



**DIVISION OF PERFORMING ARTS, MUSIC, AND FILM**

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**These performances are made possible in part by:**

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**INCA SON**





## Welcome to VIVA! & Gala

The new season of concerts at the Cleveland Museum of Art showcases 16 outstanding performances from around the globe and the U.S. Among the many highlights of the season are programs that tie into exhibitions, the openings of the Renaissance and Islamic galleries, and the stunningly beautiful Ames Family Atrium.

Tonight we welcome Inca Son to the stage of Gartner Auditorium as the group recreates all the color and vibrancy of its Peruvian Andean homeland in a performance that complements the exhibition *Wari: Lords of the Ancient Andes*. On Sunday, October 28, Inca Son will also participate in the opening celebration of the museum's new atrium and restaurant.

Next week, the renowned Czech ensemble Pražák Quartet returns to the CMA to perform a delightful program of works by Haydn, Suk, and Dvořák. In November, gambist Jordi Savall is joined by his ensemble Hespèrion XXI to perform early music in Gartner to celebrate the opening of the Renaissance galleries later this year. Before the concert, Mr. Savall sits down with David Franklin for a special free talk about Renaissance art and music at 6:15 p.m.

I invite you to come early to look at works of art, dine at the newly opened restaurant featuring special themed menus, and refresh yourself with great performances from around the world. There's much more to come. . . glance through the VIVA! & Gala brochure available in the lobby and see if anything catches your imagination for an evening in the fabulous surroundings of the Cleveland Museum of Art.

Massoud Saidpour  
Director, Performing Arts, Music, and Film

## Inca Son

Friday, October 26, 2012 • 7:30 PM  
Gartner Auditorium, The Cleveland Museum of Art

### ENSEMBLE

Martin Estelo – *charango*  
Jorge Olmedo – *pan flutes*  
Ivan Tito – *quena*  
Santos Alva – *guitar*  
Jhony Cortez & Milagros Sifuentes – *Folk Dancers*  
Walter Velille & Luis Angel Belito-Lucas – *Scissors Dancers*

### PROGRAM

Inca Son is pleased to perform for you at the Cleveland Museum of Art. We are happy to share our culture with you and hope that you have an unforgettable evening of Andean music. Please feel free to clap along, tap your feet, or sing along to the choruses, if the spirit moves you. We will be announcing all songs this evening from the stage.



## ABOUT THE INSTRUMENTS

Inca Son musicians play many different types of Andean wind, percussion, and string instruments. These instruments come in all kinds of shapes and sizes and are uniquely beautiful in look and sound.

Among the earliest Andean musical instruments discovered by archaeologists include the “antara” (a single-row curved panpipe) and the “quena” (an end-notched flute) from the Chavín era in the 6th Century B.C. Made of bamboo today, they were made of clay or bone thousands of years ago. The “ocarina,” a clay whistle with several different holes, also dates back to this time. Sometimes formed to look like animals, such as falcons, ocarinas were used by Shamans to communicate with the spirit world. By looking at pictures of musicians on ancient Peruvian ceramics and murals, we can see that music had festive as well as sacred associations in the Andes. The double-row panpipe that creates Inca Son’s distinctive sound is called “sikus” in the native Quechua language. It uses a diatonic scale and usually features 13 pipes. The sikus played by Inca Son are made of bamboo, but they are sometimes made of bone and even of condor feathers.

There are multiple different sizes of Siku, typically tuned an octave apart. The smallest of the family is called *Ika* or *Chulli* (Quechua: *ch’ulli*). The next larger size, the most common, is called *Malta* (Quechua: *malta*). An octave lower than the Malta is the *Sanka*



or *Zanka* (Quechua: *sanka*). The largest of the family is the *Toyo* (Quechua: *t’uyu*). The longest pipe of the Toyo is typically around 4 feet (120 centimeters). The larger the siku is, the deeper the sound it produces.

The Inca did not have string instruments, but the popular *charango* is an indigenous string instrument that was invented in the Colonial Era. It is a product of the encounter with the guitars and culture of the Spanish colonizers. Instead of wood, however, the Inca fashioned their charango from the carcass of an armadillo. Armadillos continued to be used to make this 10-string instrument which has a delicate, harp-like sound, until late in the 20th century. Another Colonial-Era instrument played by Inca Son is the *wak’rapuku*, a coiled cow-horn trumpet used in the “*herranza*,” a fertility ritual traditionally performed in Junín, Peru.

In terms of percussion, the most notable instrument played by Inca Son is the “*bombo*,” a tall goat-skinned covered drum. The “*palo de agua*” (rain stick) and large “*concha*” (shell), along with other instruments similarly made of organic instruments found in the Andes, combine to create a lively, diversified sound which has led one reporter (Jesus Raymundo, “*El Comercio*,” Lima, Peru) to call the group’s music “warm and rich as the Andean earth from which it is made.”



## ABOUT THE ARTISTS

“They are indispensable cultural ambassadors of this nearly lost South American folk tradition; their music is of the highest caliber.”

–Keith Lockhart, Conductor of the Boston Pops Symphony Orchestra

Inca Son, founded twenty years ago in Boston, is an acclaimed ensemble which plays the music of its Andean homeland. Inca Son has performed around the world at concert halls, schools, museums, folk and world music festivals, and at the 1996 summer and 2002 winter Olympics. Some of its most outstanding concert venues include Carnegie Hall; the Kennedy Center for the Arts, Washington, D.C.; Smithsonian National Museum of the American Indian; and Boston’s Symphony Hall. Inca Son’s awards include “Outstanding World Music Act” at the 1999 Boston Music Awards; the 2007 Independent Music Award for “Best World Traditional Song;” the 2008 Los Angeles Music Award for “Best World Artist;” 2009 “Gold Star Award,” Massachusetts Cultural Council, for Excellence in Public School Residencies; 2010 “Best in Performance” award, City of Cambridge; and the 2011 Hispanic Pride Award, Boston.

With thirteen CD recordings to date and one live concert DVD, all of which speak to the beauty and richness of Andean music and also include compelling original arrangements of popular tunes, Inca Son has become, in the words of one music critic “a folk treasure, a true banquet for the eyes and ears... Without leaving the streets of (Los Angeles) I felt transported to the magical world of the Andes Mountains by listening to Inca Son’s vibrant strains of pan pipe and strings.”

[www.incason.com](http://www.incason.com)



## ABOUT OUR MUSIC AND DANCE

### **Peruvian Folk Dance Odyssey**

Andean dance and music is tied to the land and its people. Inca Son brings to life the centuries-old music and dance of its forebears and Andean brothers and sisters. The pan flutes that Inca Son plays are made in the very same way as those fashioned in the Andes thousands of years ago, which were often buried with the dead to take into the next life. Although the Spanish conquerors sought to decimate this proud people, their culture lives on today. We are proud to share it this evening with you. Here is a short description of the dances performed.

#### **Tinkus**

This dance dates back to the time of the Aymara people of what is now Bolivia. In the Aymara language, Tinku means “combat.” These people had ceremonial combats to honor the Pachamama, or Mother Earth.

#### **Valicha**

Now, we go from war to love... The Valicha is a romantic dance from Cusco, capital of the Inca empire. The ribbon you will see the couple using symbolizes their love.

#### **Northern Marinera**

From the northern coast of Peru, this is another very romantic dance. These dancers study for years and they often compete in national Marinera championships.



### **Huaylarsh**

The Huaylarsh started out many centuries ago as a fertility dance. It's become a very playful, humorous dance. Some see it as a battle of the sexes, so decide for yourself who wins out, the man or the woman.

### **Saya**

This is an example of the transformation of the harsh conditions of life into music and dance. The Saya is of African origin, going back to the days in which slaves were forced to labor in the northern Bolivian mines. The men's costume is based on the Spanish captains who oversaw the slaves. The Saya rhythm is marked by a strong drumbeat.

### **Scissors Dance**

Like so many Andean Folk Dances, the blade-twirling Scissors Dance pre-dates the Spanish Conquest. When the Spanish monks first saw the dance being performed, they believed that the dancers had made a pact with Satan to have the skill to do such amazing leaps and stunts. The real meaning of this dance is more likely connected to a wish to honor the deities with ever more complex moves and steps. The Scissors Dance is often passed down from one generation to another as a family tradition which includes women as well as men. Last year, the Scissors Dance became part of UNESCO's "Intangible World Heritage" list.

### **CREDITS**

Inca Son appears by arrangement with  
**Ixtlan Artists Group, Inc.**  
47 North Franklin Street,  
Wilkes-Barre, PA 18701  
Tel: 800-961-9601 | [www.ixtlanartists.com](http://www.ixtlanartists.com)



## **UPCOMING PERFORMANCES**

### **Opening Celebration of the Ames Family Atrium**

Sunday, October 28, 11:00 a.m.-4:00 p.m.

Experience a day of activities ranging from performances (including Inca Son) to presentations by local cultural groups. Be among the first to enjoy the new restaurant, cafe and museum store. Don't miss your chance to see the new special exhibition, *Wari: Lords of the Ancient Andes* and be sure to get into the great commemorative photograph at 2:00 p.m! Free, no tickets required.

### **Pražák Quartet**

Wednesday, October 31, 7:30 p.m.

"Virile, gripping and absolutely satisfying."  
-*The Globe and Mail* (Toronto)

Returning to the museum's stage for the first time since 1996, the renowned Czech string quartet enters its 40th year together, burnishing their reputation as one of Europe's most distinguished chamber music ensembles. Program: Haydn's Quartet in B-flat Major, Op. 71, No. 1; String Quartet No. 1 by Josef Suk (1874-1935); and Dvořák's String Quartet in G Major, Op. 106. Tickets \$32-\$48

### **Concerts in the Galleries**

Wednesday, November 7, 6:00

Wednesday, December 5, 6:00

Our 2012-13 "First Wednesdays" gallery concert series continues featuring young artists from the Cleveland Institute of Music performing chamber music. Programs to be announced the week prior to each performance. Free, no tickets required.



UPCOMING PERFORMANCES (CONTINUED)

**Jordi Savall & Hespèrion XXI**

Wednesday, November 7, 7:30 p.m.

“A performer of genius.” –*The New Yorker*

Early music maestro Jordi Savall returns to the CMA with his extraordinary ensemble Hespèrion XXI performing a special program to celebrate the reopening of the Renaissance galleries later this year. The group of viol virtuosos offers a beautiful indulgence in the golden age of consort music of the Renaissance. Tickets \$34-\$54

Special pre-concert talk with Mr. Savall and museum director David Franklin at 6:15 p.m.

**Kronos Quartet**

Friday, January 18, 7:30 p.m.

“[An] all-terrain vehicle in contemporary culture.” –*The New Yorker*

Probably the single most influential ensemble in chamber music, Kronos Quartet has redefined expectations and possibilities of the string quartet. Making their second appearance on the Gartner Auditorium stage, Kronos presents a program of wide-ranging music whose centerpiece is the young Serbian composer Aleksandra Vrebalov's . . . *hold me, neighbor, in this storm*. . . Tickets \$34-\$54

**Chanticleer**

Wednesday, January 30, 9:00 p.m.

“The world's reigning male chorus” –*The New Yorker*

The ever-popular ensemble helps continue the celebration of the museum's Renaissance galleries in the splendor of the newly built Ames Family Atrium with “A Siren's Call.” The seductive and irresistible songs of the sirens—sometimes fateful, sometimes fatal—fill Chanticleer's 35th anniversary opening program. Renowned Chinese composer Chen Yi sounds the call in her own inimitable language, and celebrated Irish composer Michael McGlynn channels the undeniable connection of Ireland and the sea that surrounds it. Other works by Bates, Gabrieli, Palestrina, Gesualdo, and more. Tickets \$39-\$59.

**Chanticleer Prix Fixe Dinner** (7:00 p.m. seating)

Menu includes arctic char with sauce soubise, beef tenderloin with bordelaise, vanilla mousse with toasted meringue, and other dishes inspired by the French baroque movement. \$95 (excludes gratuity)

Visit [ClevelandArt.org/performance](http://ClevelandArt.org/performance) for more information about performances, including audio/video samples and program notes.

**Inca Son**

Friday, October 26, 7:30

**Prazak Quartet**

Wednesday, October 31, 7:30

**Jordi Savall & Hespèrion XXI**

Wednesday, November 7, 7:30

**James Feddeck, solo organ**

Sunday, January 13, 2:30

**Kronos Quartet**

Friday, January 18, 7:30

**King Lear:**

**Contemporary Legend Theatre of Taiwan**

Friday, January 25, 7:30

**Chanticleer**

IN THE ATRIUM

Wednesday, January 30, 9:00

**Juan Siddi Flamenco**

Friday, February 8, 7:30

**The Idan Raichel Project**

Saturday, February 16, 7:30

**Victoire**

Friday, February 22, 7:30

**The Art of Naqqali:**

**Master Storytellers of Iran**

Wednesday & Friday, March 6 & 8, 7:30

Saturday & Sunday, March 9 & 10, 2:30

**Naseer Shamma & Ensemble**

Friday, March 15, 7:30

**Ana Moura: Fado of Portugal**

Friday, March 22, 7:30

**Oliver Mtukudzi**

IN THE ATRIUM

Friday, April 5, 9:00

**Paris Combo**

Friday, April 19, 7:30

**The Cleveland Orchestra**

California Masterworks

Wednesday & Friday, May 1 & 3, 7:30