

### *About the composer -*

**Miguel Ángel Pesce** (b.1969) is an Argentinian choral conductor, clinician, pedagogue, composer, and arranger. A graduate of the *Juan José Castro* Conservatory and of the *Carlos López Buchardo* National Conservatory, Maestro Pesce is one of the most active choral conductors in his country. With a career spanning over 30 years, he has had the honor of leading many choral ensembles of all kinds, specializing particularly in the choral-symphonic repertoire with the *Lagun Onak Choir*. In addition, Miguel and his award-winning *Cámara XXI Chamber Choir* have been a driving force in the Argentinian choral scene since its foundation in 2006, commissioning and premiering many choral works by renowned Argentinian composers. Maestro Pesce also serves as the conductor of the choir of the University of Buenos Aires School of Law and is a professor at the *Conservatorio Municipal* of the city of Buenos Aires, Argentina.

### *About the work -*

*Wiracocha* is loosely inspired by a short story by the great Argentinian/French writer Julio Cortázar *La noche boca arriba* (The Night Face Up), in which the main character is immersed in dreams full of unknowns and a mix of real and unreal events.

Structurally, the work presents three sections. With their piercing, rhythmic drive, the first and the last sections of the piece invite us to participate in an imaginary ritual during the pre-Columbian era, using a fragment of an Inca hymn in Quechua language. The middle section, with a text in Spanish, brings us to the present time, immersing us in a dream-like environment.

The instruments build a sound scenery that reinforces the ceremonial ambience of the event. The piano introduces dissonant chords that function as a commentary made by a possible bystander observing from above.

The work is based on the octatonic scale, with a constant melodic/rhythmic motif. Sections 1 and 3 achieve high points with the accumulation of imitative fragments, while the glissandos in the middle section help to create a hallucinatory state of mind.

### *Text and translation -*

The Quechua text used in this work is a fragment from a traditional hymn, and it was purposefully selected to address arguably the biggest question of humankind: the existence of God.

<i>Teqse wiraqocha</i>	[texsɛ wiracotʃa]	Great, eternal Lord
<i>¿Maypin kanki?</i>	[maɪpin kanki]	Where are you?
<i>¿Hawapichu ukhupichu?</i>	[hawapitʃu ukhupitʃu]	Inside or outside?
<i>¿Phuyupichu llanthupichu?</i>	[phujupitʃu llanthupitʃu]	In the clouds or in the shadows?
<i>¡Chaskiway!</i>	[tʃaskiway]	Receive me!

The text in Spanish in the center of the piece is the translation of lines 1, 2 and 5: Señor wiracocha, ¿Dónde estás?, ¡Recíbeme!

*Eduardo García-Novelli*