



Tesoro de la Música Polifónica en México, VII

Review Article

Archivo Musical de la Catedral de Oaxaca. Cantadas y Villancicos de Manuel de Sumaya. Revisión, estudio y transcripción: Aurelio Tello (Mexico City, CENIDIM [Centro Nacional de Investigación, Documentación e Información Musical "Carlos Chávez"], 1994. 335 pp., of which pp. 54–69 consist of music facsimiles and 74–334 contain transcriptions [Tesoro de la música polifónica en México, VII])

BIOBIBLIOGRAPHY OF THE EDITOR

No investigator born outside Mexico has more prolifically contributed to CENIDIM publications than Peruvian composer and musicologist Aurelio Tello. Born at Cerro del Pasco in 1951, Tello studied with Enrique Iturriaga, Edgar Valcárcel, and Celso Garrido-Lecca at the Escuela Nacional de Música in Lima, became a choral conductor there, founded the Tuna Universitaria Nueva Amistad, and taught at various institutions before emigrating to Mexico in February 1982.

His compositions performed at the Escuela Nacional de Música in Lima included *Tres piezas para cuerdas* (December 1972), *Toro Torollay* for piano, *Sicalipsis* for solo flute (January 1974), and an entire program of his works in January 1975: *Sicalipsis II* for solo flute, *Movimiento ingenuo en forma de sonata* for clarinet and piano, *Poema y oración de amor* for mezzo soprano and percussion, *Meditaciones I* for two pianos, *Meditaciones II* for string quartet, and *Epitafio para un guerrillero* for speaking chorus and percussion. His *Nekros* for mixed chorus followed in 1976, his *El rey pomposo*—a musical comedy for children (voices, piano, and percussion) in 1978. In July 1980 during a visit by Piotr

Kotik his *Ichuq Parwanta* for flute and two sopranos entered a program surrounded by new works by Pedro Seiji Asato, Walter Casas Napán, and Douglas Tarnawiecki (three of the Peruvians judged by Tello to be his most significant contemporaries).

After emigrating to Mexico he wrote an *a cappella* work for mixed voices, *Trifábula* (1982), that won a prize at Ibagué, Colombia, and a *Danza* (1983) dedicated to Manuel Enríquez, the genius whom he thereafter consistently saluted as Mexico's paramount living composer. Shortly after his arrival in Mexico Enríquez, then chief of CENIDIM, appointed him Coordinator of Musical Research. In 1983 CENIDIM published his 98-page *Tesoro de la música polifónica en México*, Tomo III: *Tres obras del Archivo de la Catedral de Oaxaca*, containing his transcriptions and edition of Manuel de Sumaya's [Zumaya's] *Celebren publiquen entonen y canten*, a seven-voice villancico with three violins, *clarín*, and continuo, Juan Matías de los Reyes's *Magnificat a 7*, with violins, *bajones*, *clarín*, and organ; and Juan Mariano Mora's *Misa de Sacris Solemniis a 6*, with violins and continuo. In the introduction Tello for the first time published Zumaya's correct death date, December 21, 1755.

Reviewed in *Inter-American Music Review*, v/2 (Spring–Summer 1983), page 124, this important volume, like all Tello's further musicological publications, unfortunately escaped review in any other international periodical. Not even the more popular work issued by CENIDIM in 1987, *Salvador Contreras: su vida y obra*, earned notice abroad. True, *The Music Index 1985–1986* did itemize five of his articles published in *Pauta Cuadernos de Teoría y Crítica Musical*, a periodical sponsored by the Mexico City Universidad Autónoma Metropolitana (Iztapalapa, Avenida Michoacán y Purísima, Colonia



La Purísima, 09340, México, D.F.). A partial list of Tello's articles in *Pauta* will show the variety of contemporary composers' interests that he has espoused.

II Encuentro mexicano-cubano de música electroacústica, 3/11, 1984, pp. 72-73

VI Foro Internacional de Música Nueva, 3/11, 1984, pp. 78-80

VII Foro Internacional de Música Nueva, 4/15, 1985, pp. 92-96

Los nuevos compositores en el Perú: crónica de una inquietud, 5/17, 1986, pp. 62-80

Carta a María Elena Arizpe y Compañeros del Grupo Da Capo, 5/18, 1986, pp. 93-96

VIII Foro Internacional de Música Nueva, 5/19, 1986, pp. 76-84

9º Foro Internacional de Música Nueva, 6/23, 1987, pp. 81-84

Entrevista a Arturo Márquez, 7/26-28, 1988, pp. 26-28

Apuntes de Bitacora: *Il Piacere* en Francia, 8/31, 1989, pp. 106-107

XV Foro Internacional de Música Nueva, 12/47-48, 1993, pp. 204-212

Except for the 1989 report on a trip to France, all these ten articles deal with Mexico City events. But already before publication of *Tesoro de la música polifónica en México*, III, he had begun fruitfully making Oaxaca Cathedral his favorite research destination.

PREVIOUS ZUMAYA SCHOLARSHIP

In 1968 *Die Musik in Geschichte und Gegenwart*, Band 14, columns 1423-1424, signalled the two earliest sources for Manuel de Zumaya's career history—Juan José de Eguiara y Eguren's *Biblioteca Mexicana* (1755), folio 270, photocopy of the manuscript in the Mexican National Library (B.015.72 EGU.b) and José Mariano Beristáin de Souza's *Biblioteca Hispano-Americana Septentrional*, III (Mexico City, A. Valdés, 1821), 362. Concerning Zumaya's Oaxaca sojourn, *MGG* had included these statements

Kurz nachdem der frühere Dekan der Kathedrale von Mexiko, Tomás Montaña, am 5. Sept. 1738 Bischof in Oaxaca geworden war, folgte ihm Zumaya als Kaplan dorthin. Nach dem Tode des Bischofs in Okt. 1742 erhielt

er die Ernennung zum *cura interino del sagrario*, verlor aber bald darauf diesen Posten an einen Kandidaten, der andere Förderer hatte. Um Zumaya in Oaxaca zu halten, ernannte ihn das Kapitel der Kathedrale am 11. Jan. 1745 zum *maestro de capilla* als Nachf. von Tomás Salgado.

This synopsis was expanded in "Baroque Music in Oaxaca Cathedral," *Inter-American Music Review*, 1/2 (Spring-Summer 1979), 196-198, to include the following footnoted data.

In 1738, after 23 years as maestro de capilla of Mexico City Cathedral, the then approximately 58-year-old Zumaya followed the newly elected bishop Tomás Montaña to Oaxaca; and it was doubtless Montaña—previously dean of Mexico City Cathedral and his lifetime personal friend—who prevailed upon him to make so drastic a move. Montaña, the seventh bishop of Oaxaca to have been born at Mexico City, entered the see December 21, 1738, and died October 24, 1742. Not willing to disturb Tomás Salgado in the post of Oaxaca chapelmaster Montaña at first temporized by allowing Zumaya to serve merely as his personal chaplain.¹ However, as such, Zumaya was able to provide notable assistance in the carrying out of various projects dear to Montaña's heart. According to Francisco Canterla and Martín de Tovar, *La Iglesia de Oaxaca en el siglo XVIII* (Seville, 1982), pages 93-94

One of Montaña's chief preoccupations at Oaxaca was the cultural and moral uplift of the clergy for which end he organized cycles of lectures celebrated regularly in Our Lady of Guadalupe chapel. . . . He gave special attention to Corpus Christi events—organizing groups of dancers who in the Andalusian manner circulated in processions through the streets of Oaxaca.

From Montaña's personal chaplain, Zumaya did rise to being *cura interino* of the cathedral parish.² Beristáin de Souza presumed that Zumaya continued *cura del Sagrario* until death, after which he was "mourned by his parishioners."³ Also, Beristáin de Souza asserted that at Oaxaca he "devoted himself exclusively to the sacred sciences and pastoral care." As an example of his "exclu-

¹ Oaxaca Cathedral, *Actas Capitulares*, v, fol. 120^v (July 30, 1742): "Siendo testigos los B.^{es} D.ⁿ Manuel Sumaya, y Don Gabriel Joseph Vatiño, Capellanes de su S.^a Ill.^{ma}."

² *Ibid.*, fol. 129^v (November 16, 1742): "el Mro. D.ⁿ Manuel de Sumaya cura inter.^o del Sagrario de esta S.^{ta} Ig.^a Cathedral . . ."

³ Beristáin de Souza, *Biblioteca Hispano Americana Septentrional*, v (Mexico City: Ediciones Fuente Cultural, 1948): "Allí dedicado exclusivamente al estudio de las ciencias sagradas y al cumplimiento de su ministerio pastoral, murió en Oaxaca llorado de sus feligreses."



sive devotion to the sacred sciences” the same biographer cited his translation from the Italian of a biography of the Italian Jesuit, Sertorio Caputo = Caputi.⁴

On the testimony of the Oaxaca capitular acts, Beristáin de Souza certainly erred in supposing that Zumaya spent his final years as *cura del Sagrario*. But what of the translation? Did he do that at Oaxaca?

As early as *La Partenope* (translated from Silvio Stampiglia’s libretto written for Naples where he served the Spanish viceroy, the Duke of Medinaceli)—which was published in a bilingual version at Mexico City in 1711, Zumaya had already in his salad years proved his mettle as a translator from Italian. However, his spontaneously “translating” a 539-page life of a Jesuit based at Naples—more particularly when according to Beristáin de Souza a translation of the same profuse panegyric had already been undertaken by a Mexican Jesuit who was Zumaya’s contemporary, Juan Antonio Mora—presupposes a motive. Until Beristáin de Souza’s claim that Zumaya’s translation differed from Mora’s can be settled one way or another by finding the two manuscripts, the likelier guess is that Zumaya simply finished on request (or paid commission) a task left incompetent at Mora’s death July 12, 1737.

Zumaya begins being mentioned as a musician in the Oaxaca cathedral act of April 21, 1741. On that day the chapter confided to him the examination of Don Manuel Baltasar de Azevedo, Indian cacique of the pueblo of San Juan Chicomexuchil.⁵ Zumaya’s report, read at the meeting of May 18 (1741), endorsed the cacique as competent in both vocal and instrumental music—whereupon he was appointed contralto in the *segundo coro* at 100 pesos annually.⁶ On November 16, 1742, now indeed called *cura interino del Sagrario*, Zumaya was asked to examine

⁴ Born at Cosenza (Calabria) November 25, 1566, Caputo professed at Naples November 4, 1590, and died there September 11, 1608. While at Aquileia, he assisted at the rebirth of the moribund Accademia dei Fortunati under the new name of Accademia dei Velati. Antonio Barone (1632–1713) dedicated *Della Vita del P. Sertorio Caputo, della Compagnia di Gesu* (Naples: De Bonis, 1691) to Christine Giambacorti, marchioness of Brienza.

⁵ San Juan Chicomexuchil = Chicomexuchil belonged to Iztexpehi jurisdiction, north central Oaxaca. According to Peter Gerard, *A Guide to the Historical Geography of New Spain* (Cambridge: Cambridge University Press, 1972), p. 159, the language spoken was “Zapoteco serrano de Ixtepeji.”

⁶ *A.C.*, v, fol. 101: “Para Veer el parecer y sentir de el B. D. Manuel de Zumaya, sobre la remission de examen en Musica, y voz q̄ se le hizo de D. Manuel Balthazar de Azevedo, Cacique de el Pueblo de S. Juan Chicomexuchil, pretendiente de lugar en la Capilla de esta dha S. Yglesia: y el salario, q̄ se le pueda asignar, caso de su Recepcion . . .”. The chapter agreed to 100 pesos annually, beginning June 1 “por hallarlo

un newcomer from Málaga (Spain) applying for the post of assistant succentor. Twelve days later Zumaya’s favorable report on Diego Félix de Zavala’s voice quality and musicianship caused the chapter to hire the *malagueño* at 150 pesos, with another 50 to buy robes.⁷ To avoid outright dismissal of the previous succentor, the chapter made Zavala’s predecessor music librarian.

By May 2, 1743, the chapter had decided that a permanent cura del Sagrario, rather than an interim appointee,⁸ was needed. Not being himself a speaker of any of the four native languages listed in the act of May 2 as prerequisite to diocesan curacies (Mixteca, Nexitza, Zapoteca, and the language spoken at Comaltepeque) and not holding a theological degree, Zumaya failed to qualify for a permanent curacy either in or out of Oaxaca.

Still, however, he preferred staying at Oaxaca to returning to Mexico City Cathedral. But on what salary? Salgado despite having been deprived of all authority could not be dismissed outright. The solution was found January 11, 1745, on which day the chapter unanimously voted to pay the now mid-sixtyish Zumaya a yearly 400 pesos for conducting on feast days and Sundays, teaching the boys, and composing. At the same time the chapter paid high tribute to Zumaya’s sobriety and virtue.⁹ Unable to fire Salgado, the chapter that same day cut his pay from 300 to 200. Joseph Castillo’s 40 pesos, previously earned for teaching the boys, were applied to Zumaya’s salary. Also 100 of the 125 being previously earned by a retiring cornettist were applied to Zumaya’s anticipated 400. By various other expedients the chapter

suficiente en voz, y Musica, en el examen, q̄ le hizo el B. D. Manuel de Zumaya: y zer necesario, por su Contralto, para llenar los segundos Choros.”

⁷ *Ibid.*, fol. 129^v (November 16, 1742): “Y en quanto a la pretension de dho D. Diego Philix de Zabala, determinaron dhos S. res que el Mro. B. D. Manuel de Sumaya . . . lo examine, y exponga su dictamen sobre el tino de su voz, y si será conven. lo el admitirle en la Capilla del Choro”; fol. 130 (November 28, 1742): “Y visto el parecer del B. D. Man. Sumaya, sobre la voz y Canto del dho D. Diego Zabala, dhos S. res de comun consentimiento, y voto le admitieron . . .”

⁸ On May 23, 1737, Juan José Ortiz de Velasco was appointed “Cura interino de el Sagrario” (*A.C.*, v, fol. 33). He was the successful candidate for the permanent appointment May 2, 1743.

⁹ *A.C.*, v, fol. 181: “Y aviendo conferido sobre la quedada en esta Ciudad de el Maestro B. Don Manuel Sumaia para la enseñanza de los Niños seises, composition de Musica y Cuidado de los musicos para el maior divino culto y reconocer ser mui util para dichos efectos assi por la destreza en la Musica como por la virtud, y prendas de un bien eclesiastico que le asisten y se tiene experimentado en todo el tiempo que en esta Ciudad ha estado unanimes y conformes en el voto y parecer determinaban y determinaron se quedasse dicho B. Don Manuel Sumaia . . .”



managed to eke out 330 of the 400 promised Zumaya for staying in Oaxaca.

The *enseñanza de los niños seises* listed first upon his duties in his deed of appointment deserves underlining. Montañón's successor, Felipe Gómez de Angulo, native of Burgos, Spain, who was dean of musically paramount Puebla Cathedral before becoming bishop of Oaxaca in 1745, died July 28, 1752. On his initiative, the crown authorized the forming in Oaxaca Cathedral of a *colegio de 12 niños, llamados seises* ("school of 12 youths, called seises"). It was this singing group favored by Gómez de Angulo that profited from Zumaya's leadership during his final decade.

On April 27, 1750, the chapter appointed to the post of cathedral harpist one pupil whom Zumaya especially favored, Juan Matías de los Reyes,¹⁰ who was himself a decade later to become maestro de capilla of Oaxaca Cathedral. Meantime Manuel de Velasco was being paid 150 pesos annually for keeping the two cathedral organs in tune.¹¹

On May 6, 1756, four months after Zumaya's decease, the chapter was still being importuned for his salary arrears.¹² On the same day the canons debated whether to announce a competition. For the nonce they preferred to name as interim maestro a musician already at hand, Zumaya's previously mentioned pupil, Juan Matías de los Reyes Mapamundi (or Guapamundi). Without raising his 120-peso salary, the chapter now permitted him to double his share of the tips. As if being interim maestro were not enough, the chapter also asked Guapamundi to substitute on the organ bench for the ailing titular organist.¹³

¹⁰*Ibid.*, fol. 235. Jesús Estrada identified Juan Matías de los Reyes as another "indio oaxaqueño" in his *Excelsior* interview, March 23, 1970, p. 11-A, "Rescate de 300 Años de Música Virreinal," in which he cited Zumaya as Mexico's all-time greatest native-born composer.

¹¹*A.C.*, v, fol. 220 (April 1, 1748). Five years earlier December 7, 1743, the chapter learned that the large organ was so battered as to be almost useless: whereupon the canons laid on the chantre's shoulders the responsibility for overseeing its reconstruction.

¹²*A.C.*, vi (1753-1770), vol. 40^v: "Los escritos presentados por los SS^{tes} Doctor^l [Miranda] y echeverría, el uno sobre pedimento de lo servido, y suplido al B.^r D.ⁿ Manuel Zumaya, M^{ro} de Capilla q^c fue de esta dha S^{ta} Yg^a . . ."

¹³*Ibid.*, fol. 41: "Sobre el magisterio de capilla, que por aora suspendiendo los edictos, corra interino en el, el musico Juan Guapamundi, añadiendola a su annual renta, que es de ciento y veinte, p.^s cumplimiento a doscientos y cinquenta que goze de toda ovencion como dos Musicos, con el cargo tambien de suplir de Org.^a todas las aucencias, y enfermedades del Propietario Manuel; y las fallas de punto de este, se le apliquen a dho Juan ="

Juan de Dios Filio became cathedral violinist on September 15, 1757.¹⁴ On September 13, 1760, the chapter asked him to teach violin and cello, but without a pay raise. That same day Juan Matías de los Reyes, now maestro de capilla, was raised 50 pesos annually on condition that he teach youths desirous of learning how to play the harp and organ.¹⁵

So much for data reprinted from *IAMR*, 1/2 (Spring-Summer 1979), that ended with a wrong death date corrected by Tello in 1983 to December 21, 1755. The first published attempt at listing the extant oeuvre of Zumaya at Oaxaca appeared in *Renaissance and Baroque Musical Sources in the Americas* (Washington, D.C.: General Secretariat, Organization of American States, 1970), at pages 206-207. Asterisks preceding items in the alphabetized list repeated below from that 1970 publication signal parts so incomplete that no reconstruction seemed possible, unless during a later search missing parts turned up. All vernacular works at Oaxaca then, and probably now, spelled his name "Sumaya," thus conflicting with the "Zumaya" spelling sanctioned in José Mariano Beristáin de Souza's *Biblioteca Hispano Americana Septentrional* and in hitherto published lexicons.

Arabic numerals preceding titles below indicate the number of the item in the present volume edited by Tello. His items 7 (*Alegres luzes*) and 18 (*Angélicas milicias*) escaped the 1970 inventory.

Al Alva, que brilla. Vill^{co} â 4. con violines â la Gloriosa Apparicion de N.S. de Guadalupe de Mexico. "Son 12 pap^s." At the close of each of the four coplas (as usual, these follow the estribillo), the soloist (Tenor Bajete) praises the plumage and pinions of the beautiful birds, the petals and the buds in the sweet-smelling gardens, and the other delights that surround Our Lady of Guadalupe. D minor, 4/4. Gaudy marchlike rhythmic figures predominate. The soloist's roulades ripple through cascades of sequences.

16—Albricias mortales, que viene la Aurora y la

¹⁴*Ibid.*, fol. 51^v.

¹⁵*Ibid.*, fol. 79^v: "al M^{ro} de Capilla Juan Mathias se le aumentan cinquenta p.^s con la obligacion de enseñar a tocar, Harpa y Organo a los Ynfantes que quisieren. Y mandaron que Juan de Dios Filio tenga tambien la obligacion de enseñar violin y violin sin aumento de salario."



- noche triste parte. A Te B, Ti A Te [B], 2 violines, clarin (at pitch), AComp¹⁰ a 7. D Major, 3/4. A Marian villancico, estribillo followed by coplas *a duo*.
- 13—Al empeño, a la lucha. A 4. Año de 1729. Ti Ti A Te, Ac. B_b (one-flat signature). Estribillo followed by five coplas a 4.
- 14—Al ver que las ondas a Pedro obedescan el Juicio acredita. Vill^{co} â 4 a N.P. San Pedro. A, Te, Ac. Although tipples are lost, the remaining parts define this as a stentorian B_b, C_z proclamation of Peter's faith that enabled him to breast the waves. Four coplas a 4. Atencion q̄ en la Nave que Rige Pedro. A 12. Ti A Te B, Ti A Te B, Ti A Te B. Marching piece in C Major. High tessiture. Tipples hover around g² and a².
- 9—Aunque al sueño. Vill^{co} â 3 al Principe de los Ap^s N.P.S. Pedro. "Son 4 pap^s." Alto 1, Alto 2, AComp¹⁰. Form: traditional estribillo-4 coplas. A minor (no signature), ternary followed by common meter. Dream music.
- 17—Celebren publiquen entonen y canten. Con Violines y Clarin. A 7. Another bright D Major Assumption marching piece (estribillo followed by four coplas). A Te B, Ti A Te B, 3 violins (Violin 3 = Clarin), Ac.
- 6—Como aunque culpa. Cantada â solos de Navidad, con Violin[es] y Viola. Alto, Tenor, 2 violins, viola, Ac. C Major Recitado and Area (during which a descending ostinato supports busy violins).
- 2—Como glorias el fuego, de Pedro canta. Solo Con Violines Al Principe dela Yglesia. Año de 1729. Alto solo, 2 violines, Ac. Estribillo (C_z) followed by four coplas (4/4). G minor (one flat).
- 12—Corred, corred zagales. Vill^{co} â 4 de Navidad. Año de 1728. Ti Ti A Tenor Bajete, AComp¹⁰ a 4. No violins. On cover: S.D.H.E.G. ("To God alone be honor and glory"). C Major, estribillo and four coplas, both in common meter. Any singers able to negotiate "corred, corred, corred" at top speed possessed admirable breath control.
- 11—Corrientes que al mar. Villan^{co} â 4 al Principe de los Apostoles N.P.S. Pedro. Ti Ti A Bajete (tenor clef), AComp¹⁰ al 4. No violins. C Major, estribillo in ternary, four coplas (labeled Quintillas) in common meter. Accompaniment descends to low C₁
- 15—Del Vago Eminente, A 6. Al Principe dela Yglesia, El S,^r S,ⁿ Pedro. Año de 1729. [Ti] Te, Ti A Te B. This is a brilliant F Major villancico evincing Zumaya's usual flair for rhythmic and harmonic contrasts. Six rapid-fire coplas.
- *Donde estais que no os enquentro. Vill^{co} Gracioso de Navidad. A 7 y a 8. Año de 1725. "Son 9 papeles." Te B, A Te B. Only five voice parts extant. Plan: Introduction-Estribillo-Coplas.
- 1—El de Pedro solamente se ha de llamar fino amor. Tiple Solo con Violin, y Viola. F Major, flowing common meter (both estribillo and coplas).
- *Los Niños de aquesta Yglesia. Villancico a 8. Navidad. The choirboys insist that Christmas celebrates a Child. Therefore they ought to do the celebrating, not any imported professional merrymakers like "Vn Morisco vna Gitana Vn Gallego y vn Negrillo." Leave it to us, they insist, "porque donde ai muchachos, nunca puede faltar ruydo" (where there are boys, noise will never be lacking). The estribillo starts next: "Canten y baylen con alegres mudanzas firmes compases los Niños al Niño, que gracias reparte."
- Missa Te Joseph Celebrant Cum 6 Vocibus. 1714. Exquisite copy.
- *O cielo dichoso, Cantada con Violines. Area preceded by recitative. Accompaniment is sole extant part.
- 8—O Muro mas q̄ humano. Cantada â solo a N.P. San Pedro. Con Violines. "Son 6 papeles." Tenor solo. Recitative-da capo Area (B_b, middle section G minor, beginning: Pedro celeste muro)—another Recitative-5 Coplas (G minor, 3/4 meter). Brilliant rapid string figuration throughout the Area.
- 10—Pedro es el Maestro que sabe echar oy el Contrapunto. Villan^{co} a 4.º a N.P. San Pedro En metaphora musical. Año de 1719. "Son 5. papeles." Ti Ti A Bajete, Ac. Because of its musical relevance, this attractive marching piece—surviving complete with 4 coplas a 4—would be another item well worth recording.
- 4—Pescador soberano. Cantada â solo con Violines



Aeterna Christi munera

Manuel de Sumaya
ed. by Craig H. Russell

Prima pars

Ae - ter - na Chris - ti mu - nera, A - po - sto - lo - rum glo - ri - am, Pa - las et hym - nos de - bi - tos, lac - tis ca - na - mus men - ti - bus, Pa - tri si - mul - que Fi - li - o, Pa - tri si - mul - que Fi - li - o, Pa - tri si - mul - que Fi - li - o.

oe - ra, A - po - sto - lo - rum glo - ri - am, mu - ne - ra, A - po - sto - lo - rum glo - ri - am, ne - ra, A - po - sto - lo - rum glo - ri - am, Pal - mas et hym - nos de - bi - tos, lac - tis ca - na - mus men - ti - bus, Pa - tri si - mul - que Fi - li - o, Pa - tri si - mul - que Fi - li - o, Pa - tri si - mul - que Fi - li - o.

Pal - mas et hym - nos de - bi - tos, lac - tis ca - na - mus men - ti - bus, Pa - tri si - mul - que Fi - li - o, Pa - tri si - mul - que Fi - li - o, Pa - tri si - mul - que Fi - li - o.

de - bi - tos, lac - tis ca - na - mus men - ti - bus, Pa - tri si - mul - que Fi - li - o, Pa - tri si - mul - que Fi - li - o, Pa - tri si - mul - que Fi - li - o.

Secunda pars

na - mus men - ti - bus, Pa - tri si - mul - que Fi - li - o, Pa - tri si - mul - que Fi - li - o, Pa - tri si - mul - que Fi - li - o.

Fi - li - o, Pa - tri si - mul - que Fi - li - o, Pa - tri si - mul - que Fi - li - o, Pa - tri si - mul - que Fi - li - o.

o, Ti - bi que Sanc - te Spi - ri - tus, si - cut fu - it sit ju - gi - ter sac - clum

it si - cut fu - it sit ju - gi - ter sac - clum per om - ne glo - ri - a, A - men. A - men. A - men.

per om - ne glo - ri - a, A - men. A - men. A - men. glo - ri - a, A - men. A - men.

Al Principe dela Yg^{la} Nuest^o P.S. Pedro. "Son 6. papeles." Recitative-Area (A minor)-Recitative-Coplas (E minor).

*Pues que nace a 6 voses. "Son 10. papeles." Ac is the only extant part.

5—Si yâ â aquella Naue que calman los vientos. Cantada â solo [Alto] Con Violines, Al S^r San Pedro. Chiastic seven sections. Preludio (Largo, 3/4, G minor) corresponds with final Largo, 6/4, G minor: Sections 2 and 6 (Recitados) tally. Sections 3 and 5 (Areas) correspond. Area 1 = Prosigue al mismo correr. Area 2 = Y assi no pares. Both are in F Major. Heart piece is a Recitado.

3—Ya la Naturaleza redimida. Cantada de Navidad a Solo [Alto] con Violin y Viola. "Son 6 papeles." After introduction comes B flat da capo Area ending Grave. Middle section, G minor, includes a 31-note vocal roulade un dei—"dad."

Other villancicos dated 1719, 1725, 1728.

Twenty years after publication of *Renaissance and Baroque Musical Sources in the Americas*, Tello



published in much more dignified printed format his own excellent catalogue of the Oaxaca Cathedral music archive that promises to be definitive. Also, CENIDIM having in 1983 published as the third volume in the *Tesoro* series his transcriptions of three works deposited in the Oaxaca Cathedral archive, Tello in 1990 returned with a fourth *Tesoro de la música polifónica en México* volume, *Archivo musical de la Catedral de Oaxaca. Antología de Obras*, pages 13–89 of which contain his transcriptions of works itemized in the review published in *Inter-American Music Review*, XII/2 (Spring–Summer, 1992), page 118.

CONTENTS OF TESORO, VII (1994)

The present *Tesoro de la música polifónica en México*, VII, 1994, to the great credit of CENIDIM vies in size and luxury with volumes in the *Monumentos de la Música Española* series. Six of the eighteen works in the volume are self-identified on manuscript cover sheets as cantadas, nine as villancicos. The first eight items are string-accompanied solos for alto or tenor; items 10 through 14 call for vocal quartet, not all parts having survived (Tello reconstructed missing top voice parts in items 12, 13, 14, and 15—*Corred, corred zagales*, pages 220–231; *Al empeño a la lucha*, pages 234–240; *Al ver que las ondas*, pages 242–248; and *Del vago eminente*, pages 250–259)—but so deftly that his facture would not be suspected by the unwary.

The texts of eleven of the eighteen items in this volume pay tribute to Saint Peter, nos. 1, 2, 4, 5, 8, 9, 10, 11, 13, 14, 15—three of which homages are cantadas (nos. 4, 5, and 8), the rest villancicos. Five items carry dates on the cover sheets. Previously mentioned *Corred, corred zagales* (no. 12) is a Christmas villancico dated 1728. All four of the other dated items are villancicos saluting the Apostle Peter: *Como glorias el fuego*, solo con violines (no. 2), 1729; *Pedro es el maestro que sabe*, villancico a 4 a N.P. San Pedro en metáfora musical (no. 10), 1719; *Al empeño a la lucha*, Quatro al Principe dela yglecia El S^o. S^o. Pedro (no. 13), 1729; and *Del vago eminente ymperio*, villancico a 6 (no. 15), 1729. All these dated items were therefore composed before Zumaya's departure from Mexico City in 1738.

In all likelihood every Petrine tribute included in the present volume—with or without a date on the

cover sheet—was composed at Mexico City, the expenses of villancicos honoring any particular saint having always in New Spain been at the charge of a devotee or devotees of the saint in question. The costs of printing villancico texts devoted to Petrine (texts catalogued by José Toribio Medina in *La imprenta en México*, III [Santiago de Chile: Casa del Autor, 1908]) were subsidized by an endowment bequeathed by the Mexico City Cathedral *maestre escuela* who was simultaneously *catedrático de prima* (morning professor) of sacred scripture in the University of Mexico, Simón Estevan Beltrán de Alzate y Esquibel, or were paid for by a canon who later occupied the sees of Durango, Valladolid (Morelia), and Puebla, García de Legaspi Velazco Altamirano y Albornoz.

All the more striking is the preponderance of villancicos doing homage to St. Peter at Mexico City Cathedral, when compared with cathedrals in Spain. Among all 1600 villancicos that are meticulously itemized in the invaluable *Catálogo de villancicos y oratorios en la Biblioteca Nacional* [de Madrid]. *Siglos XVIII–XIX* (Madrid: Ministerio de Cultura, Dirección General del Libro y Bibliotecas, 1990), a catalogue coordinated by María Cristina Guillén Bermejo and Isabel Ruiz de Elvira Serra, only one set honored the Apostle Peter. Why their profusion from Antonio de Salazar's tenure, 1688–1715, as Mexico City Cathedral chapelmaster to Ignacio Jerusalem's term, 1750–1769? Again the answer: the devotion of Mexico City Cathedral dignitaries who endowed their production and performance.

To illustrate still further the role of endowments or donations: Zumaya's set of villancicos listed as no. 1362 (page 515) in the 1990 Madrid *Catálogo* obeyed the same rule that endowments accounted for villancicos honoring any particular saint. The title reads: *Villancicos que se cantaron en la Santa Iglesia Metropolitana de Mexico en la festiuidad del patrocinio de . . . San Joseph que dotó y fundó . . . Joseph de Torres y Vergara . . . compuesto en metro musico por . . . Manuel de Sumaya, su Maestro de Capilla* (En Mexico: por los Herederos de la Viuda de Miguel de Ribera Calderon, 1717).

The lengthiest of the eighteen items in the present *Tesoro* may well be the three solo *cantadas con violines* that count among the total of eleven in the volume honoring the Apostle Peter.

I *Pescador soberano* (no. 4). Recitativo and da capo *Area* in A minor accompanied by two violins



playing in unison. The solo for alto requires extreme agility and breath control during lengthy roulades. Next comes another recitativo (G Major moving to E minor), the text missing. The two violin parts, although now different from each other, contain a succession of block three-note chords notated in half- or whole-notes, evidently requiring arpeggiation. The solo part of the coplas, like that of the preceding recitativo, is lost. The text of the area hails Peter as the sovereign fisherman who controls the nets. The word *redes* (nets) inspires vocal passages requiring virtuosity of highest order.

II *Si ya a aquella nave* (no. 5). Concerning this work, Tello discourses in this mode (p. 30):

This cantada for solo contralto—one of Zumaya's most extended and elaborated works—reveals his profound knowledge of contemporary styles, and his compositional dominance. A careful tonal plan permits his joining smoothly the several sections. The harmonic richness places in bold relief the drama of the text proclaiming Peter's gaining of divine grace through his dolorous repentance.

The cantada divides into these sections:

1. Preludio-Largo, 3/4, G minor closing on G Major chord. After the violins announce the chief theme in a descending scale passage, this 55-measure first section arrives at half-cadences on the dominant (meas. 20, 39).
2. Recitado. Traversing chords ranging from initial B flat to D flat (corresponding with Peter's journey) this section ends on an F Major chord.
3. Area-Andante, 4/4, F Major, da capo aria. The soloist replies an octave lower to the violins in echoing passages—both voice and violins being supported by an extremely active figured continuo. The middle section starting in D minor and ending on A minor, word-paints Peter's downward death desire (to compensate for his denial the night before the Crucifixion) with repeated-note chromatic descent in the instrumental bass from Middle c to E₁.
4. Recitado, D minor to F Major. Tears for his denial purchase forgiveness.
5. Area-Allegro, 4/4, F Major. Da capo aria intersected by a short middle section ending on A minor chord. Interplay of voice and violins, but at livelier gait and with faster chord changes than in section 2. The text now joyfully relates Peter's moving faster forward in his fisherman's vessel.
6. Recitado, D minor ending on G minor chord, 7 measures, followed by

7. Repetition of No 1, 55 measures in G minor, closing on G Major chord.

III *Oh muro más que humano* (no. 8), for tenor solo accompanied by two violins and continuo, consists of a recitative, da capo *ayre*, recitative, and coplas (15, 41, 11, 28 measures). First and second parts (common meter) close on B flat Major chords, third (common meter) and fourth (ternary) end on G minor (all parts with one-flat signature). The five coplas in rapid 3/4 called *seguidillas* (because seven-syllable lines alternate with five-syllable lines) travel intermittently to E flat Major, C minor, and F Major chords before closing each time on G minor. The sense of the text: Peter, who stands guard over the celestial wall surrounding the new Jerusalem, achieved martyrdom head downward at Rome.

The three just itemized Petrine cantadas for solo voice accompanied by violins and continuo are so replete with poetic conceits that auditors lacking a printed text before them would scarcely comprehend their meaning. The same observation applies to the Petrine villancicos in the collection, the earliest of which—*Pedro es el maestro que sabe* (no. 10), bears the date 1719 on the cover. Designated on the cover "En metaphora musical" it is also the unique villancico notated in archaic high clefs, and also the sole item among the eighteen in the volume correctly transposed by Tello down a fourth for present-day performance. The sense of the poetry: Peter, chapelmaster of the heavenly choir, knowledgeable in counterpoint, crowned his glories by counterpointing Christ's crucifixion head downward at Rome. The *sol to ut* descent pervading the last ten measures of the estribillo word-paints Peter's head down martyrdom.

Nor did such word-painting stop with Zumaya. Ignacio Jerusalem, the Italian Coliseo composer opposed to all notational archaisms, provided another stunning example in his villancico dated 1765, *A la milagrosa escuela* for SATB, paired violins and continuo. Published in Lincoln Bunce Spiess and E. Thomas Stanford's pioneering *An Introduction to Certain Mexican Musical Archives* (1969), unnumbered pages 119–156, Jerusalem's tour de force follows in the pathway trod by not only Zumaya. In it, Peter instructs music students how to compose a canon, how to exploit sharps and flats, when to introduce trills. The coplas end with this

couplet: *Sola la solfa de Pedro con su voz/es la regla del primor* ("Only Peter's solfeggio sung by him is the rule of excellence").

The other seven items in the present edition not dedicated to Peter include

- (1) The solo cantada for alto accompanied by violin, viola, and continuo, *Ya la naturaleza redimida* ("Now human nature redeemed") for Christmas, consisting of a recitado followed by da capo Area requiring of the soloist utmost vocal agility and breath control during long melismas. The middle section of the B flat Major Area moves into G minor.
- (2) *Como aunque culpa* ("Although all Nature did not partake of Adam's horrible crime"), a Christmas solo cantada for tenor accompanied by violin, viola, and continuo, consisting of recitado succeeded by a brilliant C Major da capo Area (middle G Major section ending on E minor), sporting lengthy virtuosic roulades accompanied by an ostinato-type scale passage descending in repeated notes two octaves downward from Middle C.
- (3) *Alegres luces del día* ("Happy lights of day"), Christmas solo cantada for soprano. In the opening F Major da capo Area, and in the four coplas (seguidillas) with two-flat signature, but in E flat Major, the soloist is supported by two violins playing in unison. In the middle section of the Area and the Recitativo that separates Area from coplas (the latter in 3/4, as Tello mentions in an errata sheet), rampant figures designate highly charged chordal shifts.
- (4) *Corred, corred zagales* ("Run, run youths"), a C Major Christmas villancico *a 4* (two tipples [first tiple part reconstructed by Tello], alto, and "tenor bajete," accompanied by continuo) sports coplas, also in C *a 4*, but transitorily touching E flat, B flat, and A Major chords (befitting the "run, run" theme). As an example of the many tempo and expression rubrics scattered throughout Zumaya's villancicos and cantadas, the coplas close with seven bars marked "Vivo," to accord with "running, running, more quickly to adore the God of love" text.
- (5) *Albricias mortales que viene la Aurora* ("Good news to mortals, for comes the dawn and the sad, shameful night recedes"), a scintillating D Major villancico *a 7* paying tribute to the Blessed Virgin, requires two vocal groups, the first *a 3* (alto,

tenor, bass), the second *a 4* (tiple, alto, tenor, bass [the latter part supplied by Tello]), and an instrumental group (*clarín* [= high trumpet], two violins with continuo). The instruments function as a third "choir"—as Tello presciently observes; he continues thus:

As was usual in these [polychoral] villancicos—reaching their summit during the eighteenth century—the choral parts are interspersed with brief solo sections confided to members of the first choir. The role of the second choir is to comment on, repeat, or imitate ideas exposed by the first choir. The estribillo divides into two halves—the first in 3/4 setting the first four lines of poetry, the other half setting the rest of the text in 4/4. Vocal passages in the four coplas *a duo* touch B minor before returning to the relative major; clarín and violins intrude only after each strophe. The clarín, which throughout the estribillo ranges from d¹ to d² above treble staff, lends singular luminosity.

- (6) *Celebren, publiquen, entonen y canten*, an Assumption [August 15] villancico *a 7* in D Major first published in *Tesoro*, III (1983) and recorded by Chanticleer in 1994 (Teldec Classics International 4509-96353-2), rises to an iridescent stretto climax at the salutation to Our Lady "por Pura, por Reino, por Virgen, por Madre." The coplas *a 2* (alto and tenor) intercalate two lines of verse with instrumental comments. Three violins and clarín join the rapidly skipping eighth-notes and running sixteenths in the accompanying figured bass that descends to low C natural and never balks at added sharps that imply equal temperament. This villancico is one of the peak triumphs of its generation.
- (7) The cover sheet of the polychoral villancico that concludes this volume reads: "Vill.^{co} à 8. con Violines. Ovoê, Violoncello, y Viola./A la Asump.ⁿ dela Reyna del Cielo./Angelicas milicias/Mtro. Sumaya./Son 14. papeles." In B flat Major (one-flat signature) this monumental paean contains numerous brief junctures of all eight voices exhibiting Zumaya's prowess in writing real eight-part counterpoint. Oboe and bajo (bajón) usually discourse together in antiphony with the three string parts (two violins and viola) in the estribillo. Delightful intermeshing of solo oboe and strings permeates the three coplas sung by reconstructed alto and tenor. The exuberant galloping rhythmic figure repeatedly exploited in the estribillo lends great dash, and abetted by the vigorous skipping about of the instrumental bass,



ensure constant triumphant impulse. Sung at M.M. 126 to the quarter pulse, the entire work would hardly exceed seven minutes, but the rich chordal vocabulary including numerous harmonies foreign to B Flat (A flat, D flat in bars 25–27 of the estribillo) ensures a constantly sovereign soundscape.

How Oaxaca Cathedral singers and players could have negotiated at implied speed Zumaya's polychoral villancicos challenges belief. Tello's table of Oaxaca paid musicians at page 20 of his introduction summarizes the complexities of their dates and assigned activities exposed on the preceding half-dozen pages. He identifies Gabriel Manso as *cornetero* and cantor 1707–1745, Manuel de Aguilar as organist 1716–1761, Juan de Florentín as harpist and singer 1723–1754, Juan de Aguilar as *bajonero* 1726–1746, Bernardo Truxillo as *bajonero* 1733–1759, Francisco de los Reyes as singer, violin, and violón player 1736–1757, Manuel Reyes as violin, oboe, and corneta player 1742–1766, Apolinar de Robles as *bajonero* 1746–1775, Andrés Espinosa as *trompa* and oboe player 1747–1777, Lorenzo Morales as harpist, organist, and singer 1749–1750 and 1760–1769, Juan Mathías de los Reyes as harpist, organist, and singer 1750–1779, and eleven others as solely singers: Pedro de Advincula 1710–1758, Joseph Antonio del Castillo 1728–1779, Isidoro Jiménez 1735–1753, Bartolomé de Soto 1735–1781, Manuel Balthazar de Azevedo 1741–1747, Lorenzo

de Vargas 1746–1771, Juan de los Reyes 1747–1753, Simón de Sotto 1750–1788, Joseph Gris 1751–1794, Blas de Peralta 1751–ca. 1800, and Pedro de Hinostraza 1752–1753. Tomás [de] Salgado, whom Zumaya replaced as maestro de capilla, became "2^o maestro de capilla" until 1751, in which year he retired or died. Of the singers, at least Balt[h]azar de Azevedo is certified in Oaxaca Cathedral capitular acts as being a Zapotec cacique from nearby San Juan Chicoxexuchil. How many other cathedral musicians were indigenes or mestizos awaits revelation.

Juan Mat[h]ías de los Reyes, who composed cooperatively with Zumaya a psalm, *Bonitatem fecisti cum servo tuo Domine* for eight voices, and who became Zumaya's interim successor May 7, 1756, in 1760 (apart from also singing and playing harp) took charge of the approximately ten choir-boys. After interjection of a Spaniard from mid-1765 to June 1768, Juan Mathías de los Reyes [y Mapamundi or Guapamundi] either as *de facto* or titular maestro directed Oaxaca Cathedral music to his death August 17, 1779. Married to María Cabada, whom he survived, he closed the line of Oaxaca chapelmasters who were also composers of works antedating independence.

Tello's brilliant achievement throughout the entire *Tesoro de la música polifónica en México*, VII, sets him on a pinnacle and more especially entitles his superiors who financed this volume to loudest bravos.