



Reviews

“...delivers an excellent primer of the haunting acoustic sounds rarely explored... the moods alternate between flamenco-style flourish and classical-style finesse, creating a sweeping beauty...”

David Handelman, Rolling Stone Magazine

“With a wealth of strong material on which to base their largely spontaneous flights of fancy, Huayucaltia grows increasingly deep and beautiful, and are well on their way toward establishing a definitive indigenous American sound.”

John Payne, LA Weekly

“Passionate, sensual and exotic, Huayucaltia mesh various traditional Latin American rhythms and melodies into a distinct, modern sound unlike the music of any particular culture or time.”

Michael McCall and Clark Parsons, Nashville Banner



Background

The sound of Huayucaltia (pronounced why-yoo-cal-**tee**-ah) is a fusion of the Andean, Afro-American, Jazz, Classical and Rock influences each group member brings to the band. Their name inspired by the Nahuatl word huayolcayotl, (which means kinship; unity and brotherhood) is what best defines their endeavor: to bring together diverse cultural experiences in order to create new musical expressions.

Playing both indigenous and contemporary instruments, their compositions take the listener on a timeless journey of sounds and rhythms, through the jungles and rivers of the Amazon, and high into the Andes.

The group got together in 1985 in Los Angeles, California, where they have acquired a large and loyal audience. The group has toured throughout the West Coast, Southeast and Midwest of the United States, as well as Perú.

Their most recent album, *Destinos* represents Huayucaltia's third independent album since *Origenes* in 1996 and *Despertar*, a decade earlier. They have also recorded three albums on ROM Records: *Caminos*, *Horizontes*, and *Amazonas*. Their work has been critically acclaimed in publications such as *Rolling Stone Magazine* and *CD Review*, and they won the 1989 NAIRD Award in the category of Latin Music with their album *Horizontes*.

The members of Huayucaltia hail from five different countries: Julio Ledezma from Argentina, Hernan Pinilla from Colombia, Antonio Ezkauriatza from Mexico, Ciro Hurtado from Peru, and Cindy Harding from the United States.

The LA Weekly's Best of Los Angeles Music Awards nominated Huayucaltia as 2001's best World Music/Recombinant band and was a favorite among the readers in the MVP. (Most Valuable Performer) category.



Biographies

Ciro Hurtado, a native of Peru, is a guitarist/composer who has been actively involved as a performer for the last 20 years, be it as a soloist with his band or with different groups in Peru and the United States. He has studied at the Guitar Institute of Technology and with Peruvian composer Augusto Portugal. Upon his arrival to the United States, he became involved with various musical groups ranging in styles from Latin Jazz to Andean folk music. **Ciro** has recorded three solo albums, *In My Mind* and *Tales From Home* on ROM records, and *Guitarra*, an album of solo guitar on his own label. In addition, **Ciro** has done scores for TV and films, and he conducts workshops on Latin American guitar.

Cindy Harding hails from Palo Alto, California, and has traveled, studied and performed extensively throughout Latin America. **Cindy** is a founding member of Grupo Sabiá with whom she toured the U.S., Canada and Central America, In addition to playing a variety of instruments, (Venezuelan cuatro, quenás, zampoñas and classical flute) **Cindy** holds a Master's Degree in Public Health from the University of California at Los Angeles. She is also currently a requinto jarocho player and singer with Conjunto Jardin.

Antonio Ezkauriatza, a native of Mexico City (via Monterrey), is a Classical Guitarist who studied with Vicente Gomez, Vincezo Macaluso and, primarily, with Gunnar Eisel while working towards his Bachelor of Music degree at California State University, Los Angeles. He was a member of the college's Concert Choir and a recipient of the Friends of Music Scholarship. Always a fan and student of Andean Music and of the Nueva Cancion (Trova) movement, **Antonio** has performed with local groups from various Latin American countries base in Los Angeles . **Antonio** also plays Charango, Quena and Keyboards

Julio "Jimmy" Ledezma was born in the northern Argentinian province of Misiones where, at an early age, he began his musical career playing drums in the SCOLA of his hometown of Posadas. Upon winning numerous awards as director of SCOLA, **Julio** traveled extensively throughout South America while learning about the cultures and musical instruments of Argentina, Brazil and Bolivia. After his arrival to Los Angeles in 1979, he became a member of the group Arco Iris with whom he recorded three albums. In addition, **Julio** has collaborated with musicians such as Mucho Levia, Lalo Shifrin, Bernardo Rubaja, among many others.

Hernan Pinilla is a native of Colombia, where he began his anthropology and musical studies. He was a founding member of GRUPO TUMBAGA, and member of the ensemble TALLER EXPERIMENTAL DE MUSICA BITAGUI, with whom he traveled throughout South America. He participated in various workshops, seminars and festivals on Andean folk music. Through these experiences, **Hernan** learned about the customs, cultural traditions and the interpretative techniques of both rural (mohocenos, tarkas, sikus, quena-quenás, jula-julas, pinquillos) and urban (zampoña, quena, quenacho, bombos, charango) instruments. **Hernan** is an Artist-in-Residence at the San Juan Capistrano Regional Library under the auspices of the California Arts Council.



Huayucaltia

Heman Pinilla Julio Ledezma Antonio Ezkauriatza Ciro Hurtado Cindy Harding

Photo by Ciro Cesar



MAR 16 1989

Chicago Tribune

CHICAGO, ILL.

Recordings

Huayucaltia "Caminos" (ROM) ★★★

Following in the clamor for world music, this debut release from Huayucaltia (why-you-cal-tee-ah) is a surprising gem, filled with the social consciousness of *nueva canción* and folk-edged Andean rhythms. It is more mountain jazz than folk music, and although Indian flutes and armadillo guitars are frequently used, they don't detract from the spiritually avant-garde flamenco and jazz stylings infused in the group's performance. Highlights are found in the guitar playing and songwriting of Ciro Hurtado and the singing of the group's only U.S.-born member, Cindy Harding. Filled with 10-minute tracks that seem all too short, "Caminos" is a refreshing and entertaining change of pace.

David Silverman

LOS ANGELES TIMES/CALENDAR

Sunday, November 27, 1988

L.A.-Spun New Song

✓✓✓ HUAYUCALTIA. "Caminos" ROM. Latin America's socially and politically conscious *nueva canción* (new song) may not be new, but Huayucaltia's first album—"Caminos" ("Highways")—clearly is. Make no mistake, this isn't just folk music, even though the instrumentation (Indian flutes and tiny armadillo guitars) and achingly sad melodies are overtly Andean. What we really have here is something more akin to Andean jazz. The group's performance style, especially in the guitar playing and composition of Ciro Hurtado, is subtly suffused with a flamenco and jazz sensibility. Add the hauntingly clear voice of Cindy Harding, and you have Los Angeles-spun *nueva canción* with a contemporary edge that can make the jump into the post-modern, World Beat breach.

—V V

IN SEARCH OF DUENDE

The complex rhythms and passion of Latin guitar have taken root all over the American musical landscape

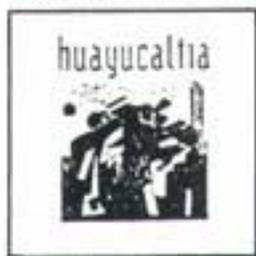
By Diane Gordon

Huayucaltia, composed of six multi-instrumentalists, is a group from Los Angeles that may also, roughly speaking, be considered *nueva canción*, although the band is really too eclectic to be categorized. While Flor de Caña draws heavily on modern and traditional songs from Latin America, the music on *Horizontes*, Huayucaltia's recent release, is entirely written by members of the group and focuses on an introspective, atmospheric sound derived from Andean music. Ciro Hurtado, who hails from Peru, is the principal guitarist, and a virtuoso improviser with strong composition skills. Hurtado can write beautiful melodies, as in the elegant instrumental "Cuzco," yet is equally at home interpreting many South American musical forms, such as *san juanito* from the Ecuadorian Andes or *bambuco* from Colombia.



New HORIZONS

HUAYUCALTIA, "HORIZONTES", R.O.M.



If you enjoyed the recent Ciro Hurtado *'In My Mind'* release, then you're in a prime position to pick up on Huayucaltia (pronounced Why-you-cal-tee-ah) and their second outing. It not only features Hurtado on guitar and guitar synthesizer, but as executive producer. The band's name comes from the language of the Aztec and

means brotherhood and unity. Appropriately enough the group's lineup, instrumentation and music all reflect this philosophy. Members hail from Mexico, Peru, U.S. and Columbia; and not only play traditional instruments like Andean pan-pipes and the cuatro (an instrument of the guitar family) but flutes and keyboards. The music is grounded in the guitar work and South American percussion, with melodies frequently given to the flute instruments; but it's not a high-intensity, busy music. Instead, these extremely melodic pieces are presented with a relaxed rhythm track. Both vocal and instrumental tunes will be found here. Despite the presence of synthesizers, the overwhelming characteristic here is acoustic instrumentation. Check out *'Cuzco'* for a good starting point on this album. Kudos to R.O.M. for including a useful pronunciation guide with their bio information.

CAPSULE CRITIQUES

WORLD MUSIC

by Linda Kohanov



Huayucaltia: Horizontes
ROM 26009 (AAD, 1989, 42:36)
PERFORMANCE: 9 SOUND: 9

With an impressive collection of Meso-American wind and percussion instruments, an intimate understanding of Andean rhythms, and a healthy respect for Incan and Aztec history, the members of Huayucaltia create a colorful musical language ripe with social commentary. Inspired by the Chilean New Song Movement, their originals speak of Latin Americans fleeing political persecution and ancient ways of life that are vanishing under the pressure of modernization. Yet their music is gentle, often joyful, and always possessing a profound sense of innocence.

Elements of Amazonian, Andean, and Incan folklore are expressed through poetic titles and descriptions to the songs. With a clean and festive sound quality, *Horizontes* inspires greater understanding of the strengths and problems of South American people, even as it continuously entertains and delights on a purely musical level.

NAIRD

Indie Award 1989

Presented June 2nd, 1990 in Nashville, Tennessee

First Place

To:

Huayucaltia

For:

Horizontes

In the category of:

Latin Music

On ROM Records

NAIRD BOARD OF TRUSTEES 1988 - 90

Duncan Browne	Clay Pasternack
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This award is presented in grateful acknowledgement of your exceptional contribution to the world of creative independent music.

Duncan H. Browne

Chairman, NAIRD Indie Committee



CMJ
NEW MUSIC REPORT
MAY 22, 1992

Does music that comes from the heart and land of the native and transplanted cultures of Central and South America really need synthesizers? OK, I've said it, so now I can get on with the good review: Huayucaltia's newest album is a pleasure, a blend of modern and ancient modes that reflects the realities of a culture that stretches from California to Chile. Using the expressive palate of meso-American instruments and Latin American rhythms and melodies, they make a music full of sweetness and melancholy. Peruvian dances, Cuban rumba and son—the musical onomatopoeia of ancient winds and whistles—blend together to make a new statement about the life of modern women and men from all over the Americas. The musicians are all excellent and the playing mostly vibrant, though occasionally a bit stiff. (Ciro Hurtado especially could let his fingers fly a little freer on the guitar.) Noteworthy tracks: "Rumbita," the dramatic "America Negra" and the stunning "Rumi."

the GAVIN REPORT
ISSUE 1908 JUNE 5, 1992

JAZZ NEW RELEASES

AMAZONAS

One of the finest examples of music from South of the border—I mean way south, down the Pan American Highway into South America. Lead guitarist/Huayucaltia producer *Ciro Hurtado* helps combine a masterful combination of acoustic guitar, meso-American wind instruments, high altitude percussion and technology. Some of the *trax* that appear early (the opening "Amazonas" or "Cholita") could conceivably spin beyond some of the more successful World Music hours. What the compositions lack in fire they more than make up for in delicacy. Those who are enjoying the influx of fine nylon acoustic playing may want to include a song like "Un Espejo (A Mirror)" among a set that consists of *Ottmar Strunz & Farah*, *Paco DeLucia* and more. Call ROM (short for Really Outstanding Music) at (800) 736-1223.



PICK OF THE WEEK

HUAYUCALTIA

Huayucaltia means unity and brotherhood in Nahuatl, the language of the Aztecs. The L.A.-based *Huayucaltia*, a multinational ensemble that includes members hailing from Peru, Colombia, Mexico, Argentina and the USA, has a goal: a more modern perception of the Latin American experience. With that in mind, the group has gradually moved away from its original repertoire of socio-political *nueva cancion* songs and traditional Latin American music toward a largely instrumental style that might be viewed as an act of unity in itself, and perhaps makes their message more accessible. This blending of jazz, classical music, Latin American folk and *nueva cancion* elements with frequent reference to African, Meso-American and, especially, haunting Andean musical idioms gives an intriguing picture of a Latin totality in a contemporary mode. The explosively inventive guitarist **Ciro Hurtado** (ex-Strunz & Farah) is joined by **Cindy Harding** on wind instruments including *zampoñas* (Andean panpipes) and string instruments such as *charango*, along with second guitarist **Antonio Ezkauriatza** and percussionists **Hernan Pinilla** and **Julio Ledezma** on *mohocenos*, *tarkas*, *sikus*, *quena-quenas* and other native instruments. With a wealth of strong material on which to base their largely spontaneous flights of fancy, *Huayucaltia* grows increasingly deep and beautiful, and are well on their way toward establishing a definitive indigenous American sound. Also Latin jazz from the **Justo Almario Quartet**, traditional Peruvian dancers of **Matices Peruanos**; hosted by actor **Tony Plana**. **John Anson Ford Amphitheater**, 2580 Cahuenga Blvd. East; Fri., July 15, 8 p.m.; \$15. (213) 466-1767.



—John Payne

CONCERTS JULY 15-JULY 21, 1994 LA WEEKLY

Huayucaltia Puts Accent on Its Multicultural Roots

LOS ANGELES TIMES
MONDAY, JULY 18, 1994

MUSIC REVIEWS

Of the growing ranks of ensembles that fall under the rubric of musical multiculturalism, consider the Los Angeles-based world music group *Huayucaltia* a veteran in the field. Now 9 years old, the group seems keenly aware of the diversity of cultural roots within its ranks, as heard Friday at the Ford Amphitheatre, in a concert that proved mighty generous—in spirit and length.

The group's members hail from Peru, Colombia, Mexico, Argentina and Palo Alto. Likewise, the music hails from locales and genres far from Cahuenga Pass.

Where once the group focused more on the political content of the *Nueva Canción* (new song) movement, more recently the accent has been on instrumental pieces. No doubt that shift allows for the

widened appeal that full houses such as Friday's are made from.

At the heart of the eclectic-yet-unified group sound is the tight, two-guitar weave of **Ciro Hurtado**, who pens most of the group's material, and **Antonio Ezkauriatza**. Primary percussionist **Julio "Jimmy" Ledezma** provides a bustling rhythmic grid over which **Hernan Pinilla** plays pan pipes, coloristic percussion and recorder, often in tandem with **Cindy Harding**. In this mostly acoustic setting, guest bassist **Rami Yanni** offered occasional electric bass foundation.

As a finale, **Hurtado's** song "Chicha" found a place for guest saxophonist **Justo Almario**—whose group opened the concert with a dose of Latin tradition-cum-contemporary jazz (a.k.a. "happy jazz"). The Peruvian dance group



Matices Peruanos, who livened the stage with its folkloric flair, also appeared for the final song, at one point luring audience volunteers onstage to dance.

It was that kind of a warm, interactive show. For *Huayucaltia*, multiculturalism is less a lab experiment or politically correct gesture than it is fodder for a good time.

—JOSEF WOODARD