: This musical score is for Movement 7, measures 5-8. It features two staves: Oboe and Clarinet in B-flat. The tempo is marked as 60 bpm, with the character 'Elegiaco'. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The Oboe part starts with a dynamic of *mp* and plays a melodic line with quarter notes. The Clarinet in B-flat part starts with a dynamic of *mp* and plays a rhythmic accompaniment of eighth notes. The piece changes time signatures from 4/4 to 3/4 in measure 6 and back to 4/4 in measure 7.

Movement 8, m.1 - m.4

$\text{♩} = 112$ Giocoso ben ritmato

Oboe *f*

Clarinet in B \flat *f*

Detailed description: This musical score is for Movement 8, measures 1-4. It features two staves: Oboe and Clarinet in B-flat. The tempo is marked as 112 bpm, with the character 'Giocoso ben ritmato'. The key signature has one flat (Bb) and the time signature is 3/4. The Oboe part starts with a dynamic of *f* and plays a melodic line with eighth notes. The Clarinet in B-flat part starts with a dynamic of *f* and plays a rhythmic accompaniment of eighth notes. The piece changes time signatures from 3/4 to 2/4 in measure 2 and back to 3/4 in measure 3.

Movement 9, m.1 - m.5

$\text{♩} = 66$ Dolorosamente

Oboe *mp*

Clarinet in B \flat *mp*

Detailed description: This musical score is for Movement 9, measures 1-5. It features two staves: Oboe and Clarinet in B-flat. The tempo is marked as 66 bpm, with the character 'Dolorosamente'. The key signature has two flats (Bb, Eb) and the time signature is 2/4. The Oboe part starts with a dynamic of *mp* and plays a melodic line with quarter notes. The Clarinet in B-flat part starts with a dynamic of *mp* and plays a rhythmic accompaniment of quarter notes. The piece changes time signatures from 2/4 to 3/4 in measure 4 and back to 2/4 in measure 5.

Vértices de la Nostalgia (2021)

eh, bcl

1'30''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.1 - m.4

The image shows a musical score for two instruments: English Horn and Bass Clarinet. The score is for measures 1 through 4. The tempo is marked as quarter note = 76. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The English Horn part is written on a treble clef staff, and the Bass Clarinet part is written on a bass clef staff. Both parts start with a mezzo-piano (*mp*) dynamic. The English Horn part features a melodic line with a slur over the first two measures and a fermata over the final note of the fourth measure. The Bass Clarinet part provides a rhythmic accompaniment with eighth and quarter notes.

Violetas en Sepia (2019)

ob, pft

3'30''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.4 - m.8

Musical score for Movement 1, measures 4-8. The score is for Oboe and Piano. The tempo is marked as quarter note = 62. The key signature is one sharp (F#). The time signature is 2/4. The Oboe part starts with a *mp* dynamic and features a triplet of eighth notes in measure 4, followed by a triplet of eighth notes in measure 5, and another triplet of eighth notes in measure 6. The Piano part starts with a *mp* dynamic and features a triplet of eighth notes in measure 4, followed by a triplet of eighth notes in measure 5, and another triplet of eighth notes in measure 6. The score ends with a *mf* dynamic in measure 8.

Movement 2, m.1 - m.5

Musical score for Movement 2, measures 1-5. The score is for Oboe and Piano. The tempo is marked as quarter note = 76. The key signature is two flats (Bb, Eb). The time signature is 2/4. The Oboe part starts with a *mf* dynamic and features a sixteenth-note triplet in measure 1, followed by a sixteenth-note triplet in measure 2, and a sixteenth-note triplet in measure 3. The Piano part starts with a *mf* dynamic and features a sixteenth-note triplet in measure 1, followed by a sixteenth-note triplet in measure 2, and a sixteenth-note triplet in measure 3. The score ends with a *mf* dynamic in measure 5.

Oboe plus Two

Dos Danzas Peruanas (2003)

ob, cl, bn

3'38''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.1 - m.5

♩ = 82

Oboe

Clarinet in B \flat

Bassoon

mp

mp

mp < *mf*

Movement 2, m.5 - m.9

♩ = 82

Oboe

Clarinet in B \flat

Bassoon

mf

cantabile

cantabile

El Norte del Sur (2005)

ob, vln, pft

5'14''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.1 - m.4

$\text{♩} = 82$ Ritmico

Oboe *f*

Violin *f*

Piano

This piece has been arranged for several other combination of instruments including: fl, ob, bn; fl, ob, gtr; ob, cl, gtr; ob, bn, gtr; and ob, gtr.

Tres Danzas Peruanas (2004)

ob, bn, pft

10'58''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.1 - m.4

$\text{♩} = 82$

Oboe *mf*

Bassoon *mf*

Piano *mf* *sfz* *sfz*

Movement 2, m.5 - m.8

$\text{♩} = 76$

Oboe *f espressivo* *mf*

Bassoon

Piano *mf*

Movement 3, m.1 - m.4

$\text{♩} = 96$

Oboe
mf giocoso e ritmico

Bassoon
mf giocoso e ritmico

Piano
mf giocoso e ritmico

Oboe plus Four

El Olvido Tiene Formas de Olvido (2019)

ob, 2 vln, vla, vcl

4'47''

Commission: N/A

Dedication: Cynthia Torres

Publisher: N/A

One movement, m.7 - m.11

Musical score for Oboe, Violin, Viola, and Violoncello, measures 7-11. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 72. The Oboe part starts with a dynamic of *mp* and the instruction *dolorosamente*. It features a melodic line with several triplet markings. The Violin and Viola parts are marked *mp* and feature a melodic line with a crescendo leading to a dynamic of *mp* with an accent (>). The Violoncello part is marked *mp* and features a melodic line with a crescendo leading to a dynamic of *mp* with an accent (>).

Oboe Concerto

Concierto (2003)

ob, orch

10'38''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.7 - m.13

Musical score for Oboe, measures 7-13. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 82 *Ritmico*. The Oboe part starts with a dynamic of *mf* and the instruction *cantabile*. It features a melodic line with a crescendo leading to a dynamic of *mf* with an accent (>).

Movement 2, m.12 - m.18

$\text{♩}=76$ Nostalgico ma ritmico

Oboe



mf

Movement 3, m.12 - m.16

$\text{♩}=132$

Oboe



mf dolce

FISCHMAN, RAJMIL (b. 1956)

Rajmil Fischman is a Professor of Composition at Keele University (Staffordshire, UK), where he established the MA/MSc courses in Digital Music Technology and the Computer Music Laboratory. Fischman attended musical studies at the National Conservatory of Lima (Peru), the Rubin Academy - Tel Aviv University (Israel) and York University (UK), where he obtained a DPhil in 1991. He studied composition with Abel Ehrlich, John Paynter and Richard Orton. Fischman also obtained a BSc in Electrical Engineering from the Israel Institute of Technology, in 1980. He was artistic director and principal conductor of the Keele Philharmonic Society (1990-1995), Director of Music (1998-2000) and Music Technology Programme Director (2001-4). Fischman joined the Composers' Desktop Project (CDP), becoming a director in 1988, and is a member of the Latin-American Sonic Arts Network (RedASLA), the Peruvian

Circle of Composers (Circomper) and Sound and Music. He is editorial adviser for Organised Sound (Cambridge University Press, UK).³⁵

Oboe plus One

Los Dados Eternos (1991)

ob, elec

23'35''

Commission: N/A

Dedication: Lev Bugoslowsky

Publisher: N/A

One movement, cue 1 - cue 3

The image shows a handwritten musical score for Oboe (Ob) and electronics (elec). The Oboe part is written on a single staff with a treble clef and a key signature of one flat (Bb). It begins with a tempo marking of 'molto f' and a tempo of 'c.a. 60'. The score is divided into three cues: Cue 1 (0:00 to 0:13), Cue 2 (0:13 to 0:22), and Cue 3 (0:22 to 0:27). The electronics part is written on multiple staves, including Tape, Front, Rear, and two Electro-Harmonium (EH1 and EH2) channels. The Tape part includes a '5sec' delay and a 'Tape ON, Id 3' instruction. The Front and Rear channels have volume levels of 0dB and -100dB. The EH1 and EH2 channels have volume levels of 0dB and -100dB. The score includes various performance instructions such as 'Dissolte', 'Vibrato', 'Babble', 'cry', and 'low rumble'. The Oboe part ends with a 'Pesante' marking and a tempo of 'c.a. 60'.

GARRIDO-LECCA, CELSO (b. 1926)

Garrido-Lecca was born in Piura, in the north of Peru. He studied music at the Sas-Rosay Academy, and later composition with Rodolfo Holzmann at the National Conservatory of Music. In 1950 he traveled to Santiago in Chile to study with Domingo Santa Cruz and Fré Focke at the National Conservatory of that country. Focke introduced

³⁵ "Biography," Keele University, accessed September 25, 2021, <https://www.keele.ac.uk/humanities/study/musicandmusictechnology/ourpeople/rajmilfishman/>.

him to free twelve-tone techniques, and he also got acquainted with the Second Viennese School.³⁶

Oboe plus Four

Divertimento (1957)

fl, ob, cl, hn, bn

12'45''

Commission: N/A

Dedication: N/A

Publisher: Peer International Corporation

Movement 1: *Introducción*, m.1 - m.6

Lento ♩=72

Flute

Oboe

Clarinet in Bb

Horn in F

Bassoon

pp

p

p

p dolce

p

p

³⁶ Celso Garrido-Lecca, "Biographical Note," in *Música para Teatro* (Fort Worth: Filarmonika Music Publishing), iv.

Movement 2: *Variaciones*, m.8 - m.13

Flute $\text{♩} = 116$

Oboe *pp*

Clarinet in B \flat *p*

Horn in F *pp*

Bassoon

Movement 3: *Nocturno*, m.1 - m.4

Flute *pp* *p* *pp*

Oboe *pp* *mf*

Clarinet in B \flat *pp* *p* *pp* *mf*

Horn in F *mf*

Bassoon *pp* *p* *pp*

Movement 4: *Final. Jazz*, m.1 - m.4

Veloz y Ritmico ♩=108

Flute

Oboe *f*

Clarinet in Bb *f*

Horn in F *f*

Bassoon *f*

Música para Teatro (1956)

fl, ob, cl, hn, bn

12'13''

Commission: N/A

Dedication: N/A

Publisher: Filarmonika Music Publishing

Movement 1, m.8 - m.11

Moderato $\text{♩} = 66$

Flute

Oboe *p*

Clarinet in Bb *p*

Horn in F

Bassoon

Movement 2, m.7 - m.10

Lento espressivo $\text{♩} = 52-54$

Flute *p < f*³ *p < f*³ *ff*

Oboe *p < f*³ *p < f*³ *p < f*³ *ff*

Clarinet in Bb *p < f* *p < f* *p < f*

Horn in F *p < mf* *p < mf* *p < f*

Bassoon *p < f* *p < f* *p < f*

Movement 3, m.1 - m.4

Andantino $\text{♩} = 84$

Flute *p*

Oboe *p cantabile* 3

Clarinet in Bb *p*

Horn in F *pp*

Bassoon *p cantabile* 3

Movement 4, m.3 - m.6

Calmo $\text{♩} = 42$

Flute *p*

Oboe *p cantabile*

Clarinet in Bb

Horn in F

Bassoon *p*

Movement 5, m.1 - m.5

Scherzando ♩=84

Flute

Oboe *mf*

Clarinet in Bb *p*

Horn in F *p*

Bassoon *f*

GERVASONI, ANTONIO (b. 1973)

Gervasoni started taking music lessons at the age of 3 and piano at 9. While pursuing a career in computer science he took master classes with Russian composer Vladislav Uspensky, a former student of Dmitri Shostakovich, who encouraged him to study music composition. Gervasoni entered the National Conservatory of Music in 2001, where he studied music composition with José Sosaya and piano with Teresa Quesada. In April 2021, Gervasoni obtained a Master's Degree in composition from the University of Birmingham. He is currently a professor at the Universidad Peruana de Ciencias Aplicadas, the University of Lima, and the National University of Music. Gervasoni has composed for different ensembles and has also created film soundtracks. He has won First Prize on the Emerging Composers Category at the 2004 Vanguard Premieres Choral Composition Contest, and the Fellowship Diploma in Composition by the London

College of Music, in 2007. In May 2018, his work "Il giardino della casa" was among the winners of the Newly Published Music Competition organized by the National Flute Association of the United States.³⁷

Oboe Solo

Poetic Melodies (2018)

ob

7'30''

Commission: William Wielgus

Dedication: William Wielgus

Publisher: Cayambis Music Press

Movement 1: *El Dolor de la Noche*, m.1 - m.4

Oboe

Andante ♩=74 rit. . . a tempo accel. a tempo

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

Movement 2: *Los Ángeles Tranquilos*, m.1 - m.4

Oboe

Grave, molto rubato ♩=36

pp *mp*

³⁷ "About Me," Antonio Gervasoni, accessed September 25, 2021, <https://www.antoniogervasoni.com/about-me>.

Movement 3: *El Castillo Cantor*, m.1 - m.4

Oboe

Largo ♩=46



Movement 4: *La Canción de los Días Felices*, m.1 - m.4

Oboe

Vivace ♩=152



Each movement is inspired by a poem by the Peruvian poet José María Eguren.

This work is also a study in the use of octatonic scale, using one scale in each movement.

Oboe plus Five

Pictorial Miniatures (2016)

2 ob, eh, 2 bn, cbn

14'25''

Commission: N/A

Dedication: Ernesto Bavastrello

Publisher: Cayambis Music Press

Movement 1: *Portada Limeña*, m.1 - m.6

Largo ♩=54-56

Oboe 1
fp

Oboe 2
fp

English Horn
fp

Bassoon 1
fp *ppp* *fp* *ppp* *mp*

Bassoon 2
fp

Contrabassoon
fp

Movement 2: *Vendaval*, m.1 - m.2

Adagio ♩=50-58

Oboe 1
f

Oboe 2
f

English Horn
f

Bassoon 1
f

Bassoon 2
f

Contrabassoon
f

Movement 3: *Villegas*, m.1 - m.6

Largo ♩=50-54

Oboe 1

Oboe 2

English Horn

Bassoon 1

Bassoon 2

Contrabassoon

Movement 4: *Casona*, m.1 - m.4

Largo ♩=44-46

Oboe 1

Oboe 2

English Horn

Bassoon 1

Bassoon 2

Contrabassoon

Movement 5: *Soledad*, m.8 - m.10

Adagio $\text{♩} = 56$

Oboe 1
Oboe 2
English Horn
Bassoon 1
Bassoon 2
Contrabassoon

Movement 6: *Capricho V*, m.1 - m.7

Moderato $\text{♩} = 88-94$

Oboe 1
Oboe 2
English Horn
Bassoon 1
Bassoon 2
Contrabassoon

Movement 7: *Los Descalzos*, m.9 - m.13

Adagio $\text{♩} = 56-58$

Oboe 1
Oboe 2
English Horn
Bassoon 1
Bassoon 2
Contrabassoon

Movement 8: *Procesión*, m.1 - m.6

Largo $\text{♩} = 40$

Oboe 1
Oboe 2
English Horn
Bassoon 1
Bassoon 2
Contrabassoon

Movement 9: *Fantasia XX*, m.1 - m.3

Andante ♩=80

Oboe 1
ppp *p* *ppp*

Oboe 2
ppp *p*

English Horn
ppp *p*

Bassoon 1
ppp

Bassoon 2
ppp *p* *ppp*

Contrabassoon
ppp *p*

This composition was inspired by the paintings of Ernesto Bavastrello, the composer's great-granduncle. While all the pieces have certainly been conceived with the idea of conveying some sense of the painting that served as their inspiration, none of them follow any given program or libretto.³⁸

Oboe plus Seven

The Garden of the Shadows (2016)

2 fl, 2 ob (2/eh), 2 cl, 2 bn

9'

Commission: N/A

Dedication: N/A

Publisher: Cayambis Music Press

³⁸ Antonio Gervasoni, "Pictorial Miniatures," Cayambis, accessed September 25, 2021, <https://www.cayambismusicpress.com/gervasoni-pictorial-miniatures-p/cmp-1169.htm>.

Movement 1: *The Garden*, m.1 - m.4

Adagio ♩=60

Flute 1
Flute 2
Oboe 1
English Horn
Clarinet in B♭ 1
Clarinet in B♭ 2
Bassoon 1
Bassoon 2

Movement 2: *The Hunt*, m.1 - m.4

Vivace ♩=144

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Bassoon 1
Bassoon 2

Movement 3: *Adoration of the Black Moon*, m.1 - m.4

Adagio $\text{♩} = 60$

Flute 1 *pppp* *p* *ppp*

Flute 2

Oboe 1 *pppp* *p* ³

Oboe 2

Clarinet in B \flat 1 *pppp*

Clarinet in B \flat 2

Bassoon 1

Bassoon 2 *pppp*

Movement 4: *The Feast*, m.1 - m.4

Presto $\text{♩} = 200$

Flute 1 *f*

Flute 2 *f*

Oboe 1 *f*

Oboe 2 *f*

Clarinet in B \flat 1 *f*

Clarinet in B \flat 2 *f*

Bassoon 1 *f*

Bassoon 2 *f*

The inspiration for this piece came from two sources. The first one was a small section of the music the composer wrote for a theatrical adaptation of Robert Graves' "I, Claudius", in 2000. The second source came from H.G. Wells' "The Time Machine" which inspired the title of this work and its movements.³⁹

GIL DÍAZ, ELIZABETH (b. 1986)

Gil Díaz studied composition at the Conservatorio Regional "Carlos Valderrama" in Trujillo. Her works have been performed by the Trujillo Symphony Orchestra, and Peru's National Symphony Orchestra. Gil Díaz has also performed as a flutist in several ensembles including Trujillo's Symphony Orchestra.⁴⁰

Oboe Solo

Tears (2017)

ob

4'21''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.1 - m.6

♩=152 *melancólicamente*

Oboe

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

³⁹ Antonio Gervasoni, "The Garden of the Shadows," in *The Garden of the Shadows*, (Blacksburg: Cayambis Music Press), 2.

⁴⁰ "Biografía," Elizabeth Gil Díaz, accessed November 04, 2021, <https://lizziebellemusic.wixsite.com/elizabethgildiaz/biografia?lang=en>.

Oboe plus Four

Kitty (2010)

fl, ob, cl, hn, bn

4'40''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.11 - m.15

The image shows a musical score for five instruments: Flute, Oboe, Clarinet in Bb, Horn in F, and Bassoon. The score is in 2/4 time and features a tempo marking of quarter note = 100. The key signature has one sharp (F#). The score is divided into five measures. The Flute, Oboe, and Clarinet in Bb parts feature triplet eighth notes. The Bassoon part features triplet eighth notes and triplet quarter notes. The Horn in F part has a single note in the first measure and rests in the others. Dynamics include *f*, *sfz*, *mf*, and *p*. The Flute and Oboe parts have a *sfz* hairpin in the second measure. The Bassoon part has a *mf* hairpin in the second measure and a *p* hairpin in the fifth measure.

GROSSMANN, JORGE VILLAVICENCIO (b. 1973)

Grossmann was born in Lima and had an early start in music, having studied violin in his hometown with Luis Fiestas and Veronique Daverio. He moved to Brazil in 1989 where he received a Bachelor's degree in violin from the Santa Marcelina School in Sao Paulo. In 1998 he traveled to the USA where he obtained his master's degree in

composition at Florida International University in Miami. As a disciple of John Harbison and Lukas Foss, he completed his doctorate in composition at Boston University in 2004. From 2004 to 2010 he acted as professor of music theory and composition at the University of Nevada (Las Vegas) and as founder and co-director of contemporary music festival NEON. Grossman is currently a composition teacher at the School of Music at Ithaca College (New York), where he also conducts the Ithaca College Contemporary Ensemble. He is also director of *áltaVoz*, a consortium of Latin American composers in the United States and director of the composition area of VIPA, Valencia International Performance Academy, in Valencia, Spain.⁴¹

Oboe plus One

Diálogos y Monólogos (2000)

ob, pft

11'07''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.1 - m.2

The image shows a musical score for Oboe and Piano. The Oboe part is written in 9/8 time and begins with the tempo marking "Con Libertà" and a metronome marking of quarter note = 60. The first measure contains a half note followed by a quarter note, with a slur over the next two measures. The second measure contains a half note followed by a quarter note, with a slur over the next two measures. The Piano part is written in 9/8 time and consists of two measures, each containing a whole rest.

⁴¹ "Jorge Villavicencio Grossmann," Filarmonika, accessed September 25, 2021, <https://filarmonikablog.wordpress.com/meet-the-composers/jorge-villavicencio-grossmann/>.

GUEVARA OCHOA, ARMANDO (1926 - 2013)

Guevara Ochoa was born in Cusco where he studied music with his mother and with Roberto Ojedo Campana. He was only seven years old when he debuted as a violinist. When he was eleven, he gave a recital at the Teatro Municipal in Lima accompanied by Roberto Carpio. Guevara Ochoa continued his studies in Lima with Pablo Chávez Aguilar, Enrique Fava Ninci, Rodolfo Holzmann, and Bronislaw Mitman. Afterwards he traveled to the United States where he continued studying. He was taught by George Enesco, Rodolfo Halfter, and Nadia Boulanger. In 1951 he premiered his Poema Sinfónico No.1 at Carnegie Hall in New York under the direction of Léon Barzin. In 1953 the Peruvian National Symphony Orchestra gave a concert comprised of only his works. In 1974 he obtained the second prize in a composition competition which was created to commemorate the 150th anniversary of Junín and Ayacucho battles. Guevara Ochoa has also composed music for films, “Kukulí” being the most well-known.⁴²

Oboe Solo

Fantasia Valicha

ob

7'57''

Commission: N/A

Dedication: Lászlo Gellén

Publisher: N/A

⁴² José Quezada Macchiavello, “Armando Guevara Ochoa,” Filarmonía, accessed September 26, 2021, <http://www.filarmonia.org/page/Armando-Guevara-Ochoa.aspx>.

One movement, m.1

Oboe *Ad libitum*

Oboe plus Two

Harawi

ob, bn, pft

2'25''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.1 - m.4

Oboe $\text{♩} = 80$

Bassoon

Piano

Lamento Andino

ob, bn, pft

3'54''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.8 - m.11

Moderato

The image shows a musical score for three instruments: Oboe, Bassoon, and Piano. The tempo is marked 'Moderato'. The music is in 3/4 time. The Oboe part (top staff) features a triplet of eighth notes in the first measure, followed by a quarter note, and another triplet of eighth notes in the third measure. The Bassoon part (middle staff) has a triplet of eighth notes in the first measure, followed by a quarter note, and another triplet of eighth notes in the third measure. The Piano part (bottom staff) has a triplet of eighth notes in the first measure, followed by a quarter note, and another triplet of eighth notes in the third measure. The score is written in treble clef for Oboe and Bassoon, and grand staff for Piano.

Oboe plus Four

Yaraví y Huayno

fl, ob, cl, hn, bn

Commission: N/A

Dedication: N/A

Publisher: N/A

Unfortunately I was unable to obtain the music for this piece. I only found out about it because it appears in an LP called “Antología de la Música Peruana del s.XX. Vol.III: Música de Cámara,” published by EDUBANCO in 1982.

LÓPEZ BELLIDO, JIMMY (b. 1978)

He studied with Enrique Iturriaga from 1998-2000 at the National Conservatory of Music in Lima, and with Veli-Matti Puumala and Eero Hämeenniemi from 2000-2007 at the Sibelius Academy in Helsinki, from where he obtained his Master of Music Degree. He completed his PhD in Music at the University of California-Berkeley in May of 2012 with Edmund Campion. His works have been performed by leading orchestras around the world including the Chicago Symphony, Philadelphia Orchestra, Boston Symphony, Sydney Symphony Orchestra, Norwegian Radio Orchestra, Helsinki Philharmonic, Orchestre Philharmonique de Radio France, and the National Symphony Orchestras of Argentina, Chile, Ecuador, Peru, and Spain, among others.⁴³

Oboe plus One

Speculorum (2002)

ob, koto

9'

Commission: N/A

Dedication: N/A

Publisher: N/A

⁴³ "Full Bio," Jimmy López, accessed September 26, 2021 <https://www.jimmylopez.com/full-bio>.

One movement, m.1 - m.3

The image shows a musical score for Oboe and Koto. The Oboe part is in treble clef with a common time signature (C). It starts with a tempo marking of quarter note = 50. The first measure has a dynamic marking of *p* followed by a crescendo to *f*. The second measure has a dynamic marking of *p* and a triplet of eighth notes. The third measure has a dynamic marking of *p* and a triplet of eighth notes. The Koto part is in treble clef and is mostly silent, with a final dynamic marking of *p* at the end of the third measure.

“Nervous texture, sudden changes and clear contrasts characterize this work. The oboe undulates in a constant flow of scales based on the tuning of the koto, while the latter sets the prevailing character of each different section.”⁴⁴

MARCHAND LARA, VÍCTOR (Birth Date Unknown, Biographical Information Unavailable)

Oboe plus One

El Cóndor Pasa (Homage to Yma Sumac) arr.

ob, pft

3'22''

Commission: N/A

Dedication: N/A

Publisher: N/A

⁴⁴ Jimmy López, “Commentary by the Composer”, in *Speculum*, 3.

One movement, m.1 - m.4

The image shows a musical score for Oboe and Piano, measures 1 through 4. The Oboe part is in the upper staff, starting with a tempo marking of quarter note = 100. The key signature has one sharp (F#) and the time signature is 4/4. The Oboe part begins with a half rest, followed by a melodic line with slurs and accents. It includes three triplet markings (indicated by a '3' below the notes) and ends with a fermata. The Piano part is in the lower staff, starting with a half rest, followed by a series of chords and single notes. The dynamic marking is *mf*. The piano part concludes with a fermata on a chord in the final measure.

Oboe plus Two

Retablo Musical

ob, bn, pft

6'53''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement: *Baile de Tijeras*, m.5 - m.9

$\text{♩} = 100$

Oboe

Bassoon

Piano

Movement: *El Alcatraz*, m.11 - m.14

$\text{♩} = 125$

Oboe

Bassoon

Piano

Movement: *El Pajonal*, m.3 - m.6

Musical score for the movement *El Pajonal*, measures 3 to 6. The score is in 3/4 time and B-flat major. It features three staves: Oboe, Bassoon, and Piano. The tempo is marked as quarter note = 54. The Oboe part starts with a *mf* dynamic and features a melodic line with slurs and accents. The Bassoon part starts with a *mp* dynamic and features a rhythmic accompaniment with slurs and accents. The Piano part features a harmonic accompaniment with slurs and accents.

Movement: *El Sueño de Pochi*, m.6 - m.10

Musical score for the movement *El Sueño de Pochi*, measures 6 to 10. The score is in 6/8 time and B-flat major. It features three staves: Oboe, Bassoon, and Piano. The tempo is marked as quarter note = 120. The Oboe part starts with a *f* dynamic and features a melodic line with slurs and accents. The Bassoon part starts with a *f* dynamic and features a rhythmic accompaniment with slurs and accents. The Piano part features a harmonic accompaniment with slurs and accents.

The title “Retablo” takes its name from a visual art form from the region of Ayacucho. In this art form the artist portrays different scenes, from religious to day-to-day activities. Just like this visual art form the composer takes four dances from different

regions of Peru and puts them in this work. The composer gives no order for the performance of these movements.

MENDOZA, LEONARDO (b. 1989, Biographical Information Unavailable)

Oboe plus One

Aziza (2020)

ob, pft

3'45''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.3 - m.6

The image shows a musical score for Oboe and Piano. The Oboe part is written on a single staff with a treble clef and a 2/4 time signature. It begins with a tempo marking of quarter note = 55 and a dynamic of mezzo-piano (mp). The Piano part is written on two staves (treble and bass clefs) with a 2/4 time signature. It starts with a dynamic of piano (p) and features triplet patterns in the right hand and sustained chords in the left hand. The score consists of three measures.

Jazz Pieces (2018)

ob, pft

10'47''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1, m.4 - m.7

Musical score for Movement 1, measures 4-7. The Oboe part is in 5/4 time, starting with a tempo marking of $\text{♩} = 60$ and a dynamic of *mf*. It features a melodic line with triplets and a sextuplet. The Piano accompaniment is in 5/4 time, featuring a bass line with triplets and chords in the right hand.

Movement 2, m.4 - m.7

Musical score for Movement 2, measures 4-7. The Oboe part is in 3/4 time, starting with a tempo marking of $\text{♩} = 175$. It features a fast, rhythmic melodic line with many triplets. The Piano accompaniment is in 3/4 time, featuring a bass line with a steady eighth-note pattern and chords in the right hand.

Movement 3, m.1 - m.4

Musical score for Movement 3, measures 1-4. The Oboe part is in 6/8 time, starting with a tempo marking of $\text{♩} = 100$ and the instruction *Cantando dulcemente*. It features a melodic line with triplets and a quintuplet, starting with a dynamic of *pp* and moving to *mp*. The Piano accompaniment is in 6/8 time, featuring a bass line with a steady eighth-note pattern and chords in the right hand.

Movement 4, m.1 - m.5

♩=200 Jugueteardo

Oboe

Piano

f *grw*

This musical score is for Movement 4, measures 1 to 5. It is in 4/4 time and marked with a tempo of quarter note = 200. The piece is titled "Jugueteardo". The Oboe part is written in a single staff with a dynamic marking of *f* and features a complex rhythmic pattern of eighth and sixteenth notes, including triplets. The Piano part is written in two staves (treble and bass clef) with a dynamic marking of *f* and a *grw* (grace notes) marking. It features a similar rhythmic pattern to the Oboe, with triplets and grace notes.

Suite Peruana (2017)

ob, pft

8'47''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 1: *Preludio Andino*, m.8 - m.14

♩=67

Oboe

Piano

mp *p*

This musical score is for Movement 1, measures 8 to 14 of "Preludio Andino". It is in 4/4 time and marked with a tempo of quarter note = 67. The Oboe part is written in a single staff with a dynamic marking of *mp* and features a melodic line with a mix of eighth and quarter notes. The Piano part is written in two staves (treble and bass clef) with a dynamic marking of *p* and features a complex harmonic texture with many chords and some melodic lines in the bass.

Movement 2: *Festejo*, m.16 - m.18

$\text{♩} = 95$ *Con gracia*

Oboe *mp*

Piano *p*

Movement 3: *Marinera*, m.14 - m.17

$\text{♩} = 80$ *Galante*

Oboe *mp*

Piano *mp*

Movement 4: *Huayno*, m.1 - m.6

$\text{♩} = 45$ *Cantando*

Oboe *mp* *amplamente* *f*

Piano *p*

8^{va}

Takikuq (2017)

eh, pft

10'12''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.4 - m.7

The image shows a musical score for English Horn and Piano, measures 4-7. The English Horn part is in 4/4 time, marked *p* (piano) and *Taciturno* with a tempo of $\text{♩} = 63$. The melody features a series of eighth notes with a triplet of eighth notes in measures 5 and 7. The Piano accompaniment consists of a steady eighth-note bass line in the left hand and a block-chord accompaniment in the right hand, with chords moving in half-note intervals.

NÚÑEZ ALLAUCA, ALEJANDRO (b. 1943)

Núñez Allauca was born in Moquegua, a city in southern Peru. He began his studies of music theory in 1956 with the organist from Lima's Cathedral, Manuel Cabrera. Afterwards he studied cello and music pedagogy at the Conservatorio Nacional de Música. In 1969 he obtains a scholarship to do postgraduate studies in Contemporary Music and Electronics at the Instituto Torcuato di Tella (Buenos Aires, Argentina) which

had Alberto Ginastera as director. In 1979 he graduated from the CNM as a Composition Teacher.⁴⁵

Oboe plus Two

Trío para Vientos

fl, ob, bn

Commission: N/A

Dedication: N/A

Publisher: N/A

Unfortunately I was unable to get the music for this piece. I found this work in the book “Latin American Classical Composers: A Biographical Dictionary.”⁴⁶

PADILLA BENAVIDES, ABRAHAM (b. 1968)

Born in Lima, Padilla is committed to contribute permanently to the growth of music and cultural life in Perú. He is Artistic and Music Director of various orchestras and ensembles, such as Orquesta Intercultural Americana, Ensamble Intercultural Americano, Orquesta Experimental del Perú, and Ensamble Contemporáneo Piedra Azul. He has been invited to conduct the National Symphony Orchestra of Perú often, and has worked with all the important orchestras in his country. As a well recognized professor he regularly teaches music conducting at the National University of Music of Peru, the Art Institute of the San Martín de Porres University, among others. Padilla created very

⁴⁵ “Alejandro Núñez Allauca,” Filarmonía, accessed September 26, 2021, <http://www.filarmonia.org/page/Alejandro-Nunez-Allauca.aspx>.

⁴⁶ Martha Furman Schleifer, Gary Galván, eds. *Latin American Classical Composers: A Biographical Dictionary*, 3rd ed. (Lanham: Rowman & Littlefield, 2016), 428.

important pieces of music such as his First Symphony "Asháninka: Peruvian Symphony in five movements" based on his musicological research on the Amazonia of Perú including some chants from the Ashaninka ethnicity.⁴⁷

Oboe plus Six

Suite Lítica No.1 (2007)

ob, stone ensemble

7'16''

Commission: N/A

Dedication: N/A

Publisher: N/A

Movement 3: *Mensaje a Sophie - La Portadora de Sueños*

I was unable to get the music for this piece. The composer has this piece listed in his website, and a recording of a rehearsal of this piece can be found on YouTube.

PAREDES-BURTON, IVONNE (b. 1984)

Paredes was born and raised in Lima, Peru. In search of a better education, she relocated to the United States at the age of 17 and settled in Florida. As a college student, she enrolled in music classes and began taking lessons from renowned percussionist Mike Davis. In 2008, Paredes transferred to Rollins College in Winter Park, Florida, where she continued her studies as part of the Rollins Percussion ensemble led by Beth Gottlieb, and as a student in Gottlieb's master classes. Paredes is a graduate from Rollins College,

⁴⁷ "Abraham Padilla Benavides," Abraham-Padilla, accessed September 26, 2021, <http://www.abraham-padilla.com>.

and holds a Master of Music degree in Composition from City University of New York - Brooklyn College, where she composed under the supervision of Douglas Cohen and Tania León. She has also been under the tutelage of composers Jason Eckardt and Morton Subótnick. Her music has been performed and premiered across the Americas as well as in Europe and Asia. Some of the ensembles that have performed her compositions include the Rollins College Orchestra, the Brooklyn College Symphony Orchestra, forty/sixty, andPlay, Black House Collective, JACOPERA, Vanguardia Perú Big Band, Periapsis ensemble, Cincinnati Soundbox's e513, InEnsemble, the YMCA College of Hong Kong's jazz ensemble, and Arturo O'Farrill's Afro Latin Jazz Orchestra.⁴⁸

Oboe plus One

Toro (2015)

ob, elec

5' to 10' (Depending on the performer)

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement: m.1 - m.5

Oboe

1 Adagio & Rubato ♩=60 2

pp *f* *p* *f* *p*

⁴⁸ "About," Ivonne Paredes, accessed September 26, 2021, <http://ivonneparedes.com/about-1>.

Fantasia No. 2, Mercado Central

ob

6'05''

Commission: N/A

Dedication: N/A

Publisher: SMP Press

One movement, m.1 - m.6

Tranquilo ♩=72

Oboe

mp

Fantasia No. 3, Caja de Agua

ob

7'10''

Commission: N/A

Dedication: N/A

Publisher: SMP Press

One movement, m.1 - m.5

Tráfico Av. Abancay ♩=120

Oboe

mf

PULGAR VIDAL, FRANCISCO (1929 - 2012)

Pulgar Vidal was born in Huánuco, a city in central Peru. He began his musical studies at the age of 14, when he studied violin with Mariano Béjar Pacheco. In 1947 he

started studying piano with Gustavo Leguía, and a year later he began studying theory and solfège with Carlos Sanchez Málaga. The following year he entered the Conservatorio Nacional de Música to study bassoon. At the same time he finished his studies as a lawyer at the Universidad Nacional Mayor de San Marcos, but he was so immersed in composition that he ended up studying it with Andrés Sas in 1951. The fifties saw the birth of a new generation of composers which concerned themselves with the renovation of the musical language, as well as the definition of a nationalistic aesthetic.⁵⁰

Oboe plus One

Variaciones para mi Amiga Aki (1973)

ob, pft

13'12''

Commission: N/A

Dedication: Lászlo Gellén

Publisher: N/A

⁵⁰ José Quezada Macchiavello, "Francisco Pulgar Vidal," Filarmonía, accessed September 26, 2021, <http://www.filarmonia.org/page/Francisco-Pulgar-Vidal.aspx>.

One movement, m.2 - m.4

The image shows a musical score for Oboe and Piano. The tempo is marked "Moderato" with a metronome marking of ♩=96. The Oboe part is in 3/4 time and begins with a melodic line marked *p solitario*. The Piano part is in 3/4 time and features a bass line with sustained notes and chords, marked *p*. The score spans four measures, with a key signature change from 3/4 to 2/4 in the second measure.

SOSAYA, JOSÉ (b. 1956)

Sosaya studied composition in Lima with Edgar Valcárcel. He later studied in Paris with Yoshihisa Taira, Sergio Ortega, and Alain Louvier, obtaining a diploma from the École Normale de Musique de Paris, first prize in composition from the Conservatoire de Pantin, and a musical analysis certificate from the Conservatoire de Boulogne-Billancourt. Back in Lima he participated in orchestral and choral conducting courses with Miguel Harth-Bedoya and Werner Pfaff. Between the years 2003 and 2010 he served as the Academic Director of the Conservatorio where he is currently teaching composition.⁵¹

Oboe plus One

Dos Danzas Peruanas

ob, pft

⁵¹ "José Sosaya," Filarmonía, accessed September 26, 2021, <http://www.filarmonia.org/page/Jose-Sosaya.aspx>.

7'

Commission: William Wielgus

Dedication: N/A

Publisher: N/A

Movement 1: *Caramuza*, m.10 - m.13

Oboe

$\text{♩} = 100$
mp

Piano

$\text{♩} = 100$

Movement 2: *Afroperuano*, m.29 - m.33

Oboe

$\text{♩} = 148$
mp *pp*

Piano

$\text{♩} = 148$

Oboe plus Four

Re Creación (2015)

ob, bn, vln, vcl, hpd

5'31''

Commission: N/A

Dedication: N/A

Publisher: N/A

I was unable to obtain this from the composer. Sosaya has uploaded the virtual instrument performance to his Soundcloud.⁵²

VALCÁRCEL ARCE, EDGAR (1932 - 2010)

Valcárcel was born in Puno, but he began his music studies at school in Arequipa, and then at the Conservatorio Nacional de Música in Lima. There he was taught composition by Andrés Sas, and piano by Inés Pauta. At the same time he pursued a degree in philosophy at the Pontificia Universidad Católica del Perú. Afterwards, he obtains a Masters Degree in Composition from the Hunter College in New York, he does post-graduate studies at the Instituto Torcuato di Tella (Buenos Aires, Argentina) under the direction of Alberto Ginastera, and at Columbia-Princeton, New York. He has received several awards from the Peruvian government and academic institutions. He was an advanced counterpoint professor at the Hunter College, visiting professor at McGill University, subdirector of the Casa de la Cultura, director of the Conservatorio Nacional de Música in Peru, and administrative director of the National Symphony Orchestra. Valcárcel employs a great variety of resources in his works, like polytonality, twelve-

⁵² José Sosaya, "Re Creación," accessed September 27, 2021, <https://soundcloud.com/jose-sosaya/re-creacio-n?in=jose->.

tone, serialism, as well as electronics and electroacoustics, but always including elements of his roots, especially those from his birthplace Puno.⁵³

Oboe plus Two

Espectros III (1992)

ob, vln, pft

6'40''

Commission: N/A

Dedication: N/A

Publisher: Tempora

I was unable to obtain the music for this piece, but it can be found in the library of the University of Music in Peru, the Catholic University of America, and the Library of Congress. A recording of this piece can also be found on YouTube.

VARGAS LLUMPO, ALESSANDRA (b. 1986, Biographical Information Unavailable)

Oboe Solo

Sueños de Crisálida (2020)

ob

3'

Commission: N/A

Dedication: N/A

Publisher: N/A

⁵³ "Edgar Valcárcel," Filarmonía, accessed September 27, 2021, <http://www.filarmonia.org/page/Edgar-Valcarcel.aspx>.

One movement, m.1 - m.4

♩=70 Espressivo a piacere

Oboe

mp *mp* *mf*

Oboe plus One

Alegrías en Tiempo de Esperanza

ob, eh

3'21''

Commission: William Wielgus

Dedication: William Wielgus

Publisher: N/A

One movement, m.1 - m.3

♩=100 Con grazia

Oboe

mf *mf* *tr*

English Horn

mp *mf* *mp*

Carrusel de Marionetas (2019)

2 ob

2'05''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.1 - m.5

♩=105 Scherzando

Oboe 1 *mf*

Oboe 2 *mf*

mp

El Explorador (2015)

ob, pft

2'

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.1 - m.4

♩=80 Cantabile

Oboe *mp*

Piano *p*

mf

mp

La Pérdida (2015)

ob, pft

2'

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.3 - m.6

Oboe

$\text{♩} = 70$

mp

Piano

$\text{♩} = 70$

p

On Crystalline Wings (2018)

2 ob

2'09''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.1 - m.5

Oboe 1

$\text{♩} = 85$ Scherzando

mf

Oboe 2

mf

Oboe plus Two

Evocaciones en la Oscuridad (2017)

ob, vcl, pft

6'10''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.5 - m.8

The image shows a musical score for three instruments: Oboe, Violoncello, and Piano. The score is in 4/4 time and begins with a tempo marking of ♩=50. The Oboe part is in the treble clef, the Violoncello in the bass clef, and the Piano in grand staff. All parts are marked *mp dolce*. The Oboe part features a melodic line with slurs and ties. The Violoncello part provides a harmonic accompaniment with slurs and ties. The Piano part consists of chords and arpeggiated figures in both hands, also with slurs and ties.

Oboe plus Four

Tertulia de Hechiceros (2017)

fl, ob, cl, hn, bn

6'45''

Commission: N/A

Dedication: N/A

Publisher: N/A

One movement, m.1 - m.4

$\text{♩} = 75$ Scherzando ma misterioso

Flute

Oboe *mp*

Clarinet in Bb *mf*

Horn in F

Bassoon *mp*

ZÚÑIGA RONCAL, ÁLVARO (b. 1978)

Zúñiga Roncal began studying composition with Walter Casas in 1996. He subsequently entered the National Conservatory of Music where he studied with Enrique Iturriaga and José Sosaya. In 2007 he participated in the Brasilia School of Music's 29th International Summer Classes, where he studied film and television music with Eugenio Matos. Currently, he teaches music theory at the National Conservatory and at the Orson Welles Institute in Lima.⁵⁴

Oboe plus One

Elegía, Interludio y Danza (2018)

ob, gtr

⁵⁴ "Álvaro Zúñiga," Cayambis, accessed September 26, 2021, <https://www.cayambismusicpress.com/alvaro-zuniga-s/1966.htm>.

5'30''

Commission: N/A

Dedication: N/A

Publisher: Cayambis Music Press

Movement 1: *Elegía*, m.8 - m.11

Adagio ♩=54-60

Oboe
mf p mf

Guitar
f p f

Movement 2: *Interludio*, m.1 - m.4

Rubato ♩=70

Oboe
mf fp mf

Guitar
p mf

Movement 3: *Danza*, m.7 - m.9

Con moto ♩=200-208

Oboe
p

Guitar
p

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APPENDIX A
INSTRUMENT ABBREVIATIONS

bcl:	Bass Clarinet
bn:	Bassoon
cbn:	Contrabassoon
vcl:	Cello
cl:	Clarinet
eh:	English horn
elec:	Electronics
fl:	Flute
gtr:	Guitar
hpd:	Harpsichord
hn:	Horn
ob:	Oboe
orch:	Orchestra
perc:	Percussion
pft:	Piano
asax:	Alto Saxophone
vla:	Viola
vln:	Violin

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Carranza Cueto, Manuel Domingo:	En las Alturas del Misti, Op.15
Cuentas, Sadiel:	Vocerías
Cueto, Daniel:	La Peña y la Luna
Fernández Muñoz, Fernando:	Contemplando los Nenúfares de Monet
Fernández Muñoz, Fernando:	Dos Danzas Peruanas
Fernández Muñoz, Fernando:	Fuego Detrás de la Niebla
Fernández Muñoz, Fernando:	¿Has Visto las Estrellas?
Fernández Muñoz, Fernando:	Invocación para Olvidar el Olvido
Fernández Muñoz, Fernando:	Lo Irreal de las Sombras al Mediodía
Fernández Muñoz, Fernando:	Y Estaba Ahí...
Gervasoni, Antonio:	Poetic Melodies
Gil Díaz, Elizabeth:	Tears
Guevara Ochoa, Armando:	Fantasia Valicha
Peredo, César:	Fantasia No.1, Río Rímac
Peredo, César:	Fantasia No.2, Mercado Central
Peredo, César:	Fantasia No.3, Caja de Agua
Vargas Llumpo, Alessandra:	Sueños de Crisálida

Oboe Plus One

Aguilar Valdizán, David:	COAECERVARE
Álvarez Álvarez, Teófilo:	Nocturno
Asato, Seiji:	Aria
Asato, Seiji:	Dos Piezas para Flauta y Oboe
Asato, Seiji:	Oración
Asato, Seiji:	Satori
Asato, Seiji:	Yaraví
Betancourt Pagaza, Jorge Alberto:	Dúo para Oboe y Piano
Campos, José Carlos:	Mouvement Concertante
Cuentas, Sadiel:	Marinera
Cuentas, Sadiel:	Nostalgias
Cueto, Daniel:	Encuentros
Cueto, Daniel:	Sonqoy Variations
Fernández Muñoz, Fabio:	Recuerdos de mi Matarina
Fernández Muñoz, Fernando:	Aún en esta Tarde
Fernández Muñoz, Fernando:	Aunque el Tiempo Esté Lejos
Fernández Muñoz, Fernando:	Axaxaxas
Fernández Muñoz, Fernando:	Azules y Rojos
Fernández Muñoz, Fernando:	Cenizas y Destellos
Fernández Muñoz, Fernando:	Cuántas Orillas, Cuántos Bordes...
Fernández Muñoz, Fernando:	De Utopías e Intrincadas Alegrías
Fernández Muñoz, Fernando:	Dos Danzas Peruanas

Fernández Muñoz, Fernando:	Dos Danzas Peruanas 1
Fernández Muñoz, Fernando:	Dos Danzas Peruanas 2
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Fernández Muñoz, Fernando:	Dos Danzas Peruanas 4
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Fernández Muñoz, Fernando:	Dos Danzas Peruanas 6
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Fernández Muñoz, Fernando:	Dos Danzas Peruanas 8
Fernández Muñoz, Fernando:	Dos Danzas Peruanas 9
Fernández Muñoz, Fernando:	Dos Danzas Peruanas 10
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Fernández Muñoz, Fernando:	Dos Danzas Peruanas 13
Fernández Muñoz, Fernando:	El Sol no Conoce la Noche
Fernández Muñoz, Fernando:	Elegía
Fernández Muñoz, Fernando:	Entre Distancia y Distancia
Fernández Muñoz, Fernando:	Entre Olvidos
Fernández Muñoz, Fernando:	Flores en la Orilla del Camino
Fernández Muñoz, Fernando:	Fucsia
Fernández Muñoz, Fernando:	Hanaqpacata Ohasuspan
Fernández Muñoz, Fernando:	Hasta Vernos en el Mar
Fernández Muñoz, Fernando:	Islas y Otros Dominios
Fernández Muñoz, Fernando:	La Luna en la Fuente

Fernández Muñoz, Fernando:	Las Tardes y el Tiempo
Fernández Muñoz, Fernando:	Mira, Una Mariposa
Fernández Muñoz, Fernando:	Olvidos Imaginarios
Fernández Muñoz, Fernando:	Orillas y Reflejos
Fernández Muñoz, Fernando:	Paisajes y Horizontes
Fernández Muñoz, Fernando:	Pequeñas Piezas
Fernández Muñoz, Fernando:	Por Sus Sombras
Fernández Muñoz, Fernando:	Procesional y Reclamo
Fernández Muñoz, Fernando:	Reflejos
Fernández Muñoz, Fernando:	Reflejos de Arenas y Manantiales
Fernández Muñoz, Fernando:	Reflejos Lejanos
Fernández Muñoz, Fernando:	Soledades Inhabitadas
Fernández Muñoz, Fernando:	Suavidades y Carmines
Fernández Muñoz, Fernando:	Tarde a Tarde
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Fernández Muñoz, Fernando:	Violetas en Sepia
Fischman, Rajmil:	Los Dados Eternos
Grossmann, Jorge Villavicencio:	Diálogos y Monólogos
López Bellido, Jimmy:	Speculum
Marchand Lara, Víctor:	El Cóndor Pasa
Mendoza, Leonardo:	Aziza
Mendoza, Leonardo:	Jazz Pieces

Mendoza, Leonardo:	Suite Peruana
Mendoza, Leonardo:	Takikuq
Paredes-Burton, Ivonne:	Toro
Pulgar Vidal, Francisco:	Variaciones para mi Amiga Aki
Sosaya, José:	Dos Danzas Peruanas
Vargas Llumpo, Alessandra:	Alegrías en Tiempo de Esperanza
Vargas Llumpo, Alessandra:	Carrusel de Marionetas
Vargas Llumpo, Alessandra:	El Explorador
Vargas Llumpo, Alessandra:	La Pérdida
Vargas Llumpo, Alessandra:	On Crystalline Wings
Zúñiga Roncal, Álvaro:	Elegía, Interludio y Danza

Oboe Plus Two

Carranza Cueto, Manuel Domingo:	Sacsayhuamán, Op.5
Fernández Muñoz, Fernando:	Dos Danzas Peruanas
Fernández Muñoz, Fernando:	El Norte del Sur
Fernández Muñoz, Fernando:	Tres Danzas Peruanas
Guevara Ochoa, Armando:	Harawi
Guevara Ochoa, Armando:	Lamento Andino
Marchand Lara, Víctor:	Retablo Musical
Núñez Allauca, Alejandro:	Trío para Vientos
Valcárcel Arce, Edgar:	Espectros III
Vargas Llumpo, Alessandra:	Evocaciones en la Oscuridad

Oboe Plus Three

Álvarez Álvarez, Teófilo:	La Luna en los Andes
Asato, Seiji:	3 Waynos del Cusco
Campos, José Carlos:	Danza Súbita

Oboe Plus Four

Cuentas, Sadiel:	Cinco Miniaturas para Quinteto de Vientos
Cueto, Daniel:	Amaru
Cueto, Daniel:	Momentos Peruanos
Cueto, Daniel:	Puma
Fernández Muñoz, Fernando:	El Olvido Tiene Formas de Olvido
Garrido-Lecca, Celso:	Divertimento
Garrido-Lecca, Celso:	Música para Teatro
Gil Díaz, Elizabeth:	Kitty
Guevara Ochoa, Armando:	Yaraví y Huayno
Sosaya, José:	Re Creación
Vargas Llumpo, Alessandra:	Tertulia de Hechiceros

Oboe Plus Five

Alomía Robles, Daniel:	El Indio
Cuentas, Sadiel:	Tres Lances
Gervasoni, Antonio:	Pictorial Miniatures

Oboe Plus Six

Padilla, Abraham:

Suite Lítica No.1

Oboe Plus Seven

Gervasoni, Antonio:

The Garden of the Shadows

Oboe Concerto

Álvarez Álvarez, Teófilo:

Concierto para Corno Inglés y Orquesta

Fernández Muñoz, Fernando:

Concierto