

2010-01-01

A Survey of Choral Music of Mexico during the Renaissance and Baroque Periods

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A SURVEY OF CHORAL MUSIC
OF MEXICO DURING THE
RENAISSANCE AND BAROQUE PERIODS

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A SURVEY OF CHORAL MUSIC
OF MEXICO DURING THE
RENAISSANCE AND BAROQUE PERIODS

BY

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THESIS

Presented to the Faculty of the Graduate School of

The University of Texas at El Paso

in Partial Fulfillment
of the Requirements
for the Degree of

MASTER OF MUSIC

Department of Music

THE UNIVERSITY OF TEXAS EL PASO

MAY 2010

ACKNOWLEDGEMENTS

First and foremost I want to thank God for the patience it took to be able to manage this project, my work, and my family life. I next would like to thank my parents for encouraging my studies in music, from my first piano lessons and continued support through my graduate studies. To my extended family, thank you for your love and support in getting this project done in trying times. And last but not least, to my wife Claudia for her love, unwavering support, and encouragement throughout my graduate work. Without her, I would have had a tougher time getting through the research for this project.

In addition, I would like to thank all my voice teachers; Dr. Chacon, Dr. Culver, and Ms. Joan Wall, along with my college choir directors Dr. William McMillan and Dr. Susan Davenport, all whom have fostered a love of music and singing.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS.....	iii
TABLE OF CONTENTS.....	iv
LIST OF TABLES.....	vi
LIST OF FIGURES.....	vii
CHAPTER	
I. INTRODUCTION.....	1
Parameters.....	3
1.1 Selection of Works.....	3
1.2 Translations.....	5
1.3 Octave Registers and Measure Numbers.....	6
II. REVIEW OF LITERATURE.....	7
III. HISTORY OF MUSIC IN MEXICO.....	21
3.1 Cortés, the Conquest, and the Road to Christianization.....	21
3.2 Renaissance and Baroque Dates in Latin America.....	25
3.3 Cathedral Construction and Cathedral Life.....	26
3.3.1 Cathedral Construction.....	26
3.3.2 Organization of Cathedral Duties.....	29
3.3.3 Examen de oposición.....	31
IV. MUSIS ANALYSIS.....	35
4.1 Forms and Styles.....	35
4.2 Composers.....	36
4.2.1 “Don” Hernando Franco.....	36

4.2.2. Hernando Franco.....	42
4.2.3 Juan de Lienas.....	51
4.2.4 Juan Gutierrez de Padilla.....	59
4.2.5 Francisco Lopez de Capillas.....	74
4.2.6 Antonio de Salazar.....	87
4.2.7 Manuel de Sumaya [Zumaya].....	95
4.2.8 Ignacio de Jerusalem.....	105
V. CONCLUSION.....	119
LIST OF REFERENCES.....	123
APPENDIX 1 Glossary.....	128
APPENDIX 2 Discography.....	131
APPENDIX 3 Example of an <i>Examen de oposición</i>	133
APPENDIX 4 Cantus firmi for the <i>Missa Te Joseph Celebrent</i>	134
APPENDIX 5 Initial Email communications from author with Dr. Craig Russell.....	135
APPENDIX 6 Email response from Dr. Craig Russell to the author.....	136
APPENDIX 7 Hernando Franco works list.....	137
APPENDIX 8 Juan de Lienas works list.....	138
APPENDIX 9 Juan Gutierrez de Padilla works list.....	139
APPENDIX 10 Francisco Lopez Capillas works list.....	142
APPENDIX 11 Antonio de Salazar works list.....	144
APPENDIX 12 Manuel de Sumaya [Zumaya] works list.....	148
APPENDIX 13 Ignacio de Jerusalem works list.....	152
CURRICULUM VITA.....	157

LIST OF TABLES

<u>Table number</u>	<u>Description</u>	<u>Page</u>
1	Theme and Rhythmic Variations in Lienas' <i>Credidi</i>	54

LIST OF FIGURES

<u>Figure Number</u>	<u>Description</u>	<u>Page</u>
1	Aerial photos of three cathedrals: Mexico City, Puebla, and Oaxaca.....	27
2	Generic Cathedral blueprint.....	27
3	Illustration of the Puebla Cathedral.....	28
4	Franco, <i>Sancta Mariae</i> , mm. 1-5.....	38
5	Franco, <i>Sancta Mariae</i> , mm. 12-18.....	38
6	Franco, <i>Dios itlaçonantzine</i> , mm. 1-13, including Copla.....	40
7	Franco, <i>Dios itlaçonantzine</i> , mm. 34-47, including Copla.....	41
8	Franco, <i>Sancta Mariae</i> , mm. 1-14, Barwick diss. version.....	42
9	Franco, <i>Magnificat Primi Toni</i> , final section.....	44
10	Franco, <i>Magnificat Quinti Toni</i> , mm. 1-16.....	45
11	Franco, <i>Memento Dei Meus</i> , mm. 1-32.....	46
12	Franco, <i>De Profundis</i> , mm. 1-25.....	48
13	Franco, <i>Miserere mei</i> , verse 9, mm. 37-50.....	49
14	Franco, <i>Miserere mei</i> , verse 13, mm. 51-66.....	50
15	Lienas, <i>Coenantibus autem illis</i> , mm. 1-21.....	52
16	Lienas, <i>Coenantibus autem illis</i> , mm. 22-34.....	53
17	Lienas, <i>Coenantibus autem illis</i> , soprano excerpt, mm. 34-42.....	54
18	Lienas, <i>Credidi</i> , mm. 30-44.....	56
19	Lienas, <i>Credidi</i> , mm. 125-139.....	57
20	Lienas, <i>Gloria</i> from <i>Missa a 5</i> , mm. 1-26.....	58

<u>Figure Number</u>	<u>Description</u>	<u>Page</u>
21	Padilla, <i>A la xacara, xacarilla</i> , mm.1-11.....	61
22	Padilla, <i>A la xacara, xacarilla</i> , alto, tenor, and <i>tiple</i> verses.....	63
23	Padilla, <i>Missa Ego flos campi</i> , mm. 137-140.....	63
24	Padilla, <i>Missa Ego flos Campi</i> , mm. 131-144.....	64
25	Padilla, <i>Gloria</i> from <i>Missa Ave Regina</i> , mm. 45-52.....	65
26	Padilla, <i>Salve Regina</i> , mm. 22-26.....	66
27	Padilla, <i>Salve Regina</i> , mm. 34-54.....	67
28	Padilla, <i>A siolo flasiquiyo</i> , mm. 39-53.....	69
29	Padilla, <i>Passio Secundum Mateo</i> , response, <i>Alios salvos</i>	71
30	Padilla, <i>Passio Secundum Mateo</i> , response, <i>Eliam vocat iste</i>	72
31	Padilla, <i>Passio Secundum Mateo, Vere filius</i>	73
32	Capillas, <i>Alleluia Dic nobis Maria</i> , mm.1-11.....	77
33	Capillas, <i>Alleluia I</i> , mm. 12-24.....	78
34	Capillas, <i>Alleluia I</i> , mm. 1-4 (with instruments).....	79
35	Capillas, <i>Magnificat</i> , mm. 1-11.....	80
36	Capillas, <i>Magnificat</i> , mm. 12-21.....	81
37	Capillas, <i>Magnificat</i> , mm. 65-77.....	82
38	Capillas, <i>Laudate Dominum</i> , mm. 1-18.....	83
39	Capillas, <i>Laudate Dominum</i> , mm. 47-57.....	84
40	Capillas, <i>Kyrie</i> from <i>Missa Super Scalam Aretinam a 5</i> , mm. 9-16.....	85
41	Salazar, <i>Un ciego que contrabajo</i> , mm. 1-14.....	90
42	Salazar, <i>Un ciego que contrabajo</i> , mm. 25-38.....	90

<u>Figure Number</u>	<u>Description</u>	<u>Page</u>
43	Salazar, <i>Vengan, vengan, corriendo</i> , mm. 1-10.....	92
44	Salazar, <i>Vengan, vengan, corriendo</i> , beginning of <i>coplas</i>	92
45	Salazar, <i>O Sacrum Convivicum</i> , mm. 1-10.....	93
46	Salazar, <i>O Sacrum Convivicum</i> , mm. 11-20.....	94
47	Sumaya, <i>cantus firmus</i> for the <i>Kyrie</i> from <i>Misa</i> <i>Te Joseph, celebrant</i>	96
48	Sumaya, <i>Kyrie I</i> mm. 1-4, <i>Kyrie II</i> mm. 1-4, <i>Misa</i> <i>Te Joseph Celebrant</i>	96
49	Sumaya, <i>Kyrie II</i> mm. 28-46, <i>Misa Te Joseph, Celebrant</i>	97
50	Sumaya, <i>Kyrie Missa a 8 de tercer tono</i> , mm. 1-9.....	98
51	Sumaya, <i>Oy Sube Arrebatada</i> , mm. 1-6.....	100
52	Sumaya, <i>Oy Sube Arrebatada</i> , mm. 19-24.....	101
53	Sumaya, <i>Celebren Publiquen</i> , mm. 1-5.....	102
54	Sumaya, <i>Celebren Publiquen</i> , mm. 37-41.....	103
55	Jerusalem, <i>A la milagrosa escuela</i> , mm. 1-26.....	108
56	Jerusalem, <i>A la milagrosa escuela coplas</i> , mm. 9-26.....	109
57	Jerusalem, <i>A la milagrosa escuela coplas</i> , mm. 27-55.....	110
58	Jerusalem, <i>Quen terra, Pontus, sidera</i> from <i>Matins</i> <i>for the Virgin of Guadalupe</i> , mm. 8-17	112
59	Jerusalem, <i>Christe eleison</i> from <i>Mass in G</i> , mm. 13-25.....	114
60	Jerusalem, <i>Christe eleison</i> from <i>Mass in G</i> , mm. 39-47.....	115
61	Jerusalem, <i>Kyrie II</i> from <i>Mass in G</i> , mm. 49-51.....	117

CHAPTER 1

INTRODUCTION

Despite having a lengthy musical history, the music of colonial Mexico is not as celebrated as the European repertoire. Both the Renaissance (1400-1600) and Baroque periods (1600–1750)¹ brought forth many compositions that remain in the current choral repertoire. Music by renaissance Spanish composers Tomas Luis de Victoria (1548-1611), Francisco Guerrero (1528-1599), and Cristobal Morales (c.1500-1553) had graced Europe, and had even made its way to the New World and into the archives of the cathedrals of Mexico.² However, compositions from Colonial Mexico by composers such as Hernando Franco, Manuel de Sumaya, Juan Gutierrez de Padilla, and others are not in the forefront of these years in music history. “...polyphonic music from Mexico has often been viewed as simply an extension of the musical culture of Iberia.”³ According to Robert Stevenson, “Although Mexico City was the foremost cultural center in North America before 1800, the music history of this capital has been strangely neglected.”⁴

The music that developed from colonial Mexico is important to the music world at large because it shows the development of western European music traditions in Latin America, worthy of distinctive recognition and a more noteworthy place in the Renaissance and Baroque repertoire of present day. According to Dr. Craig Russell from California Polytechnic State University in San Luis Obispo, “Unfortunately, there’s the impression in North America that culture starts on the eastern seaboard with the British and spreads west. But compared to the

¹ For the purposes of this work, the dates of 1400 – 1600 and 1600 - 1750 will be used to describe the Renaissance Period and Baroque period, respectively. Dates are as specified in Groves Dictionary.

² Dante Andreo. *Hispano America: Musica de la Epoca Virreinal*. (Madrid: Segovia Federacion Coral de Castilla y Leon, 1992), 20.

³ Timothy D. Watkins, “*Epistemological Foundations of Music in Early Colonial Mexico*” (Ph.D. diss., Florida State University, 2001), 1.

⁴ Robert Stevenson, “Mexico City Cathedral Music: 1600-1750.” *The Americas* 21, no. 2 (October 1964): 111.

metropolitan centers in Mexico and South America, the English settlements in the north were not as technically skilled or proficient in many, many ways.”⁵

It is the purpose of this study to gain a better understanding and exposure of choral music of Colonial Mexico through the examination of multiple compositions between the years of 1575 and 1775. It will show the development of music chronologically through the discussion and examination of various compositions by sample composers within the date range. Included in this discussion will be a brief history of music in Mexico after the arrival of Hernán Cortés, the explorer, and above all, the examination of works by selected composers who worked in three of the major cathedrals of southern Mexico: Mexico City, Puebla, and Oaxaca. This work is not meant to be all-inclusive, but will provide a survey of works of composers active during the colonial period in Mexico. Through the chronological discussion and analysis of various works, it will be shown that there is an evolution of musical style as in Europe, from Renaissance to Baroque. Music will progress from the church modes of the Renaissance to the major/minor tonal system. The compositions will change from strictly *a cappella* to accompanied, and in the mid-to-late 18th century, fully orchestrated. The texture of the works will change from strictly polyphonic works to homophonic or a combination of both, and eventually homophonic with instrumentation. In addition, different genres of sacred music in the colonies will be explored. It is the desire of this author that this brief survey of Mexican choral music will spark an interest in the topic for readers of this work.

⁵ Craig Russell, “Re: confirmation of some quotes from a website.” Personal e-mail (Accessed 19 February 2009)

Parameters

1.1 Selection of Works

This study will be limited to the years of 1575 – 1775, the availability of original manuscripts for study, and by the amount of published performance music. According to Arrego-Salas, “various circumstances prevent a more rapid development of research in Latin-American music: lack of monographic material, lack of reference books, catalogues, and published music.”⁶ Andreo states specific problems that affected the preservation of these musical works:

Lo que se conserva actualmente es solo una infima parte de lo que dicho Archivos posein, debido a que miles de obras fueron destruidas por el uso frequent que de ellas se hacia, ademas de los incendios, terremotos, guerras, saqueos, polillas, inundaciones, etc. Algunos Archivos están especialmente disminuidos en sus materiales y a que la negligencia o falta de espacio para almacenar todo el material que se iba acumulando, llevaba a quemar cada cierto tiempo todas las partituras en desuso.⁷

What is actually preserved is only a very poor part of what the Archives possessed; due in part to the destruction of works by frequent use, in addition to the fires, earthquakes, wars, sacking, moth damage, floods, etc. Some of the Archives are especially deficient in their material because of neglect or lack of space to collect all the material that had been accumulated; every so often, the unused scores were burned.⁸

Orrego-Salas also states, “Large quantities of sacred and secular music from the colonial period still remain hidden in cathedral archives and Episcopal libraries. Some of this material has been located and classified but not yet published; other works including some major examples of sacred compositions have not been traced.”⁹

Robert Stevenson wrote in a 1955 article, “First, the music has lain for the most part inaccessible in cathedral archives where no critic could judge its artistic worth. Second, even

⁶ Juan A. Orrego-Salas, “The Acquisitions of Latin-American Books and Music,” *Notes* 22, no.3 (March 1966): 1008.

⁷ Dante Andreo, *Musica de la Epoca Virreinal*. (Madrid: Segovia Federacion Coral de Castilla y Leon, 1992), 18.

⁸ Translation by the author.

⁹ Orrego-Salas, *The Acquisitions of Latin-American Books and Music* : 1009.

had it been available; none of it was scored in modern clefs or drawn up into form where it could be tried out. Third, competent singers and instrumentalists long ago deserted the churches of Mexico...not interested in the ‘musty’ past of Mexican music.”¹⁰

As of 1966 when Orrego-Salas published his article, “...the amount of published biographical and analytical monographs and histories of music available from Central and South America is inadequate as a musicological basis for general studies.”¹¹ In his 1979 dissertation, Schleifer states that “the scholarly neglect in the field of Spanish music of the sixteenth and seventeenth centuries is little comfort to scholars who try to glean attributions to identify composers in Latin American manuscripts.”¹² He continues, “Even more discouraging is the difficulty of getting access to Mexican musical archives and the scarcity of available microfilms...Moreover, the microfilms contain only a fraction of the Mexican manuscripts that still await cataloguing and study.”¹³ In a 2001 article in the *Choral Journal*, two Latin American music researchers, Teresa Bowers and David Tovey, describe the difficulties of gaining access to the archives in the Mexican cathedrals, and in turn, describe the difficulties of studying microfilms, of which only a limited number of copies available.¹⁴

In his 2002 dissertation, Amante y Zapata states “...much of the music of this colonial period has yet to be transcribed, and is therefore difficult to speculate on what is available, or how to evaluate composers, music, styles, etc. However, what little is catalogued, transcribed and now being performed is still new territory for study and certainly offers an excellent insight

¹⁰ Robert Stevenson, “The ‘Distinguished Maestro’ of New Spain: Juan Gutierrez de Padilla.” *The Hispanic American Historical Review*, 35, No. 3 (August 1955): 363.

¹¹ Orrego-Salas, *The Acquisitions of Latin-American Books and Music*: 1009.

¹² Eliyahu Arie Schleifer, “The Mexican Choirbooks at the Newberry Library (Case MSVM 2147 C36)” (Ph.D., diss., University of Chicago, 1979.), 58.

¹³ Ibid, 58.

¹⁴ Lawrence Schenbeck, “Research Report” *Choral Journal* 41:8 (March 2001), 75.

into Iberian Renaissance music as practiced in Spain's main colony."¹⁵ What has been made available within the last sixty years are dissertations, articles, and reviews by scholars studying this topic in music. Through both the actual manuscripts and more recent scholarship, we have gained a glimpse of the caliber of music composed during the colonial years in Mexico. The research also shows how the music evolved from the arrival of the Spaniards in the sixteenth century through the music composed in the *gallant style* in the eighteenth century. Some of these resources will be reviewed in Chapter Two.

When compared to the body of information and the number of performance and study scores currently available from European composers, there is a large discrepancy in the quantity of published music from the Mexican colonial period. Due to these limitations, the number of music examples per composer may vary. Lists of works for each composer discussed in this paper are included as Appendices 7-13.

1.2 Translations

For the purposes of this work, any terms or titles presented in Spanish will have the English translation in parentheses the first time. From then on, the word will appear in Spanish. In addition, all translations will be the author's. Texts that appear in the native Aztec language, *Nahuatl*, will be quoted in the native language and also in the English translations provided by the editor of the score. This author leaves any Mass parts texts in their original Latin form. Any Latin texts that are not from the Mass, such as motets are translated. Appendix 1 contains a glossary of all musical terms used in this survey.

¹⁵ Joseph John Amante y Zapata, "Sacred Choral Music in Colonial Mexico, 1650-1750: An Introduction." (D.M.A. diss., University of Southern California, 2002), 11.

1.3 Octave Registers and Measure Numbers

Any specific analysis in music examples will be referenced as such. Octave numbers will refer to the piano keyboard where C4 is middle C, the next C above that will be C5 and so forth. Notes contained within a particular octave will have the same octave number. For example, the D on whole-step above middle C will be D4 and B3 will be one half-step lower than middle C.

When referencing a measure number in a music example, the measure number given will refer to the measure number within the piece, unless otherwise specified. In addition, when discussing a specific beat within the measure, it will be reference with a “b” before the beat number, i.e. measure 12 b. 2, for beat 2.

CHAPTER 2

REVIEW OF LITERATURE

The study of music in colonial Mexico is far from abundant, but not completely scarce either. The majority of the research available is older than fifteen years, and in many cases, older than that. However, there are a few dissertations and scholarly articles found in journals and anthologies that were produced within the last decade. With this in mind, there is need for further research current material available for research. It is the purpose of this chapter to present some of the studies that affected the direction of this research. The impetus for the literature included in this chapter is to provide the historical, biographical, and analytical groundwork and support for the discussion in Chapter Four. Included in the literature review will be material that presents information on pre-Cortesian (prior to Cortés' arrival) Mexico and research into the music lives of the indigenous peoples, along with the music of New Spain and its composers.

A large portion of the early research material in this field of study can be attributed to Dr. Robert Stevenson. His book *Music in Mexico: a Historical Survey* (1952) was among the first in English devoted to the history of music in Mexico.

The first chapter of Stevenson's book examines the early aboriginal music in Mexico. It acquaints the reader with the instruments (mostly wind and percussion), the early melodic system of the natives, and the work and testimonies of the missionaries working in Mexico. Stevenson gives a detailed discussion of the instruments, including some of the melodic ranges and tones that each instrument was capable of sounding. He also includes in this first section fragments of native melodies that were used to reconstruct the melodic system and even the rhythmic system of the indigenous peoples.

In Chapter Two, Stevenson chronicles the transplanting of a European culture into the new colony, beginning in 1519 with the arrival of Cortes and the *conquistadores* and continuing to about 1580. Contained within this chapter is a description of the use of music and its place in the conversion of the Aztecs to Christianity. The chapter discusses the role of the Franciscan missionaries in the teaching and conversion missions. Stevenson mentions that the missionaries busied themselves in learning *Nahuatl*, the language of the Aztecs, in order to teach European subjects to the natives in their language. Mentioned in the chapter is the school which Fray Pedro de Gante, a Flemish Franciscan friar, founded (1523) in order to teach the natives. Stevenson cites that the native language was learned first as a gesture of goodwill. In addition the school de Gante founded was strictly for the native children. No children of the Spanish invaders were taught at the school, thus eliminating any hint of racial friction.¹⁶ He also founded the first church for the Indians, the Church of San José de Belen.

Within Chapter Two is a section discussing publishing during the sixteenth century in both Spain and in Mexico. Stevenson writes that approximately 220 books are known to have been published during the sixteenth century. Of these 220 books, twelve are known to have been liturgical books containing music. The first book containing music, the *Ordinarium*, appeared in 1556. Stevenson points out some comparative figures between the numbers of books printed in Mexico versus those printed in Spain. Eleven books containing liturgical music were printed in Mexico between 1560 and 1589. During the half-century between 1550 and 1600, only fourteen liturgical books with music were published in Spain. During the entire century, twenty-nine liturgical books with music were printed in Spain. Stevenson also includes a timeline of the development of polyphony during the sixteenth century. An interesting term that Stevenson uses in the final pages of this chapter is Hindemith's *Gebrauchsmusik*, or utility music, music that had

¹⁶ Robert Stevenson, *Music in Mexico: A Historical Survey*. (New York: Thomas Y. Crowell Company, 1952), 54.

an educational purpose rather than art for art's sake, applying the term to the colony and its music.¹⁷

In Chapter Three, Stevenson includes nine composers who influenced the development of music between the sixteenth and eighteenth centuries, along with a brief list of some of their works. Included in this list are six composers that will be discussed in Chapter Four. These are: Hernando Franco, Juan de Lienas, Francisco Lopez Capillas, Juan de Padilla, Antonio Salazar, and Manuel Zumaya. The chapter goes on to give a short biography of each composer and examples of their work.

Through the establishment of schools in the early years of colonization, we can see the development of not only music for liturgical use. This subject is the focus of Lota Spell's 1922 work "The first teacher of European music in America," which discusses Fray Pedro de Gante. In this early article, Spell details the importance of this friar and his contributions propagation of music in the Americas. She describes the establishment of the first mission and school, and the early education of the young native boys. Spell specifically mentions that de Gante learned the native *Nahuatl* language prior to opening the school in order to teach the children in their native tongue.¹⁸ Without citing Spell's 1922 article, Stevenson independently mentions this fact in his book. In their music classes at school, children were first taught to copy musical manuscript by practice in drawing staves and making clear notes, all prior to musical instruction.¹⁹ This article ends with Spell stating that "the pages of musical history should perpetuate his name and work.

¹⁷ Stephen Hinton. "Gebrauchsmusik." In *Grove Music Online. Oxford Music Online*, <http://0-www.oxfordmusiconline.com.lib.utep.edu:80/subscriber/article/grove/music/10804> (accessed May 6, 2009)

¹⁸ Lota M. Spell, "The First Teacher of European Music in America," *The Catholic Historical Review*, 8, no. 3 (October, 1922): 374.

¹⁹ Lota M. Spell, "The First Teacher of European Music in America," *The Catholic Historical Review*, 8, no. 3 (October, 1922): 375

He sang the first song, based on the European scale, ever taught to Americans; he was the first teacher of music.”²⁰

George Heller’s 1979 article in the *Journal of Research in Music Education* also discusses this pioneer of music education. In this article, he describes the life of de Gante leading up to his request to leave for the New World, and his obstacles and achievements once in the New World. Heller mentions that de Gante’s successes in transplanting “the achievements of Renaissance Europe in the New World demonstrates an interesting contrast with the failure of similar efforts by missionaries to merge European and indigenous cultures in the United States a century later.”²¹ He cites a 1558 letter to Phillip II of Spain pointing out an event that demonstrated de Gante’s sensitivity in working with the Indians. Heller writes, “...he discovered the importance of music in religious celebrations in pre-conquest times. Noting the importance of dance and vocal and instrumental music to the Aztecs...he set verses written in *Nahuatl* to Indian tunes. The verses were from the Catechism that he translated and adapted so the Indians could sing them to familiar tunes.”²² Heller states that “single-handedly he [de Gante] taught 1,000 students each year. A full one hundred years before any sizeable colonization efforts were noticeable in North America de Gante’s students in Mexico City were singing European music, copying Franco-Flemish polyphony, playing and building violins and organs, and composing and teaching music in the European style. His teaching and his school served as models for other Franciscans and their missions throughout Central America and as far north as San Francisco, Arizona, New Mexico, Texas, and Colorado.

²⁰ Ibid, 378.

²¹ George Heller, “Fray Pedro de Gante Pioneer American Music Educator.” *Journal of Research in Music Education*, 27, no. 1 (Spring, 1979): 22.

²² Ibid, 25.

Spell also documents “Before the end of the century other expeditions had gone north with colonists, cattle, and supplies to establish permanent settlements. The first mission within the current boundaries of Texas was established near the present city of El Paso in 1659.”²³ There, the first European music known in Texas was taught to the natives by Friar Garcia de San Francisco.²⁴ This mission currently sits in downtown Ciudad Juarez, Chihuahua, Mexico, adjacent to the city cathedral.

Post-Cortésian cathedral music is discussed at great length by various scholars, the earliest being Lota Spell’s 1946 article “Music in the Cathedral of Mexico in the Sixteenth Century,” which was, as stated by Stevenson, the first attempt “to bring viceregal music to international attention.”²⁵ In her article, Spell discusses at length the development of the Mexico City Cathedral and the school that Fray Pedro de Gante founded. She describes the daily duties and structure of the music establishment within the cathedral. The structure of the communities and the cathedral was important as it provided a framework, transplanted from Spain, which provided a fertile place for the rooting of the music establishment and the future works of composers. Also in this article, Spell discusses Bishop Juan de Zumárraga’s role in the development of not only the cathedral in Mexico City, but also in the music of the Cathedral. Spell cites that, among his first purchases for his church, there were four large choir books with notes for singing the service, and missals and large breviaries for the choir.²⁶ She later mentions that in 1536, one of the canons [priest] was sent to Spain on business and was authorized to purchase the latest version of the psalter and other portions of the service, all on parchment

²³ Lota M. Spell, *Music in Texas* (Austin: University of Texas Press, 1936), 7.

²⁴ B.M. Bakkegard, “A History of Music Education in Texas.” *Journal of Music Education*, 5, no. 1 (Spring, 1957): 37.

²⁵ Robert Stevenson, *Mexico City Cathedral Music: 1600-1750*, 111.

²⁶ Lota M. Spell, “Music in the Cathedral of Mexico in the Sixteenth Century.” *The Hispanic American Historical Review*, 26, no.2 (August, 1946), 295.

regardless of expense.²⁷ In this article, the reader can see that Bishop Zumárraga had a large role in supporting the development of music. Spell writes that “He [Zumárraga] urged the need of elaborate and beautiful music in the churches, for experience had shown that the natives, themselves very musical, were thereby highly edified; friars who heard their confession had reported that conversions were much more readily effected by music than by sermons. Indians would come a great distance to hear impressive music; they worked hard to learn it; and they succeeded amazingly well. These facts in themselves, he argued, were sufficient ground for singing the services with all possible solemnity.”²⁸

In the research of music in Mexico, Steven Barwick has been another important scholar. Two important Barwick books are his 1965 book *The Franco Codex of the Cathedral of Mexico City*, which contains the *Magnificats* of Hernando Franco, and his 1982 book, “Two Mexico City Choirbooks of 1717.” In the later book, Barwick mentions in the preface that on a 1947 trip to the cathedral of Mexico City, he was allowed to examine a choirbook containing the *Magnificats* of Francisco Lopez Capillas, which he used to some extent in his dissertation.²⁹ Steven Barwick’s 1949 dissertation “Sacred Vocal Polyphony in early Mexico” is one of the first works to discuss, in detail, the early works in Mexico. This dissertation is available in book and in microfilm version, but unfortunately is available only at the Harvard Library. This 1949 dissertation is cited in many, if not all, of the sources that were used to complete this current work, and is considered to be a pioneering work that remains important in the field of study.

In the 1965 book, Barwick transcribes Franco’s seven *Magnificats* and gives some informative prefatory material concerning the compositions. As the original manuscripts were

²⁷ Spell, *Music in the Cathedral of Mexico*, 298.

²⁸ *Ibid*, 301.

²⁹ Steven Barwick, “Two Mexico City Choirbooks of 1717”, (Carbondale: Southern Illinois University Press, 1982), viii.

written in Renaissance mensural notation, Barwick gives his editorial procedures for the transcriptions. According to Barwick, there are a limited number of sources that contain the music of Hernando Franco. Without these sources, it would be difficult to ascertain Franco's contribution to colonial music in Mexico. The limited number of sources, along with difficulty in examining the original manuscripts in the archives contributes to the importance of Barwick's dissertation. Examples from two of these works will be discussed later in Chapter Four.

The introduction of Barwick's 1982 book gives a detailed description of the original manuscripts, including some facsimiles of selected pages. The book contains the vocal parts of various compositions from different composers from a choirbook found in the Mexico City Cathedral dated 1717. The book contains a concise but detailed biographical material of each composer along with some of their works. The four composers contained in this volume are Mata, Capillas, Salazar, and Sumaya, three of which will be discussed in Chapter Four, along with selected music examples.

Alice Ray's 1953 dissertation "The Double-Choir music of Juan de Padilla: Seventeenth Century Composer in Mexico" studies the music of Juan Gutierrez de Padilla, a *maestro de capilla* in Puebla, another center of music during the colonial period. Contained within these two volumes is a thorough analysis of Padilla's music and discussion of his compositional techniques. Most notable in this dissertation is the second volume dedicated solely to scores of motets and masses for double-choir.³⁰

Prior to her dissertation, much of the music research focus was at the Mexico City Cathedral and its archives. Ray revealed that there was a vibrant music life and extensive

³⁰ Alice E. Ray "The Double-Choir Music of Juan de Padilla: Seventeenth Century Composer in Mexico." (Ph.D. diss., University of Southern California, 1953)

archives at the Puebla Cathedral. Within the pages of her dissertation, Ray thoroughly analyzes the structures of each of the works presented and points out unique features of the works.

Several masses, motets, and fragments of Padilla's *Passio Secundum Mateo* are contained in this dissertation. This work is an important addition to the body of research of the music of Colonial Mexico as it gives a perspective of the musical life in a cathedral outside of the Mexico City Cathedral. It also gives an opportunity to compare the double choir works of Padilla with other Iberian composers. This comparison can be made through the music found in the various Mexican archives that contain Spanish choral music, along with other European examples of choral literature.

In her 1966 article, "Music of the Sixteenth to Eighteenth Centuries in the Cathedral of Puebla, Mexico" Ray expands her research of the music in Puebla to other composers that flourished at the cathedral. She focuses on the music of the Puebla Cathedral which housed many composers that contributed to Mexico's body of choral music.

Another research document that is considered a monumental work, is Eliyahu Schleifer's 1979 dissertation titled, "The Mexican Choirbooks at the Newberry Library." The Newberry Library is an independent research library located in Chicago, Illinois. The six books in the collection were "a gift to the library in 1899 and had been lying there untouched for sixty-nine years"³¹ when in 1968, a professor of musical bibliography chose the choirbooks as a project for his students.

Schleifer's dissertation contains over 850 pages, 500 pages of which are transcriptions of the music contained in these choir books. A detailed discussion is contained within this work regarding the music and specific issues pertaining to the cataloguing and analysis of these

³¹ Eliyahu A. Schleifer, "New Light on the Mexican Choirbooks at the Newberry Library." *Notes*, 2nd series, Vol.30, No.2 (Dec.1973), ii..

primary sources. Schleifer precedes this dissertation by the publication of an article in 1973 to communicate conclusions to “other scholars in the field, since they [specific issues] might affect their research.”³²

Schleifer’s dissertation is divided into three main sections: (1) A discussion of the choirbooks, their liturgical functions, and composers and their music contained within each book, (2) A set of indexes for the choirbooks, and (3) A transcription of selected compositions. Although this dissertation contains only selected compositions, it contains a wealth of transcriptions from early composers such as Franco and Lienas, both of which will be discussed later in Chapter Four. Also contained in these choirbooks but not transcribed in this dissertation are several works by the three great Spanish composers, Guerrero, Victoria, and Morales. Schleifer divides the other composers whose work is found in the choirbooks into three other categories: (1) Other European composers, (2) composers who emigrated to the New World and (3) chapelmasters after Franco. Hernando Franco and other chapelmasters will be discussed in Chapter Four.

One of the compositions contained in the Newberry Choirbooks is the subject of Steven Barwick’s 1970 article, “A Recently Discovered *Miserere* of Fernando Franco,” in the *Anuario Interamericano de Investigacion Musical*. In this article, he discusses the discovery of the piece and specifically mentions that this composition was going to be discussed in Schleifer’s dissertation, which was in progress at the time. Barwick describes Franco’s harmonic tendencies through analysis of the different verses of this work. He briefly compares some of Franco’s tendencies to those found in Victoria’s *O Magnum Mysterium*. At the end of the article, Barwick mentions that “El *Miserere* es la única obra con la cual aparece la inscripción nombre de Franco

³² Ibid, 231.

como compositor.” (The *Miserere* is the only work in the Newberry Collection that appears with the inscription of Franco as composer.)³³

In 1985 George Harshbarger completed his dissertation on Ignacio de Jerusalem’s *Mass in G*, which was an incomplete mass discovered in the Santa Barbara Mission in California. Harshbarger’s research compiled information from various sources in order to confirm that the incomplete mass found in Santa Barbara was in fact composed by Jerusalem. In this dissertation, Harshbarger describes the mission period of California, and the traditions that existed during this period. Included in this work is a performance edition of the *Mass in G*. This research is important to this field of study because it shows music from Mexico traveled north into the Mexican territories of what is now the western and southwestern United States, and that it had its place in the lives of the missionaries of those areas.

Other research that addresses the performance practice area is Michael Paul Rosewall’s 1992 dissertation “Sacred Polyphony in New Spain: Performance Issues in the Choral Music of Mexico, 1550-1650.” Contained within these pages are two performance scores by Tomas Luis de Victoria, one by Francisco Guerrero and two by Francisco Lopez Capillas. Rosewall’s dissertation, like Schleifer’s 1979 dissertation, discusses and compares the works of European composers with the composers and works from New Spain. This is important because it shows the influence and respect held from the New World to the composers of Spain, but it also shows that the music of the New World can be compared to the works of the Spanish masters like Morales, Guerrero, and Victoria. Rosewall’s work focuses on the one hundred years preceding that of Amante y Zapata’s research.

³³ Steven Barwick and E.T.S., “A Recently Discovered Miserere of Fernando Franco”, *Anuario Interamericano de Investigacion Musical*, 6, (1970), 82.

In his 2002 dissertation, Joseph Amante y Zapata discusses performance practices of music during the colonial period. He discusses both vocal and instrumental issues encountered in various cathedrals of Mexico. He also includes discussions on the careers of several *maestros de capillas*, including four that will be discussed in this work. Amante y Zapata divides the colonial period into three sections: 1) the sixteenth century which saw the importation of music and musical systems from Spain, (2) the seventeenth century, a transitional period in which the colonies tested and broke the bonds with Europe due to Spain's declining wealth and immigration, and (3) the eighteenth century, which witnessed an increase of colonial independence.³⁴ He gives a detailed description as to the cathedral life in Mexico City, Puebla, and Oaxaca, describing the roles of various positions of responsibility such as the *maestro de capilla*. He goes on to describe the repertoire of the cathedral including the liturgical music used within the context of ceremonies (written with Latin texts) i.e. masses, religious music with a Latin text used outside of standard ceremonies, i.e. motets, and praise music of a secular nature in the Spanish vernacular, i.e. *villancicos*.

A recent dissertation that has been presented is Sherill Bigelow Lee Blodget's (2008) dissertation "Los Maitines de Nuestra Señora de la Concepcion." It discusses and presents a performance edition of the work by Ignacio de Jerusalem. Works by Jerusalem have been discovered as far north as the missions in California and this most recent dissertation gives historical background on Jerusalem, structure to the Matins service in the Mexican Cathedral, and performance practice and editorial decisions. Lee Blodget uses information on editorial procedures from Dr. Craig Russell, Dr. Thomas Stanford, and Dr. Aurelio Tello, all notable scholars in this field of study. The performance edition that was prepared as a part of her

³⁴ Amante y Zapata, Sacred Choral Music in Colonial Mexico, 11.

dissertation was used for a concert in 2008 by the University of Arizona Collegium Musicum and chamber orchestra. Lee Blodget states that the results of her work; the editorial process, rehearsal, and performance of this Jerusalem composition can be successfully adapted for modern performance, and the work is very accessible to modern ensembles and audiences.³⁵ She adds that further research into these topics of colonial music in Mexico can only enhance the performance of “Jerusalem’s works and those of his contemporaries. A wealth of music still can be found in the Mexico City Cathedral archives and other archives throughout Latin America, and it awaits our respectful attention.”³⁶

The most recent publication is a 2009 book by Dr. Craig Russell, *From Serra to Sancho*. In this book, Dr. Russell explores the sacred music that existed in the Spanish and Mexican colonies and missions on the West Coast of America. Chapter Seven is pertinent to this paper as it discusses the masses for orchestra and voices by Ignacio de Jerusalem. This chapter provides biographical information along with a discussion and detailed analysis of three works by Jerusalem that were discovered in the missions of what is now southern California. An excellent feature included by the publisher of this book is an online companion that provides additional appendices with excerpts of Jerusalem’s *Mass in F*, and the *Polychoral Mass in D*, provided to the reader in Adobe .pdf format. This online resource is only accessible with a username and password that is provided within the book.

This chapter has presented some studies and research that have guided the study of music in Mexico. Stevenson (1952) provided the first book in English on music in Mexico. It surveyed music from the native music of the Aztecs to the music of the twentieth century. Mentioned within these pages, was the importance of printing and education in the colonization

³⁵ Sherrill Bigelow Lee Blodget, “From manuscript to performance: A critical edition of Ignacio de Jerusalem’s *Los Matines de Nuestra Señora de la Concepción (1768)*”, (D.M.A. diss. University of Arizona, 2008), 67

³⁶Ibid, 67.

of the New World. Spell (1922) and Heller (1979) focused their articles on Fray Pedro de Gante and his efforts to educate the native children with the establishment of the first school in the Americas where he taught music. In addition, Heller points out that de Gante's school served as a model for the missions of the Southwest United States. In her 1946 article, Spell discusses the development of de Gante's school and music at the Mexico City Cathedral. She also mentions Bishop Zumárraga, the first bishop of Mexico City, and the importance he put on music within the cathedral community.

Included in this chapter were two books by Stephen Barwick, *the Franco Codex of Mexico City Cathedral* (1965) and *Two Mexico City Choirbooks of 1717* (1982). Both of these books contributed transcriptions of music from the Mexico City Cathedral. Another contribution by Barwick was his 1949 dissertation titled "Sacred Vocal Polyphony in early Mexico."

Alice Ray's 1953 dissertation on Juan Gutierrez de Padilla acquaints the reader with the composer and his works, dedicating an entire volume to his double-choir compositions. Through her dissertation, she showed that music was flourishing at Puebla. Ray continues her research on the Puebla Cathedral in her 1966 article which discusses other composers that were active at Puebla throughout the sixteenth, seventeenth, and eighteenth centuries.

Schleifer's dissertation of 1979 presented transcriptions of works from colonial Mexico that were discovered in a collection of Mexican choirbooks in the Newberry Library in Chicago. This research discusses at length the six books that make up this collection and also contains 500 pages of music transcriptions by various composers.

The last two studies that were included in this review, Harshbarger (1985) and Lee Blodget (2008) researched the composer Ignacio de Jerusalem.

All of these studies, books, and reports constitute the most significant body of research that has influenced the study of music in Mexico. Additional articles, books, and dissertations are referenced in the body of this work.

CHAPTER 3

HISTORY OF MUSIC IN MEXICO

3.1 Cortés, the Conquest, and the Road to Christianization

Music in the area now known as Mexico had previously existed in the native cultures of the Mayan, Toltec and Aztec civilizations. These individual cultures developed their own musical traditions through primitive instruments made with wood, clay, and in some cases human bone.

The conquest of New Spain began with the arrival of Hernán Cortés in 1519; however the actual fall of the Aztec empire did not happen until 1521. At this time, the music of the native Aztecs was primarily instrumental, including percussive instruments and some primitive wind instruments. The vocal music that did exist was essentially in unison accompanied by the *teponaztli* (also spelled *teponaxtle*), best described as a horizontal two-keyed xylophone.³⁷ Other instruments that were used were of six primitive types: 1) Flutes, *chililihtli*; and ocarinas and panpipes, *tlapitzalli*, 2) marine snail shell, *atecocoli*, 3) the vertical drum, *huehuetl*, 4) the horizontal drum *teponaztli* (previously mentioned), 5) calabash rasps, *tzicahuaztli*; and bone rasps, *omichitzicahuaztli*, and 6) gourds filled with pebbles, *ayacaztli*.³⁸ The wind instruments were primarily made of clay, and the notes that could be played were based on the pentatonic scale, with a minor third starting the scale, *la, do, re, mi, sol*.³⁹ Music played an important part of the natives' lives. "...these Indians did not stop dancing and singing in their religious

³⁷ Robert Stevenson. *Music in Aztec and Inca Territory*. (Berkeley: University of California Press, 1968), 119.

³⁸ Nicolas Slonimsky. *Music of Latin America*. (New York: Thomas Y. Crowell Company, 1945), 215.

³⁹ Slonimsky, *Music of Latin America*, 214.

ceremonies.”⁴⁰ So upon first contact with the Spaniards and their music, it seemed inevitable that music would play an important part in the conquest of New Spain.

Cortés landed on Mexican soil on Good Friday of 1519. On Easter Sunday, Cortés had an altar erected and the expeditionary party celebrated the first Mass in the New World.⁴¹

Stevenson writes:

From the moment of initial contact with the Indians, the Spaniards emphasized the primacy of music worship...On the first Sunday after they set foot on the spot later rechristened Veracruz two Indian governors arrived on an embassy [sic] from Moctezuma; before any business could be transacted Cortés ordered an altar built, after the hasty erection of which Fray Bartolomé de Olmedo, who was a fine singer, chanted Mass.⁴²

During the time of the conquest and early missionary periods, there are accounts of the pre-conquest role of music in Aztec ritual. One of these accounts was written by Bernal Diaz de Castillo, one of Cortés’ men:

There sounded also many other shells and horns and things like trumpets and the sound of them all was terrifying...The Mexicans offered great sacrifice and celebrated festivals every night and sounded their cursed drum, trumpets, kettle drums and shells, and uttered yells and howls. Then they sacrificed our comrades...⁴³

According to Stevenson, Cortés employed soldiers that were musically inclined, who provided entertainment whenever needed. After the conquest, those who were musically gifted began teaching and assisting in the schools.⁴⁴ Along with these soldiers-turned-teachers, there were Franciscan monks who traveled with the group. To assist the conversion of the natives, one of Cortés’ first requests from Spain was that missionaries be sent to Christianize the natives.⁴⁵

⁴⁰ Dante Andreo, *Musica de la Epoca Virreinal*, 12. (author’s translation)

⁴¹ Michael Paul Rosewall. “Sacred Polyphony in New Spain: Performance Issues in the Choral Music of Mexico, 1550-1650.” (D.M.A. diss., Stanford University, 1992), 1.

⁴² Robert Stevenson. *Music in Aztec and Inca Territory*, 155.

⁴³ Steven Barwick. “Mexico.” *The Early Baroque Era: from the Late 16th Century to the 1660’s*. Ed. by Curtis Price. (Englewood Cliffs: Prentice Hall, 1994), 350.

⁴⁴ Barwick, “Mexico,” 154.

⁴⁵ Michael Noel Dean. “Renaissance and Baroque Characteristics in Four Choral Villancicos of Manuel de Sumaya:

In 1523, two years after the fall of Tenochtitlan, the Aztec capital, the first three Franciscan missionaries, specifically tasked with the conversion of the natives, arrived. These three missionaries were Fray Pedro de Gante (c.1480-1572), and two older missionaries named, Jean van Dak and Jean d'Aire. De Gante, as will be mentioned later, was a big influence on music in colonial Mexico. Van Dak and d'Aire died shortly after arriving in Mexico.⁴⁶ One year later, twelve more Franciscans arrived, soon followed by the Dominican order in 1525.

Two years after their arrival, the Franciscans established the church and school of San José de Belén in Texcoco. Fray de Gante had instigated the founding of this church for the natives. This school has been called the first school for the teaching of European subjects in America.⁴⁷ By 1528, the first Mexico City cathedral was built, and the San José de Belén School was relocated to Mexico City to function as part of the cathedral.⁴⁸ Within two years of its establishment, the school had produced an Indian choir for Sunday services.⁴⁹ Stevenson quotes from an 1877 source *Cartas de Indias*, "...there are now trained singers among them who if they were to sing in Your Majesty's Chapel at this moment would do so well that perhaps you would have to see them actually singing in order to believe it possible."⁵⁰ "Judging from the accounts of the missionaries and other European immigrants and travelers, the Indians developed fine skills in singing, playing and making instruments..."⁵¹ Tiemstra also points out that the missionaries were teaching western music to the indigenous people, and in some cases were trying to eradicate entire Indian cultures by destroying all their native musical instruments and practices and replacing them with European ones. "Legions of missionaries: Franciscans,

Analysis and Performance Editions." (Ph.D diss., Texas Tech University, 2002), 18.

⁴⁶ Rosewall, *Sacred Polyphony*, 4.

⁴⁷ Stevenson. *Music in Mexico: A Historical Survey*, 53.

⁴⁸ Rosewall, 5.

⁴⁹ Gerard Béhague. *Music in Latin America: An Introduction*. (Englewood Cliffs: Prentice Hall, 1979), 7.

⁵⁰ Stevenson. *Music in Mexico: A Historical Survey*, 54.

⁵¹ Suzanne Spicer Tiemstra. *The Choral Music of Latin America: a Guide to Compositions and Research*. (New York: Greenwood Press, 1992), 2.

Dominicans, and Augustinians, and those that followed the Jesuits, Benedictines, etc. dedicated themselves (they were led) body and soul to abolish paganism.”⁵² “Fortunately many clerics were open to including elements of Indian music, documenting and enriching both traditional and art music.”⁵³ The native Mexican peoples quickly mastered the European instruments introduced to them, especially the instruments similar to their indigenous ones, such as the flute and trumpet.⁵⁴ The European missionaries taught the Indians to play these new instruments and apprenticed them as craftsmen; soon making violins and *chirimias* (shawms).⁵⁵

By the late 1500’s, Mexico could boast many ornate cathedrals and churches modeled after those in Spain, namely Seville, Toledo, and Salamanca. “The Cathedrals were organized like those of Spain, and many of them were architectural copies of the Spanish ones.”⁵⁶ These cathedrals and churches often had full choirs, instrumentalists, and pipe organs. The music being sung in these cathedrals was written in Latin, Spanish, and even in native dialects. It consisted of European liturgical forms, mainly from the Iberian Peninsula.⁵⁷ Latin was the primary language for works to be performed within the Ordinary of the Mass along with the Propers. For the seasonal and more flexible parts of the Mass, Spanish was used, and in some cases the native language of *Nahuatl*. In New Spain, the Renaissance compositional techniques such as the Venetian polychoral and the *stile antico* continued to be used even after the Baroque styles of Europe were introduced. Tiemstra states that “*Cantus firmus* Masses in the *stile antico* and Baroque-style cantatas co-existed into the late 1700’s.”⁵⁸

⁵² Andreo, *Musica de la Epoca Virreinal*, 12 (author’s translation)

⁵³ Tiemstra, *The Choral Music of Latin America*, 2.

⁵⁴ Teresa Bowers. “The Golden Age of Choral Music in the Cathedrals of Colonial Mexico.” *Choral Journal* 40, no. 9 (April 2000), 9.

⁵⁵ Stevenson. *Music in Mexico: A Historical Survey*, 56.

⁵⁶ Andreo, *Musica de la Epoca Virreinal*, 14, (author’s translation)

⁵⁷ Tiemstra, *Choral Music of Latin America*, 3.

⁵⁸ Tiemstra, *Choral Music of Latin America*, 3.

3.2 Renaissance and Baroque Dates in Latin America

While colonial Mexico was experiencing its Renaissance period, Europe was well into the Baroque era. The Renaissance and the Baroque dates in Latin America are not as well defined as they are in Europe. The year of Bach's death, 1750, is considered the end of the Baroque period. However, "Time is 'out of joint' in Mexico and the Renaissance style lasts to the mid-eighteenth century."⁵⁹ The date of 1750, in round figures, marks a major style change in Latin America, but not as in Europe. The Renaissance styles last into the mid-eighteenth century, when the Baroque period starts with Ignacio de Jerusalem y Stella circa 1750.⁶⁰

Béhague writes:

Is it possible to identify a specific "Baroque Period" in the history of Mexico? The post-Conquest time corresponds to the colonial period that extended from the early sixteenth century to the early nineteenth centuries. As an extension of Western European trends, Latin American high art follows Baroque ideals mostly from the latter part of the seventeenth century to the end of the eighteenth century, with some notable exceptions in music composition. Thus this time period – the late seventeenth century to approximately 1800 – can be considered the Baroque Period in Latin America."⁶¹

In his book *Música y músicos de la época virreinal*, Jesus Estrada states, "'El siglo barroco, como tal recorre más de una centuria entre 1600 y el 1800 entre otras cosas, por un cambio en los centros donde se desarrolla con más ímpetu la vida religiosa y cultural de Nueva España." Which translates as "The Baroque period, as such, spans more than one century between 1600 and 1800, and among other things, influenced a change in the cultural centers where there unfolded a strong drive of the religious and cultural life in New Spain."⁶² Four main reasons exist as to why the

⁵⁹ Lincoln Spiess and Thomas Stanford. *An introduction to Certain Mexican Musical Archives*. (Detroit: Information Coordinatros, Inc., 1969), 15.

⁶⁰ Ibid, 15.

⁶¹ Gerard Behague, "Music in the 'New World': The Baroque in Mexico and Brazil." *The World of Baroque Music: New Perspectives*, ed. George B. Stauffer, 253-279. Bloomington: Indiana University Press, 2006

⁶² Jesús Estrada, *Música y músicos de la época virreinal* (Mexico: Secretaría de Educación Pública, 1980), 102.

Mexican music traditions took so long to adopt the innovations of the Baroque period as are known in Europe. These include:

1. The isolation of Spain and its colonies from the rest of Europe
2. A powerful Catholic Church at the center of musical life that was more resistant to the Reformation, than anywhere else.
3. The resistance of cathedral dioceses to newer styles that challenged the established order.
4. The prohibition of solo and operatic singing in the Spanish liturgy.⁶³

3.3 Cathedral Construction and Cathedral Life

Many aspects of Spanish music and cathedral life were brought to the New World. Music forms, traditions, architecture, and organizational methods for duties within the church were brought to Mexico through the early music teachers and founders of the cathedrals. As previously mentioned, the cathedrals were organized like those in Spain.⁶⁴ Within these traditions and duties was a stratified system of responsibilities within the cathedral.

3.3.1 Cathedral Construction

Along with music and religion, the Spaniards brought their influences in architecture. Each cathedral in Mexico was architecturally influenced by an existing cathedral in Spain. The cathedrals are built in the European style of a cross, a design that was pervasively used during this time period. Figure 1 shows the three cathedrals (from left to right) Mexico City Cathedral, Puebla Cathedral, and the Oaxaca Cathedral. Shown is the European cross shape design, common between these three major cathedrals of Mexico.

⁶³ Stephen Stanziano. "Mass, and Manuel de Sumaya: A musical analysis of two masses by the Baroque Mexican composer," (Ph.D. Diss., Kent State University, 2004), 6.

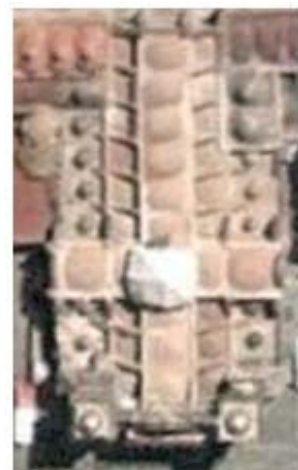
⁶⁴ Andreo, *Musica de la Epoca Virreinal*, 14.



Mexico City Cathedral



Puebla Cathedral



Oaxaca Cathedral

Figure 1

(Photographs courtesy of Googleearth.com, taken from 765ft above ground)

Figure 2⁶⁵ shows a generic outline of the cathedral blueprint. The design calls for a *coro* to divide the nave. The choir stalls are divided in half facing each other,

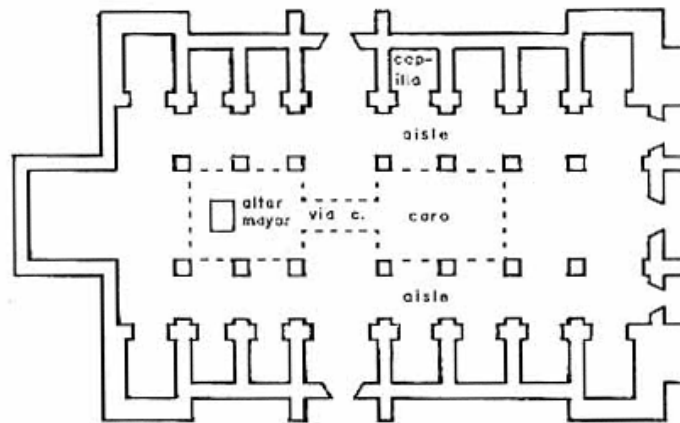


Figure 2

with half of the choir sitting on one side, and the remaining half on the other. The main organ was placed within the *coro* and any other organs were placed outside the *coro* in an opposite

⁶⁵ Joseph Armstrong Baird. *The Churches of Mexico 1530-1810*. (Berkeley, University of California Press, 1962.), 49.

balcony or above the principal organ in the balcony behind the *coro*. “In the interior of the choir, Padilla’s musicians, along with various church officials, seminarists, etc, allowed inside, sat facing one another in the double rows of seats along the sides.”⁶⁶ This arrangement, common to most Spanish choirs, is especial [sic] advantage in the antiphonal use of double choirs, or in the

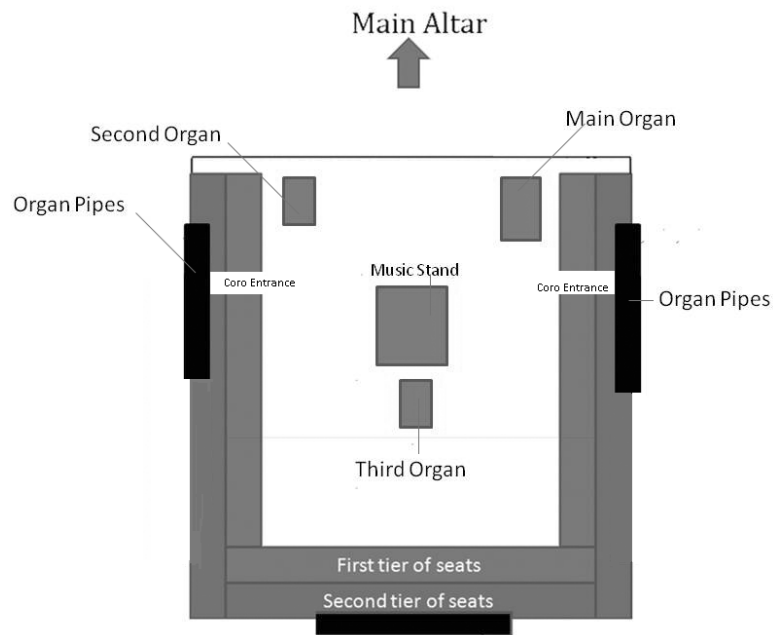


Figure 3

answering back and forth of alternate verses in plainsong and polyphony, as practiced in the *Magnificats, Passions, Miserere*, etc....”⁶⁷ Figure 3 shows an illustration by the author made from descriptions and pictures from Alice Ray’s 1953 dissertation. It specifically discussed and illustrated the Puebla Cathedral, but also noted was that it was common practice in Spain to design the *coro* in this manner. Stevenson also documents the placement of the choir. “...the choir sat in the central nave surrounded by gilded railings. The placement of the choir in the middle of the central nave is, of course, normal procedure in Spanish cathedrals...With their stalls separated, half on one side and half on the other, the choir members constantly sat facing

⁶⁶ Ray, *The Double Choir Music of Juan de Padilla*, 163.

⁶⁷ Alice E. Ray, *The Double Choir Music of Juan de Padilla*, 163.

each other. The answering back and forth of such an arrangement makes possible an everlasting presupposition in all Neo-Hispanic (and Spanish) polyphony.”⁶⁸ In Behague’s 1975 book, *Music in Latin America: An Introduction*, he describes the importance of the cathedral:

In every major city, the cathedral stood at the center of public life. The distinction of having the finest cathedral in the region was a matter of great civic pride. Normally located in the main city square, the cathedral was the focus of most religious fiestas and processions, as well as of political manifestations. The Church controlled education at all levels, and it fostered the great majority of intellectual and artistic activities.⁶⁹

3.3.2 Organization of Cathedral Duties

At the top of the cathedral hierarchy were the *Dean* and *Archdean*, respectively, who had direct supervision over the priests assigned to the cathedral. In turn, all the priests were members of the *cabildo*, or governing council that assisted the Bishop in managing the affairs of the cathedral. Other posts worthy of mention are the *maestro scholar* who oversaw the general and religious education of the school and the *tesorero*, the treasurer for the cathedral.

The first music related position in this hierarchy was the *maestro de capilla* (chapel master), a position that was created in 1585 at the Third Mexican Council. This council established the *maestro de capilla* as the ultimate musical authority in the cathedral.⁷⁰ Prior to this council, the chief musician was the *chantre* (cantor) who was often a priest, and the assistant the *sochantre*. With the music developing as it did in Mexico, it became necessary to give music authority to a lay musician.

The *maestro de capilla* oversaw three groups of musicians, who prepared the music for the cathedral services: the *cantores* (singers), *ministriles* (instrumentalists), and the *seises* (choirboys). The term *seises* originated in the Seville Cathedral, which inevitably made its way

⁶⁸ Stevenson. *Music in Mexico: A Historical Survey*, 107.

⁶⁹ Behague, *Music in Latin America: An Introduction*, 5.

⁷⁰ Dean, *Renaissance and Baroque Characteristics*, 43.

to the New World along with other traditions and practices. In addition to their singing for the cathedral services, they were given formal music training and religious education. It often fell to the *sochantre* to supervise and educate these boys, although it may have fallen to the *chantre*. There are a few instances where a specific position of the *Maestro de seises* (teacher of the six) was created.⁷¹ Dean goes on to state that very often, the more talented boys were singled out for further instruction and continued in the chapel past their voice change. These boys were taught to copy or compose music as well as to sing in their new found voices or play an instrument.⁷²

The voices that were used for the *cantores* have been labeled as such: *tiple* was the soprano part, then the familiar labels of *alto*, *tenor*, and *baxo* (bass). During the Renaissance and Baroque periods in Europe, it became customary to have a *castrato* singing the soprano, or *tiple* part. In researching material for this paper, this author found only two mentions of the *castrati* in the New World. Stevenson mentions a sixtyish member of the clergy, Juan Hernández, who had begun as a cathedral singer on January 20, 1568 and had succeeded Hernando Franco as *maestro de capilla* on January 20, 1586. “When first hired [as *maestro de capilla*] his superb *tiple* voice (always the hardest type to find) was his prime asset.”⁷³ Although mentioned as a *tiple*, no direct mention of him as a *castrato* is made. It is possible that Hernández was a falsettist. Stevenson mentions that “...the soprano lead henceforth to a *castrato*, Bernado Melendes. *Castrati* were not unknown in the New World before 1684: Francisco de Otal at Guamanga-Ayacucho in 1614 and at La Plata-Sucre in 1618.”⁷⁴ Barwick documents that “the choir [Mexico City Cathedral] had used a *castrato* as early as 1684.”⁷⁵ Even in Spain it was rare

⁷¹ Ibid, 44.

⁷² Ibid, 44.

⁷³ Stevenson. Mexico City Cathedral Music, 117.

⁷⁴ Ibid, 126.

⁷⁵ Steven Barwick. Two Mexico City Choirbooks of 1717, xxiii.

that castrati would sing in church, and it wasn't until 1620 that Seville engaged a castrato for the first time.

The last group of which the *maestro de capilla* was in charge was the *ministriles*, the instrumentalists. As previously mentioned, these musicians were very adept at making and playing the instruments that were transplanted from Europe. Dean mentions that "...after a while there was no single instrument used in churches which Indians in the larger towns had not learned to make and play. It became unnecessary to import any of these from Spain...In all Christendom there is nowhere a greater abundance of flutes, sackbuts, trumpets, and drums, than here in New Spain." One instrument that was not built by Indians was the organ. These were built by Spanish born organ builders, occasionally mentoring native assistants.⁷⁶

3.3.3 *Examen de oposición*

Another tradition that was transplanted from Spain was the *Examen de oposición*, a test for prospective *maestros de capilla*. This test was a benchmark of the musical abilities of anyone who desired the post. Through several accounts, we can understand that this *examen* was a lengthy affair with high demands on the abilities of the applicants. One account describes the test as a "three-day 'Calvary-like suffering' followed by a day of composing."⁷⁷ In his 1974 book *Christmas Music from Baroque Mexico*, Stevenson outlines a fourteen-step *examen* that was used in Seville, Spain. A similar process and *examen* was in use at the Mexico City Cathedral. This *examen*, an abbreviated form of the Seville *examen*, could consist of any or all of the following:

⁷⁶ Dean, *Renaissance and Baroque Characteristics*, 45.

⁷⁷ Dean, *Renaissance and Baroque Characteristics*, 49.

1. An examination in music theory
2. Counterpoint exercises over a plainchant in the bass, first in *compasillo*⁷⁸, then in *compás mayor*.⁷⁹
3. Counterpoint exercises with the plainchant in the soprano, in *compasillo* and in *compás mayor*.
4. Counterpoint exercises at the interval of a fifth (*sexquiáltera*)
5. A composition in three-four time (*ternaria*) on a given plainchant, spontaneously adding another voice above.
6. An examination of *canto de órgano*; counterpoint in common time and cut time, alternating every two measures, syncopated minims; counterpoint exercises at the interval of a fifth (*a sexquiáltera*), in $\frac{3}{4}$ (*a ternario*), first with voices in equal proportion, then in diminished proportion; counterpoint exercises at the interval of a minor third (*a sexquincio*).
7. The composition of a motet based on a *cantus firmus*, one in free style, and a *villancico* in concordance with the given text, that is, with the name of the musical note coinciding with the appropriate syllable in the text.⁸⁰

Appendix 3 shows a four-day, twelve-step process outlined in Dean's dissertation, "Renaissance and Baroque Characteristics in Four Choral Villancicos of Manuel de Sumaya."⁸¹ In his 2005 article, "The Oaxaca Cathedral *examen de Oposicion*: the Quest for Modern Style," Mark Brill provides another outline of the process of this investigation. He also states, "The candidates would 'oppose' each other for a chance to obtain what was usually the most prestigious musical appointment in the region."⁸² The process outlined above was described as taking twenty-four hours, occasionally longer. It was customary that the *examen* would take place in private, with a

⁷⁸ *Compasillo* is common time: two minims to a bar.

⁷⁹ *Compás mayor* is cut time: four minims to the bar.

⁸⁰ Mark Brill. "Style and Evolution in the Oaxaca Cathedral: 1600-1800." (Ph.D. diss., University of California, Davis, 1998), 213.

⁸¹ Dean, Renaissance and Baroque Characteristics, 50.

⁸² Mark Brill, "The Oaxaca Cathedral *Examen de oposición*: The Quest for a Modern Style." *Latin American MusicReview* 26, no. 1 (Spring / Summer 2005), 1.

jury of members of the church diocese and on occasion the Bishop or Archbishop. Once a winner was decided, the *cabildo* would inform the winner and then the specifics of the job were discussed, along with salary and benefits.⁸³ This position was a lifetime appointment, and the new *maestro de capilla* could not be removed unless he failed to complete his obligations. To attract applicants, once the position was vacant, the archbishop would issue an edict that was local and would spread to neighboring cities. This edict would establish the rules of the competition and the works that would be expected for the *examen*.

The *examen* became a uniformly established practice throughout the New World colonies: Mexico City, Oaxaca, and Puebla. These were just a few of the cities that required a competition to fill the position. Brill points out that this test procedure was established in Mexico City in 1530, when the cathedral choir was created. However, it wasn't until "the seventeenth century that it was actually used in Mexico City and perhaps elsewhere."⁸⁴ Dean also states that two reasons may exist for this: (1) a lack of qualified judges to form a competent jury, and (2) a possible lack of candidates for the job. When no competition was held, the Diocese was able to appoint the *maestro*; as was the case when Hernando Franco became *maestro de capilla*. It is documented that in 1648, the situation "was rectified...when Francisco Lopez de Capillas won the post by competition. By this time, the examiners had developed sufficient musical knowledge to recognize Capillas' skill and talent."⁸⁵ This was inevitable due to the desire to establish a European style civilization in lands that were primitive, by European standards. Singers, instrumentalists, and more so the *maestro de capilla* would, for a time, have to be imported.

⁸³ Brill, *Style and Evolution*, 4.

⁸⁴ Dean, *Renaissance and Baroque Characteristics*, 51.

⁸⁵ Brill, *Style and Evolution*, 5.

Many of the composers that flourished in Mexico were priests. Stevenson mentions that all clergymen who wished to immigrate to the New World before 1700 were required to pass an examination given by ecclesiastical authorities in Seville.⁸⁶ Once these clergymen passed the *examen* in Seville, it was understood that once they arrived, they were not required to take another test. This explains how Franco was appointed to the *maestro de capilla* in 1575.

As previously mentioned, many of the music positions and performers were probably imported due to the lack of knowledge of western music by the natives. However, once ensembles were established, and cathedral communities were growing, Mexico was a ripe location for music to thrive.

⁸⁶ Robert Stevenson. *Christmas Music from Baroque Mexico*. (Berkeley: University of California Press, 1974), 26.

CHAPTER 4

MUSIC ANALYSIS

4.1 Forms and Styles

The first European liturgical music introduced to the natives of the New World was plainchant, in the form of the Mass. As was previously mentioned, Mass was first chanted on Easter Sunday after Cortés' arrival in 1519. Soon after, the missionaries began teaching the natives how to sing and introduced to them homophonic works, some of which will be discussed later in this work.

Multiple voiced works in a homophonic and polyphonic style were also introduced to the natives, which included *a cappella* and accompanied works. Also introduced to the New World was the *villancico*, a secular work based on poetry in the Spanish vernacular that was adapted for sacred use. Taylor states that "...motets, as they are said to incorporate *cantus firmus* technique in a four to eight voice texture, are more conservative than *villancicos*...the *villancico* style can be compared to that of Vivaldi's concertos, with solo voices and instruments contrasting more frequently with as many as eleven other parts."⁸⁷ He goes on to say, "...the first [motet] clearly shows its origins in classical sixteenth century polyphony; the second [*villancico*] is lighter, more sparkling, the choir singing homophonically, without contrapuntal elements."⁸⁸ The *villancico* consisted of several *coplas* (stanzas) framed by an *estribillo* (refrain). The number of *coplas* varied as did the number of repeats in the *estribillo*. These *villancicos* were generally set to

⁸⁷ Thomas F. Taylor. "Spanish High Baroque Motet and Villancico: Style and Performance." *Early Music* 12, no. 1 (February 1984), 64.

⁸⁸ Ibid, 64.

music for four voices but only in the *estribillo*. In the *coplas*, two voices sang alternately in dialogue with the other two.⁸⁹

All music examples examined here will be discussed according to: (1) language – Spanish, Latin, a native language, or a Spanish dialect, (2) tonality – modal or tonal harmony using the major / minor system, (3) texture – homophonic or polyphonic mentioning the voices utilized, (4) purpose for the piece of music i.e. Easter Mass, Christmas Mass, etc..., and (5) instrumentation, if any.

4.2 Composers

The inclusion of two works by native composers is warranted, to present music written by a native using native texts and European techniques. These are “Don” Hernando Franco followed by Juan de Lienas. Next follows a discussion of music by seven composers who held the *maestro de capilla* post at Mexico City, Puebla, or Oaxaca. These will be presented in chronological order, as much as possible, to show a progression through the Renaissance to Baroque periods.

4.2.1 “Don” Hernando Franco

The two compositions (c.1599) that will be examined were originally attributed to Hernando Franco, the Mexico City *maestro de capilla*. However, Robert Stevenson documents that “Don” Hernando Franco and Hernando Franco were two different persons⁹⁰ “Don” Hernando Franco, the composer of these two pieces, was a native composer possibly taught by Hernando Franco.⁹¹

⁸⁹ Isabel Pope. *Villancico*. Edited by L. Macy. (accessed February 11, 2008) <<http://www.grovemusic.com>>

⁹⁰ Stevenson, *Music in Aztec and Inca Territory*, 206.

⁹¹ *Ibid*, 206.

These two motets were found in what is known as the Valdes Codex in Mexico City, pages 242 – 245, and were transcribed in Steven Barwick’s 1948 dissertation.⁹² Both of the following motets, shown in three figures, (Figures 4, 5, and 6) by Don Hernando Franco, are dedicated to the Virgin Mary. These pieces were discovered by a priest, Padre Octavino Valdés from Tacubaya. *Sancta Maria* and *Dios itlaçonantzine*, turned out to be “the only polyphonic pieces with Aztec (Nahuatl) text still preserved.”⁹³ The text of the *Sancta Maria* is a combination of Nahuatl and Latin, and is scored for five voices, set in C-Dorian mode (cadence can be seen in Figure 8). The text translates as follows:

Sancta Maria yn ilhuicac chhuapille tinatzin dios yn titotenpantlatocantzin.
Ma huel tehuatzin topan ximotlatolti yn titlatlaconhuanimen.

Holy Mary, Queen of Heaven, Mother of God, thou art our mediator.
Intercede [“speak thou well”] for us sinners.⁹⁴

The purpose of this work was probably for a prayer service outside of the Mass, possibly for a feast day of Mary, and because of the language, was intended for the inclusion of the natives into the prayer service. It begins with a *triple* voice intoning the piece, and then the remaining four voices enter in a homophonic texture, which continues throughout the piece. Most of the music in the Renaissance period was unmetered, with stress occurring only through the emphasis on particular syllables in important words.⁹⁵ Franco originally notated this music in mensural notation. These examples (Figures, 4, 5, and 6) were transcribed into modern notation by an unknown and uncredited source. Since this example is in an obscure language, some

⁹² Steven Barwick, “Sacred Vocal Polyphony in Early Colonial Mexico.” (Ph.D. diss., Harvard University, 1948), 174-178.

⁹³ Stevenson, *Music in Mexico: A historical Survey*, 101.

⁹⁴ Stevenson, *Music in Aztec and Inca Territory*, 206.

⁹⁵ Robert L. Garretson, *Choral Music: History, Style, and Performance Practice*. (Upper Saddle River: Prentice Hall, 1993), 12.

assumptions in regard to syllabic stresses must be made. Although it is notated in three-four time, there are several places in the work that suggest three- two time. Perhaps “Don”

Figure 4 is a musical score for five vocal parts: Primus Tiple, Segundo Tiple, Altus, Tenor, and Baxo. The lyrics are "San-cta Ma-ri-a e yn il hui-cac ci-hua-pil-le". The score is written in 3/4 time. The Primus Tiple part has a melodic line with a fermata over the first measure. The other parts have a similar melodic line with a fermata over the first measure. The lyrics are written below the staves.

Figure 4
(Franco, *Sancta Maria*, mm.1-5)

Franco set the meter according to the syllabic stresses of his language.

An example of this can be seen in measures 2-3. A second example is shown in Figure 5. It is the beginning of the second section of the motet and again, the measures 13-14 feel as if they are in three-two rather than the notated time signature of three-four. Because of it's original

Figure 5 is a musical score for five vocal parts: Primus Tiple, Segundo Tiple, Altus, Tenor, and Baxo. The lyrics are "Ma huel te-hua-tzin to pan xi-mo-tla-tol-ti". The score is written in 3/4 time. The Primus Tiple part has a melodic line with a fermata over the first measure. The other parts have a similar melodic line with a fermata over the first measure. The lyrics are written below the staves.

Figure 5
(Franco, *Sancta Maria*, mm.12-18)

mensural notation, the rhythmic device that can be associated here is *sesquialtera*.⁹⁶

Sesquialtera can be traced back to the music of the Middle Ages and the Renaissance.

According to Groves, *sesquialtera* has been a part of Spanish music since the mid-1500's and continued into the early eighteenth century.⁹⁷ The three-four returns at measure 15 when the *segundo tiple* and the alto sing different rhythms than the other three voices.

The second of the motets is titled *Dios itlaçonantzine* (Oh Precious Mother of God). Like the previous motet, this example is in the native language of *Nahua*. This motet is in F-Ionian and also begins with a *tiple* solo (Figure 6, measures 1-9) intoning the work. It is set in a homophonic style, but set in a responsory form between *tiple* / baxo and the alto / tenor (Figure 6, measures 5-8). The text reads and translates as follows:

Dios itlaçonantzine cemicac ichpochtle cenca timitztotlatlauhtiliya ma topan ximotlatolti
yn ilhuicac ixpantzinco in motlaçoconetzin Jesu Christo. Ca onpa timoyeztica yn
inahuactzinco yn motlaço conetzin Jesu Christo.

Oh precious Mother of God, oh eternal Virgin, we earnestly implore of thee: intercede for us. In heaven thou art in the presence of thy dearest Son, Jesus Christ. For thou art there beside Him. In heaven thou art in the presence of thy dearest Son, Jesus Christ.⁹⁸

Again, like the previous example, this motet was probably used for a Marian prayer service, outside of the Mass, specifically for use with the natives.

⁹⁶ The author chose to use the term *sesquialtera* rather than hemiola due to the original mensural notation.

⁹⁷ David Hiley, et al. "Sesquialtera." In *Grove Music Online. Oxford Music Online*, <http://0-www.oxfordmusiconline.com.lib.utep.edu/subscriber/article/grove/music/40114> (accessed May 4, 2010).

⁹⁸ Stevenson, *Music in Aztec and Inca Territory*, 206.

At measures 10-12 in Figure 6, Franco uses word painting using the text *yn ilhuicac*, which translates to “in heaven”. This is accomplished by the bass and tiple voices singing in thirds, then the alto and tenor voices, also singing in thirds, continue a rising sequence.

1 Tiple (Solo)
Dios i - tla - ço - nan-tzi - ne ce - mi-cac ich - poch - tle cen-ca ti-mitz-to -

6
tla-tlah-ti - li - ya cen-ca ti-mitz-to-tla - tlah-ti - li - ya ma to-pan xi-mo-tla -

10 Tiple
tol - ti yn il-hui-cac, yn il-hui-cac ix - pan-tzin -

Altus
yn il-hui-cac, yn il-hui-cac ix - pan-tzin-co, ix -

Tenor
yn il-hui-cac, yn il-hui-cac ix - pan-tzin-co,

8 Baxo
yn il-hui-cac, yn il-hui-cac ix - pan -

Figure 6
(Franco, *Dios itlaçonantzine*, mm.1-13, including copla)

Midway through the work there is another *tiple* solo (Figure 7, measures 38-47) before returning to the *Dal segno*. Franco uses Spanish in this piece together with the *Nahua* language. The words “Jesu Christo” appear in Spanish rather than in Latin and as Garretson mentions, “stress is put on important words.”⁹⁹ Stevenson points out that the native composer of these two pieces had a “such a command of the mensural notation system but amateurish part-writing skills, which a harmony student can detect.”¹⁰⁰ A possible explanation lies in the native tradition that emphasized rhythmic instruments.

⁹⁹ Garretson. Choral Music, 12.

¹⁰⁰ Stevenson, Music in Aztec and Inca Territory, 207.

34 ne - tzin Je - su Chri - sto. 1. sto. 2. sto.

ne - tzin Je - su Chri - sto. sto.

8 ne - tzin Je - su Chri - sto. Dios i - tla - ço - sto.

ne - tzin Je - su Chri - sto. Dios i - tla - sto. (Fine.)

38 Tiple (Solo)
Ca on - ba ti - mo - vez - ti - ca vn in - a - huac - tzin - co

43 Yn mo-tla-ço - co - ne - tzin_ Je - su Chri - sto. Dal Segno

Figure 7

(Franco, *Dios itlaçonantzine*, mm.34-47, including copla)

Figure 8 shows a transcription from Barwick's 1948 dissertation. This one differs from Figure 4 in that some unexplained editorial changes have been made in the source for Figure 4, particularly in the bass part. In addition, the text in Figure 8 is in Spanish. This transcription provided by Barwick shows the "amateurish part-writing skills" to which Stevenson was referring.¹⁰¹

In measure 4 of Figure 8, there are parallel 5ths between the basses and second sopranos. Also, in measure 8, between the same voice parts, there is similar motion into a perfect 5th. Stevenson comments that there is an "abundance of parallel fifths, octaves, and other forbidden consecutives throughout the piece."¹⁰²

¹⁰¹ Stevenson, *Music in Aztec and Inca Territory*, 207

¹⁰² Stevenson, *Music in Mexico: A Historical Survey*, 121.

The image shows a musical score for a five-part setting of "Sancta Mariae". The staves are labeled S I, S II, A, T, and B. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are in Spanish and are written below each staff. The score begins with a first ending bracket over the first measure of the Soprano I part.

S I
San-cta Ma-ri - ae:___ Rei - na cel - le - sti - al, Ma-dre de Dios, a-bo-ga - da nue - - - stra.

S II
Rei - na ce - le - sti - al, Ma-dre de - Dios, a-bo-ga - da nue - - - stra.

A
Rei - na ce - le - sti - al, Ma-dre de Dios a-bo-ga - da nue - - - stra.

T
Rei - na ce - le - sti - al Ma-dre de Dios a-bo-ga - da nue - - - stra.

B
Rei - na ce - le - sti - al, Ma-dre de Dios a-bo-ga - da - nue - - - - stra.

Figure 8
(Franco, *Sancta Mariae*, mm.1-14, Barwick dissertation version)

The two works by “Don” Hernando Franco show that European music was being taught in New Spain and that natives were beginning to assimilate those European concepts. Up until Cortes’ arrival, part music did not exist in the New World.¹⁰³ These pieces give an example of the progress of the musical education of the natives in the span of roughly eighty years. However, if no other part music has been discovered, it is very difficult to make an educated decision on the compositional value of native works like these of “Don” Hernando Franco. The inclusion of a native composer’s work in a liturgical book, the *Valdes Codex*, is a good indication that it was being used in some religious capacity among the natives.

4.2.2 Hernando Franco (1532-1585)

Hernando Franco became the *maestro de capilla* of the Mexico City Cathedral in 1575. Franco was born in Spain and immigrated to the New World, possibly as early as 1554.¹⁰⁴ His first post in the New World was in Guatemala, but he was soon invited to Mexico City in 1570.

¹⁰³ Robert Stevenson. *Music in Aztec and Inca Territory*, 119

¹⁰⁴ Steven Barwick, *The Franco Codex of the Cathedral of Mexico*. (Carbondale: Southern Illinois University Press, 1965), vii.

By European dates, Franco is a late Renaissance composer. Few of his works survive, but a large collection of his works, the *Franco Codex*, can be found in the Mexico City Cathedral archives. Contained in this codex are polyphonic settings of the seven tones music scale to the twelve verses of the *Magnificat*. “He undoubtedly composed eight - one for each tone - but the *Magnificat* for the Third Tone seems to have been lost.”¹⁰⁵ The disappearance of this Third Tone *Magnificat* still remains a matter of speculation. However, a feasible explanation is that it was lost during a flood in 1629, which damaged numerous old polyphonic books.¹⁰⁶ Franco’s music is a prime example of Renaissance style repertoire. As previously mentioned, *The Franco Codex* contains seven settings of the *Magnificat*, a prayer quoting the Gospel of Luke 1:46-55.¹⁰⁷ Each setting begins with a plainchant intonation, prior to each polyphonic verse. “Nearly all the Neo-Hispanic [New Spain] polyphony that has descended to us is of the alternating type- a verse in plainsong, then one in polyphony....”¹⁰⁸

Figure 9 shows the last section of the *Primi toni* (First Mode), which ends in a *fuga*, as do five of the other works in this codex. For clarification, according to Groves Dictionary, the word *fuga* in its Latin form became associated with music as early as the fourteenth century, used primarily to designate a canon.¹⁰⁹

¹⁰⁵ Stevenson, *Music in Mexico: A Historical Survey*, 111.

¹⁰⁶ Barwick, *Franco Codex*, x.

¹⁰⁷ Latin Vulgate Bible. <http://www.latinvulgate.com/verse.aspx?t=1&b=3> (Accessed February 19, 2009)

¹⁰⁸ Stevenson. *Music in Mexico: A Historical Survey*, 108.

¹⁰⁹ Paul M. Walker. "Fuga." In *Grove Music Online. Oxford Music Online*, <http://0-www.oxfordmusiconline.com.lib.utep.edu:80/subscriber/article/grove/music/10347> (accessed April 6, 2009).

Gloria Patri, et Fili-o, et Spirit tui Sancto

Cantus I
Sic ut e-rat in prin-ci-pi-o, et nuc, et

Cantus II
Fuga in Subdiathesaron
Sic ut e-rat in prin-ci-pi-o,

Alto I
Resolutio
Sic ut e-rat in prin-ci-pi

Alto II
Sic ut e-rat in prin-ci-pi-o,

Tenor
Sic ut e-rat in prin-ci

Bass
Sic ut e-rat in prin-ci-pi-o

Figure 9
(Franco, *Magnificat Primi Toni*, final section)

This example is in Latin, is in F-Lydian, and is polyphonic for six voices (SSAATB).

The purpose of this work in the Roman Catholic Church was for use during the Vespers prayer service.¹¹⁰

The canon begins in the alto II and tenor a fifth apart, moving in contrary motion. It is noteworthy to mention that all six parts sing a three note motif to begin their part of the canon. The cantus I and II sing the same three note motif two and a half measures apart, while the alto I and alto II sing the same notes five measures apart. The tenor and the bass sing a descending three note motif rather than the ascending motif that the four treble voices sing. In addition, the alto I and II begin their motifs on the fifth rather than on the root, as the other voices do.

¹¹⁰ Hugh Henry. "Magnificat." *The Catholic Encyclopedia*. Vol. 9. New York: Robert Appleton Company, 1910. 9 Nov. 2009 <<http://www.newadvent.org/cathen/09534a.htm>>

Another example taken from the *Franco Codex* can be seen in Figure 10, which shows the beginning sixteen measures of the *Quinti Toni Magnificat*. This example is a prayer for use in the Vespers prayer service, not part of the Ordinary of the Mass, but it is still in Latin. It is a musical setting of the text from the Gospel of Luke, 1:46-55. This example is in C-Ionian, and is an unaccompanied polyphonic setting in four voices (SATB), having points of imitation

The musical score is presented in three systems, each with four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The notation is in C-Ionian mode, with a key signature of one sharp (F#) and a common time signature (C). The lyrics are in Latin, and the music features points of imitation between the voices.

System 1:

- Soprano (S):** A - ni - ma me - a Do - - - mi - num,
- Alto (A):** A - ni - ma me - a
- Tenor (T):** A - ni - ma
- Bass (B):** A - ni - ma me - a Do - mi - num, a - ni - ma me - a - Do -

System 2:

- Soprano (S):** A - ni - ma me - a Do - - - mi - num.
- Alto (A):** Do - mi - num, a - ni - ma me - a Do - - -
- Tenor (T):** me - a Do - mi - num, a - ni - ma me - a Do - mi - num, a - ni - ma
- Bass (B):** - - mi - num, a - ni - ma me - a Do - - - - mi - num. A -

System 3:

- Soprano (S):** A - ni - ma me - a Do - mi - num, Do - - - mi - num.
- Alto (A):** - - mi - num, a ni - ma me - a - Do - - - mi - num.
- Tenor (T):** me - a Do - mi - num, a - ni - ma me - a Do - - - - mi - num.
- Bass (B):** ni - ma me - a Do - mi - num A - ni - ma me - a Do - mi - num.

Figure 10
(Franco, *Magnificat Quinti Toni*, mm.1-16)

between multiple voices. In this example, the bass begins followed four beats later by the soprano imitating the bass, then, eight beats later by the tenor. The alto voice sings in imitation,

a perfect fourth below the initial melody, for this entire example. The soprano voice repeats the first five beats of the theme three times before setting up for a cadence, three measures from the end of this example. The final chord in the example is an open fifth chord, with the soprano, tenor, and bass on the root, and the alto on the fifth. Franco's works show that he had "mastered well the craft of his time and that he transported to the New World the technical facility upon which a new generation of composers would later build their own tradition."¹¹¹

The next example, Figure 11, is a short response, *Memento mei Deus*, written for four part unaccompanied choir (SATB) in Latin and is part of the Office of the Dead, more

The image displays a musical score for a four-part unaccompanied choir (SATB) in Latin. The score is divided into two systems. The first system contains measures 1 through 16, and the second system contains measures 17 through 32. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "Me - men - to - - - me - i - De - - - us. Me - men - to me - i De - us, Me - men - to me - i De - - - us. Nec - - - as - pi - ci - at me - vi - - - sus." The score features various musical notations including whole, half, quarter, eighth, and sixteenth notes, rests, and slurs. The final measure (32) is a cadence with an open fifth chord.

Figure 11
(Franco, *Memento mei Deus*, mm.1-32)

¹¹¹ Carlos A. Flores, "Music Theory in Mexico from 1776-1866: A study of Four Treatises by Native Authors." (Ph.D. diss., North Texas State University, 1986), 40.

specifically the Matins portion of the Office.¹¹² This piece, like the previous examples, were originally notated in mensural notation. The *Memento Mei Deus*, was transcribed into modern notation by Jesus Bal y Gay.

This example is in D-Aeolian. Figure 11 shows the response *Memento mei Deus*, in its entirety. The movement in this short response comes primarily from the inner voices. This response can be considered a duet being sung by the alto and tenor voices. The soprano and bass are simply providing countermelody and a tonal grounding. The soprano and bass voices move primarily in half note movement. The soprano line may have been a *cantus firmus*.

For the first forty-two beats of this response, the bass only says one word, *Deus*, while the soprano sings only *Memento mei Deus* (Remember me O God). The half note movement, coupled with the words that both the soprano and bass sing bring out the lament of the text. In actuality, the ranges for the soprano and alto voices could be switched and have the alto sing the soprano line, because it falls more within the alto range. Franco may have wanted to create an effect by having the soprano singing in the lower registers of their voices, or instruments were used to double the vocal parts.

Within the context of the Office for the Dead, immediately after this response, *Memento mei Deus*, comes the response of *De Profundis* (from the depths). This response, *De Profundis*, is in d-aeolian with a raised seventh scale degree (c#), sounding as if in harmonic minor. It is written in a polyphonic texture for an unaccompanied four voice choir (SATB). Figure 12 shows this response in its entirety. There is more movement within this response than there was in the preceding response, however, the soprano voice continues to sing half notes, save for two places (measures 8-9, and measures 23-24) where a triple feel is created by the tying of quarter notes across the bar line. Franco employs word painting in the first measure when the basses sing, the

¹¹²Matins for the Dead <<http://www.breviary.net/allsoulsguild/office/matinsdead.htm>> (accessed February 17, 2009)

or another, all voices sing on the same text.

S De - - - pro fun - - - dis cla - ma -

A De - pro - fun - dis, de - - - pro - - - fun - dis - cla - ma -

T 8 De - pro - - - fun - - - dis - de - - - pro - fun - dis cla - ma -

B De - pro - fun - dis - - - de pro - fun - dis, - - - pro fun - dis - - - cla - ma -

13

S vi - - - ad - - - te - - - Do - - - mi - - - ne.

A - - - vi - ad - - - te Do - mi - ne - - - ad te Do - mi - - - ne.

T 8 vi ad te Do - mi - ne cla - ma - vi ad te Do - mi - ne.

B - vi ad te - - - Do - mi - ne cla - ma - vi ad te - - - Do - mi - - - ne.

Figure 12
(Franco, *De Profundis*, mm.1-25)

The next musical examples are from a manuscript discovered in the Newberry Choirbooks at the Newberry Library in Chicago in 1970. According to Barwick, it is the “only one identifiable by the composer’s name on the page,” despite many other Franco works contained in this volume.¹¹³ These examples are from Franco’s *Miserere mei, Deus*, a work written for Maundy Thursday. “It is a good example of “Franco’s typical style of close part-writing in narrow ranges.”¹¹⁴ The work is in F-Ionian, so it sounds major due to the presence of the leading tone half step. This *Miserere* is a four part (SCTB) homophonic setting of verses one, five, nine, thirteen, and seventeen, of the twenty-one verses of Psalm 50. Figure 13 shows

¹¹³ Barwick, *A Recently Discovered Miserere* or Fernando Franco, 80.

¹¹⁴ Ibid., 80.

verse nine, *Auditui meo*. This verse has two contrasting sections: a homophonic and polyphonic section. Measures 43-46 contain short descending passages in thirds between the bass and soprano, and tenor and contralto. “The imitative passages in tenths and thirds which form the contrapuntal texture in *Auitui meo* also show a bit of word painting-‘joyous’ scales on the words *et exsultabunt*.¹¹⁵ Especially noteworthy in this example is the ending of the verse. Franco writes in measure 48 what sounds like a plagal cadence to conclude this verse; the plagal cadence commonly known as the “Amen cadence” used to conclude many hymns. The plagal cadence is much harmonically weaker due to the absence of a functional leading tone.

Figure 13
(Franco, *Miserere mei*, verse 9, mm.37-50)

Figure 14 shows verse thirteen of the *Miserere*. Following verse nine, verse thirteen begins in d-aeolian and remains there until measure 59 when F-Ionian returns. Prior to the return of the original mode, in measure 58, there is a Phrygian cadence while still in D-Aeolian. Unlike

¹¹⁵Ibid, 81.

in verse nine, Franco concludes this verse with an authentic cadence. Franco contrasts the two sections by writing the contrapuntal section at the beginning of this verse and the chordal section last.

The image displays a musical score for a four-part vocal setting. The first system, starting at measure 51, is a contrapuntal section where each voice part has its own melodic line. The lyrics are '13. Red - de mi - hi lac - ti - ti - am sa - lu - ta - ris tu - i:'. The second system, starting at measure 59, is a chordal section where the voices move in parallel motion, primarily using whole and half notes. The lyrics are 'et spi - ri - tu prin - ci - bus tu - is et vin - cas cum ju - di - ca - ris.'.

Figure 14
(Franco, *Miserere mei*, verse 13, mm.51-66)

Franco studied music in Spain, and as such, his writing style was influenced by European standards before he immigrated to New Spain. The Spanish composer that most likely influenced Franco was Cristóbal de Morales, as he was already composing during the time prior to Franco's departure. Modal tonality is still part of his writing style, which is consistent with the time period. As will be shown with the music of other composers, European influences of tonality and musical characteristics such as instrumentation and texture, will begin to gravitate away from Renaissance and towards Baroque characteristics.

4.2.3 Juan de Lienas

Little is known about this composer, including his date of birth and death. However, Groves Dictionary states that he was active in Mexico City during the years of 1630-1650, although never holding the position of *maestro de capilla*.¹¹⁶ Tiemstra also places Lienas as the chapelmaster of the Havana Cathedral in Cuba.¹¹⁷ His music can be found in two sources, the *Carmen Codex*, a collection of music from colonial Mexico, and the Newberry Choirbooks at the Newberry Library in Chicago, IL. Like “Don” Hernando Franco, Lienas is referred to as a “Don” in several manuscripts, implying that Lienas was a Spanish nobleman, or more likely, a native *cacique* (a leader of a tribe) of noble birth.¹¹⁸ A good portion of his surviving works is contained in the *Carmen Codex*, two of which will be examined. These compositions that will be discussed are unaccompanied choral pieces with sacred Latin texts.

The first piece is the polyphonic motet titled *Coenantibus autem illis*, whose Latin text comes from the Gospel of Matthew, specifically chapter twenty-six, verse twenty-six: “While they were eating, Jesus took bread, said the blessing, broke it, and giving it to his disciples said, ‘Take and eat; this is my body.’”¹¹⁹ This specific Latin text is not part of the Ordinary nor is it part of the Propers of the Mass. However, the text suggests that it might have been used for a Maundy Thursday Mass or for use as a Communion motet. This piece is in the Ionian mode and written for unaccompanied four part choir (SATB). Figure 15 shows the first twenty-one measures of this composition. No reference was found as to the transcriber who copied this composition into modern notation. A copy of a digital score of this piece was obtained through

¹¹⁶ Lester D. Brothers, “Reviewed Works: *Baroque Music in Mexico* by A cappella Choir of UCLA.” *Latin American Music Review* 5, no. 2 (Autumn / Winter 1984), 296.

¹¹⁷ Spicer-Tiemstra, *The Choral Music of Latin America*, 4.

¹¹⁸ Craig H. Russell, *Juan de Lienas*. Edited by L. Macy. (accessed February 2, 2009) <<http://www.grovemusic.com>>

¹¹⁹ United States Conference of Catholic Bishops Online *New American Bible* (accessed February 3, 2009) <<http://www.nccbuscc.org/nab/bible/matthew/matthew26.htm>>

the CPDL website.¹²⁰ The motet is full of imitation, beginning in measure 1 with the soprano and contralto voice. The contralto imitates the soprano a fifth lower. In measure 5, similar

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are "Coe nan ti bus au tem il lis".

First System:

- Soprano: Coe - - nan - ti - bus au - tem il - - - - - lis, il - - - - -
- Alto: Coe - - nan - ti - bus au - tem il - - - - - lis, au - tem il -
- Tenor: Coe - - - - - nan - - ti - bus
- Bass: Coe - - - - - nan - - ti -

Second System (Measures 8-15):

- Soprano: - - - - - lis, Coe - - - - - nan - ti - bus au - tem il -
- Alto: - - - - - lis, au - tem il - - - - - lis, il - - - - - lis, au - tem il - lis, au - tem
- Tenor: au - tem il - - - - - lis, au - tem il - lis, au - tem - il - - - - - lis,
- Bass: bus au - tem il - - - - - lis, Coe - - - - - nan - - ti - bus au - tem

Third System (Measures 16-23):

- Soprano: - - - - - lis au - tem il - - - - - lis, au - tem il
- Alto: il - - - - - lis, au - tem il - - - - - lis au - tem il
- Tenor: coe - - - - - nan ti - bus au - tem il - - - - - lis, au - tem il
- Bass: il - - - - - lis, au - tem

Figure 15
(Lienas, *Coenantibus autem illis*, mm.1-21)

imitation can be seen between the tenor and bass voices.

In measures 1 and 10, the soprano sings the theme beginning on a G, and on the same text, *Coenantibus*. The tenor begins the imitation in measure five on the original pitch of G. Then in measure 15 the imitation is a fourth above (C) from the original pitch of G. Similar imitation can be seen in the bass voice at measure 6, then in measure 12, imitating the original soprano

¹²⁰ http://www2.cpd.org/wiki/index.php/Main_Page

entrance. Curiously the alto voice only sings the theme once, with the corresponding text of *Coenantibus*. The remainder of the alto line is sung on the text *autem illis*.

Figure 16 shows more imitation, this time on different text, *accepit Jesus panem* (Jesus took bread), beginning at measure 21. The ascending figure is used in all voices. Immediately after this, there is a triple meter section that feels like a duple meter, a hemiola in $\frac{6}{4}$.

Figure 16 displays a musical score for four voices (Soprano, Alto, Tenor, Bass) with Latin lyrics. The score is divided into two systems. The first system starts at measure 22 and the second at measure 29. The music features a hemiola in 6/4 time, with notes tied across bar lines.

System 1 (Measures 22-28):

- Soprano:** lis, ac - ce - pit Je - sus pa - nem, ac - ce - pit Je - sus pa - nem ac - ce - pit
- Alto:** lis ac - ce - pit ac - ce - pit Je - sus pa - nem ac - ce - pit Je - sus
- Tenor:** lis, ac - ce - pit Je - sus pa - nem ac - ce - pit Je - sus pa - - - nem ac -
- Bass:** il - - - lis, ac - ce - pit Je - sus pa - nem ac - ce - pit Je - sus pa - nem

System 2 (Measures 29-34):

- Soprano:** Je - sus pa - nem, ac - ce - pit Je - sus pa - nem, et be - ne - di
- Alto:** pa - nem ac - ce - pit Je - sus pa - - - - nem.
- Tenor:** ce - pit Je - - - - sus pa - nem Je - sus pa - - - - nem, et be - ne - di
- Bass:** ac - ce - pit Je - - - - - sus pa - - - - - nem, et be - ne - di

Figure 16
(Lienas, *Coenantibus autem illis*, mm.22-34)

Lienas accomplishes this by tying notes over the bar lines, and because of textual reasons, the strong beat isn't always on the downbeat. In this example, only the last two measures show a clear triple meter feeling. Figure 17 shows the soprano line from this section. According to



Figure 17
(Lienas, *Coenantibus autem illis*, soprano excerpt, mm.34-42)

Treacy, this motet by Lienas is “one of the many testimonies of the high quality of Catholic liturgical music in the New World.”¹²¹

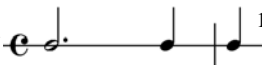
The next musical example (Figure 18) is from Lienas’ *Credidi*. This psalm is an *a cappella*, homophonic double choir (SSAATTBB) setting in Latin of Psalm 115 from the Vulgate, for use during Monday Vespers as the second psalm. Schleifer states that the psalm setting may have been used during other solemn occasions.¹²² The tonality of this piece is in F-

Table 1

	Motive	With upbeat	Syncopated
Diminution			
Double Diminution			

¹²¹ Susan Treacy, “Reviews: Choral Music,” *Sacred Music* 132, no.1 (Spring 2005): 22.

¹²² Schleifer, *The Mexican Choirbooks at the Newberry Library*, 156

Ionian mode. This setting is based on a rhythmic theme that occurs in the first three notes of the piece  ¹²³ Schleifer illustrates the theme (Table 1) and its variations that occur throughout this psalm. ¹²⁴ Even if the initial theme is not present in any of the voices, the rhythmic pattern or one of its variations appears.

In Figure 18, measures 30 – 44 b.1 are shown. This example shows the Latin text *Calicem salutaris accipiam et nomen Domini invocabo* (I will take the chalice of salvation; and I will call upon the name of the Lord.). Lienas sets two different moods to the each sections of this verse. The first section he sets in common time for Choir I with short melodic imitation in the first two measures, one beat apart. The bass begins, followed by the soprano, alto, then tenor in measure 31. All voices enter singing the same pitch except the tenor which enters a fourth above the bass. There is also rhythmic imitation in the first three measures of this example. In contrast, the second half of the verse (beginning at measure 33) is set for both choirs in an antiphonal homophonic texture in $\frac{6}{8}$ time (measures 33-44). Schleifer speculates that Lienas may have set this text the way he did because “he may have associated the words ‘Calicem salutaris accipiam’ with the image he had frequently seen in church, namely the solemn elevation of the Chalice at Mass.” ¹²⁵ It is possible that Lienas was unfamiliar with the Latin language due to the syllabic stress he places in this example.

¹²³ Ibid, 159.

¹²⁴ Ibid, 160.

¹²⁵ Schleifer, 162.

30

S I Ca - li - cem sa - lu - ta - ris ac - ci - pi - am, ac - ci - pi - am. et no - men Do -

A I Ca - li - cem sa - lu - ta - ris ac - ci - pi - am, ac - ci - pi - am. et no - men Do -

Choir I Ca - li - cem sa - lu - ta - ris ac - ci - pi - am, ac - ci - pi - am. et no - men Do -

T I Ca - li - cem sa - lu - ta - ris ac - ci - pi - am. et no - men Do -

B I Ca - li - cem sa - lu - ta - ris ac - ci - pi - am ac - ci - pi - am. et no - men Do -

35

S II et no - men Do - mi - ni in - vo - ca - bo

A II et no - men Do - mi - ni in - vo - ca - bo

Choir II et no - men Do - mi - ni in - vo - ca - bo

T II et no - men Do - mi - ni in - vo - ca - bo

B II et no - men Do - mi - ni in - vo - ca - bo

40

S I mi - ni in - vo - ca - bo et no - men Do - mi - ni in - vo - ca - bo.

A I mi - ni in - vo - ca - bo et no - men Do - mi - ni in - vo - ca - bo.

T I mi - ni in - vo - ca - bo et no - men Do - mi - ni in - vo - ca - bo.

B I mi - ni in - vo - ca - bo et no - men Do - mi - ni in - vo - ca - bo.

S 2 et no - men Do - mi - ni in - vo - ca - bo, et no - men Do - mi - ni in - vo - ca - bo.

A 2 et no - men Do - mi - ni in - vo - ca - bo, et no - men Do - mi - ni in - vo - ca - bo.

T 2 et no - men Do - mi - ni in - vo - ca - bo, et no - men Do - mi - ni in - vo - ca - bo.

B 2 et no - men Do - mi - ni in - vo - ca - bo, et no - men Do - mi - ni in - vo - ca - bo.

Figure 18
(Lienas, *Credidi*, mm.30-44)

Figure 19 shows the last fourteen measures of the section *Gloria Patri, et Filio, et Spiritui Sancto* (Glory to the Father, the Son, and the Holy Spirit), which appears at the end of the *Credidi*.

125

S 1 et Spi-ri - tu - i San - cto, et Spi-ri - tu - i et Spi-ri - tu - i San cto.

A 1 et Spi-ri - tui - i San - cto, et Spi-ri - tu - i et Spi-ri - tu - i San cto.

Choir I et Spi-ri - tui - i San - cto, et Spi-ri - tu - i et Spi-ri - tu - i San cto.

T 1 et Spi-ri - tu - i San - cto, et Spi-ri - tu - i et Spi-ri - tu - i San cto.

B 1 et Spi-ri - tu - i San - cto, et Spi-ri - tu - i et Spi-ri - tu - i San cto.

S 2 cto, et Spi-ri - tui - i San - cto, et Spi-ri - tu - i San - cto, et Spi-ri - tu - i San cto.

A 2 cto, et Spi-ri - tu - i San - cto, et Spi-ri - tu - i San - cto, et Spi-ri - tu - i San cto.

Choir II cto, et Spi-ri - tu - i San - cto, et Spi-ri - tu - i San - cto, et Spi-ri - tu - i San cto.

T 2 cto, et Spi-ri - tu - i San - cto, et Spi-ri - tu - i San - cto, et Spi-ri - tu - i San cto.

B 2 cto, et Spi-ri - tu - i San - cto, et Spi-ri - tu - i San - cto, et Spi-ri - tu - i San cto.

Figure 19
(Lienas, *Credidi*, mm.125-139)

Lienas completes this section in $\frac{3}{4}$; prior to this, the meter is in common time. Interesting harmonic aspects of this example include all *tonic* (I), *sub-dominant* (IV), and *dominant* (V) chords are written in root position. Two inversions occur in this section, one in measure 127 and one in measure 130: a secondary diminished chord in first inversion, vii_6^0/V , which resolves as expected to a root position C-major chord, and other a secondary diminished chord, vii_6^0/ii , resolving to a root position g-minor chord. In addition, throughout this section Lienas does not once write a dominant seventh chord to resolve to the tonic until measure 138. The ability to describe this piece with functional analysis shows a shift from modal harmony to the beginning of tonal harmony.

Figure 20 shows the first twenty-six measures of the *Gloria* from Lienas' *Missa a 5* (Mass for 5 voices). This example was chosen not only to present a section from a mass composed by Lienas, but also a contrasting piece to the polyphonic *Coenantibus autem illis*.

Figure 20 shows an unaccompanied, homophonic texture for five voices (SSATB). As it is part of a mass, it is written in Latin and not in the Spanish vernacular. The initial words of a Gloria, “*Gloria in excelsis Deo*” are not present at the beginning, as it was common practice to have a plainchant intonation prior to measure 1. This movement is in a-minor, with raised sixth’s and seventh’s at cadence points to create a V – i harmonic relationship. This early in Mexican music history, European musical influences could be a factor. However, to state that Lienas had direct European influence would be conjecture.

The image displays a musical score for five voices (SSATB) in a-minor, with a raised sixth and seventh at cadence points. The score is divided into two systems. The first system (measures 1-13) features the following lyrics: S I: Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis. Ben-ne-di-cimus te Ad-o-; S II: Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis. Be-ne-di-cimus te Ad-o-; A: Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-tatis. Lau-da-mus te. Be-ne-di-cimus te.; T: Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis. Lau-da-mus te.; B: (Bass line). The second system (measures 14-26) features the following lyrics: S I: ra-mus te. Glo-ri-fi-ca-mus te. Gra-ti-as a-gi-mus ti-bi.; S 2: ra-mus te Glo-ri-fi-ca-mus te. Propter magnam glo-riam tu-am.; A: Glo-ri-fi-ca-mus te. Gra-ti-as a-gi-mus ti-bi Propter ma-gnam gloriam tu-am.; T: ra-mus te. Gra-ti-as a-gi-mus ti-bi Propter magnam glo-ri-am tu-am.; B: ra-mus te. Glo-ri-fi-ca-mus te. Propter Ma-gnam gloriam tu-am.

Figure 20
(Lienas, *Gloria* from *Missa a 5*, mm.1-26)

The first eight measures are sung without the bass, creating an ungrounded but ethereal effect with just the top four voices singing. In several places in this example, Lienas has the

voices entering on a stressed syllable but on an off-beat, i.e. measure 5 and measure 13. Lienas does this to emphasize the word being sung. This can be seen on the words, “Laudamus”, “Benedicimus”, “Adoramus,” and “Glorificamus.” Through this entire Mass movement, there are at least three out of the five voices singing at a time. Quoting Dr. Robert Stevenson, “Lienas ranks as the greatest Indian noble blood composer in the colonial annals of any Latin American nation.”¹²⁶

If Lienas was of Indian noble blood as Stevenson has suggested, then it is fair to state that, because of his compositional style, he would have had an excellent teacher, perhaps directly from Spain, or a *maestro de capilla*. Lienas exhibits many modal tendencies but tonal influences can also be seen in the examples presented here. If Lienas’ teacher were a Spaniard, this would explain such an early example of tonal music in New World.

Music excerpts presented to this point have been in Latin or in the native tongue, *Nahuatl*. As the sixteenth century comes to a close, the *villancico*, written in the Spanish vernacular, arrives in New Spain. With this, instruments other than the organ will now be used to accompany the *villancico*.

4.2.4 Juan Gutierrez de Padilla (c. 1590-1664)

Padilla’s origins are not well known, perhaps because of another Spaniard by the name Juan de Padilla, who also was a musician, composer, and *maestro de capilla* in Spain.¹²⁷ Alice Ray reasons that Padilla was Spanish, and not of Mexican birth or education. When Juan de Palafox y Mendoza was elevated to the post of Bishop of Puebla in 1640, he brought with him a staff from Spain, which “serves further to strengthen the supposition that the composer was of

¹²⁶ Brothers, Reviewed Works, 296.

¹²⁷ Stevenson, The Distinguished Maestro, 365.

Spanish birth.”¹²⁸ Another account to support this is given by Armin Reitz. He documents that Juan Gutierrez de Padilla was born in Spain in a town called Malaga and was trained musically in Spain, and held the *maestro de capilla* position in Cadiz at the cathedral.¹²⁹ “The capitular acts of Cadiz Cathedral from the years 1620-1630 are now lost, so the exact time of Padilla’s departure for Mexico is uncertain.”¹³⁰

The exact date of Padilla’s arrival in Puebla is not known because many records between 1600-1648 have been lost.¹³¹ What has been ascertained is that Padilla was a singer in the cathedral choir in 1622 and was taken out of its ranks to become *maestro de capilla* in 1629.¹³²

The largest body of Padilla’s works can be found in the Puebla archives. Many are written for double choir. In her 1953 dissertation, Alice Ray gives a detailed inventory of Padilla’s works located in the archive. The works preserved in the archive fall into six categories: (1) Masses, (2) motets, (3) Marian antiphons, (4) lamentations, (5) passions, and (6) *villancicos*. Of all these, only the *villancicos* are in the Spanish vernacular along with other Spanish dialects. Transcriptions of Padilla’s music reveal “...the most competent and imaginative of all colonial American composers, just as a listing of his known extent compositions had previously revealed him the most prolific of all known colonial composers; [*sic*] showing distinct originality and high imaginative faculty.”¹³³

Much of Padilla’s work is for double choir so there is a good indication of the scale of music performed during his tenure. “...where from 1629 onward, Mass on every Sunday and feast day was celebrated polyphonically; also motets were to be performed before the Mass

¹²⁸ Ray, *The Double Choir Music of Juan de Padilla*, 27.

¹²⁹ Paul Armin Reitz, “Holy week motets of Juan Gutierrez de Padilla and Francisco Vidales: Single Choir motets from Choirbook XV and Legajo XXX, Puebla Cathedral Archives.” (D.M.A diss., University of Washington, 1987)

¹³⁰ Reitz, *Holy week motets*, 27.

¹³¹ Ray, *The Double Choir Music of Juan de Padilla*, 155.

¹³² Stevenson, *Distinguished Maestro*, 366.

¹³³ Stevenson, *Distinguished Maestro*, 364.

began.¹³⁴ Padilla's musical achievement has not yet been fully canvassed, but it is known that his extent repertory is larger than that of any other sixteenth and seventeenth century composer in Mexico."¹³⁵ The first of Padilla's works that will be discussed is the *villancico* titled *A la Xacarca Xacarilla* (Figure 21). It is in g time with one flat in the key signature but the E-flat is written only into the bass part, suggesting g- minor with the occasional raised seventh on ascending lines, and natural on the descending lines. This work is written in the Spanish vernacular. The texture varies throughout the piece with two voices answering each other and

The musical score for "A la Xacarca Xacarilla" is presented in two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 11. The score is written for four voices: Tiple (Treble), Alto (Treble), Tenor (Treble), and Baxo (Bass). The time signature is 8/8, and the key signature has one flat (B-flat). The lyrics are in Spanish and are written below the corresponding vocal lines. The lyrics are: "A la xa-ca-ra xa-ca-ri-lla de buen gar-bo.y lin-do por-te, tray-go por pla-to de cor-te sien-do pas-to de la vi-lla a la xa-ca-ra xa-ca-ri-lla A la xa-ca-ra xa-ca-ri-lla A la xa-ca-ra xa-ca-ri-lla A la xa-ca-ra xa-ca-ri-lla de mo-ve-dad mo-ve".

Figure 21
(Padilla, *A la Xacara, Xacarilla*, mm. 1-11.)

then four voices singing together at times. This piece can be found in Stevenson's *Christmas Music from Baroque Mexico*, originally found in Padilla's 1653 group of Christmas villancicos.

¹³⁴ Actas Capitulares IV 76, 6 Noviembre, 1628, quoted in Robert Stevenson "The Distinguished Maestro 'of New Spain: Juan Gutiérrez de Padilla.'" *The Hispanic American Historical Review* 35, no. 3 (August, 1955), 372.

¹³⁵ Stevenson, *Music in Mexico: A Historical Survey*, 126.

Instrumental accompaniment is not mentioned nor notated in the 1974 Stevenson Christmas music scores. However, one can infer that the standard continuo and melodic instruments accompanied the voices. These instruments may have been harp, guitar, vihuela, sackbut, recorders, cornets, strings, or a keyboard instrument such as a harpsichord or organ. In a 1996 Urtext recording of Padilla's Christmas *villancicos*¹³⁶ and the 2002 *Missa Mexicana* recording by the Harp Consort, the performing ensemble uses a baroque guitar as the continuo, sackbuts, and recorders to double the voices.¹³⁷

Figure 21 shows measures 1-11 of the *estribillo*. The alto and bass voices sing in duet for the first six measures, and then all four voices join together in the remaining measures shown. After what is shown in Figure 21, the tenor and bass have a duet, followed by an alto / bass duet, then ending the *estribillo* with all four voices singing. The dialogue between voices actually happens in the *estribillo* between paired voices. In Figure 21 the alto and bass (mm.1-6) are answered by three voices at measure 7. Then the tenor and bass are paired at the text change at measure 10 and are answered eight measures later.

According to the previously mentioned definition, the *coplas* should be a “dialogue” between two duets, i.e. tiple and bass dialoguing with alto and tenor. However, Padilla writes these *coplas* very differently. Each *copla* is given to a different voice as shown in Figure 23. Verses one, four, seven and ten will be an alto solo, Verses two, five, eight, and eleven will be a tenor solo, and finally, verses three, six, nine, and twelve will be a *tiple* solo. This is significant

¹³⁶ Juan Gutierrez de Padilla, Mexico Barroco I: Matines de Natividad, 1653. Angelicum de Puebla . Schola Cantorum de Mexico, Urtext UMA 2004

¹³⁷ Missa Mexicana, 2002 Harmonia Fr., B000068327

Alto
Continuo

Tenor
Continuo

Tiple
Continuo

Figure 22

(Padilla, *A la Xacara, Xacarilla*, alto (mm.36-39), tenor (mm.50-55) and tiple (mm.65-68) verses

as it gives an example of a work that does not follow the template previously mentioned.

Another significant point in this example is that the bass voice has no solo.

The next example is an excerpt from the double choir mass, *Missa Ego flos campi* which

I

II

Figure 23

(Padilla, *Missa Ego flos campi*, mm.137-140)

Missa Ave Regina, measures 45-52. It is written in Latin, the standard for Mass parts during the Renaissance and Baroque. This example is written in a thick *a cappella* homophonic texture, with all eight voices singing. The key signature has one flat and E-flats written into the music, and also has raised sixth and seventh scale degrees indicating the key is g-minor. In this example the leading tone is more prominent than other works presented up to now. Some of Padilla's works, like the *Missa Ave Regina* lean towards a major / minor tonality system rather than the modal system that permeated Renaissance music. No mention is given by Ray of a specific feast day that this Mass would have been used for, but by the title, it is very possible that this Mass was used for a feast day honoring the Virgin Mary.

45

Et in ter-ra pax ho-mi-ni-bus bonae vo-lun-ta-tis be-ne-di-ci-mus te

ho-mi-ni-bus bo-nae-vo-lun-ta-tis be-ne-di-ci-mus te

Et in ter-ra pax ho-mi-ni-bus ho-mi-ni-bus bo-nae vo-lun-ta-tis be-ne-di-ci-mus te

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis be-ne-di-ci-mus te

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis lau-da-mus-te a-do-ra-mus te glo

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis lau-da-mus-te a-do-ra-mus te glo-ri-fi

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis lau-da-mus-te a-do-ra-mus-te glo-ri-fi

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis lau-da-mus-te

Figure 25
(Padilla, *Gloria* from *Missa Ave Regina*, mm. 45-52)

The movement is entirely homophonic, with some sections passing the main themes from Choir I to Choir II. However, it is not overly technical. Each voice is singing within a major sixth of the starting note, except for the bass of Choir II that has an octave leap in measures 48-

49. Choir I enters first with Choir II entering two beats later. The bass voice of Choir I sings with Choir II for the first three measures then joins Choir I on the words *bonae voluntatis*. Choir II initiates an antiphonal section at measure 49 with the words *laudamus te*. But rather than repeating the same text, Choir I continues with the text of the *Gloria*, measure 50.

According to Alice Ray, Padilla uses a frequent and characteristic method of treating antiphonal choirs. “In this technique, each choir enters on the ‘after-beat’, so that there is a constantly fluctuating thrust to the pulse.” In Figure 20, an example of Lienas’ work, the same rhythmic treatment can be seen. A clear example of this in Padilla’s work can be seen in the motet *Salve Regina*. It is an *a cappella* double-choir setting (SSAATTBB) of the prayer, in Dorian mode, with a raised seventh. Padilla’s emphasis on chord structure and the consistently raised seventh contribute to the pre-tonal atmosphere, typical of works of this period. It is a prayer in Latin, usually recited at the end of a rosary or during Vespers.¹⁴⁰ In Figure 26, the

The musical score for Figure 26 is a double-choir setting for 'Salve Regina' by Padilla. It is written for two choirs, I and II, in SSAATTBB configuration. The score is in Dorian mode with a raised seventh. The lyrics are Latin: 'spe - s nos - tra sal - ve sp - es nos - tra sal - ve nos - tra sal - ve Ad ce - do sp - es nos - tra sal - ve nos - tra sal - ve Ad te cla - ma - do sp - es nos - tra sal - ve nos - tra sal - ve Ad te cla - ma - do sp - es nos - tra sal - ve nos - tra sal - ve Ad te cla - ma - do sp - es nos - tra sal - ve nos - tra sal - ve Ad te cla - ma - do'. The score is in 4/4 time and consists of 26 measures. The first system (measures 22-26) shows the entry of Choir I and Choir II. Choir I enters on measure 22 with the lyrics 'spe - s nos - tra sal - ve'. Choir II enters on measure 24 with the lyrics 'sp - es nos - tra sal - ve'. The score continues with antiphonal sections and a final section where both choirs sing together.

Figure 26
(Padilla, *Salve Regina*, mm.22-26)

¹⁴⁰ Hugh Henry, "Salve Regina." The Catholic Encyclopedia. Vol. 13. New York: Robert Appleton Company, 1912. 15 Apr. 2009 <<http://www.newadvent.org/cathen/13409a.htm>>

“after-beats” that Ray mentions can be seen in measure 24 with Choir II entering on the last upbeat of the measure, on the text of *spes nostra salve, nostra salve* (our sweetnes and our hope). Choir I then enters on the second upbeat of measure 24 on the same text that Choir II sang in measure 23. In measures 23 and 24, the diminution in note value and rhythmic pulse gives a sense of acceleration through these measures, then a deceleration in measure 25 as note values increase again, leading to a cadence in half notes in measure 26. The use of the *stile antico* for liturgical music was customary in the seventeenth century, so chromaticism

The musical score is divided into three systems, each containing four staves for vocal parts: S I (Soprano I), S II (Soprano II), A II (Alto II), and T I (Tenor I). The first system (measures 34-40) begins with a treble clef and a key signature of one flat. The lyrics for the first system are: "Ad te sus - pi - ra - mus sus - pi - ra -". The second system (measures 41-47) continues the text: "mus ge - men - tes et flen - tes et flen - tes ge - men - tes et flen -". The third system (measures 48-54) concludes with: "flen - tes et flen - tes et flen - tes in hac - la - tes ge - men - tes et flen - tes in hac - la - cri". The score includes various musical notations such as notes, rests, and bar lines, with measure numbers 34, 41, and 48 clearly marked at the beginning of their respective systems.

Figure 27
(Padilla, *Salve Regina*, mm. 34-54)

was not as prevalent as in the secular music of the time.¹⁴¹ The Spanish school was even more conservative in its liturgical music than were any of the other national groups. Padilla is no exception to this, and uses chromatic color sparingly, although accidentals which produce a leading-tone of major and minor harmonies are quite frequent.¹⁴² In some cases, as seen in Figure 27, Padilla uses a greater chromatic vocabulary. This example is in Latin, and is in a four voice (SATB) polyphonic setting. The prayer, *Salve Regina*, is according to the Catholic Encyclopedia, “the most celebrated of the four Breviary anthems of the Blessed Virgin Mary.”¹⁴³ It is usually used during Vespers from Trinity Sunday to the Saturday before Advent.¹⁴⁴ The entire work of *Salve Regina* utilizes “unusually chromatic melodic lines, but the most emotional setting is given to the words *ad te suspiramus gementes et flentes in hac lacrimarum valle*.”¹⁴⁵ (To thee do we cry, sighing and weeping in this vale of tears). Figure 27 shows twenty-one measures of this section of text. Padilla limits the number of voices during this section of the prayer, possibly set only for solo voices, “for it is omitted in a duplicate copy of part-books found in the Puebla archives.”¹⁴⁶ The section begins with imitative lines between the top three voices. The alto II voice is imitated by the soprano I voice at the octave. One difference is the absence of the c-sharp and b-flat in measure 36 and 37 respectively in the soprano. Two beats after the initial entrance of the alto II, the soprano II enters a fifth above the altos.

Padilla has many *villancicos* attributed to him. One, *A la Xacarca Xacarcilla*, has already been discussed. The following example (Figure 28) shows a section of the *estribillo* of

¹⁴¹ Ray, *Double-Choir Music of Juan de Padilla*, 222.

¹⁴² *Ibid*, 222.

¹⁴³ Hugh Henry. "Salve Regina." *The Catholic Encyclopedia*. Vol. 13. New York: Robert Appleton Company, 1912. 10 Nov. 2009 <<http://www.newadvent.org/cathen/13409a.htm>>

¹⁴⁴ *Ibid*.

¹⁴⁵ Ray, *Double-Choir Music of Juan de Padilla*, 223.

¹⁴⁶ *Ibid*, 223.

the *villancico* titled *A siolo flasiquiyo*. The text is neither Latin nor Spanish but rather a dialect of Spanish, in which the speech and behavior of black Africans is depicted from a Spanish point

39

Tum-bu-cu-tu cu - tu cu-tu y to-que-mo pa - si - to que-ri - to y to-que-mo pa - si - to que-ri - to tum-bu - cu-tu cu -

Tum-bu-cu-tu cu - tu cu-tu tum-bu - cu - tu y to - que-mo pa - si - to que - ri - to tum-bu - cu - tu cu - tu cu -

Tum-bu-cu-tu cu - tu cu-tu y to - que-mo pa - si - to que - ri - to tum-bu - cu - tu, y to-que-mo pa - si - to que - ri - to, tum-bu - cu-tu cu -

Tum-bu-cu-tu su - tu cu-tu y to - que-mo pa - si - to que - ri - to que-ri - to y to-que-mo pa - si - to que - ri - to, tum-bu - cu - tu

Tum-bu-cu-tu cu - tu cu-tu y to - que-mo pa - si - to que - ri - to tum-bu - cu - tu tum-bu - cu - tu cu - tu cu -

Tum-bu-cu-tu cu - tu cu-tu tum-bu - cu - tu y to - que-mo pa - si - to que - ri - to tum-bu - cu - tu cu - tu su -

46

tu tum-bu - cu - tu cu-tu cu - tu no pan-te-moa-lo ni - no se-su se - su se - su lo ni-no se-su

tu tum-bu - cu - tu no pan-te-moa lo no - no se-su se - su no pan-te-moa lo ni-no se-su

tu no pan-te-moa lo ni - no se-su se - su a lo ni - no lo ni - no se - su se - su no-pan - te-moa lo ni - no se - su

no pan-te-moa lo ni - no se-su tum-bu - cu - tu, no pan-te-moa lo ni - no se-su se - su se - su a lo ni - no se - su

tu no pan-te-moa lo ni - no se-su se - su tum-bu - cu - tu, no pan-te-moa lo ni - no se-su se - su no pan - te-moa lo ni - no se - su

tu no pan-te-moa lo ni - no se-sua lo ni - no se-sua lo ni - no se-su se - su se - su se - su se - su

Figure 28
(Padilla, *A siolo flasiquiyo*, mm. 39-53)

of view,¹⁴⁷ hence the subgenre label of *negrillo* (diminutive of *negro*; black). The tonality is modal but as Hill describes it, “the *basis*, the term used to describe the ‘root’ of the chord in modern theory, oscillates between pitches a fifth apart, C, G, and D with major thirds....,”¹⁴⁸ giving the work a tonal sound. The texture of the piece is homophonic, with no imitation at any time in the piece. This *villancico* was written in 1653 for Christmas Matins at the Puebla Cathedral.

The text *toquemo pasito querito no pantemo a lo niño sesu* can be translated to *toquemos espacito quedito, no espantemos al niño Jesus* (let’s play slowly, quietly, don’t scare the baby Jesus). This particular section is homophonic with some antiphonal sections, the homophonic sections being the mimicking of drums, measures 39-40. An antiphonal section can be seen in measures 43-44 where the upper four voices are singing text and the bottom two voices are repeating the *tum bu cu tu* text and rhythms. This text is simply the voices imitating the sound of drums through *onomatopoeia*. At measure 46, the roles are reversed, and the bottom four voices sing the text, while the top two voices sing the “drumming” part. In a 2005 recording by the San Antonio Vocal Arts Ensemble (SAVAE), this section is accompanied by a drum and other percussion instruments. The combination of lively syncopated rhythms and harmonic style of the seventeenth-century *villancicos* seems unlike that of any other non-Iberian European music of the period.¹⁴⁹

The final three examples are short responses from Padilla’s *Passio Secundum Mateo* (Passion According to Matthew). These examples can be found in Barwick and Ross’ book *Motets from Mexican Archives*. The works collected in this volume were gathered over a period

¹⁴⁷ John Walter Hill, *Baroque Music: Music in Western Europe, 1580-1750*. (New York: W.W. Norton & Company, 2005), 264.

¹⁴⁸ Ibid, 264.

¹⁴⁹ John Walter Hill, *Baroque Music: Music in Western Europe*, 264.

of sixteen years (1952-1968). These short responses are in Latin, for use on Palm Sunday or Good Friday, during the reading / singing of the Passion. The responses are set, for the most part, homophonically. In the following examples, there are no consecutive measure numbers as these responses were interspersed with other texts, possibly chanted or read.

The first example, shown in Figure 29, is taken from Matthew 27:42-43, *Alios Salvos* (He saved others). It is in Latin, is homophonic in texture, and is written for four voices (SATB).

Figure 29 shows a musical score for a four-voice SATB setting of a Latin response. The score consists of four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The lyrics are: "est de-scen - dit nunc de-cru - ce et cre - di - mus e - i: con-fi - det in De - o: li - be - ret". The Soprano part starts with a measure number 10. The music is homophonic, with all voices moving in parallel motion. The key signature changes from d-minor to a-minor at measure 12.

Figure 29
(Padilla, from *Passio Secundum Mateo*, response *Alios salvos*, mm.10-18)

Figure 29 is nine measures from the response, which is twenty-five measures long. The example begins in the key of d-minor but then changes at measure 12 to a-minor. The voice that is most prominent in this texture is the Soprano.

Figure 30 is the next example from the passion based on the second half of verse forty-seven, *Eliam vocat iste* (He is calling Elijah). The response begins in d-minor but changes key to

S
El - i - am vo - cat i - ste, E - li - am vo - - - cat i - - - ste.

A
El - i - am vo - cat i - ste, E - li - am vo - cat - i - ste.

T
8
El - i - am vo - cat - is - te

B
El - i - am vo - cat is - te, E - li - am vo - cat i - ste.

Figure 30

(Padilla, from *Passio Secundum Mateo*, response *Eliam vocat iste*)

C-major in the third measure, and ending on a half-cadence. The response is homophonic for the first two measures, and the remaining measures are polyphonic, with the tenor providing a pedal tone on G3. On the words *vocat iste* (He is calling), the soprano, alto, and bass have rising motifs as if the voice is calling out.

The final example from the *Passion* is the *Vere Filius*, (Truly this was the Son of God) (Figure 31), taken from chapter twenty-seven, verse forty-five. The initial measures are in a homophonic texture up to the fourth measure of the example. Starting in measure 6, each voice is independent, finally coming together at the cadence. This short response was written as part of a Passion Play to be used on Maudy Thursday. This response is written in d-minor, which is evident with the b-flats written into the music, in addition to the c-sharps which create the major chord at the end of the response. The response ends sounding with a half cadence to the Dominant, A-major.



Figure 31

(Padilla, from *Passio Secundum Mateo*, response *Vere Filius*)

One thing that should be mentioned about voicing is the limited range of the alto voice. All notes sung by the alto voice are contained within a fifth. The bass, on the other hand, has a range of over an octave. Even the soprano has a limited range of a diminished fifth. Perhaps Padilla's intention was to limit the sound in relation to the subject of the text, or the part was sung by a boy soprano.

On February 8, 1656, the Puebla *Cabildo* ordered Padilla to assemble his *villancicos*, composed during the previous year and were sung in church, and deliver them to the warden in charge of cathedral property along with an inventory of all those [villancicos] composed in the years before. Included in this inventory was to be music in all categories – Masses, motets, and villancicos. The cathedral authorities showed mounting concern for the preservation of these works because they were beginning to realize that a great composer had been employed at their church and they wanted to archive the works of this musician.¹⁵⁰

Padilla's orchestration for voices avoids the tendency to thickness that so much double choir music shows. More than the 16th century music of Franco, it commands the sympathy of modern audiences because a clear striving for climax inhabits all the larger vocal movements.¹⁵¹

¹⁵⁰ Stevenson, *The Distinguished Maestro*, 364.

¹⁵¹ Stevenson, *Music in Mexico: A Historical Survey*, 127.

“In quantity of output, Padilla far outranks every other known composer in Mexico who worked during the sixteenth and seventeenth centuries. In quality of composition, the music can be compared favorably with that of any other known composer in Spain during the seventeenth century.”¹⁵²

Through Padilla’s works, a gradual shift is beginning to take place from modal to tonal and from works strictly in Latin to the use of the Spanish vernacular. However, the shift is gradual and modal tendencies are still present. Tonal qualities are beginning to appear more frequently in both his Latin and Spanish works. Padilla composed a large number of works in Latin, but also a number of *villancicos*. As time progresses through the seventeenth century, composers will begin to compose more *villancicos*. In Europe, the rise of secular music took place during the Renaissance period. In Mexico, the *villancico* which still retains sacred texts, began to rise in popularity because of the flexibility with instrumentation and subject matter; as opposed to the strict precepts put forth by the Catholic Church in Mexico for music to be used during Mass.

4.2.5 Francisco Lopez de Capillas (1608 – 1674)

Francisco Lopez was the first Mexican-born *maestro de capilla* at the Mexico City Cathedral.¹⁵³ He held the post of *maestro de capilla* from 1654 to 1674. “He clearly attached such importance to the chapelmastership that he added the word *Capillas* to his name Francisco Lopez.”¹⁵⁴ Capillas was the first chapelmaster to earn the post as a result of the *examen de oposición*. Capillas has been bestowed the honor of “the most profound and prolific composer of

¹⁵² Ray, Double-Choir Music of Juan de Padilla, 327.

¹⁵³ Gerard Behague, “Music in the ‘New World’”, in *The World of Baroque Music*, ed. George B. Stauffer (Indianapolis: Indiana University Press., 2006), 259.

¹⁵⁴ Behague, Music in the ‘New World’, 259.

Masses in Mexican history.¹⁵⁵ His importance as a composer during this time is shown in the number of works attributed to him in the archives of the Mexico City cathedral, and a suggestion that, due to his interest in the technical aspects of polyphony, he be called the “Ockeghem of Mexico.”¹⁵⁶ Before arriving in Mexico City, Capillas was the assistant organist in Puebla from 1641 to 1648, which would have put him in Puebla while Padilla was the *maestro de capilla*. In pure speculation, it is possible that Capillas was influenced by Padilla through their association in Puebla. In 1656, the Duke of Albuquerque commissioned Capillas to compose a four-choir Mass, honoring the four bishops that were to be consecrated. The idea was that each Mass could stand alone, but would also blend harmonically when performed together. The four choirs from each bishop’s city would sing as one for this enormous work. “It is impossible to ascertain if the mentioned work really turned out to be a real tour de force, since the manuscript of this Mass has never been found.”¹⁵⁷ Brothers quotes, “...considering the novelty of singing four masses simultaneously as a jest, there gathered at the Cathedral all the secular and sacred dignitaries, who remained astonished and in admiration to see the very dignified and grand deeds done in God’s Church; and what caused the most wonder was to see each [choir] perform its task...”¹⁵⁸ “More music by him exists there [the Mexico City Cathedral archive] than any other colonial composer.”¹⁵⁹ Stevenson points out that at present (as of 1964) the only Lopez Capillas music in print is the *Magnificat secundi toni* published in Jesus Bal y Gay’s *Tesoro de la música polifónica en México*.¹⁶⁰ In 1970, Stevenson prepared hand written scores of two Alleluias (Palm Sunday and Easter) in his book *Latin America Colonial Music Anthology*. In addition to Bal y

¹⁵⁵ Béhague. *Music in Latin America*, 11.

¹⁵⁶ Lincoln Speiss and Thomas Stanford, *An Introduction to Certain Musical Archives*, 37.

¹⁵⁷ Behague, *Music in the ‘New World’*, 259.

¹⁵⁸ Lester Brothers. “A New World Hexachord Mass by Francisco Lopez Capillas.” *Anuario Interamericano de Investigacion Musical* 9 (1973), 7.

¹⁵⁹ Robert Stevenson. *Renaissance and Baroque Musical Sources in the Americas*. (Washington D.C.: General Secretariat, Organization of American States, 1970.), 136.

¹⁶⁰ Stevenson, *Mexico City Cathedral Music*, 122.

Gay's publication and Stevenson's 1970 publication, one other Capillas work, *Alleluia! Dic nobis Maria*, is contained in the 1982 Barwick book *Two Mexico City Choirbooks of 1717*. Since Stevenson's 1964 *Mexico City Cathedral Music* article was published, a 2002 reprint of Bal y Gay's *Tesoro de la música polifónica en México* was published. The volume now contains eight *Magnificat*, five Psalms (two settings of Psalm 109, two settings of Psalm 116, one setting of Psalm 111), and two separate settings of the *Magnificat*, one as a double choir setting and the other as a setting for four voices.¹⁶¹

In searching for musical examples, this author noticed that the Barwick book printed strictly vocal parts for the music, and no instrumentation was included. An example of this is *Alleluia! Dic nobis Maria*, identical to the *Alleluia II* from Stevenson's *Latin America Colonial Music Anthology*. However, Stevenson's book includes specific instrumentation.

Capillas' *Alleluia! Dic nobis Maria*, although written during the European Baroque period, resembles more closely works from the Renaissance period. This work along with the *Alleluia I*, which will also be discussed, were written for Palm Sunday and Easter, occasions in the colonial church calendar of almost continuous processions. Figure 32 shows the opening eleven measures of the work. It is polyphonic and uses melismas on the word "Alleluia". Although the key signature suggests d-minor, the piece is in G -Dorian, with a raised seventh scale degree. The example ends with a Picardy Third. This example, unlike previous examples, includes instrumentation doubling the vocal parts.

¹⁶¹ Juan Manuel Lara Cardenas, ed. *Tesoro de la Musica Polifonica en Mexico: Francisco Lopez Capillas Obras*. (Mexico: CENIDEM, 2002).

bass enter on the fifth scale degree while the alto is the only voice to begin on the first scale degree.

Figure 33 shows thirteen measures of verses sung in duet fashion, first with the soprano and tenor, then alto and bass. The verses are in g-minor, a contrast from the previous section which was in G Dorian. G minor is evident with repeated appearance of E-flat and F-sharps. Rosewall writes, “These two compositions are examples of music that could have been employed in liturgical processions in Mexico City.”¹⁶²

Figure 33 is a musical score for a SATB chorus, showing four staves (Soprano, Alto, Tenor, Bass) with Latin lyrics. The score is in G minor and consists of two systems of four measures each. The lyrics are: "Dic no - bis Ma - ri - - a quid vi - dis - ti in vi - a?" and "Sep - pul - chrum Chri - ti vi -". The second system continues with "ven - tis: et glo - ri - am vi - di, et glo - ri - am vi - di re - sur - gen - tis, re - sur - gen - tis." The score includes a key signature of two flats (B-flat and E-flat) and a common time signature (C).

Figure 33
(Capillas, *Alleluia I*, mm. 12-24)

Figure 34 shows the *Alleluia I*, a polyphonic work in Latin for SATB chorus and recorders, where instruments are doubling the voices. “Typically the recorder is not necessarily an instrument suitable for outdoor performances [processions] because of its light tone.”¹⁶³ This example is tonal and in C-major, clearly having a Dominant-Tonic relationship. There is a

¹⁶² Rosewall, *Sacred Polyphony*, 50.

¹⁶³ *Ibid*, 50.

secondary dominant in measure 3, D-major, tonicizing the G-major which follows it in measure 4. The three dominant chords that appear in measure 2 and in measure 4 all have a seventh further accentuating the tonic-dominant relationship. Capilla's secondary influence through Padilla, of European musical trends may explain the tonality in this example.

The image displays a musical score for a four-voice choir and four recorders. The vocal parts (Soprano, Alto, Tenor, Bass) and recorder parts (Soprano, Alto, Tenor, Bass) are arranged in a system. The lyrics are 'Al - le - lu - ia, al - le - lu'. The score is in G major, with a secondary dominant in measure 3, D-major, tonicizing the G-major which follows it in measure 4. The three dominant chords that appear in measure 2 and in measure 4 all have a seventh further accentuating the tonic-dominant relationship. Capilla's secondary influence through Padilla, of European musical trends may explain the tonality in this example.

Figure 34
(Capillas, *Alleluia I*, mm.1-4)

As the Virgin Mary is considered patroness of the Americas, there is a large amount of music from the New World that is dedicated to Her. As previously mentioned, Capillas composed nine four voiced *Magnificat* in different modes, and also an eight-voiced *Magnificat*, which will be discussed here. The prayer of the *Magnificat* is contained and recited during the Liturgy of the Hours, but more specifically the Vespers. The text is taken from the Gospel of Luke 1:46-55.¹⁶⁴

The next example, the *Magnificat*, will be split up into three figures, Figure 35, 36, and 37, to accommodate the score into these pages. These two figures show the opening verse:

¹⁶⁴ <http://www.latinvulgate.com/verse.aspx?t=1&b=3>

Magnificat ánima mea Dóminum, et exsultávit spíritus meus (My soul doth magnify the Lord, and my spirit hath rejoiced in God my Savior)¹⁶⁵. This work is modal, G-Dorian, is in Latin, and is written in a thick homophonic texture for eight unaccompanied voices. Capillas writes this verse in a declamatory fashion here with all eight voices singing for the first thirteen measures

The musical score for Figure 35 shows eight voices (Soprano, Alto I, Tenor I, Bass I, Soprano II, Alto II, Tenor II, Bass II) singing the Magnificat. The score is in G-Dorian mode, 4/4 time, and features a thick homophonic texture. The lyrics are: "Ma - gni - fi - cat a - ni - ma me - a Do - mi - num, a - ni - ma me - a". The score is divided into two systems, with the first system covering measures 1-13 and the second system covering measures 14-17. The voices enter in a cascading fashion, with the Sopranos entering first, followed by the Altos, Tenors, and Basses, creating a rich, layered sound.

Figure 35
(Capillas, *Magnificat*, mm.1-11)

before Choir I sings alone at measure 14. At this point the sopranos enter first singing an interval of a perfect fourth, then altos enter singing a perfect fifth, the tenors singing the same perfect fourth as the sopranos but an octave below, and then the basses mirror the altos also an octave below. This cascade of voices happens in multiple places in this work, which will be shown in Figure 36. As subsequent voices are added, the volume increases to the next point when all voices are sing together.

¹⁶⁵ <http://www.latinvulgate.com/verse.aspx?t=1&b=3>

Figure 36 shows a musical score for the Magnificat, measures 12-21. The score is written for two choirs, I and II, with vocal parts Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are in Latin: "Do - mi - num, et ex-sul - ta-vit spi-ri-tus me - - us, in - tus me - - - - us in De-o." The score includes musical notation for each part, with lyrics written below the notes. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into two systems, with the first system covering measures 12-16 and the second system covering measures 17-21. The lyrics are: "Do - mi - num, et ex-sul - ta-vit spi-ri-tus me - - us, in - tus me - - - - us in De-o." The score includes musical notation for each part, with lyrics written below the notes. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into two systems, with the first system covering measures 12-16 and the second system covering measures 17-21. The lyrics are: "Do - mi - num, et ex-sul - ta-vit spi-ri-tus me - - us, in - tus me - - - - us in De-o."

Figure 36
(Capillas, *Magnificat*, mm.12-21)

Shown in Figure 37 is the text *Deposuit potentes de sede et exaltavit* (He hath put down the mighty from their seat and hath exalted the humble) from the *Magnificat*¹⁶⁶ There is an exchange between Choir II and Choir I on the text *et exaltavit*, then coming together homophonically on the text *humiles*. Imitative entrances can be seen in measure 65 in Choir I. At measure 71, each choir is singing homophonically within itself, but antiphonally with the other choir. At measure 75, on the word *humiles*, both choirs come together homophonically. Also seen from measures 70-75 are both choirs entering on the “after-beats” as has been

¹⁶⁶ <http://www.newadvent.org/bible/luk001.htm#vrs68>

Figure 37 shows a musical score for a polyphonic setting of the Magnificat. The score is written for eight voices, labeled S, A, I, T, B, S, A, II, T, B. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin. The first system (mm. 65-71) shows the voices entering with the text 'De - po - su - it po - ten - tes de se - de, de se - de, et ex - al - ta - vit'. The second system (mm. 72-77) shows the voices continuing with 'et ex - al - ta - vit et ex - al - ta - vit et ex - al - ta - vit hu - - - mi - les.' The voices enter in a staggered fashion, creating a rich polyphonic texture.

Figure 37
(Capillas, *Magnificat*, mm.65-77)

seen in other examples by Padilla (discussed on page 64). The polyphonic exchange between the choirs musically illustrates the exalting text of this prayer.

The next work to be examined is Capillas' eight-voice *Laudate Dominum* (O Praise the Lord), whose text is from Psalm 116 (Figure 38). This motet can be found in *Tesoro de la Musica Polifonica en Mexico: Francisco Lopez Capillas (1608-1674) Obras* edited by Juan

Manuel Lara Cardenas. The text of the motet is in Latin, and is scored for eight unaccompanied voices (SSAATTBB) in a homophonic texture. This work may have been used for the Benediction of the Blessed Sacrament, a popular afternoon or evening prayer service.¹⁶⁷ It is written in the key of G-major, with a strong dominant-tonic relationship. Although an F# is not in the key signature, in measures 8 and 13 the F# does appear as part of the dominant, D-major

Figure 38 shows a musical score for a motet by Manuel Lara Cardenas, measures 1-18. The score is for eight voices: Soprano (S), Alto (A), I Tenor (I), Bass (B), Soprano (S), Alto (A), II Tenor (II), and Bass (B). The lyrics are in Latin: "Lau - da - te Do - mi - num om - nes gen - tes." and "lau - da - te e - um, Lau - da - te, lau - da - te e - um om - nes po - pu - li:". The score is written in G major, with a key signature of one sharp (F#). The texture is homophonic, with all voices moving in parallel motion. A measure number "10" is indicated at the start of the second system.

Figure 38
(Capillas, *Laudate Dominum*, mm.1-18)

¹⁶⁷ Herbert Thurston. "Benediction of the Blessed Sacrament." The Catholic Encyclopedia. Vol. 2. New York: Robert Appleton Company, 1907. 14 Nov. 2009 <<http://www.newadvent.org/cathen/02465b.htm>>.

chord. There is an absence of the F# in measure 7 and 17 b.1 in both the soprano I and tenor II, possibly for a harmonic effect of a minor dominant chord followed by the tonic in second inversion, then the major dominant chord on the fourth beat. The f-naturals that occur both in measure 7 and 17 are neighboring tones. However, having the lowered seventh provides tonal reinforcement for the major dominant chord that is written two beats later, ending on a perfect authentic cadence.

The motet begins with all eight voices singing homophonically from measure 1-10 (Figure 38). From measure 10 - 18, both Choir I and Choir II sing a homophonic texture on the text *laudate eum* (praise him). Capillas' work shows an "elegant polyphony which at times pits static parts against very active ones."¹⁶⁸

The next example (Figure 39) is the conclusion of the prayer, *Laudate Dominum*, shown

Figure 39 shows the musical score for the conclusion of the prayer, *Laudate Dominum*, from measures 47 to 57. The score is for eight voices: Soprano I, Alto I, Tenor I, Bass I, Soprano II, Alto II, Tenor II, and Bass II. The lyrics are: "Glo-ri-a Pa-tri et Fi-li-o, et Fi-li-o, et Fi-li-o, et Spi-ri-tu-i San-cto. et Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-cto." The score shows a homophonic texture in the first system (measures 47-50) and a more complex polyphonic texture in the second system (measures 51-57).

Figure 39
(Capillas, *Laudate Dominum*, mm.47-57)

¹⁶⁸ Gerard Behague, *Music in the 'New World'*, 259.

in Figure 38. Interestingly, this portion of the work is not part of the Psalm as it appears in the Bible. The motet concludes with *Gloria Patri et Filio et Spiritu Sancto* (Glory to the Father, Son, and Holy Spirit). “Ending a rite or a hymn with such a formula [a doxology such as the *Gloria Patri*] comes from the Synagogue.”¹⁶⁹ In this example, the time signature has changed to triple meter, perhaps a reference to the Holy Trinity. The text, as the preceding prayer, is in Latin, and is written in the C-Ionian mode, and as it is concluding the preceding prayer (Figure 38), the texture of eight voices remains the same.

Choir I is once again singing in a homophonic texture, and Choir II sings polyphonically for four measures after its entrance. At measure 55, both choirs come together homophonically on the text *Spiritui Sancto*, just before common time returns.

The final work to be examined will be a movement from one of Capillas’ Masses. Figure 40 shows the final Kyrie from Capillas’ *Missa Super scalam Aretinam a 5*, which can be found in Robert Stevenson’s 1979 *Latin American Colonial Music Anthology*. The work is written in Latin as it is part of the Ordinary of the Mass and is an unaccompanied, polyphonic piece written

Figure 40 is a musical score for a polyphonic piece. It consists of five staves, each representing a different voice part: Tiple, Altus 1, Altus 2, Tenor, and Bassus. The music is written in 3/8 time and features Latin lyrics: "Ky - ri - e - lei - son." The Tiple part starts with a treble clef and a key signature of one sharp (F#). The other parts use various clefs and a key signature of one sharp. The lyrics are written below each staff, with some parts having multiple lines of lyrics.

Figure 40
(Capillas, Kyrie from *Missa Super Scalam Aretinam a 5*, mm. 9-16)

¹⁶⁹ Adrian Fortescue, "Doxology." The Catholic Encyclopedia. Vol. 5. New York: Robert Appleton Company, 1909. 9 Apr. 2009 <<http://www.newadvent.org/cathen/05150a.htm>>.

for five-voice choir. No mention of a specific purpose is given other than a work that could have been used for any Sunday Mass. This is another example of Capilla's work that is tonal, influenced by his time working with Padilla at the Puebla Cathedral. Although the example begins with a G-major chord, the example is in C major. A true dominant to tonic cadence happens in measures 12 and 15. Several secondary dominant chords and a secondary leading tone chord can be seen in this example. Capillas uses a secondary leading tone chord, g# diminished, in measure 10, a secondary dominant chord (D major) in first inversion in measure 11, and in measure 14 a secondary dominant chord (A major) in first inversion. In measure 14 there is a key change that occurs on the A major chord on beat 3, followed by a D major, now the dominant. This example cadences with a plagal cadence in the new key of G-major. There is a clear tonal center and strong dominant-tonic relationship in this example. This is a good indicator that tonality is beginning to become part of music in Mexico.

The tenor line stands out in this example (Figure 40) because it has a simple descending line. In fact, for the entire movement, the tenor line is fairly narrow when compared to the other lines, "...shows a sober elegant polyphony which at times pits static parts against very active ones."¹⁷⁰ The tenor sings all dotted whole notes for the entire movement. Perhaps the tenor line is a cantus firmus, but there was no mention of this in the sources used for this paper.

In contrast to the tenor line, the other voices are very active, singing various descending sequences, which are different in each voice. In the soprano, Alto I, and bass voices, their respective sequences begin in measure 10. The Alto II part begins its sequence in measure 10 but has a jump up to a G5 in measure 13, then has its descending sequence to the end. The movement ends with a plagal cadence, C-major to G-major. The manner in which it cadences leaves open the possibility that the next movement, *Gloria*, will begin on either a C-major or c-

¹⁷⁰ Gerard Behague, "Music in the 'New World'", 259.

minor tonality. “The work of Lopez Capillas reveals a talented, knowledgeable, and imaginative composer, especially of Latin compositions...”¹⁷¹

Capillas’ music shows a more definite shift to a major / minor system of tonality. His working association with Padilla at Puebla probably influenced his compositional style, exposing him [Capillas] to European music traits. According to his works list in Groves Dictionary (Appendix 10) Capillas did compose some *villancico* sets but these works are now lost. This is in contrast to the next composer, Antonio de Salazar. He is credited with composing a large number of *villancicos* in addition to the music he composed for liturgical services. This increase in the *villancico* shows a rising interest in the non-liturgical sacred genre that was performed in the Spanish vernacular.

4.2.6 Antonio de Salazar (c.1650 – 1715)

Salazar was born in Puebla around 1650 and served as *maestro de capilla* in Puebla from 1679 – 1688.¹⁷² Stevenson documents that Salazar applied for the *maestro de capilla* position at the Puebla Cathedral, along with three other musicians. Once applications for the position were turned in, the *cabildo* set the following: (1) the candidates, behind closed doors, will compose a motet and a *villancico*, (2) be able to harmonize, at first sight, a melody taken from a book of polyphony, and (3) show the dexterity at improvising counterpoint on a *cantus firmus*.¹⁷³ On July 11, 1679, the *cabildo* gave preference to Salazar. While at Puebla, his duties included giving a daily one-hour lesson in polyphonic music to the entire cathedral staff. He was also ordered, by the *cabildo*, to deposit copies of his compositions in the cathedral archive, as Padilla

¹⁷¹ Ibid, 259.

¹⁷² Amante y Zapata, *Sacred Choral Music in Colonial Mexico*, 40.

¹⁷³ Robert Stevenson. “Compositores de la época colonial: Antonio de Salazar” *Heterofonia* 7, no.4 (July-August, 1973), 4.

had done while at Puebla. In 1688, Salazar applied and was awarded the *maestro de capilla* position in Mexico City where he remained until his death in 1715.

The first mention of Salazar is found on title pages of four *villancico*-cycles which were published and performed in Puebla between 1680 and 1684, of which contain no fewer than thirty-three movements.¹⁷⁴ Once hired in Mexico City, he discovered the archives in complete shambles with books missing and damaged. He immediately suggested to the *cabildo* of Mexico City that there was a need to organize and repair the volumes from the cathedral archives. When the polyphonic books were found, they were in such a bad condition they couldn't be used without costly repairs. The repairs were ordered after which they were to be placed in a new and separate archive, to which Salazar alone would have the key.¹⁷⁵ "Fortunately for Mexican musical history, Salazar's interest in archives embraced not just his own *oeuvre* but also the work of his predecessors."¹⁷⁶ Thanks to Salazar, many of the works in the Puebla and Mexico City archives are still available today. As a composer, Salazar wrote some of the best polychoral motets of his time. He was also in charge of music instruction for the cathedral. Among his students was his eventual successor at the cathedral, Manuel Sumaya. Within the broad range of sacred works by Salazar are several collaborative works with Sumaya.¹⁷⁷ One collaborative piece, *Egregie Doctor Paule*, is available through *Russell Editions*.¹⁷⁸ Unfortunately, few of his works have been published or performed and so much of this music remains unknown.¹⁷⁹

Salazar's name is intimately tied to a nun, Sor Juana Inez de la Cruz. Sor Juana was a nun and poetess, who is acknowledged to have been the most brilliant literary light in New

¹⁷⁴ Stevenson . *Christmas Music*, 61.

¹⁷⁵ Ibid, 62.

¹⁷⁶ Ibid, 62.

¹⁷⁷ Amante y Zapata, *Sacred Choral Music in Colonial Mexico*, 40.

¹⁷⁸ <http://russelleditions.com/index.html>

¹⁷⁹ Amante y Zapata, *Sacred Choral Music in Colonial Mexico*, 40.

Spain during the entire colonial period.¹⁸⁰ Her poetry was set to music by several composers including Salazar. However, “Salazar was probably her only worthy collaborator.”¹⁸¹ Sor Juana provided the poetry for Salazar’s “entire *villancico* sets for August 15, 1690, June 29, 1691, and June 29, 1692.”¹⁸² “Salazar was known to have written a multitude of *chanzonetas* and *villancicos*, including 72 *villancico* texts from Sor Juana. Unfortunately these works are no longer extant.”¹⁸³ Salazar wrote *villancicos* for various religious feasts including Christmas, Assumption, and Our Lady of Guadalupe among others. “Curiously, no music of his was printed during his lifetime; the text of no fewer than thirty-five of his *villancicos* was published.”¹⁸⁴ The music examples that will be examined here by Salazar will be *villancicos*, except for one sacred motet.

Figure 41 shows the *villancico*, *Un ciego que contrabajo* (literally translates to “A blind man with a contrabass”), composed by Salazar with text by Sor Juana de Inez. As previously mentioned, the form of the *villancico* is very different, less rigid in form than any other work presented so far. This work is written in the Spanish vernacular and was used during the Christmas season, as the text refers to “santa navidad” or “holy Christmas.” This particular *villancico* is a duet between a tenor and a treble voice. This *partitura*, or score, can be found in Stevenson’s *Christmas Music from Baroque Mexico*. This work begins in the key of d-minor, evident with the c-sharp for the leading tone. B-flats appear later in the example in the accompaniment. The solo tenor voice begins, accompanied by an unspecified *instrumento de acompanimiento* (instrument of accompaniment). Appropriate instruments for works of this genre, such as recorders, sackbuts, harpsichord, organ, shawms, viola da gamba, crumhorns, and

¹⁸⁰ Stevenson, *Music in Mexico: A Historical Survey*, 139.

¹⁸¹ Ibid, 142.

¹⁸² Ibid, 139.

¹⁸³ Behague, “Music in the ‘New World’”, 259.

¹⁸⁴ Ibid, 259.

various percussion instruments can be heard on the compact disc “Mexico Barroco, Puebla I from Urtext Records.

Tenor

Un cie-go que con-tra - ba - jo can-ta co-plas por la ca - lle por a-le - grar oy la fies - ta es cie-go, a na - ti - bi-

Acompañamiento

V

Oy - gan-le oi - gan-le oi - gan-le oi - gan-le, que ya vie-ne can - tan-do, oy - gan-le oi - gan - le

T

ta-te Oy - gan-le oi - gan-le oi - gan-le que lla vie-ne can - tan-do can-tan-do oy - gan-le oi - gan - le

Acom.

Figure 41
(Salazar, *Un ciego que contrabajo*, mm.1-14)

T

1. Fue la san-ta na - vi - dad, de A - dan hi - ja de ver - dad, por via rec - ta se-gun su ge - ne - a - lo - gi - a lo de-mues-tra pa -
2. Viendo, el su-mo con - sis-to-rio co-mo de-se, el re-po-to - rio, por un bo - ca do to-do, el mun-do con-de-na - do dixo el Pa-dre pues -

Acom.

T

so a pa - so, y fue, el ca-so su - se - di - do, que A - dan d'E - ua - e - ra ma - ri - do co - mo cier-to. Au-tor lo
- to en me - dio, buen re - me-dio que el ce-gun do, vaia a re - di - mir el mun - do y el da - ra un re - me - dio

Acom.

Figure 42
(Salazar, *Un ciego que contrabajo*, mm.25-38)

This *villancico* is very rhythmic and has a dance-like feel. As previously mentioned, this work begins with a tenor solo that sings for nine measures, as shown in Figure 41, after which, is joined by a treble voice, at measure 10. The two voices sing together for thirteen additional measures before the tenor sings again for the *coplas*. Figure 42 shows the beginning of the *coplas*, and the solo tenor voice with accompaniment. Although this piece is for two voices and

accompaniment, there is still a contrast of texture between the voices singing in duet, and the solo for the *coplas*.

The next *villancico* can be found in Robert Stevenson's 1975 *Latin American Colonial Music Anthology*. It is titled *Vengan vengan correindo* (Come, come running), and is scored for two voices and accompaniment. The Stevenson transcription does not indicate which specific voices, but it can be inferred from the clefs that one will be a *triple* and the other a tenor. The accompaniment, written in parts on a grand staff (as shown in Figure 43), would likely be performed by some type of ensemble rather than a single instrument. This is not unusual in the *villancico* genre.

The piece was written as a *Duo al Santissimo* (Duet to the Blessed Sacrament). It is possible that this *villancico* was written for the Feast of *Corpus Christi* (Body of Christ) which is two Sundays after Pentecost.¹⁸⁵ Although the text and purpose of this work is sacred related, the *villancico* genre is a secular work written in the Spanish vernacular. This example is in the key of F-major, is homophonic and is strophic.

Figure 43 shows the beginning ten measures of this *villancico*. On the word "corriendo" the music is imitating running through these sixteenth note figures in measures 3-8. The text "vengan corriendo" is repeated through these measures and repeats two more times within the *estribillo*. After the *estribillo* the *coplas* are also a duet between the voices. According to the

¹⁸⁵ Francis Mershman, "Feast of Corpus Christi." The Catholic Encyclopedia. Vol. 4. New York: Robert Appleton Company, 1908. 5 April 2009 <<http://www.newadvent.org/cathen/04390b.htm>>



Figure 43
(Salazar, *Vengan vengán corriendo*, mm.1-10)

previous description of the *villancico*, the coplas should have two voices alternatively singing.

In this example (Figure 44), the voices sing the *coplas* in a duet. Shown here is only one verse

1. Oy un hom-bre Po-de-ro - so, tanto, el tri-go, aido su-bien - do, que co-mo co - sa muy pro-pria ya car-ne,y san - gre le,ha e - cho.

1. Oy un hom-bre Po-de-ro - so, tanto, el tri-go, aido su-bien - do, que co-mo co - sa mut pro-pria ya carne,y san - gre le,ha e - - - cho.

Figure 44
(Salazar, beginning of coplas from *Vengan, vengán corriendo*)

but there are six verses for this work. The *coplas* are dance-like in the combination of rhythmic variance within the line.

O Sacrum Convivium (O Sacred Banquet), a sacred motet in Latin by Salazar, is set for an unaccompanied eight voice choir (SSAATTBB). It can be found in Barwick's *Two Mexico Choirbooks*. The entire piece is in C-major, despite several accidentals. Figure 45 shows the first ten measures of this motet. The text for this example is: *O sacrum convivium, in quo Christus sumitur: recolitur memoria* (O Sacred Banquet in which Christ is received, the memory of His passion renewed.)¹⁸⁶ This sacred motet could have been used for any Mass service during communion or even for the feast day of *Corpus Christi*. Choir I begins the piece with Choir II entering 4 measures later. The texture of this piece is homophonic and syncopated at times. The theme that the bass from Choir I sings is imitated exactly by the bass in Choir II.


The musical score for Figure 45 is for the first ten measures of the motet 'O Sacrum Convivium' by Salazar. It is written for an eight-voice choir (SSAATTBB) in C major. The score is divided into two systems, each with four staves representing the voices of a choir. The first system (Choir I) includes Soprano I (S I), Alto I (A I), Tenor I (T I), and Bass I (B I). The second system (Choir II) includes Soprano II (S II), Alto II (A II), Tenor II (T II), and Bass II (B II). The lyrics are in Latin: 'O sa - crum con - vi - vi - um! O sa - crum con - vi - vi - um! in quo Christus su - mitur: re - co - li - tur.' The score shows the vocal lines for each voice part, with notes and rests indicating the melody and rhythm. The texture is homophonic, with the voices moving in parallel motion. The score includes various musical notations such as notes, rests, and bar lines.

Figure 45
(Salazar, *O Sacrum Convivium*, mm.1-10)

The other themes, however, are not passed on note for note; but there are similarities in the lines from Choir I Soprano (measures 2-4) and Choir II Tenor (measures 6-8).

¹⁸⁶ Michael Martin, ed. Thesaurus Precum Latinarum < <http://www.preces-latinae.org/thesaurus/Euch/SacrumConv.html> > (Accessed 4 March, 2009).

Figure 46
(Salazar, *O Sacrum Convivium*, mm.11-20)

Figure 46 shows measures 11-20. These ten measures contain a rhythmic motif that is passed through every voice in both choirs: . This motif appears multiple times throughout this motet. In discussing this motet, Barwick states that it “contains Baroque stylistic features not found in the other pieces [in this volume]. Two four-voiced choirs are treated with brilliance. The use of imitation, antiphonal effects, a generally rhythmic quality with the use of dotted rhythms and contrast distinguish this work from the others in the anthology.”¹⁸⁷

These pieces are a small sample of works, but by no means all inclusive. “Unfortunately, few of his works have been published or performed and so much of this music remains unknown.”¹⁸⁸ Although not much of Salazar’s music is extant, the music that is available shows a definite move into the Baroque, especially in the *villancico*. His motets are tonal and do have definite cadences and leading tones within the harmony. Salazar’s sacred music, i.e. motets,

¹⁸⁷ Barwick, *Two Mexico City Choirbooks of 1717*, xii.

¹⁸⁸ Amante y Zapata, *Sacred Choral Music in Colonial Mexico*, 40.

Masses, etc... are still unaccompanied but tonal. His student, Manuel de Sumaya, continues this progression and even expands the use of instruments within the Mass, something unheard of in the Renaissance, but common in the Baroque period.

4.2.7 Manuel de Sumaya [Zumaya] (1678-1754)

Sumaya was born in Mexico City in 1678. As a young boy, he was a pupil of the *maestro de capilla* Antonio Salazar, whom he would eventually succeed in 1715, becoming chapelmaster in 1715 and continuing until 1738. Sumaya is known for several “firsts” in Latin America: (1) He was the first native-born Mexican to assume the position of *maestro de capilla*. (2) He was the composer of the first opera, *Partenope*, in the Western Hemisphere, and (3) was the first composer to write music glorifying the Virgin of Guadalupe.¹⁸⁹

Before Sumaya became *maestro de capilla* in 1715, there is an eight year gap, from 1700-1708, in the records of his employment as a singer and organist at the Mexico City Cathedral. Dean speculates that during these years of 1700-1708, Sumaya traveled to Europe.¹⁹⁰ This would account for the absence of his name from cathedral records, how he came across the libretto for his opera, and where Sumaya learned the Baroque style that transformed cathedral music over the next 40 years.¹⁹¹ Dean continues to say that, “Sumaya served as a conduit through which the influence of Italian Baroque music would flow into the New World.”¹⁹² “Modernization would finally come with Manuel de Sumaya, who, after drastically revolutionizing the Mexico City chapel in the early eighteenth century, proceeded to do it all over again in Oaxaca a few decades later.”¹⁹³

¹⁸⁹ Stanziano. Mass, and Manuel de Sumaya, 4.

¹⁹⁰ Dean. Renaissance and Baroque Characteristics, 64

¹⁹¹ Ibid, 64.

¹⁹² Ibid, 68.

¹⁹³ Brill, Style and Evolution in the Oaxaca Cathedral, 213.

The first example is an early work by Sumaya written in 1714, *Misa Te, Joseph, celebrant*. This work was written in honor of Saint Joseph, husband of the Virgin Mary, and used for Mass on the solemn feast day of Saint Joseph, March nineteenth.¹⁹⁴ On account of it being part of a Mass, it is written in Latin and is based on a *cantus firmus* seen in Figure 47. Besides having been written in the eighteenth century, the work is an extraordinary exercise of counterpoint in the *prima prattica* style, that is, the polyphony of the sixteenth century.¹⁹⁵ Appendix 4 shows the cantus firmi for all the movements of this Mass



Figure 47
(Sumaya, Cantus firmus for the *Kyrie* from *Misa Te Joseph, celebrant*)

The Mass is in the key of F major and written for six unaccompanied voices, which are treated as two groups of voices: tenor and bass soloists, and the choir (SATB), notated in the score as *Coro*

2. As a part of the Ordinary of the mass, the *Kyrie* movement can be considered as in a ternary form (ABA), often with the return of the A section with some embellishment. Figure 48 shows the *cantus firmus* beginning of both the *Kyrie I* and *Kyrie II* of the *Misa Te Joseph, celebrant*.



Figure 48
(Sumaya, *Kyrie I mm.1-4, Kyrie II mm.1-4, Misa Te Joseph, Celebrant*)

¹⁹⁴ Aurelio Tello, *Archivo Musical de la Catedral de Oaxaca: Misas de Manuel de Sumaya*. (Mexico City: Instituto Nacional de Bellas Artes, 1996), 2. (translated by author)

¹⁹⁵ Ibid, 1.

sequences that follow the pattern of up a fourth then down a third. The movement in these measures (measures 41-44) is more homophonic than polyphonic and “employs melodic skips of thirds in each part and a circle-of-fifths harmonic progression.”¹⁹⁶ The opening of each movement of the mass has its own variation of the *cantus firmus* illustrated in Appendix 4.

The next example of Sumaya’s work is a *Kyrie* from his *Missa a 8 en Tercer Tono* a work written for eight voices (Figure 50). It is in Latin, and is in the key of e-minor. The texture of the work is for eight voices (although in this example, nine voices are notated).

This work shows many Baroque tendencies in contrast to prior examples, such as specific mention of instrumentation, and instruments no longer doubling voices as shown in earlier

The musical score for Figure 50 is for a Kyrie from Sumaya's *Missa a 8 en Tercer Tono*. It is written for eight voices and includes instrumental parts. The staves are as follows:

- Tiple 1 del 1º Ch. a 8**: Treble clef, C major key signature. Lyrics: Ky-ri-e e-le-i-son.
- Tiple 2 del 1º Ch. a 8**: Treble clef, C major key signature. Lyrics: Ky-ri-e e-le-i-son.
- Alto 1º Ch. a 8**: Treble clef, C major key signature. Lyrics: Ky-ri-e e-le-i-son.
- Tenor 1º Ch. a 8**: Treble clef, C major key signature. Lyrics: Ky-ri-e e-le-i-son.
- Baxo 1º Ch. a 8**: Bass clef, C major key signature. Lyrics: Ky-ri-e e-le-i-son.
- Acom. Arpa, Missa a 8, Vocs. y Viols.**: Bass clef, C major key signature. Lyrics: Ky-ri-e e-le-i-son.
- Tiple 2º Ch. a 8**: Treble clef, C major key signature. Lyrics: Ky-ri-e e-le-i-son.
- Alto 2º Ch. a 8**: Treble clef, C major key signature. Lyrics: Ky-ri-e e-le-i-son.
- Tenor 2º Ch. a 8**: Treble clef, C major key signature. Lyrics: Ky-ri-e e-le-i-son.
- Baxo 2º Ch. a 8**: Bass clef, C major key signature. Lyrics: Ky-ri-e e-le-i-son.
- Violin 1 Missa a 8**: Treble clef, C major key signature.
- Violin 2 Missa a 8**: Treble clef, C major key signature.

Figure 50
(Sumaya, *Kyrie Missa a 8 de tercer tono*, mm. 1-9)

¹⁹⁶Stanziano, Mass, and Manuel de Sumaya, 13.

works. In Figure 50, there are two sections for violins and a harp written into the score. Shown are the first nine measures of the *Kyrie*, which is in three contrasting sections. Although the title indicates that it is in the “tercer tono” or Phrygian mode, the presence of f-sharps and d-sharps in the piece is a clear indication that it is in e-minor.¹⁹⁷ In the first three bars of this example, the soprano solo is accompanied by the bass section, harp continuo, and violin I and II. The section is in e-minor, although “as usual with Sumaya, his language oscillates between modality and tonality, although in the *Misa a 8* explores more deeply the latter.”¹⁹⁸ The voices in this example are independent of the instruments and are singing in a homophonic manner.

One of the restraints of the Baroque style, within the Spanish liturgy, was the prohibition of solo singing. However, in this example, Sumaya writes solos for both the soprano and the alto. In this example and for the remainder of this “A” section, the violins are written independently against the voices. As previously mentioned, the voices are presented in a homophonic texture, first seen in measure 4 in Choir I then in Choir II two beats later. The main motive then is restated in the solo alto voice in measure 5 a fourth lower.

Next will be a *villancico* titled *Oy sube arrebatada* (Today she is taken) shown in Figure 51, a work dedicated to the Virgin Mary. This example is in the key of F-major. The text of this piece suggests that it was composed for the Feast of the Assumption which is celebrated in the Roman Catholic Church on August fifteenth.¹⁹⁹ Since *villancicos* were considered secular pieces, and this piece is in Spanish, it was probably not performed as part of the Mass. The date on the work is 1715 and is scored for tenor solo, a *tiple* voice, violins, basses, *chirimias*, and an accompaniment instrument written in the grand staff (some keyboard instrument or possibly a

¹⁹⁷ Tello, *Misas de Manuel de Sumaya*, 10.

¹⁹⁸ Ibid, 10 (translated by the author)

¹⁹⁹ Fredrick Holweck, "The Feast of the Assumption." The Catholic Encyclopedia. Vol. 2. New York: Robert Appleton Company, 1907. 12 March 2009 <<http://www.newadvent.org/cathen/02006b.htm>>

Tenor Solo

Oy su-be oy sube ar-re-ba-ta - da ar-re-ba-ta - da En alas de che - ru - bes, aJ-lu-mi-nar las

Tiple (Chirimía)

Violin I

Violin II

Basso I

Basso II

Acomp.

Figure 51
(Sumaya, *Oy Sube Arrebatada*, mm. 1-6)

harp). Figure 51 shows the opening six measures of the work. On the text “oy sube, oy sube” (today rises, today rises) in measure 1, the instruments and voices play a rising motif that depicts the “rising” suggested in the title. The same can be said in measure 2 where the voice sings an ascending line that reaches a major 7th. The instruments then echo this line a fourth below in measure 3. The instruments are independent of the voices. In the first four measures of this example, the violins imitate what the voice is singing.



Figure 52
(Sumaya, *Oy Sube Arrebatada*, mm, 19-24)

Another place in this work where this can be seen is shown in Figure 52, which shows measures 19-24. There is an ascending scale in the tenor voice that is imitated by the first violins up a minor sixth. The text at this point, “vuelo” (to fly) is presented in an eight note descending / ascending sequence in measures 21-22.

Sumaya’s *villancico*, *Celebren, Publiquen* (Praise, Proclaim), is another one of his works representative of his style. The vocal ensemble *Chanticleer* recorded this *villancico* on their 1994 recording “Mexican Baroque.”²⁰⁰ Figure 53 shows the opening five measures. This example was found in an article by Gerard Behague in the book *The World of Baroque Music : New perspectives* edited by George B. Stauffer. Groves Dictionary states that the *villancicos* of Manuel Sumaya are cantatas in all but name.²⁰¹ The work is in the Spanish vernacular, is in D-major, and is orchestrated for double choir, Choir I (ATB), Choir II (SATB), trumpet, three

²⁰⁰ Chanticleer. *Mexican Baroque*, Teldec, 1994, B000000SOW

²⁰¹ Isabel Pope and Paul R. Laird. "Villancico." In *Grove Music Online*. *Oxford Music Online*, <http://0-www.oxfordmusiconline.com.lib.utep.edu:80/subscriber/article/grove/music/29375> (accessed March 17, 2009).

violin sections, and continuo. The purpose of this piece was probably used for a feast day honoring the Virgin Mary, quite possibly the apparition of the Virgen de Guadalupe.²⁰²

The musical score for Figure 53 is for the piece 'Celebren Publiquen' by Sumaya, measures 1-5. It is written in 4/4 time with a key signature of one sharp (F#). The score includes parts for Alto, Tenor I, Bass, Soprano, Alto, Tenor, Bass, Trumpet, Violin I, Violin II, Violin III, and Continuo. The vocal parts (Alto, Tenor I, Bass, Soprano, Alto, Tenor, Bass) have lyrics in Spanish: 'Ce - le - bren, pu - bli - quen, en - to - nen y can - ten, en - to - nen y'. The instrumental parts (Trumpet, Violin I, Violin II, Violin III, Continuo) provide a rhythmic and melodic accompaniment. The score is presented in a standard musical notation format with staves and clefs.

Figure 53
(Sumaya, *Celebren Publiquen*, mm.1-5)

The instruments sometimes have an inter-play with the voices but by no means are they dependent on the vocal parts or vice versa, as was done during the Renaissance. In Figure 53, Choir I enters in measure 1 and Choir II responds in measure 3, and then come together in measure 5 on the words *entonen y canten* (intone and sing).

²⁰² Craig H. Russell. "Zumaya, Manuel de." In *Grove Music Online*. Oxford Music Online, <http://0-www.oxfordmusiconline.com.lib.utep.edu:80/subscriber/article/grove/music/31064> (accessed March 17, 2009).

Figure 54 shows another section of this work, measures 37-41. In this section, each voice or instrument has either an ascending or descending motif. Beginning in the second beat of measure 37, the basses and altos of Choir I sing a four note motif that the tenor and Violin II answer one beat later. This exchange can be seen throughout this example. The text here

The musical score for measures 37-41 of Sumaya's *Celebren Publiquen* is presented in a multi-staff format. The staves are labeled on the left: Alto, Tenor, Bass, Soprano, Alto, Tenor, Bass, Trumpet, Violin I, Violin II, Violin III, and Continuo. The music is written in 4/4 time with a key signature of one sharp (F#). The lyrics are written below the vocal staves. The text for the first group of voices (Alto, Tenor, Bass) is 'por pu - ra, por rei - na, por vir - gen, por ma - dre.' and for the second group (Soprano, Alto, Tenor, Bass) is 'cla - se'. The score shows a complex interplay of ascending and descending motifs across the different parts, with some parts having rests in certain measures.

Figure 54
(Sumaya, *Celebren Publiquen*, mm.37-41)

clearly shows the Marian subject matter with the text, *por pura, por reina, por virgin, por madre* (for purity, for Queen, for Virgin, for Mother).

Other selections of music that were not presented here include Sumaya's *Missa a 5 con Violin y Oboe* which can be found in the Aurelio Tello book *Archivo Musical de la Catedral de*

Oaxaca: Misas de Manuel de Sumaya. Aside from being a good representative work for Sumaya, it is interesting to note that the instrument “oboe” is named in the title rather than the earlier instrument “shawm” or *chirimia* which was widely used in Mexico in the previous century. This may be attributed to the invention of the oboe, which was a quieter version of the shawm. According to Groves Dictionary, the oboe, not the shawm, was the first woodwind instrument to be adopted by the orchestra.²⁰³

In the secular realm, Sumaya’s opera *La Parténope* became the second opera in the New World. Unfortunately some assumptions have to be made about the music as it no longer exists. This opera premiered at the viceregal palace in Mexico City. “Sumaya’s music in this work presumably featured a blend of influences from seventeenth century as well as recitatives and *da capo* arias with demanding virtuoso passages for the soloist.”²⁰⁴

In 1738, Sumaya left the Mexico City Cathedral for Oaxaca, to follow a friend, Tomas Montañón, who had just been elevated to bishop of the city. For years, the Mexico City *cabildo* unsuccessfully tried to convince Sumaya to return. It wasn’t until 1749 that a suitable replacement was found in an Italian named Ignacio de Jerusalem.

There is no doubt that Sumaya’s compositions bring colonial Mexico into the Baroque period. Sumaya did compose unaccompanied works, but his practice of adding instruments to previously unaccompanied works such as the Mass has now set the stage for larger works that Ignacio de Jerusalem would bring with him to the Cathedral of Mexico City.

²⁰³ Jeremy Montagu. “Oboe.” In *Grove Music Online*, http://0-www.oxfordmusiconline.com.lib.utep.edu/subscriber/article/opr/t114/e4798?q=oboe&search=quick&pos=2&_start=1#firsthit (Accessed November 9, 2009)

²⁰⁴ Janet L. Struman, *Zarzuela: Spanish Operetta, American Stage (Music in American Life)*, (Urbana, University of Illinois press, 2000), 32-33.

4.2.8 Ignacio de Jerusalem (1707-1769)

Ignacio de Jerusalem was born in Lecce, Italy. While still young and in Italy, he established a reputation as a composer and virtuoso violinist, a “musical miracle.”²⁰⁵ In 1742 he was recruited to play at the theater *Coliseo* in Mexico City. By 1746, he was already composing music for the cathedral. At this time, Domingo Dutra, was the *maestro de capilla*. “They [the *cabildo*] temporarily settled for an incompetent largely because the cathedral was still desperately trying (unsuccessfully) to entice Manuel de Sumaya back from Oaxaca to resume his duties as chapelmaster in Mexico City.”²⁰⁶ In 1749, Jerusalem became the assistant chapelmaster at the Mexico City Cathedral. In April of 1750, the *cabildo* began the *examen de oposicion*. When Jerusalem submitted his work, “they clearly were dissatisfied with Jerusalem’s pieces because his music was chockful of modernisms associated with the *gallant* style – and his adventuresome style was shocking to the more conservative tastes of the judges.”²⁰⁷ Despite these differences, the judges agreed, and set aside their concerns, and hired Jerusalem, as he was the best qualified for the post.

Cathedral records show that Jerusalem was not a diligent person when it came to his work duties. Stevenson documents several entries in the cathedral archives that specifically speak towards Jerusalem’s character and work ethic.

- January 1752 - Ignacio Hierusalem, interim chapelmaster since 1749, comes when he pleases, and the music has reached a nadir [lowest point].”
- December 1754 – Hierusalem gouges his own *musicós* for lessons which the Chapter is paying to give free. He also refuses to pay his debts.

²⁰⁵ Dr. Craig Russell. Notes to Ignacio de Jerusalem: Mexican Baroque, Chanticleer Teldec 4509-96353-2

²⁰⁶ Craig Russell, “Hidden Structures and Sonorous Symmetries: Ignacio de Jerusalem’s Concerted Masses in eighteenth century Mexico,” in *Res Musicae: Essays in Honor of James Pruet*. (New York: Harmonie Park Press, 2001), 137.

²⁰⁷ Craig H. Russell, Hidden Structures, 138.

- January 1756 – Despairing of local aid, the Chapter is still awaiting a ship from Spain that will bring deliverance from the Italian theater-violinist Hierusalem.²⁰⁸

“The weakness that beset Spanish music during the eighteenth century was precisely those that beset Mexico – the influx of second-rate Italian musicians exercising the most deleterious influence.”²⁰⁹ The information available on Ignacio de Jerusalem’s character is not very praiseworthy, more precisely during the 1750’s, when his life was filled with troubles, including typhoid fever, separation from his wife and an embezzlement accusation.²¹⁰ Jerusalem is one example of what Stevenson was writing about: “...graduating from the orchestra pit at the Coliseo de Mexico carried into the cathedral the vapid inanities of Italian opera at its worst.”²¹¹ Stevenson continues saying that he (Jerusalem) continued to do harm by opposing the University Rector who wanted an independent university *capilla de musica* (singing traditional polyphony), to relieve the Cathedral choir of some of its busy schedule. Despite his job troubles, his musical talents sheltered him from any punitive actions. Russell writes, “They may have grumbled, but they were inclined to look the other way since they judged his music to be of the same high caliber as the European composers active at the time.”²¹²

Jerusalem propeled the music of the Mexico City Cathedral into the “modern” world of the *galante* style. His compositional style relies on block chordal movement in the choir; yet maintains a forward musical momentum by active figuration in the orchestra. However one may look at his personal behavior, musically, Jerusalem has been lauded as “one of the most talented and important composers in eighteenth century Latin America, and his compositions are found in

²⁰⁸ Stevenson. *Mexico City Cathedral Music*, 134.

²⁰⁹ Stevenson. *Music in Mexico: A Historical Survey*, 155.

²¹⁰ Craig H. Russell, *Hidden Structures*, 139.

²¹¹ Stevenson. *Music in Mexico: A Historical Survey*, 155.

²¹² Craig H. Russell, “The Mexican Cathedral Music of Ignacio de Jerusalem: Lost treasures, Royal Roads, and New Worlds.” *Revista de Musicologia*, 16, no.1 (1993): 46.

archives throughout Mexico and in several Southern California missions.”²¹³ Dr. Craig Russell states:

He held one of the most prestigious musical posts in the Western Hemisphere for nearly two decades and ended up shaping musical tastes in Mexico and the American southwest for at least a century. Apart from his historical importance because of his musical posts, he is worthy of attention based on charming phrase, splendid counterpoint, and rousing choral sonorities. His sense of large-scale architecture was unsurpassed in the New World and compares favorably with his European competitors.²¹⁴

Jerusalem “removed many of the antiquated vestiges of his predecessors by such actions as calling for many more strings in his sacred pieces. His music is strongly homophonic, dominated by virtuosic string motifs over static harmonies, with glimmers of a polished contrapuntal skill.”²¹⁵ Jerusalem produced over two hundred pieces of sacred music, often with full orchestral accompaniment. “Large scale homophonic works in the ‘massive’ Baroque tradition alternated with florid coloratura arias of a *style gallant* flavor and with virtuosic obbligato writing.”²¹⁶

Jerusalem’s *villancico*, *A La milagroso Escuela* (Figure 55) was written in 1765, with no indication of a specific purpose for its performance. It is in the key of a-minor and is orchestrated for two violins, bass, and a four part (SATB) choir (in the score the soprano is notated as T for Tiple). Like other *villancicos*, it is written in the Spanish vernacular. This score can be found in the book *An Introduction to Certain Mexican Musical Archives* (1969) by Lincoln Spiess and E. Thomas Stanford. It is celebratory in nature. The first stanza states, “A la milagroso escuela de Pedro vengan y esten de re mi fa sol, los maestros y sabran que es componer. (To the miraculous school of Peter, come and be, re mi fa sol, the teachers and you’ll

²¹³ Blodget, A critical edition of Ignacio de Jerusalem’s *Los Matines de Nuestra Señora de la Concepción*, 15.

²¹⁴ Craig H. Russell, *Hidden Structures*, 153.

²¹⁵ Dean, *Renaissance and Baroque Characteristics*, 57.

²¹⁶ George J. Buelow, *A History of Baroque Music*. (Bloomington: Indiana University Press, 2004), 400.

The opening instrumental measures (measures 1-8) present a rhythmic theme that the solo

Figure 55
(Jerusalem, *A la Milagroso escuela, con't*, mm.1-26)

voices will imitate at their entrance. Violin I begins and six beats later Violin II enters playing the Violin I theme a fifth above. Between measures 9 and 15, the solo voices also have their points of imitation. The alto imitates the *tiple* a fifth above (as written), as do the tenor and bass, at an octave. In a 1998 Urtext recording²¹⁷ of this work, the alto sings the line written an octave down. Upon arriving at the *Tutti* sections, the texture becomes homophonic (measures 16-19). At measure 20, the solo voices return along with the imitation between the voices. This time the imitation happens between different voices. The tenor and alto sing the same theme while the *tiple* and bass sing the same theme, entering in the following order, three beats apart: tenor, *tiple*, alto, and bass. The strings, for the most part, are independent of the vocal lines. Occasionally the strings will play with a voice, measures 22-23 alto and Violin I, and the bass is sometimes doubled by the *bajo* which is expected during the Baroque period.

The next figure (Figure 56) shows the *coplas* of this *villancico*. In general, the *coplas* are virtuosic, containing varying rhythms and melismas within each voice. Jerusalem changes the

The image displays a musical score for a section of a villancico. It consists of two systems of staves. The first system includes staves for Violin I (Vln. I), Violin II (Vln. II), Tenor (T), and Bass (B). The Tenor and Bass parts have lyrics: "So - la la sol - fa de". The second system continues the instrumental parts for Violin I and Violin II, and the Tenor and Bass parts. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Figure 56
(Jerusalem, *A la Milagrosa escuela*, coplas, mm.9-26)

²¹⁷ Conjunto Camara de la Ciudad de Mexico, *Mexico Barroco Vol 2*. Urtext Records, 1998, B00000F1DD

27

Vln. I

Vln. II

T.

A.

B.

dro.

es la reg-la del pri-mor del pri-mor

41

Vln. I

Vln. II

A.

Ten.

B.

pues so-lo el ha-ce mi-la-gros

41

B.

Re-pe-ti-das con su

At measure 45 in Figure 57, another example of a clear descending motif can be seen in the tenor voice. If the A3 at measure 45 is used as a starting point, the line descends, a fourth, chromatically, while the bass ascends step-wise, ending on E3 in measure 50. A notation at the top of the page states “los coros tutti,” or the voices together. On the entrances for each voice, it is also marked *todos* or *tutti*. However, in the 1998 Urtext recording previously mentioned, each

voice part is sung by a soloist. The instrumentation, chorus, and soloists give this concerted *villancico* the breadth of its European counterpart, the cantata.

The next example is taken from the *Matins for the Virgin of Guadalupe*. The Matins of Jerusalem alternate between chant and *tutti* sections, much like the earlier works presented. Some of the movements of the Matins were roughly the equivalent in magnitude to an act of an opera. "These works provided many opportunities to exhibit compositional skill, vary textures, and styles."²¹⁸ The *Matins* has twenty-three sections of hymns and responsories, of which the chorus *Quem terra, Pontus* is the second movement. Figure 58 shows ten measures of *Quem terra, Pontus*.

The work is in D major, written in Latin, is homophonic and scored for SATB choir and chamber orchestra, containing an oboe, two horns (trumpets), first and second violins, a continuo, and an organ. The purpose of this work was for the matins service of December 12 which is the feast day of Our Lady of Guadalupe in the Roman Catholic Church.²¹⁹ According to the New Catholic Encyclopedia, it is the opening prayer of the *Little Office of the Blessed Virgin*. The translation of the text is as follows:

Quem terra, pontus, sithera
colunt, adorant, praedicant,
trinam regentem machinam
claustrum Mariae baiulat.

The God whom earth, and sea, and sky
adore, and laud, and magnify
who o'er their threefold fabric reigns
the Virgin's spotless womb contains

²¹⁸Craig H. Russell, CD liner notes for Chanticleer, *Matins for the Virgin of Guadalupe*, Teldec, 1998, B000005825

²¹⁹ George Lee,. "Shrine of Guadalupe." The Catholic Encyclopedia. Vol. 7. New York: Robert Appleton Company, 1910. 29 Apr. 2009 <<http://www.newadvent.org/cathen/07043a.htm>>.

the organ parts throughout the example. Russell points out that Jerusalem's music is steeped in the *gallant style* and has various qualities that comprise this style. Among these are "sighing motives," a preference for homophonic textures, and melodies that exhibit great rhythmic contrasts.²²⁰ Two "sighing motives" can be seen in measures 13 and 16 in the violins. Both violin sections play the motives in descending sixths in measure 13, then unison in measure 16 while the oboe joins in a sixth above the violins.

Jerusalem's *Mass in G*, as transcribed by Harshbarger in his dissertation, is the next example. The *Mass in G*, Figure 59, was found in the Santa Barbara Mission in California. Curiously, the *Agnus Dei* is not included in this Mass, as it was intentionally left out.²²¹ Russell corroborates this in his 2009 book *From Serra to Sancho*. "In short, the *Agnus Dei* was not misplaced or simply 'lost' but was obviously not even written down."²²² Russell continues to state that the omission of a notated *Agnus Dei* in New World settings was common and was considered normal.²²³ Figure 59 is an excerpt of the *Christe eleison*. The *Christe eleison* is in Latin and is tonal, in the key of G-major. It is scored for two choirs, Choir I (SSAT) and Choir II (SATB), two horns (trompas in the score), first and second violins, and *acompañamiento*, which consists of an unfigured bass line for a keyboard instrument. No specific purpose is given for this composition, but it is possible that it was used for a special liturgy in 1842 marking the arrival of the new bishop, Garcia Diego, and the elevation of the Santa Barbara mission to the seat of the diocese.²²⁴ Harshbarger's suggestion, "Perhaps the inauguration of the instrument at

²²⁰ Craig H. Russell, *The Mexican Cathedral Music of Ignacio de Jerusalem*, 46.

²²¹ George Allen Harshbarger, "The 'Mass in G' by Ignacio Jerusalem and its place in the California Mission Music Repertory." (D.M.A. diss., University of Washington, 1985), 28.

²²² Craig H. Russell *From Serra to Sancho*. (New York: Oxford University Press, 2009), 363.

²²³ *Ibid*, 363.

²²⁴ George Allen Harshbarger, "The 'Mass in G' by Ignacio Jerusalem and its place in the California Mission Music Repertory." (D.M.A. diss., University of Washington, 1985), 34.

Santa Barbara was the occasion of the Jerusalem Mass's first Santa Barbara performance”²²⁵

presents another possibility. Figure 59 shows measures 13-25 of the *Christe eleison* set in a *fuga* [fugue]. Although this is a polychoral mass, only one choir sings this movement. What is shown

The musical score for measures 13-25 of the *Christe eleison* from *Mass in G*, mm.13-25. The score includes parts for Trompa I, Trompa II, Violin I, Violin II, Soprano, Alto, Tenor, Bass, and Acomp. The vocal parts have lyrics in Latin.

Soprano: son, Chris-te e-le-i-son. Chris-te e-lei-son, e-le-i-son e-le

Alto: son, e-le-i-son, e-le-i-son, e-le-y-son e-le

Tenor: son. Chris-te e-le-i-son, e-le-y-son e-le-i-son Chris-te-e

Bass: Chris-te e-le-i-son. Chris-te e-le

Figure 59
(Jerusalem, *Christe eleison* from *Mass in G*, mm.13-25)

in Figure 59 is the point where the basses join the rest of the voices. This fugue has several imitative passages in the voices. At measure 14 the bass sings a theme which the alto sings one measure later, and the soprano sings beginning in measure 21. A second imitative passage that can be seen here is introduced by the tenor at measure 14 which is imitated by the bass at measure 21. The imitation in each voice never appears exactly the same. The imitation found in the alto line at measure 15 is more rhythmic than melodic. In the soprano part at measure 21, the imitation happens a fifth above the original bass theme. The second imitative passage that

²²⁵ Ibid, 35.

occurs in the tenor voice (measure 14) is imitated a major third above in the bass (measure 21). Before the *Christe eleison* ends, the voices come together with the instruments in a homophonic texture.

Figure 60 shows the final nine measures of this section before the return to the *Kyrie eleison*. In this example, Jerusalem uses several chromatic chords to push the harmony

The musical score for Figure 60 consists of nine measures. The instruments and voices are: Trompa I, Trompa II, Violin I, Violin II, Soprano, Alto, Tenor, Bass, and Acomp. The lyrics are: "Chris - te e - le - i - son, Chris - te e - le - i - son, Chris - te e - le - i - son, e - le - i - son." The score shows a chromatic descent in the vocal lines and a corresponding chromatic movement in the instrumental accompaniment.

Figure 60
(Jerusalem, *Christe eleison* from *Mass in G*, mm.39-47)

forward towards the cadence. In measure 40 Jerusalem writes an a-sharp fully diminished seventh chord followed by a b-diminished chord. Then in measure 42, a g-sharp fully diminished seventh chord resolving to an a-minor chord in measure 43. Then at measure 45 b.3, a c-sharp fully diminished seventh chord moving to an A-major seventh first inversion chord (m.46 b.3), then cadencing to the dominant, D-major chord. The voice leading in this short example further shows the chromatics. From measures 39-43, the alto descends chromatically from a G4 to an E4. The soprano then continues the chromatics from measure 44 to the end,

desending from a C5 to an A4. Mentioned earlier in the discussion of Padilla (pg. 68), the Spanish school was conservative and the use of chromatics was sparce. However, Jerusalem was not a Spaniard, but an Italian, and this example shows how Jerusalem's writing style would've caused a stir within the church leadership.

Figure 61 shows the entire *Kyrie II* from the *Mass in G*. Harshbarger describes the entire *Kyrie* as "The *Kyrie I* (Andante) is a stately opening using the entire ensemble; *Christe eleison* (labeled *fuga*), a long, contrapuntal movement using both choirs in a four-voice strictly imitative counterpoint of two subjects; and *Kyrie II* (Largo), a brief (three measure) homophonic statement."²²⁶ This is rather interesting to note, because in other works of the time period, the *Kyrie II* is usually a more elaborate setting of the *Kyrie I*, much like a *Da capo aria*. Here Jerusalem does the unexpected and writes a short *Largo* finale.

It is in the key of G-major, but rather than beginning on the tonic, Jerusalem begins this movement on the subdominant, C-major. In the first measure, it starts on a subdominant chord in root position and on beat three ends on a G major in first inversion. In the second measure Jerusalem writes the tonic in second inversion, followed by a dominant seventh chord without a third, then a dominant chord with the third but minus the seventh, cadencing on the tonic in measure 51.

According to Groves Dictionary, all of Ignacio de Jerusalem's compositions were written for voices and orchestra.²²⁷ The works of Jerusalem provide a stark contrast with the works of earlier composers presented in this paper. Rather than compose *a cappella* or with sparse accompaniment, the compositions have fuller orchestrations and the forms become larger.

²²⁶ Harshbarger, *Mass in G*, 29.

²²⁷ Craig Russell. "Ignacio de Jerusalem." In *Grove Music Online*. *Oxford Music Online*, http://0-www.oxfordmusiconline.com.lib.utep.edu/subscriber/article_works/grove/music/14280#S14280.1 (accessed November 6, 2009)

Largo $\text{♩} = 48$

The musical score is arranged in a multi-staff format. The top staves are for the Trompa I and Trompa II, followed by Violin I and Violin II. Below these are the vocal parts: Soprano I, Soprano II, Choir I, Alto, Tenor, Soprano, Alto, Choir II, Tenor, and Bass. The bottom staff is for the Acompañamiento (accompaniment). The lyrics are written below the vocal staves: 'Ky - ri - e e - le - i - son, e - le - i - son.'

Figure 61
(Jerusalem, *Kyrie II* from *Mass in G*, mm.49-51)

After Jerusalem, music in Mexico suffered a decline in the creativity of its composers. The Cathedral orchestra grew and signaled an interest in instrumental music during the course of the eighteenth century.²²⁸ Although there is no concrete evidence of Jerusalem traveling to northern Mexico or to the American southwest, his music has been discovered in the missions of California.

²²⁸ Behague, *Music in the "New World"*, 273.

The list of composers contained in this present work is not all inclusive. Other composers were active in Mexico prior to the end of the 18th century, many composing during the 200 years (1575-1775) that concerns this present work. This list is in no specific order of importance: Juan Hernandez (*maestro de capilla* from 1586–1618 in Mexico City), Gaspar Fernandes (1570-1629), Pedro Bermudez (1558-1605), Juan Garcia de Zespedes (1619-1678), Miguel Matheo de Dallo y Lana (1650-1705), Matheo Tollis del la Rocca (1710-1780), , Juan Matias de los Reyes y Mapamundi (1735-1779), , Antonio Juanas (1755-1818), and Manuel Arenzana (1791-1821).

CHAPTER 5

CONCLUSION

The colonization of the New World by the Spanish Empire transported Iberian musical traditions that merged with the native peoples and their traditions. As early as 1556, music was being printed in Mexico City. Music was a seminal tool to teach the Aztec people and convert them to Christianity, and was taught in schools established by the various religious orders that immigrated to the New World. Sacred music constitutes the bulk of music from the colonial period in Mexico. This includes Masses, motets, and *villancicos* with sacred texts. However, despite having such a long musical history, much of the music is still unresearched.

The purpose of this study was to present select composers and their compositions from Colonial Mexico, specifically between the years of 1575-1775. Through the chronological discussion and analysis of various works, it was shown that there was an evolution of musical style as in Europe, from Renaissance to Baroque. However, it developed over a longer period. The music from colonial Mexico shows the development of western European music traditions in Latin America. Music progressed from the church modes of the Renaissance to the major / minor tonal system of the Baroque. As in Europe, music expanded from sacred music in the church to secular music out of the church. In Mexico, however, the *villancico* retained the sacred texts and subjects, but were performed outside of the Mass. Other secular music such as operas did exist in Mexico, but lies outside of the scope of this paper. The use of instruments expanded from strictly *a cappella* music in the Mass, to the use of accompanying instruments in the *villancico*, to fully orchestrated works.

The works of the chapel master Hernando Franco show modal writing both in homophonic and polyphonic textures. Like many European works during the Renaissance

period, Franco used plainchant within his works. All the examples shown by Franco were sacred motets. However, no record of a Mass is recorded in his works list (Appendix 7).

Juan de Lienas was the only composer discussed in this paper who did not hold the *maestro de capilla* position. He was possibly of native nobility. All his compositions were sacred, and were both homophonic and polyphonic in texture. He composed his works using a variety of voicings from a single four-part choir to a double choir, each with four parts. The works of Lienas begin to show tonal tendencies and a shift away from the modal tendencies of the European *stile antico*. Within all his works listed in Appendix 8, only one mass is recorded.

With the works of Juan de Guterrez de Padilla and Francisco Lopez Capillas, tonality began gravitating towards major / minor. Music moved from strictly liturgical music to adding the *villancico*, which still retained sacred texts but was in the Spanish vernacular, and accompanied by instruments. Padilla's music contains the largest collection of works for double-choir in the New World. He composed both sacred works to be used within the Mass and other works not contained within the Ordinary. He was one of the earliest composers discussed in this paper, along with one of the earliest in Mexican music history, to compose the *villancico*.

Francisco Lopez Capillas was described in this paper as the "Ockeghem of Mexico" because of his interest in the technical aspects of polyphony.²²⁹ In addition, the number of works attributed to him in the Mexico City archives outnumbers those of any other composer. He was also described as the most profound and prolific composer of the Mass in Mexico's history.²³⁰ His works range from homophonic to polyphonic works and textures varied from four-part, five-part, and eight part choirs, and some works include instrumentation for processions. With

²²⁹ Lincoln Speiss and Thomas Stanford, *An Introduction to Certain Musical Archives*, 37.

²³⁰ Béhague. *Music in Latin America*, 11.

Capillas, the tonality of music began to change and started to gravitate away from modal works. Capillas is known to have composed *villancicos* but none of them survive today.

Antonio Salazar's works are definitely tonal but he is still composing much of his liturgical music *a cappella*. His contribution to the *villancico* can be seen by the sheer number of them that he wrote. Many of these *villancicos* were composed to texts by Sor Juana de la Cruz. In addition to his skills as a composer, his interest in archiving aided both the Puebla and Mexico City Cathedrals to build a music archive that still survives today. A definite move into the Baroque occurs with Salazar's student, Manuel de Sumaya.

Sumaya was the first native-born Mexican to assume the position of *maestro de capilla* in any of the cathedrals discussed in this paper. Like the other composers discussed, Sumaya composed a variety of works including motets, *villancicos*, and Masses. Sumaya's Masses begin to include instrumentation within liturgical music. The scale of Sumaya's work begins to show the grandeur of the Baroque period. He did compose *a cappella* works such as his *Missa Te Joseph Celebrent* which was based on a *cantus firmus*, but his *Misa a Tercer Tono* was written for double choir with strings and a continuo. Included within both of these works were solos, which had been forbidden within the liturgy of the Mass. The introduction of instruments into a liturgical setting had to be a delicate subject because of the conservative nature of the Spanish liturgy and compositional style.

This style and reservedness was definitely challenged through the works of Ignacio de Jerusalem. Compositions changed from strictly *a cappella* to accompanied works, and in the mid to late eighteenth century, fully orchestrated. Jerusalem's works were all written for voices and orchestra, which had been unheard of even fifty years prior to his arrival in Mexico City.

Sumaya's introduction of the Baroque style in the cathedral and Jerusalem's expansion of this style brought the music of the Mexico City Cathedral into the eighteenth century.

The texture of compositions changed from strictly polyphonic, to homophonic, or a combination of both, and eventually homophonic with instrumentation. The older styles were not forgotten, but layered into the newer forms and writing styles. Polyphony was not discarded, but used in some compositions such as in Igancio de Jerusalem's *Christe eleison* from the *Mass in G*.

Through research published up to now, a glimpse is given of the music of colonial Mexico. The works presented in this paper were found in dissertations, articles, and a few texts. However, very few of these compositions are available as performance editions from publishers. The availability of this music will continue to be an issue with this field of study if original manuscripts are not provided to study and transcribe. Works that have been catalogued are listed in Appendices 7-13. In addition to these works lists, Appendix 2 contains a discography of works from colonial Mexico.

Many other compositions may still be awaiting discovery in the cathedral archives, not only from the composers presented in this thesis, but from other composers not discussed. It is the hope of this author that interest in the music of colonial Mexico will escalate and music will be more readily available for performance and research.

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APPENDIX 1

Glossary

a cappella – in the chapel style, which in choral singing has come to mean unaccompanied.

ayacaztli – gourds filled with pebbles.

archdean – assistant to the Dean; second in hierarchy of responsibilities of the cathedral.

atecocoli – marine snail shell.

cabildo – a governing council that assisted the Bishop in managing the affairs of the cathedral.

canon – priest ; one of the members of certain religious orders.

canto de llano – plainchant or Gregorian chant

canto de órgano – polyphony

cantores – the singers

chanfre – the chief musician, prior to a *cabildo* being established. After the governing council was established, this chief musician role was passed to the *maestro de capilla*.

chilililtli – flutes

chirimia – shawm; primitive oboes found in Latin America, based on instruments introduced during Spanish colonization.

compas mayor – cut time

compasillo – common time

conquistadores – Spanish explorers

coplas – stanzas or verses

coro – choir; in architecture, the area where the choir sings from

dean – head of the cathedral. Had direct supervision over priests assigned to the cathedral.

estribillo – refrain

examen de oposición – a benchmark test that applicants for the position of *maestro de capilla* had to take. It often was a lengthy affair with high demands on the musical abilities of the applicants.

gallant style –courtly; 18th century term to describe elegant style

Gebrauchsmusik - A term adopted in Germany in the early 1920s meaning utility music or music for use.

huehuetl – a vertical drum

maestro de capilla – chapel master; musician in charge of the Chapel. The person in charge of all music matters within a church.

maestro de seises – the teacher of the choirboys

maestro scholar – position that oversaw the general and religious education of the school

mensural notation - System of music notation est. c. 1250 by Franco of Cologne and used until 1600 . All shapes of notes and pauses had definite time values

ministriles – instrumentalists

Nahuatl – native language of the Aztecs

omichitzicahuaztli – bone rasps

seises - The name for choirboys of the great cathedrals of the Spanish-speaking world from the 16th century to the 19th. They were so called because there were generally six (Sp.: *seis*) of them. On festival days and at processions the boys would also dance to the accompaniment of various instruments, including castanets.

sochantre –assistant to the *chantry*

stile antico - Old style. Term to describe church mus. written after c. 1600 in an archaic style, in imitation of Palestrina, by Soriano, Anerio, and Allegri. Its antithesis was *Stile moderno*.

teponaztli (also spelled *teponaxtle*) – a horizontal two-keyed xylophone

tesorero – the cathedral treasurer

tiple – soprano or upper voice

tlapitzalli – a type of flute

tzicahuaztli – calabash rasps

villancico – a term first applied in the late 15th century to a Spanish vernacular musical and poetic form consisting of several stanzas (*coplas*) framed by a refrain (*estribillo*)

APPENDIX 2

Discography

Capella Cervantina, *Musica Barroco Mexicana*, Forlane, 1998, B0000246ZE

Capella Rutenberg, *Padilla: Music of the Mexican Baroque*, Rubedo Canis Musica 1999, B00000JC7Z

Capilla Virreinal de la Nueva España, *300 Años de Musica Colonial Mexicana*, Fonarte Latino, 2002, B000PJJ17Y

Chanticleer, *Mexican Baroque*, Teldec, 1994, B000000SOW

Chanticleer, *Matins for the Virgen of Guadalupe*, Teldec, 1998, B000005825

Coro de la Cathedral de Mexico *Musica Sacra de la Colonia*, Prodisc Records, 2000, B000053UG4

Ex Cathedra *New World Symphonies: Baroque Music from Latin America*, Hyperion UK 2003, B00008OP2L

Ex-Cathedra – Moon, Sun, & all Things: Baroque Music from Latin America Hyperion UK, 2005, B000AMQ00W

Los Angeles Chamber Singers, *Padilla: Sun of Justice*, Rubedo Canis Musica, 2006, B000F8OIQO

San Antonio Vocal Arts Ensemble (SAVAE), *La Noche Buena: Christmas Music of Colonial Latin America*, WLP, 2005, B000BIS8LO

Santa Fe Desert Chorale, *Music from the Loretto Chapel*, Heritage, 1996, B0002443LQ

Santa Fe Desert Chorale, *Viva la Festividad! Baroque Music of the Americas*, 1999 B000KKWHC4

Santa Fe Desert Chorale, *A celebration of Hispanic Music*, Clarion, 2006, B000J4OY7W

Westminster Cathedral Choir, *Masterpieces of Mexican Polyphony*, Hyperion UK, 1993 B000002ZLK

Urtext Record Series

Conjunto Camara de la Ciudad de Mexico, *Mexico Barroco Vol 1*. Urtext Records, 1996, B000005DMK

Conjunto Camara de la Ciudad de Mexico, *Mexico Barroco Vol 2*. Urtext Records, 1998, B00000F1DD

Angelicum de Puebla *Mexico Barroco / Puebla I : Juan Gutierrez de Padilla Matines de Natividad, 1653*, Urtext Records, 1996, B000005DMN

Angelicum de Puebla, *Mexico Barroco / Puebla II – Juan Gutierrez de Padilla Missa Ego Flos Campi*, Urtext Records, 1997, B000005DMO

Angelicum de Puebla, *Mexico Barroco / Puebla III – Fray Xacinto, Fabian Ximeno Perez*, Urtext Records, 1997, B000005DMP

Conjunto Camara de la Ciudad de Mexico, *Mexico Barroco / Puebla IV – Jose de San Juan Missa a 8*, Urtext Records, 1998, B000006CLB

Angelicum de Puebla, *Mexico Barroco / Puebla V – Fabian Ximeno Perez Missa a la Batalla*, Urtext Records, 1998, B000006CLC

Conjunto Camara de la Ciudad de Mexico, *Mexico Barroco / Puebla VI – Manuel Arenzana Missa en Re mayor para grande orchestra*, Urtext Records, 1999, B00000J7V6

Angelicum de Puebla, *Mexico Barroco / Puebla VII – Juan Gutierrez de Padilla Matines de Natividad 1652*, Urtext Records, 1999, B00002Z849

Conjunto Camara de la Ciudad de Mexico, *Mexico Barroco / Puebla VIII – Manuel Arenzana Matines para Nuestra Senora de Guadalupe*, Urtext Records, 2000, B00002Z846

The Boston Camerata, *Nueva Espana*, Erato 1994, B000005E9V

The Harp Consort, *Missa Mexicana*, Harmonia Mundi Fr, 2002, B000068327

The Sixteen, *Streams of Tears*, Coro, 2008 B0017HKZAU

APPENDIX 3

An example of a Mexico City Cathedral *Examen de oposición*

Day	Part	Description
1	1. Answer questions	music theory in general
	2. Counterpoint exercises	plainsong in the bass, each two times a. In common time b. In cut time c. Etc.
2	3. counterpoint exercises	plainsong in the bass
	4. counterpoint exercises	plainsong in the soprano a. In common time b. In cut time c. at the fifth
	5. counterpoint exercises	in 3/4, the same soprano plainsong a. One voice in A major b. Singing another c. Harmonizing another d. Etc.
3	6. Answer questions	polyphony (<i>canto de órgano</i>)
	7. counterpoint exercises	two times each, alternating a. Counterpoint at common time b. Counterpoint at cut time c. Syncopated minims
	8. counterpoint exercises	a. At the fifth b. In 3/4 c. Voices in equal proportion d. Voices in diminished proportion
	9. counterpoint exercises	a. At the third b. Etc.
4	10. Composition	a motet with <i>cantus firmus</i> bass
	11. Composition	a motet in free style
	12. Composition	a <i>villancico</i>

APPENDIX 4

Cantus firmi for the Missa *Te Joseph Celebrent*



Cantus firmus



Cantus firmus as it appears in the Kyrie



Cantus firmus as it appears in the Gloria



Cantus firmus as it appears in the Credo



Cantus firmus as it appears in the Agnus Dei

APPENDIX 5

This is an initial email to Dr Craig Russell inquiring about some quotes found on a website.

Dr Russell,

I've written you before and you've been very helpful. I found this website that had some quotes by you, and I just wanted to confirm that you did in fact say these things before I use them.

The website is and is quoting an article that appeared in the May 1, 1998 issue of the OC Weekly. <http://www.angelfire.com/music2/davidbundler/mexico.html>

Quote #1 "Unfortunately, there's the impression in North America that culture starts on the eastern seaboard with the British and spreads west," says Russell. But compared to the metropolitan centers in Mexico and South America, the English settlements in the North were a cultural backwater.

Quote #2 "It absolutely floors me with enormous respect," says Russell, "to think that you take a bunch of indigenous native Americans who haven't before seen a violin, and in short order, can play the equivalent of a Bach "B-minor Mass."

Quote #3 "The Viceroyalty of Mexico really adores matins services," says Russell. "It's the big deal. If I were a composer growing up in Oaxaca or Morelia or Mexico City and I really want to make a name for myself, what would I aspire to write? It would be matins services and masses."

I just wanted to make sure you said these things before I use them.

Thank you very much.

Eladio Valenzuela

APPENDIX 6

This is the subsequent email response from Dr. Craig Russel concerning the quotes.

February 19, 2009

Dear Eladio,

This sounds basically correct, but I must say that I've softened my harsh language a bit. It really is not fruitful to put two cultures up against each other in a competition. How do we compare the leaders of the Navajo Nation with the ancient Greeks? It's sort of a waste of time.

My main point is this: there is an untold story of the remarkable accomplishments of the peoples of the West Coast. We pretend that the "American" story is a singular one—that of the British colonies and their expansion westward. That is PART of the American experience but not the whole thing. My frustration is that we neglect the history of the Southwest (and Mexico as well, for we were part of Mexico for quite a long time and part of Spain for a long time).

So, here's my one request: please "soften" the first quote as follows "Unfortunately, there's the impression in North America that culture starts on the eastern seaboard with the British and spreads west," says Russell. But compared to the metropolitan centers in Mexico and South America, the English settlements in the North were not as technically skilled or proficient in many, many ways. [I think that is closer to what I am trying to say.]

The other quotes are still fine.

Thanks and warm regards,

te mando un fuerte abrazo,

Craig Russell

APPENDIX 7

Hernando Franco Works List (According to Groves Dictionary)

Title	Voices	Location	Found in
14 Magnificat on 6 of the 8 tones; 2 settings on 3rd tone lost	3, 4, and 6	Tepotzótlan, Viceregal Museum	ed. in Barwick (1965)
Lamentations	4	Mexico City Cathedral Archive	ed. in Stanford (1965)
Asperges me	4	Puebla Cathedral Archive	
Benedicamus Domino	5	Guatemala City Archive	
Credidi (6th tone)	4	Guatemala City Archive	
Dixit Dominus (4th tone)	4	Puebla Cathedral Archive	
Dixit Dominus (5th tone)	4	Puebla Cathedral Archive	
Domine, ne in furore	4	Puebla Cathedral Archive	ed. in Barwick (1949), Stevenson (1952)
Exaudivit Dominus	4	Puebla Cathedral Archive	ed. in Barwick (1949)
Lumen ad revelationem genitum	5	Guatemala City Archive	
Memento mei Deus	4		ed. in <i>Tesoro de la music polifonica en Mexico</i> , ed. in Barwick (1949)
Miserere mei Deus	4	Newberry Library Chicago, IL	ed. in Barwick (1970), Schliefer (1979)
Monstra esse matrem	4	Puebla Cathedral Archive	
Parce mihi	4	Puebla Cathedral Archive	ed. in Barwick (1949)
Pater in manus tuas	3 and 4	Mexico City Cathedral Archive	
Peccanten me quotidie	4		ed. in <i>Tesoro de la musica polifonica en Mexico</i> , ed. in Barwick (1949)
Qui Lazarum	4	Puebla Cathedral Archive	Newberry Library Chicago, IL ed. in Barwick (1949)
Quoniam non est	4	Puebla Cathedral Archive	
Regem cui (incomplete)	4	Puebla Cathedral Archive	
Requiescat in pace	4	Puebla Cathedral Archive	
Salve Regina	4	Puebla Cathedral Archive	
Salve Regina "contraltos"	4	Puebla Cathedral Archive	
Salve Regina	4	Puebla Cathedral Archive	ed. in Stevenson (1982-83)
Salve Regina	5	Puebla Cathedral Archive	

APPENDIX 8

Juan de Lianas Works List (According to Groves Dictionary)

*** indicates availability through Russell Editions (<http://russelleditions.com/index.html>)

Title	Voices	Location	Found in
Misa super fa re ut fa sol la	5	Newberry Library, Chicago, IL	
Magnificat	10	Newberry Library, Chicago, IL	
Magnificat primi toni	8	Newberry Library, Chicago, IL	Schliefer (1979)
Magnificat tertii toni	5	Newberry Library, Chicago, IL	
Requiem	5	Newberry Library, Chicago, IL	
2 Lamentations	4 and 5	Newberry Library, Chicago, IL	
Coenantes autem	4		
Credidi propter	8	Newberry Library, Chicago, IL	Schliefer (1979)
			ed. Russell Editions ***
Dixit Dominus	4	Newberry Library, Chicago, IL	
Dixit Dominus	8	Newberry Library, Chicago, IL	Schliefer (1979)
Domine ad adiuvandum	8	Newberry Library, Chicago, IL	
Ecce Nunc Benedicite			ed. Russell Editions ***
Himnus in die Nativitatis	6	Newberry Library, Chicago, IL	Schliefer (1979)
In manus tuas	4	Newberry Library, Chicago, IL	Schliefer (1979)
Laudate pueri	8	Newberry Library, Chicago, IL	Schliefer (1979)
			ed. Russell Editions ***
Miserere mihi Domine	3	Newberry Library, Chicago, IL	Schliefer (1979)
Miserere mihi Domine	8	Newberry Library, Chicago, IL	
Nunc dimittis	8	Newberry Library, Chicago, IL	Schliefer (1979)
Salve nos Domine	4	Newberry Library, Chicago, IL	Schliefer (1979)
Salve regina	4	Newberry Library, Chicago, IL	
Salve Regina	8	Newberry Library, Chicago, IL	
Te lucis ante terminum	5	Newberry Library, Chicago, IL	Schliefer (1979)
Tristis est anima mea	8	Newberry Library, Chicago, IL	Schliefer (1979)

APPENDIX 9

Juan Gutierrez de Padilla Works List (According to Groves Dictionary)

Title	Voices	Location	Found in
Missa 'Ave regina'	8	Puebla Cathedral	ed. in Ray (1953)
Missa 'Ego flos campi'	8	Puebla Cathedral	ed. in Mapa mundi (1992)
Missa 'Joseph fili David'	8	Puebla Cathedral	ed. in Ray (1953)
Missa sine nomine	8	Puebla Cathedral	ed. in Ray (1953)
Missa ferialis	4	Puebla Cathedral	
Adjuva nos	5	Puebla Cathedral	
Arbor decora	4	Puebla Cathedral	ed. in Reitz (1987)
Ave regina	8	Puebla Cathedral	ed. in Ray (1953)
Ave rex noster	4	Puebla Cathedral	ed. in Reitz (1987)
Christus factus est (2 settings)	4	Puebla Cathedral	ed. in Reitz (1987)
Circumdederunt me dolores	6	Puebla Cathedral	
Deus in adiutorium meum	8	Puebla Cathedral	
Die nobis Maria quid vidistis	8	Puebla Cathedral	
Dies irae	8	Puebla Cathedral	
Dixit Dominus	8	Puebla Cathedral	
Dixit Dominus (2 settings)	4	Puebla Cathedral	
Dixit Dominus	5	Puebla Cathedral	
Domine ad adjuvandum	8	Puebla Cathedral	
Domine Dominus noster	8	Puebla Cathedral	ed. in Ray (1953)
Dominus Jesus postquam cenabit	4	Puebla Cathedral	ed. in Reitz (1987)
Exultate justi in Domino	8	Puebla Cathedral	ed. in Ray (1953)
Felix namque es sacra virgo	8	Puebla Cathedral	
Filie Jerusalem	4	Puebla Cathedral	ed. in Reitz (1987)
Joseph fili David	8	Puebla Cathedral	ed. in Ray (1953)
Mirabilia testimonia	8	Puebla Cathedral	ed. in Ray (1953)
		also Colección Jesús Sánchez Garza, Mexico City	
O cruz ave spes unica	4	Puebla Cathedral	ed. in Reitz (1987)
O Domine Jesu Christe	2	Puebla Cathedral	ed. in Reitz (1987)
O Redemptor sume carmen	4	Puebla Cathedral	ed. in Reitz (1987)
O vos omnes	4	Puebla Cathedral	ed. in Reitz (1987)
Pater peccavi	8	Puebla Cathedral	
Postquam surrexit Dominus	4	Puebla Cathedral	ed. in Reitz (1987)
Quo vulneratus	4	Puebla Cathedral	ed. in Reitz (1987)
Responde mihi	4	Puebla Cathedral	
Salve regina	8	Puebla Cathedral	ed. in Ray (1953)

Sancta et immaculata	8	Puebla Cathedral	
Sicut cervus	4	Puebla Cathedral	ed. in Reitz (1987)
Stabat mater (2 settings)	4	Puebla Cathedral	ed. in Reitz (1987)
Tantum ergo	4	Puebla Cathedral	ed. in Reitz (1987)
Transfigi dulcissime Domine	4	Puebla Cathedral	
Tristis est anima mea	4	Puebla Cathedral	ed. in Reitz (1987)
Velum templi scissum	4	Puebla Cathedral	ed. in Reitz (1987)
Veni pater pauperum	8	Puebla Cathedral	
Veni Sancte Spiritus	4	Puebla Cathedral	
Versa est in luctum cithara	5	Puebla Cathedral	
Vexilla regis	5	Puebla Cathedral	
Victimae paschal	8	Puebla Cathedral	
Vida turbam magnam	6	Puebla Cathedral	ed. in Mapa mundi (1992)
Passio secundum Mattaeum	4	Puebla Cathedral	ed. in Barwick (1949)
			ed. In Barwick and Ross
			(1952-1968)
2 Lamentations	4	Puebla Cathedral	
	6	Puebla Cathedral	ed. in Reitz (1987)
3 litanies	10	Puebla Cathedral	
6 psalm tones	4	Puebla Cathedral	
Villancicos			
2-6voice in 9 Christmas cycles (1642, 1651-59)	6	Colección Jesús Sánchez Garza, Mexico City	
1 Corpus Christi cycle, 1628		Puebla Cathedral	
4 edited in M. Alcazar, J. Estrada, and E.T. Stanford, <i>La musica en Mexico: antologia y Periodo virreinal</i> (Mexico City, 1987)			
A la xacara xacarilla	4		ed. in Stevenson (1987)
A siolo flasiquiyo	4 and 6		ed. in Stevenson (1987)
Administre sus rayos	3	Colección Jesús Sánchez Garza, Mexico City	
Al triunfo de aquella reina	4	Colección Jesús Sánchez Garza, Mexico City	
Con tal de gala pastores	4	Colección Jesús Sánchez Garza, Mexico City	
De buestras glorias colijo Joseph	4	Colección Jesús Sánchez Garza, Mexico City	
De carambanos el dia viste	4 and 6		ed. in Stevenson (1987)
Dormidillos ojuelos (1)	5	Colección Jesús Sánchez Garza, Mexico City	
Dormidillos ojuelos (2)	5	Colección Jesús Sánchez Garza, Mexico City	
Entre aquellas crudas sombras (1)	4	Puebla Cathedral	
Entre aquellas crudas sombras (2)	4	Puebla Cathedral	
En un portal malcubierto	4	Guatemala City Cathedral	
La corte del cielo (1)	6	Colección Jesús Sánchez Garza, Mexico City	

La corte del cielo (2)	6	Collección Jesús Sánchez Garza, Mexico City	
La corte del cielo (3)	6	Collección Jesús Sánchez Garza, Mexico City	
Las estreyas se rien	3 and 6		ed. in Stevenson (1987)
Miraba el sol el aguila bella	4	Puebla Cathedral	
Miraba el sol el aguila bella	4	Puebla Cathedral	
Miran com los difraçes		Puebla Cathedral	
Nada lejos de razon	3	Collección Jesús Sánchez Garza, Mexico City	
Ne son sino quatro mortales	5	Collección Jesús Sánchez Garza, Mexico City	
Ne son sino quatro mortales	5	Collección Jesús Sánchez Garza, Mexico City	
Ne son sino quatro mortales	5	Collección Jesús Sánchez Garza, Mexico City	
Que tiene esta noche	4	Guatemala City Cathedral	
Si al nacer o minino	3 and 4		ed. in Stevenson (1987)
Zagalejos amigos decid	5	Collección Jesús Sánchez Garza, Mexico City	

APPENDIX 10

Francisco Lopez (de) Capillas Works List (According to Groves Dictionary)

Title	Voices	Location	Found in	
Masses found in both Biblioteca Nacional in Madrid and at the Mexico City Cathedral				
Missa Pange Lingua	6		ed. in Brothers (1973) and Brothers (1989)	
Missa Super scalam Aretinam [on hexachord]	5			
Missa Aufer Nobis [based on motet by the composer]	4		ed. in Brothers (1989)	
Missa super Alleluia [based on motet by the composer]	5			
Missa Benedicta sit Sancta Trinitas [on Palestrina's motet]	4			
Missa Quam pulchri sunt gressus tui [on Palestrina's motet]	4			
Missa Re Sol [on Riscos's cancion]	4			
Missa batalla [on Janequin's chanson]	6			
8 Magnificat, alternate verses	4	Museo del Virreinato, Tepotzotlan	ed. in Barwick and	
		Mexico City	Ross (1952-68)	
Magnificat segundo toni			ed in <i>Tesoro de la musica</i> <i>polifonica en Mexico</i> (1952) also in Stevenson (1987-88)	
Passio Domini nostri Jesu Christi secundum Mattaeum	4	Coleccion Sanchez-Garza, Mexico City	ed. in Brothers (1989)	
O admirabile commercium	4			
Adiuva nos Deus				
Aufer a nobis	4			
Christus factus est	4			
Cui luna, sol, et omnis	4			
Cum iucunditate	4			
Ecce nunc tempus	4			
Ego enim	6			
Et in carnatus est				
In horrore visionis nocturnae	6			
Lumen ad revelationem	6			
Quicumque voluerit apostolorum	4			
Tenebrae factae sunt	4			
Velum temple	4			
Other works:				
Alleluia	4			
Alleluia, dic nobisMaria!	4		ed. in Brothers (1989) and in Barwick (1982)	
Ante diem festum Paschae	4		ed. in Brothers (1989)	
Dic nobisMaria				
Gloria laus [2 versions]	4		ed in <i>Tesoro de la musica</i>	
In horrere visionis nocturnae	6			
Israel es tu rex [2 versions]	3 and 4			
Lamentation Hieremiae prophetae	5			
Laudate Dominum	8			

		<i>polifonica en Mexico</i> (1952)
Sanctus Deus	4	
Tantum ergo	6	
Lost		
Mass for 4 choirs, 1656		
villancicos for the dedication of the Mexico City Cathedral, 1656		
villancicos in honor of the Virgin of Guadalupe, 1669		
And other villancico sets		

APPENDIX 11

Antonio de Salazar Works List (According to Groves Dictionary)

*** indicates availability through Russell Editions (<http://russelleditions.com/index.html>)

+denotes work not listed in Groves Dictionary

Title	Voices	Location	Found in
Missa sine nomine	5	Morelia, Colegio de las Rosas	
Oficio de difuntos	4	Puebla Cathedral	
Magnificat	5	Puebla Cathedral	
Magnificat	8	Oaxaca Cathedral	
Magnificat octavi Toni	12	Oaxaca Cathedral	
Letania a Maria SS nuestra señora	5	Puebla Cathedral	
Letania a 6	6	Puebla Cathedral	
Letania de nuestra señora de Loreto, 1690		Mexico City, Colección Sánchez Garza	
Aeterna Christi Munera+			ed. C.H. Russell ***
Benedicamus Patrem et Filium		Mexico City Cathedral	
Benedictus Dominus Deus a 8	8	Mexico City Cathedral	
Defensor Alme Hispaniae+			ed. C.H. Russell ***
Dixit Dominus	5	Puebla Cathedral	
Euge serve bone a 8	8	Mexico City Cathedral	
Exurgens Ioseph a somno fecit	4	Puebla Cathedral	
Gloriosa Virginum+			ed. C.H. Russell ***
Hic est Michael Archangelus w/tpts, vlms	8	Puebla Cathedral	
Hodie concepta est Blessed Virgin Mary	8	Mexico City Cathedral	
Inveni David a 6, 1703	6	Mexico City Cathedral	
Ioseph fili David noli temere	8	Oaxaca Cathedral	
Missus est Gabriel angelus	4	Puebla Cathedral	
Motete de Señor San Ioseph	8	Oaxaca Cathedral	
O sacrum convivium	8	Tepotzotlán, Museo del Virreinato	
Quis Deus magnus		Mexico City Cathedral	
Salve Regina	8	Puebla Cathedral	
Stabat mater dolorosa	4	Puebla Cathedral	
Tibi laus		Mexico City Cathedral	
Vidi Dominum		Mexico City Cathedral	
Christe sanctorum decus (with Zumaya)		Mexico City Cathedral	
Egregie Doctor Paule (with Zumaya)		Mexico City Cathedral	
In Assumptione Virginis ad Laudes	4	Puebla Cathedral	
In festo Petri et Pauli ad Laudes	4	Puebla Cathedral	

In festo Petri et Pauli ad Matutinum	5	Puebla Cathedral	
In festo San Jacobi Apostoli ad Vesp.	4	Puebla Cathedral	
In festo San Joseph Conf.	4	Puebla Cathedral	
Miris modis repente liber (with Zumaya)		Mexico City Cathedral	
O crux ave spes unica (with Zumaya)		Mexico City Cathedral	
Quem Terra Pontus Sidera+	4		ed. C.H. Russell ***
Te Joseph Celebrent +			ed. C.H. Russell ***
Vexilla Regis Prodeunt+			ed. C.H. Russell ***
Villancicos and chanzonetas			
A celebrar, 1714		Mexico City Cathedral	
A coger las floras	4	Puebla Cathedral	
A coronarse reyna de los cielos		Mexico City Cathedral	
A de la nave, 1708		Mexico City Cathedral	
A de la zentinel, 1707		Mexico City Cathedral	
A del cielo, a de la tierra, 1699		Mexico City Cathedral	
A el ver nazer entre pajas; Aguas, tierras, fuego, vientos, 1703		Mexico City Cathedral	
A la estrella que borda los valles	2		
Al agua marineros, 1708		Mexico City Cathedral	
A la lid que sea presta, 1713		Mexico City Cathedral	
A la mar, 1705		Mexico City Cathedral	
A la palestra a la lied, 1714		Mexico City Cathedral	
Alarma toquen, 1713		Mexico City Cathedral	
Al ayre fragancias despidan las flores			
Albricias, 1714		Mexico City Cathedral	
Al Campo, 1713		Mexico City Cathedral	
Al son que dos clarines		Mexico City Cathedral	
Angelicos coros con gozo cantad	8	Mexico City Cathedral	
Arde afable hermosura, 1693		Mexico City Cathedral	
Atension, atension, 1698		Mexico City Cathedral	ed. C.H. Russell ***
Atencion del aire y del fuego	8		
Aves flores, luces fuentes a 11, 1704	11	Oaxaca Cathedral	
Ay, ay de quanta fragancia, a 6			
Ay que el sol de toledo, 1710		Mexico City Cathedral	
Ayresillos, 1713		Mexico City Cathedral	
Ciega la fe los sentidos, a 8	8		
De Pedro sagrado		Mexico City Cathedral	

Despertad, despertad, 1968?		Mexico City Cathedral	
Détente, tu firmesa		Mexico City Cathedral	
Digan, digan, 1701		Mexico City Cathedral	
Digan quien vio tal			
Escuchen lo nenglo que vamo a belen			
Escuchen que en este dia		Oaxaca Cathedral	
Guachi pelos alanbeque, a 6	6		
Guarda la ferra, 1691			ed. in Saldivar (1934)
Las campanas, 1712		Mexico City Cathedral	
Los clarines resuenen, 1706		Mexico City Cathedral	
La culpa y el amor, 1712		Mexico City Cathedral	
Marinero, marinero a la playa		Mexico City Cathedral	
Mi Dios si llorais	2	Guatemala City Cathedral Archivo Capítular	
No es sino que el Auror, 1702		Mexico City Cathedral	
No me tengais pastores, 1700		Mexico City Cathedral	
Nora buena vengais Anton	3		
Oid, aprended, 1699		Mexico City Cathedral	
Oigan la xacarilla			
Oigan un vexamen	5		ed. in Saldivar (1934)
Ola hao marineros, 1710		Mexico City Cathedral	
Ola, ola principes sacros, 1702		Mexico City Cathedral	
Oygan		Mexico City Cathedral	
Oygan que de un sirculo brebe	4		
Oy que Maria, 1710		Mexico City Cathedral	
Pajarillos garsotas del ayre bajad a mi accento		Mexico City Cathedral	
Paloma soverana, 1709		Mexico City Cathedral	
Pastores del valle, 1712		Mexico City Cathedral	
Pedro aunque el mar, 1709		Mexico City Cathedral	
Plantas, flores, 1710		Mexico City Cathedral	
Primores amanyes		Guatemala City Cathedral Archivo Capítular	
Pues el alva aparese, 1694		Mexico City Cathedral	
Que alegre la tierra, 1712		Mexico City Cathedral	
Repiquen alegres, 1714		Mexico City Cathedral	
Resonad, 1711		Mexico City Cathedral	
Si el agravio Pedro	4	Mexico City Cathedral	ed. in Orta-Velazquez (1970)
Sobre el primero, 1720		Mexico City Cathedral	
Suenen, suenen clarines alegres, 1703		Mexico City Cathedral	
Tarara qui yo soy Anton ninglito, negro,			ed. in Stevenson (1974)
Tierra, tierra, 1713		Mexico City Cathedral	

Toquen a fuego a 4		Oaxaca Cathedral	
Toquen los clarines, 1709		Mexico City Cathedral	
Un ciego que contavajo canta	2		ed. in Stevenson (1974)
Va de vejamen y de fiesta y de chansa, 1701		Mexico City Cathedral	
Vaya otra ves, 1706		Mexico City Cathedral	
Vengan correindo , alto and tenor		Guatemala City Cathedral Archivo Capitular	
Vengan, vengan que llama		Mexico City Cathedral	
Villancico a nuestro padre San Pedro	2	Oaxaca Cathedral	

APPENDIX 12

Manuel de Sumaya (Zumaya) Works List (According to Groves Dictionary)

*** indicates availability through Russell Editions (<http://russelleditions.com/index.html>)

Title	Voices	Location	Found in
Masses found in both Biblioteca Nacional in Madrid and in Mexico City			
Incidental music: Rodrigo (play, Zumaya) (1707)		Mexico City Cathedral	
(doubtful; music lost)			
Il Partenope (op.3, Stampiglia) (1711)		Mexico City Cathedral	
(in Sp.; music lost)			
Misa,	5	Oaxaca Cathedral	
Misa de tercer tono	8	Oaxaca Cathedral	
Misa te Joseph	6	Oaxaca Cathedral	ed. in <i>Tesoro de la música</i>
			<i>polifónica en México</i> (1996)
Bonitatem fecisti cum servo tuo Dominum	8	Oaxaca Cathedral	
collab. J.M. de Los Reys			
Clausulas de la Passion	4	Oaxaca Cathedral	
De lamentatione Jeremiae, Sabbato Sancto	4	Mexico City Cathedral	ed. in Barwick (1982)
			ed. C.H. Russell ***
Magnificat primi toni	4	Mexico City Cathedral	ed. in Barwick (1982)
Magnificat secundi toni	4	Mexico City Cathedral	ed. in Barwick (1982)
Mag tertii toni	4	Mexico City Cathedral	ed. in Barwick (1982)
Motets etc. with instruments			
Laetatus sum (i)	11	Oaxaca Cathedral	
Laetatus sum (ii)	11	Oaxaca Cathedral	
Lauda Jerusalem	8	Oaxaca Cathedral	
Lauda Jerusalem Dominum	6	Oaxaca Cathedral	
Lauda Sion Salvatore	7	Oaxaca Cathedral	
Victimae paschali laudes (incomplete)		Oaxaca Cathedral	
Motets etc. unaccompanied			
Adjuva nos Deus	5	Mexico City Cathedral	ed. in Barwick (1982)
			ed. C.H. Russell ***
Aeterna Christi munera	4	Mexico City Cathedral	ed. C.H. Russell ***

Alma Redemptoris mater	4	Mexico City Cathedral	ed. C.H. Russell ***
Ave regina caelorum (incomplete)	4	Mexico City Cathedral	ed. C.H. Russell ***
Christe sanctorum decus	4	Mexico City Cathedral	
Christum regem	4	Mexico City Cathedral	ed. in Barwick (1982)
Christus factus est	4	Mexico City Cathedral	ed. in Barwick (1982)
Confitebor tibi Domine	4	Mexico City, Mexico City,	ed. in Barwick (1982)
		Tepotzotlán Monastery	
Credidi propter quod locutus sum	4	Tepotzotlán Monastery	ed. in Barwick (1982)
Dixit Dominus	8	Oaxaca Cathedral	
Lauda Jerusalem	8	Oaxaca Cathedral	
Lauda Sion Salvatore	7	Oaxaca Cathedral	
Laudate Dominum	8	Oaxaca Cathedral	
Laudate Deum nostrum	4	Mexico City Cathedral	
Maximus Redemptor	4	Mexico City Cathedral	
Miserere mei	4	Mexico City Cathedral	ed. C.H. Russell ***
Nobis summa Tiras	4		
2 parts of Miris modis repente liber by. Salazar		Mexico City Cathedral	
Sacris solemnis	4	Mexico City Cathedral	ed. in Barwick (1982)
Sis Jesu nostrum gaudium	4		
2 parts of Jesu dulcis memoria		Mexico City Cathedral	
Sit Trinitati sempiterna Gloria	4		
2 parts of Egregie Doctor Paule		Mexico City Cathedral	ed. C.H. Russell ***
Victimae paschali laudes	7	Oaxaca Cathedral	
Villancicos all with instruments			
Acudíd, acudíd, for S Ildefonso (1719)	6	Mexico City Cathedral	
A la asunción de Nuestra Señora, for the Assumption		Mexico City Cathedral	
Al alva, que brilla, con puros reflexos, for the Virgin	4	Oaxaca Cathedral	
of Guadalupe			
A la purísima Concepción, for the Conception		Mexico City Cathedral	
A las dos serafines		Mexico City Cathedral	
Albricias mortales que viene la aurora	7	Oaxaca Cathedral	ed. in Tello (1994)
Al desnudo infante que hoy nace, for Christmas	2	Guatemala City Cathedral	
Alégrense los astros (incomplete)		Mexico City Cathedral	
Alegres luces del día, for Christmas	1	Oaxaca Cathedral	ed. in Tello (1994)
Al empeño, a la lucha, for St Peter	4	Oaxaca Cathedral	ed. in Tello (1994)
Al prodigio mayor, for the Virgin of Guadalupe	4	Guatemala City Cathedral	
Al sol en mejor oriente, for Christmas	2	Oaxaca Cathedral	

Al solio que por eguido (1717) for the Assumption	4	Mexico City Cathedral	
Al ver que las ondas for St Peter	6	Oaxaca Cathedral	ed. in Tello (1994)
Angélicas milicias for the Assumption	8	Oaxaca Cathedral	ed. in Tello (1994)
Aplauda la tierra (1718) for St Peter	12	Mexico City Cathedral	
Aprended Rossa, for the Conception		Mexico City Cathedral	
Aunque al sueño, for St Peter	3	Oaxaca Cathedral	ed. in Tello (1994)
Ay como gime en el viento, for Christmas (1717)	2	Mexico City Cathedral	
Celebren, publiquen (1983)	7	Mexico City Cathedral	ed. in <i>Tesoro de la música</i>
			<i>polifónica en México</i>
			ed. in Tello (1994)
Cielo animada en Guadalupe, for the Apparition of	2	Mexico City Cathedral	
Guadalupe			
Como aunque culpa, for Christmas	1	Oaxaca Cathedral	ed. in Tello (1994)
Como glorias el fuego de Pedro canta, for St Peter	1	Oaxaca Cathedral	ed. in Tello (1994)
Corred, corred zagales, for Christmas	4	Oaxaca Cathedral	ed. in Tello (1994)
Corrientes que el mar	4	Oaxaca Cathedral	ed. in Tello (1994)
Dejó Pedro la primera, for St Peter (1720)		Mexico City Cathedral	
De la celeste esfera que portento, for Christmas	1	Oaxaca Cathedral	
De las flores y las estrellas, for the Assumption (1729)	11	Mexico City Cathedral	
Del vago eminente, for St Peter	6	Oaxaca Cathedral	ed. in Tello (1994)
Diga que no ay dechas calladas	3	Mexico City Cathedral	
Dios sembrando flores, for S Maria Rosa de Lima (1729)	2	Mexico City Cathedral	
El arca de Dios vivi (incomplete)	1	Oaxaca Cathedral	
El de Pedro solamente, for St Peter	1	Oaxaca Cathedral	ed. in Tello (1994)
En María la gracia, for the Conception (1728)	6	Mexico City Cathedral	
Fuego, fuego que se abrassa, for St Peter Nolasco (1719)	8	Mexico City Cathedral	
Hoy ha nacido Dios (incomplete)	1	Oaxaca Cathedral	
Hoy sube arrebatada	1	private collection Mexico City	
Jesús Dios humanado (incomplete)	1	Oaxaca Cathedral	
La bella incorrupta, for the Apparition of	8	Mexico City Cathedral	ed. C.H. Russell ***
	Guadalupe (1725)		
Los niños de aquesta iglesia	7	Oaxaca Cathedral	
Lucientes antorchas, for S Ildefonso (1726)	8	Mexico City Cathedral	
Moradores del orbe, for the Conception (1719)	8	Mexico City Cathedral	
Oíd moradores del orbe escuchad	5	Mexico City Cathedral	
Ola, ha del mar pescadores	3	Mexico City Cathedral	
O muro más que humano, for St Peter	1	Oaxaca Cathedral	ed. in Tello (1994)
O Pedro quien pudiera llegar a penetrar, for St Peter	1	Guatemala City Cathedral	

O que amargos dolores	3	Morelia, Conservatorio del la Rosas	
O que milagro, for S Ildefonso (1718)	6	Mexico City Cathedral	
Oy sube arrebatada, for the Assumption (1719)	6	Mexico City Cathedral	
Pares sean echo, for Christmas (1710)		Mexico City Cathedral	
Pedro es el maestro que se sabe, for St Peter	4	Oaxaca Cathedral	ed. in Tello (1994)
Pescador soberano, for St Peter	1	Oaxaca Cathedral	ed. in Tello (1994)
Pregón oíd moradores, for St Peter (1710)		Mexico City Cathedral	
Prevenga amor (doubtful)		Guatemala City Cathedral	
Primer villancico de Navidad		Mexico City Cathedral	
Pues que nace (incomplete), for Our Lady	7	Oaxaca Cathedral	
Que brava idea, for Christmas	8	Oaxaca Cathedral	
Que dice así pajarillos sonorous	4	Guatemala City Cathedral	
Que os llama el sol potencias, for the Holy		Mexico City Cathedral	
Sacrament (1711)			
Que por tento escuchen	2	Mexico City Cathedral	
Que se anega de Pedro la nave, for St Peter (1726)	11	Mexico City Cathedral	
¿Quién es aquella?, for the Apparition of	6	Mexico City Cathedral	
Guadalupe (1725)			
¿Quién es esta?, for the Assumption (1724)	6	Oaxaca Cathedral	
Resuenen los clarines (1738)	8	Guatemala City Cathedral	
Sabio y amante fue Pedro, for St Peter (1719)		Mexico City Cathedral	
San Eligio (incomplete)		Mexico City Cathedral	
Sapientísimo le adore (incomplete)	1	Oaxaca Cathedral	
Sedeintos que en este mundo		Mexico City Cathedral	
Si duerme el amor, for Christmas	2	Guatemala City Cathedral	
Silencio, silencio		Mexico City Cathedral	
Si son los elementos, for St Joseph		Mexico City Cathedral	
Si ya a aquella nave, for St Peter	1	Oaxaca Cathedral	ed. in Tello (1994)
Sol-fa do Pedro es el llanto,	4	Guatemala City Cathedral	ed. C.H. Russell ***
Suspéndanse las voces, for the Conception	2	Guatemala City Cathedral	
Toque, toque repique, for the Holy Eucharist	8	Guatemala City Cathedral	
Un ciego vx [viexo?], for St Peter (1716)	6	Mexico City Cathedral	
Villancico a duo, for the Apparition of	2	Mexico City Cathedral	
Guadalupe (1721)			
Ya la naturaleza redimida, for Christmas	1	Oaxaca Cathedral	ed. in Tello (1994)
Y pues que ya las perlas	1	Oaxaca Cathedral	
Ya se herizael copete, for the Apparition of	6	Mexico City Cathedral	
Guadalupe (1728)			

APPENDIX 13

Ignacio de Jerusalem Works List (According to Groves Dictionary)

*** indicates availability through Russell Editions (<http://russelleditions.com/index.html>)

+ denotes work not listed in Groves Dictionary

Title	Voices	Location	Found in
All for Voices and Orchestra			
Masses			
D-major (1763)	4	Mexico City Cathedral	ed. C.H. Russell
D-major "Polychoral Mass in D"	8	Santa Barbara Mission, CA	ed. C.H. Russell ***
F-major (1768)	4	Mexico City Cathedral	
		Santa Barbara Mission, CA	
F-major, Kyrie and Gloria	8	Mexico City Cathedral	ed. C.H. Russell ***
G-major "Missa de los Niños" (1760)	4	Mexico City Cathedral	
G-major "Polychoral Mass in G"	8	Mexico City Cathedral	Harshbarger (1985)
		Santa Barbara Mission, CA	
Missa a 8 for 2 choirs	8	Mexico City Cathedral	
Missa a difuntos in E-flat (1760)	4	Mexico City Cathedral	
Missa a difunto sin a-minor	8	Mexico City Cathedral	
Vesper Psalms			
Beatus vir in F-major	2	Mexico City Cathedral	
Beatus vir in C-major	8	Mexico City Cathedral	
Confitebor tibi Domine in g-minor		Mexico City Cathedral	
Credidi in F-major	8	Mexico City Cathedral	
Dilexi quoniam exaudit Dominus in G-major		Mexico City Cathedral	
Dixit Dominus in B-flat major	2	Mexico City Cathedral	
Dixit Dominus in B-flat major	8	Mexico City Cathedral	
Dixit Dominus in D-major	8	Mexico City Cathedral	
Dixit Dominus in d-minor	8	Mexico City Cathedral	
Dixit Dominus in F-major	2	Mexico City Cathedral	
Dixit Dominus in F-major		Mexico City Cathedral	
Dixit Dominus in G-major	4	Mexico City Cathedral	
Dixit Dominus in G-major	8	Mexico City Cathedral	
Laetatus sum in a-minor	8	Mexico City Cathedral	
Laetatus sum in B-flat major (1758?)	8	Mexico City Cathedral	
Laetatus sum in E-flat major		Mexico City Cathedral	
Laetatus sum (1764)	4	Mexico City Cathedral	
Lauda Jerusalem in F-major	8	Mexico City Cathedral	
Laudate Dominum omnes gentes in B-flat major	1	Mexico City Cathedral	
Laudate Dominum omnes gentes in B-flat major	8	Mexico City Cathedral	
Laudate Dominum omnes gentes in d-minor	8	Mexico City Cathedral	
Laudate Dominum omnes gentes in F-major		Mexico City Cathedral	

Laudate Dominum omnes gentes in G-major	4	Mexico City Cathedral	
Levavi oculos meos in G-major		Mexico City Cathedral	
Memorabilia (1764)	4	Mexico City Cathedral	
		Mexico City Cathedral	
Vesper hymns and canticles			
Ave Maris stella in F-major	8	Mexico City Cathedral	
Ave Maris stella in d-minor	8	Mexico City Cathedral	
Decora lux in G-major	5	Mexico City Cathedral	
Defensor alme in D-major	8	Mexico City Cathedral	
Exultet orbis in D-major	2	Mexico City Cathedral	
Jesu corona in D-major		Mexico City Cathedral	
Magnificat in a-minor	8	Mexico City Cathedral	
Magnificat in B-flat major	2	Mexico City Cathedral	
Magnificat in C-major	2	Mexico City Cathedral	
Magnificat in E-flat major		Mexico City Cathedral	
Magnificat in F-major (3 settings)	8	Mexico City Cathedral	
Pange lingua in g-minor	8	Mexico City Cathedral	
Placare Christe in F-major	8	Mexico City Cathedral	
Te Joseph in G-major	8	Mexico City Cathedral	
Ut queant laxis in G-major		Mexico City Cathedral	
Veni creator spiritus in G-major	8	Mexico City Cathedral	
Motets, antiphons, etc.			
Ascendit Christus in D-major	8	Mexico City Cathedral	
Ascendit Christus in E-major	1	Mexico City Cathedral	
Egregiae martyr Philipe		Mexico City Cathedral	
Felix namque es sacra Virgo Maria+			ed. C.H. Russell ***
Non fecit tatiter	8	Mexico City Cathedral	
Non turbetur cor vesinum		Mexico City Cathedral	
O voz omnes	8	Mexico City Cathedral	
Pauperum primo genita	4	Mexico City Cathedral	
Psalm de nona primera mirabilia	8	Mexico City Cathedral	
Qui vult venire post me	4	Mexico City Cathedral	
also known as Plantas frondosas de aqueste jardín		Mexico City Cathedral	
Quae est ista quae ascendit+			ed. C.H. Russell ***
Quae est ista quae progreditur+			ed. C.H. Russell ***
Regem cui omnia vivunt	4	Mexico City Cathedral	
Salve Regina in C-major	1	Mexico City Cathedral	
Salve Regina in D-major	8	Mexico City Cathedral	
Stabat mater	8	Mexico City Cathedral	
Sub tuum praesidium	8	Mexico City Cathedral	
Tibi cherubim +			ed. C.H. Russell ***
Tota pulchra es	8	Mexico City Cathedral	
Veni Sancte Spiritus	8	Mexico City Cathedral	
Veni sponsa Christi	8	Mexico City Cathedral	
Victimae pascali	8	Mexico City Cathedral	
11 Matins sycles or responsories, invitatories, and hymns			

1 cycle for Christmas	8	Mexico City Cathedral	
Assumption		Mexico City Cathedral	
St. Peter		Mexico City Cathedral	
Our Lady of the Conception		Mexico City Cathedral	ed. in Lee Blodget (2008)
Feast Day of St. Joseph		Mexico City Cathedral	
Patronage of St. Joseph		Mexico City Cathedral	
Our Lady of the Pillar		Mexico City Cathedral	
Our Lady of Guadalupe	various	Mexico City Cathedral	ed. C.H. Russell ***
Our Lady of Guadalupe		Mexico City Cathedral	
St. Ildefonso and the Pontifical Confessors		Mexico City Cathedral	
St. Phillip Neri and the Common Confessors		Mexico City Cathedral	
Other Works			
Office of the Dead		Mexico City Cathedral	
2 Te Deum		Mexico City Cathedral	
5 Lamentations		Mexico City Cathedral	
6 Miserere		Mexico City Cathedral	
Villancicos			
A de la dulce metrica armonia	4	Mexico City Cathedral	
A de los cielos	8	Mexico City Cathedral	
Admirado el orbe	8	Mexico City Cathedral	
A gozar el sumo bien	4	Mexico City Cathedral	
Aguila caudalosa	4	Mexico City Cathedral	
A la esposa es de Dios	4	Mexico City Cathedral	
A la milagrosa escuela (1765)	4	Mexico City Cathedral	
Al arma contra Luzes	1	Mexico City Cathedral	
A la tierra venid	4	Mexico City Cathedral	
Al cielo subiendo	1	Mexico City Cathedral	
Alerta las voces	4	Mexico City Cathedral	
Al mirar los rayos	4	Mexico City Cathedral	
Al penetran la hermosura	8	Mexico City Cathedral	
Al que en solio de rayos	4	Mexico City Cathedral	
Amante peregrine	3	Mexico City Cathedral	
Animas, alientese	8	Mexico City Cathedral	
Aplaudan alegres	4	Mexico City Cathedral	
Arca perfectisima	1	Mexico City Cathedral	
Arcano sagrado	4	Mexico City Cathedral	
Armoniosos metros	4	Mexico City Cathedral	
A tan gran afecto	2	Mexico City Cathedral	
A tan regia vista	4	Mexico City Cathedral	
A tu feliz natalicio	1	Mexico City Cathedral	
A velas llamas	8	Mexico City Cathedral	
Ay mi bien	8	Mexico City Cathedral	
Bendito sea el Señor	4	Mexico City Cathedral	
Celestes armonias terrestres consonancias alarma	8	Mexico City Cathedral	
Cielo, que alto mirais	2	Cuenca, Catedral, Archivo Capitulat	
Clarines Sonad		Mexico City Cathedral	
Con años ecos nuestro pecho amante celebra (1766)	8	Mexico City Cathedral	

Con canores secos		Mexico City Cathedral
De amor el incendios	1	Mexico City Cathedral
De aquel muro en las esfera	2	Mexico City Cathedral
Del diciembre rizado	1	Mexico City Cathedral
De noche ha nacido	4	Mexico City Cathedral
De su fe las glorias	2	Mexico City Cathedral
Devoto el coro con alegria llama a Maria	4	Mexico City Cathedral
Dolencia padre	2	Mexico City Cathedral
Dulce incendios	2	Mexico City Cathedral
El aire, la tierra	1	Mexico City Cathedral
El amor, y afecto	8	Mexico City Cathedral
El celeste gozo	4	Mexico City Cathedral
El clarin de la fama	8	Mexico City Cathedral
Ella feliz Bagel	2	Mexico City Cathedral
El tesoro sagrado	4	Mexico City Cathedral
El viento ayrado	1	Mexico City Cathedral
En este triste valle	4	Mexico City Cathedral
En tiempo, sin tiempo	4	Mexico City Cathedral
En una ligera nave	4	Mexico City Cathedral
Esta noche las zagalas	8	Mexico City Cathedral
Este alto sacramento	1	Mexico City Cathedral
Gloria lo ofrece	8	Mexico City Cathedral
Gorgeos trinando	2	Mexico City Cathedral
La angelica turba	8	Mexico City Cathedral
La esfera triumphante rompa la luz	4	Mexico City Cathedral
La gloria mas bella	2	Mexico City Cathedral
La tierra se alegra	4	Mexico City Cathedral
Libre le la pena	2	Mexico City Cathedral
Los rayos ardientes	4	Mexico City Cathedral
Manda Dios que observen	4	Mexico City Cathedral
Octavo kalendas	1	Mexico City Cathedral
Ola, ola, pastorcillos	8	Mexico City Cathedral
O Niño si tiritas	2	Mexico City Cathedral
O sacra luziente antorcha		Mexico City Cathedral
Pais de Noel	5	Mexico City Cathedral
Pedro amado	2	Mexico City Cathedral
Plantas frondosas de aqueste jardin	4	Mexico City Cathedral
also known as "Qui vult venire post me, see."		Mexico City Cathedral
Propitia Estrella	1	Mexico City Cathedral
Protegido de una estrella	4	Mexico City Cathedral
Pues el Asturiano alegre	4	Mexico City Cathedral
Que admirais mortales	4	Mexico City Cathedral
Que rayos (Se aleve fortuna)	1	Mexico City Cathedral
Que tempestad amenaza	8	Mexico City Cathedral
Remedio lucido	4	Mexico City Cathedral
Rendido qual mariposa	8	Mexico City Cathedral
Rompa la esfera	8	Mexico City Cathedral
Si admito tu fineza	2	Mexico City Cathedral
Si aleve fortuna (Que rayos)	1	Mexico City Cathedral
Si el alma de Dios embelleza	4	Mexico City Cathedral
Sus glorias cantando	4	Mexico City Cathedral

Todos pueden alegar	1	Mexico City Cathedral
Toquen al arma	4	Mexico City Cathedral
Varones ilustres	1	Mexico City Cathedral
Vierte blandamente	1	Mexico City Cathedral
Virgen pura, arca sagrada	2	Mexico City Cathedral
Virgen pura, arca sagrada	4	Mexico City Cathedral
Y vive amor en mi	1	Mexico City Cathedral
Other Sacred Works		
Loas (prologue)		
A el eco de la fama despertando	4	Mexico City Cathedral
Con respetuosos esmeros	4	Mexico City Cathedral
Enhora dichosa la laguna admire coronada	4	Mexico City Cathedral
Si es gloria del orbe	4	Mexico City Cathedral
Pastorelas		
A que esperais cherubas		Mexico City Cathedral
Para donde caminas	5	Morelia, Conservatorio de las Rosas
Pastorela	8	Mexico City Cathedral

CURRICULUM VITA

Eladio Valenzuela III was born in El Paso, Texas. The only child of Eladio H. and Sieglinde Valenzuela, graduated from Cathedral High School in 1991. He attended The University of Texas at El Paso pursuing a Bachelor's Degree in Music and graduated in the Summer of 1999. Following his graduation, he moved to Denton, Texas to study voice and vocal pedagogy with Joan Wall at Texas Woman's University. He received his Master of Arts Degree in 2004. After completing his work in Denton, Eladio moved back to El Paso where he was employed as a middle school choir director. In the Fall of 2006 he returned to UTEP to pursue a Masters Degree in Music Education.

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