



## Enrique Pinilla (1927–1989)

In his *New Grove Dictionary* article (xiv, 756), César Arróspide de la Flor concerned himself exclusively with the composing career of Enrique Pinilla (*b* Lima, August 3, 1927; *d* Lima, September 22, 1989). This article valuably clarifies the number of years that Pinilla spent in Europe—fourteen before returning at age 34 to “teach music history and ethnomusicology” at the Lima Conservatorio Nacional. Again in 1966–1967 Pinilla spent the year “studying electronic music with [Vladimir] Ussachevsky at Columbia University.”

The *Compositores de América* series, volume II (1965), pp. 83–90, had already profiled him. In 1965 he was chief of the music and cinema department of the Casa de la Cultura del Perú and concurrently professor of folklore in the Lima Conservatorio Nacional and music and ballet critic for the Lima daily *Expreso*. All of his 28 compositions dated 1944 to 1965 in the *Compositores de América* “classified chronological catalog” remained still in manuscript, their precise dates of premiere being never specified.<sup>1</sup> On the other hand, his novel written during his first five years at Madrid, *Al otro lado de la montaña*, had been privately published at Madrid, presumably

<sup>1</sup> *Five pieces for percussion*—a later work not included in the catalogue—was premiered at the November 1977 Festival of Latin American Contemporary Music, held at Maracaibo, Venezuela, in the Bellas Artes theatre. Patrick Stanford, reviewer of the Festival for *The Musical Times*, cxix (February 1978), pp. 164–165, categorized the work thus: “From the six chamber music evenings, in which many of the performers were members of the [Maracaibo] orchestra, memory rests especially on Five Pieces for percussion by Enrique Pinilla (Peru). The magical invention and colour was produced quite quietly, and the firm structure of these small pieces was a delight.”

at his own expense. In 1965 he forecast completion in 1966 of *La Música en el Perú* and of *La etnomúsica de la selva peruana*. The first of these projected books, after being forced to await twelve years for publication, carried the title *Informe sobre la música en el Perú* when it finally appeared.<sup>2</sup> In 1985

<sup>2</sup> Reviewed by Inés Grandela in *Revista Musical Chilena*, xxxv, no. 156 (October–December 1981), p. 53, and by Robert Stevenson in *Inter-American Music Review*, iv/2 (Spring–Summer 1982), 108–109:

*Informe sobre la música en el Perú*. By ENRIQUE PINILLA. In *Historia del Perú*, vol. 9, *Procesos e instituciones* (Lima, Editorial Juan Mejía Baca, 1980, vol. 9, pp. 363–677, including 34-page musical appendix of hand-drawn examples, bibli., illustrations)

Like Andrés Pardo Tovar’s 449-page *La cultura musical en Colombia* (Bogotá: Ediciones Lerner, 1966) published under the patronage of the Academia Colombiana de Historia as volume 20 in a 22-volume *Historia extensa de Colombia* (NUC 1968–1972, vol. 73, p. 648), Pinilla’s history may easily be lost in the shuffle—because consigned to a multivolume general history (Library of Congress catalogues this volume F3402.H55 t.9).

Composer Pinilla (born Lima, August 3, 1927) calls his 314-page history of music in Peru merely an *informe* (information, report, account). According to the faulty table of contents at pages 684–685 (which omits “La música en la colonia” at 454–492), he divides his text under these headings: Introduction (363–367), Ancient [preconquest] instruments (367–369), Modern [postconquest] instruments (369–372), Chroniclers’ reports on instruments, songs and dances (372–380), Forest music (380–388), Mountain-range music (388–421), Coastal music (421–454), 19th-century music (492–508), 20th-century music, First generation (509–533), Second generation (534–569), Third generation (569–605), Fourth generation (606–610).

Pinilla’s biography in both *Riemann* (*Ergänzungsband Personenteil*, L–Z, 380) and *The New Grove* (xiv, 756), records numerous pertinent dates not included in the self-portrait at pages 585–587 of his *Informe*. Especially valuable is it to know that at “age 20 he went to Spain, and then to Paris, where he studied with Koechlin,” that “between 1950 and 1958 he lived at Madrid,” that he spent two years studying with Blacher at Berlin, that in 1966–67 “he spent the year at Columbia University studying electronic music on a Fulbright grant,” and that his

*La música en el Perú* (Lima: Patronato Popular y Porvenir Pro Música Clásica [Av. Emancipación y Pinochet, 1770, piso 11, Lima]) included at pages 125-213 of Pinilla's article on twentieth-century music.<sup>3</sup>

official appointments in Peru, beginning in 1964, have included the highest government cultural posts.

Already in the *Handbook of Latin American Studies* No. 32 (1970), item 5138, Gerard Béhague noticed Pinilla's dividing Peruvian twentieth-century composers into four generations, his listing of "some of the most important works of each generation," and also his failure to "analyze stylistic characteristics or general aesthetic trend of each composer." In the present *Informe* Pinilla has taken to heart Béhague's request for the musical examples and bibliographical information that were lacking in "La música contemporánea en el Perú," *Fanal*, xxi/79 (1966), 17-23.

Nonetheless, the musical examples in the hard-to-read, hand-copied appendix are usually too short and scrappy to do much good. Both bibliography and text uniformly cite *The Music of Peru* published by the General Secretariat at OAS in 1960 as *The Music in Peru*. The classic D'Harcourt work is cited as *La musiques* [sic] *des Incas*. Another frequently cited author is "Pereyra Salas" in the text, but (correctly) "Pereira Salas" in the bibliography. Bibliographical citations such as: "GÁLVEZ, JOSÉ—'La marinera'. En *Excelsior*. Lima, 1944" tantalize, but are useless.

As a reference work, Pinilla's *Informe* falters for want of sufficiently exact detail. The otiose summaries (not always accurate) of marginal matters such as "the five Greek modes most used in Spanish music" and "Greek rhythms," lists of "the most celebrated troubadours, Adom [sic] de la Halle, Juan Bodel, Perrin de Angecourt, Roberto de Sabillón and Wolfram de Eschenbach," and derivations such as the "K'in chino" and the "Koto japonés" from the "laúd egipico" drive off the reader interested in encyclopedic precisions.

In comparison with what Pardo Tovar did for Colombian music history in 1966, Pinilla comes off second best. But his subject is too profound and important to rest content. This *Informe* should now be re-issued after pruning of inaccuracies and irrelevancies, after careful copy-editing and footnoting, with placement of recopied music examples in the text where they belong, and with an analytic index.

<sup>3</sup>Thomas Turino favorably noticed Pinilla's chapter in a review of the entire book; see *Latin America Music Review*, vii/2 (Fall/Winter 1986), p. 371.