

Javier Eche copar

Javier Eche copar Mongilardi (b. Lima, Peru - June 23, 1955) is a Peruvian musician, composer and musical researcher. His extensive knowledge of popular tradition and the colonial baroque period have allowed him to find a point of confluence between classical music and traditional Peruvian Music.

Biography

Javier Eche copar was born in Lima Peru. He started his musical training at eight years of age when he was given his first guitar.

He participated as a guitar soloist with different musical groups and offered his first recital at 17 years of age.

He continued his studies at the National Conservatory of Music in Lima, Peru. His teachers were Humberto Pimentel and Luis Justo Caballero.

Later, Eche copar embarked on a European itinerary starting at the Ecole Normale de Musique de Paris (1978-1981) with a scholarship granted by the UNESCO. In 1988 he continued his studies at the London Guildhall School of Music and Drama thanks to a scholarship granted by the British Council.

In Europe he was influenced by master guitarists such as Alberto Ponce, Julian Bream, Abel Carlevaro y Javier Hinojosa. In composition, his teachers were Celso Garrido-Lecca, Antonio Ruiz-Pipó y Narcis Bonet.

As a Peruvian musician, Eche copar has been consolidating a noteworthy musical trajectory. Very early he embraced his country and its cultural diversity. A solid academic training and a profound knowledge of Peruvian popular music has allowed him to find a confluence between classical and Peruvian folk music, thus creating a true musical symbiosis.

Musicological Research

Javier Eche copar's profound interest in the musical history of Peru and Latin America, along with his appreciation for the musical works of Bela Bartok, drove him to delve into an extensive research, centered on two aspects: that of Peruvian popular music and the colonial baroque period.

In 1982, Javier Eche copar starts a tour throughout the regions of Peru, initially to get closer to the sources of traditional music in the Patronage Festivals, and

later to research baroque music in libraries and national archives. This research work entailed two of the most important repositories of baroque music in Latin America: the archives of San Antonio Abad of Cusco y el archives of the Archdiocese of Lima. Likewise, Javier Eche copar discovered and worked on several manuscripts of the XVII century of courtly music for guitar.

In the area of traditional music, Eche copar published three volumes of transcriptions in 1987 and 1988. These were a product of an extensive project of research and exchange with musical masters Raúl García Zárate and Manuelcha Prado.

His familiarization with the language of the Andean guitar encouraged him to record the pieces that he had transcribed. It was during this process of assimilation of traditional music that he saw the need to expand the existing western musical system of symbols, creating new ones and adapting them to the proper characteristics of the Peruvian Andean guitar. This contribution would later motivate other composers to write new works for the guitar. Many of these works have been dedicated to Eche copar, such as “Simpay” by Celso Garrido-Lecca and “Tiento Mestizo” by Luis Antonio Meza, among others.

In the area of Baroque and Republican era music, Eche copar has published several scores, among which stand out the “Libro de Zifra”, XVIII century; the “Cuaderno para Guitarra” by Mathias Maestro of 1786, and selected works by composer Pedro Ximénez de Abril, from the beginning of the XIX century. In this instance, the works were recorded in their entirety with two unique musical instruments: an 1811 Joseph Bénédict guitar, restored in Paris by luthier Carlos Gonzalez Marcos and an 1863 Manuel Farfan, restored in Paris by luthier Danyel Yolis.

From 2014 on, Javier Eche copar has initiated a long range and in depth investigation of the work of Peruvian composer Pedro Ximénez de Abril, with the purpose of publishing and recording his works, and being able to disseminate them.

Tours

As a guitar soloist, Javier Eche copar has performed in different prestigious stages around the world, such as:

- Forbidden City Concert Hall (Beijing, China)
- Metropolitan Museum of Art Auditorium (New York, USA)
- Salle Cortot (Paris, France)
- Salle Gaveau (Paris, France)

- Liechtenstein Palace (Prague, Czech Republic)
- Bolívar Hall, Wigmore Hall, Canning House (London, U.K.)
- United Nations Dag Hammarskjold Auditorium (New York, USA)
- Grand Auditorium de l'UNESCO (Paris, France)
- Grand Palais Museum (Paris, France)
- Rudolfinum Theater (Prague, Czech Republic)
- Musik Hochschule (Vienna, Austria)
- National Theatre (Budapest, Hungary)
- George Enescu Theatre (Bucharest, Romania)
- Palazzo Santa Croce (Rome, Italy)
- National Theatre (San Jose, Costa Rica)
- Theatre Las Cámaras (Quito, Ecuador)
- Maria Callas Auditorium (Athens, Greece)
- Palais de l'Athenée (Geneva Switzerland)
- CERN Auditorium (Geneva, Switzerland)
- Museo de América, Ateneo de Madrid, Casa de América, (Madrid, Spain)
- Palenque Theatre (Seville, Spain)
- Sorbonne Salle Richellieu (Paris, France)
- Cathedral of Lima, Municipal Theater (Lima, Peru)
- Cathedral of Cusco, Municipal Theater (Cusco Peru)
- Ivan Vazov National Theater (Sofia, Bulgaria)
- National Theater (Belgrade, Serbia)
- Gran Teatro Nacional (Lima)

Awards and Recognition

Javier Echecopar has received various awards and distinctions deriving from his activity as an interpreter, composer and researcher. Among them:

- *Echecopar's research work and musical interpretation was declared of cultural interest for the Peruvian Nation by the Ministry of Education (Lima, 1993)*
- *His compositions were published in France in 2004 and 2005, selected as Works for the final exams in 1200 conservatories in France and disseminated in other parts of the world.*
- *Medalla del Centenario* of Heitor Villa-Lobos (Lima, 1987)
- *Medalla de la Cultura* awarded by Universidad Mayor de San Marcos (Lima, 2011)

- First Place in the *Décimo Certamen Internacional de Guitarra de Barcelona Miquel Llobet*, awarded for his composition: “Suite Popular Peruana”. (Barcelona, 2013).

Pedagogical Activities

Javier Echeopar has taught at different conservatories and universities in Peru and France. Likewise, he has offered master classes and given conferences at different institutions in Europe, Latin America and the United States.

In 2006 he founded the School of Music of the Pontificia Universidad Católica del Perú, which he directed until 2010.

Deriving from his musical trajectory, Javier Echeopar supports the concept of a musical education in which the line between classical and popular music disappears progressively. Such a musical training meets the objective of forming “musicians of synthesis”, where each one can assume the same level of excellence, professionalism and freedom in baroque, classical and popular music.

Cultural Cooperation Links and Activities

Delegate of the UNESCO for the program “Artistas Transfronteras” (1993 - 1996).

Between 2009 and 2011 Javier Echeopar was named Cultural Attaché to the Peruvian Embassy in Madrid, Spain.

He was a founder and member of different cultural entities and associations such as the Episcopal Commission on Culture and Education in Peru. There were also others of research and promotion of Latin American music, such as Saywa Music Center, GUIA, ACEM, and AICA.

Echeopar has been an inspiring motivator and is a pioneer in the utilization of the “Piagui System” which would improve the tuning of musical string instruments with fixed frets, created by Peruvian engineer Mario Pizarro Aguilar.

Music Compostion

The first works by Echeopar reflect his early musical training in Peru as well as the training he received at the Ecole Normale de Musique de Paris. In his work *Matices*, we can find in different passages the romantic influence of Francisco

Tárrega, and its impressionistic harmonies. Something similar happens with *Pájaro Marino* and *Eguriana N°1*, though in this last one the influence of Villalobos is felt. Villalobos is a composer that Echeopar has studied and appreciated.

Upon his return to Peru in 1982, his musical research turned into inspiration that resulted in more compositions. Since then we are aware of the musical sources, which live side-by-side in Peru: the Andean, the Creole, the Afro-Peruvian, as well as the Latin American baroque. From this period are his works of: “Impakmi Urpi”, “Kashua”, “Chicama”, “Festejo”, “Giga y variaciones”, “Himno sagrado”, among others.

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Even though, in this stage his works appear to be conceived inside the Tonal System, in many cases we find reminiscences of European old musical scales, interlaced subtly with possible “modes” and cadences used in Pre-Columbian Peru. A language that would seem to structure itself under the exchange of underlying harmonies: *modal-andina*, *tonal-mestiza* or *tonal barroco-andina*. This is also reflected in the use of differentiated ornaments, such as the inseparable Peruvian Andean melody.

As far as the rhythmic element, one notes the handling and respect of the variable tempos, in the manner of apparently differed pulses. There is also evidence of the use of “micro-silences” and the careful meaning of silence in the time-space continuum.

An important part of the above mentioned characteristics can be found in his *Suite Popular Peruana* and *Suite Barroca Peruana*.

Although Echeopar has composed for different musical ensembles, given his guitar training, this instrument has a predominant role in those works. We find it with the chamber and symphonic orchestra, with string quartets, guitar and wind instruments, guitar and voice, and obviously as a guitar soloist.

Published Compositions

- *Suite Popular Peruana, para Cuarteto de Cuerdas y Guitarra* (Lima, 2008)
- *Suite Barroca Peruana, para Cuarteto de Cuerdas y Guitarra* (Lima, 2007)
- *Hanacpachap y variaciones, para Guitarra* (Lima, 2006)
- *Himno Nacional y variaciones, para Guitarra* (Lima, 2006)
- *Eguriana N° 1, para Guitarra* (Lima, 2006)

- *Marizápalos, para Guitarra* (Lima, 2006)
- *Cáliz del 36 (Elegía), para Guitarra* (París, 2004/2005)
- *Matices (Trémolo), para Guitarra* (París, 2004/2005)
- *Himno sagrado, para Guitarra* (París, 2004/2005)
- *Imapakmi urpi, para Guitarra* (París, 2004/2005)
- *Pájaro marino, para Guitarra* (París, 2004/2005)
- *Chicama, para Guitarra* (París, 2004/2005)
- *Dos aires norteños, para Guitarra* (París, 2004/2005)
- *Canción de cuna, para Guitarra* (París, 2004/2005)
- *Aire del sur, para Guitarra* (París, 2004/2005)
- *Festejo, para Guitarra* (París, 2004/2005)
- *Memento, para Guitarra* (París, 2004/2005)
- *Tonada, para Guitarra* (París, 2004/2005)
- *Giga y variaciones, para Guitarra* (París, 2004/2005)
- *Agota, para Guitarra* (París, 2004/2005)
- *Kashua, para Guitarra* (París, 2004/2005)
- *Lachay I (cinco composiciones), para Guitarra* (Brussels, 1994)
- *Lachay II (cinco composiciones), para Guitarra* (Brussels, 1994)
- *Aire colonial, para Guitarra* (Lima, 1990)
- *Jirish janka, para Guitarra* (Lima, 1990)

Other Publications

- *La educación musical en el Perú* (Lima, 2008)
- *La investigación musical y la identidad cultural* (Lima, 2007)
- *Rosa Mercedes Ayarza y la Música Popular Peruana, recopilaciones, arreglos y composiciones* (Universidad San Martín de Porras (USMP), Lima, Peru, 2007)
- *Album de composiciones de Javier Eche copar* (París, 2004/2005)
- *Cuaderno de Música para Guitarra de Mathías José Maestro* (París, 2004)
- *Libro de Zifra* (París, 2005)
- *Poemas ingenuos* (Alfonso de Silva, Lima, 1999)
- *Melodías virreynales del Perú* (Lima, 1992)
- *Simpay para Guitarra* (Celso Garrido Lecca, Lima, 1992)
- *Música andina del Perú, Vol. I* (Lima, 1988)
- *Música andina del Perú, Vol. II* (Lima, 1987)

Recordings

- *4 Siglos de guitarra en el Perú* (París, 2006)
- *Guitarra andina del Perú* (Lima, 2005) 5
- *Lo mejor de Javier Eche copar* (Lima, 2005)
- *La Guitarra en el Barroco del Perú* (París, 2002)
- *La Guitarra Romántica en el Perú* (París, 2002)
- *Compositions, vol. 1* (Lima, 2001)
- *Tres Siglos de guitarra en el Perú* (Lima, 1994)
- *Guitare du Pérou* (Paris, 1993)
- *Melodías virreynales del siglo XVIII* (Lima, 1992)
- *Homenaje a los Andes* (Lima, 1990)
- *Matices* (Lima, 1990)
- *Disco Guitarra peruana* (Lima, 1987)
- *Disco Guitarra del Perú, München, Bubenik & Co* (1986)

Videography

- *Echecopar en el Palacio Arzobispal* (Lima, 2012)
- *Del Barroco a lo Andino* (Lima, 2010)
- *Javier Eche copar, entre Paris y Lima* (2007)
- *Entre el barroco y lo andino* (1994)
- *Inventando Símbolos Musicales* (Lima, 1990)
- *Javier Eche copar y la música* (Lima, 1989)

External Links

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