



Reviews

La conquista musical de México. By LOURDES TURRENT (Mexico City, Fondo de Cultura Económica, 1993. 210 pp., glossary of music terms, bibl.)

The author, born at Mexico City in 1951, studied sociology in the Universidad Nacional Autónoma de México and music in both the Conservatorio Nacional de Música and the progressive school Vida y Movimiento. Her instrument is the bassoon. She was *subdirectora* of the Centro de Arte Mexicano in 1993.

In the laudatory *prólogo* Andrés Lira delimits the author's investigative results. The valley of Mexico from the arrival of the first twelve Franciscans in 1524 to about 1570 engages her, so far as the evangelization through music topic is concerned.

In Part I she surveys the musical situation in Spain during the epoch of the Catholic Kings, and as its corollary, musical aspects of Aztec culture. Quite correctly, she avoids separating musical usages from their societal environment. In Part 2, she thoroughly analyzes the role of music performance and the music training imparted first in the school for indigenes founded by Pedro de Gante in San José de los Naturales parish, and next by others in the Imperial Colegio de Indios de Santiago Tlatelolco.

The author's documentation abounds in numerous citations from the best sources. She deserves voluble praise for a most admirable pendant to Robert Ricard's classic *La conquista espiritual de México*.

Mexican Baroque. Musical Treasures from New Spain.

Program notes by Craig H. Russell (Hamburg, Offizin Paul Hartung, 1994 [Teldec Classics International GMBH], 43 pp., of which pp. 24–37 consist of texts of the five works recorded in Chanticleer's CD of the same name [4509-96353-2], English translations by Astrid Topp Russell, French by Jacques Fournier, German by Markus Wirnsberger)

Having himself transcribed five of the six works recorded

in the accompanying CD of the same name, distinguished professor at California State University, San Luis Obispo, Dr. Craig H. Russell [address: 541 Lilac Drive, Los Osos, California 93402], also persuaded the Chanticleer *a cappella* ensemble that performs over one hundred concerts yearly throughout the United States, Europe, and Asia, to join forces with the Chanticleer Sinfonia of period instrument performers based in the San Francisco area, to record four securely identifiable works—two each by the Lecce native Ignacio Jerusalem (Mexico City chapelmaster 1750–1769) and the Mexico City native Manuel de Zumaya [= Sumaya] (Mexico City maestro 1715–1738, who died at Oaxaca December 21, 1755). Together with these, Chanticleer also included in the same CD a polychoral Mass in D by an unidentified eighteenth-century composer (conjecturally identified by Russell for stylistic reasons as also Ignacio Jerusalem). This problematic work will be further discussed below.

As manuscript sources for his transcriptions of the four securely identifiable works on the CD (copies can be purchased from his publishing firm at his home address), Russell designated the following:

- (1) Ignacio Jerusalem, *Responsorio Segundo de S.S. José*, Reel 32 of the microfilm collection at the University of Texas, Austin, "Archivo Música Sacra Catedral Metropolitana, Ciudad de México, 1966," photographed by Oscar Arzate Huete and E. Thomas Stanford; *Dixit Dominus*, Reel 5 of the same microfilm collection
- (2) Manuel de Zumaya, *Hieremias Prophetas Lamentationes*, Mexico City Cathedral Choirbook iv, Museo Virreinal de Tepotzotlán, Departamento XXIX, Oficina 71, Obra 14, microfilm from the collection of Professor Robert J. Snow, University of Texas, Austin; *Sol-fa de Pedro*, Guatemala Cathedral, same Snow microfilm collection; *Celebren, publicuen*, Oaxaca Cathedral, Caja 49, No. 17, published in Aurelio Tello, *Tesoro de la música polifónica en México*, Vol. III (Mexico City: CENIDIM, 1983).

The unascribed polychoral Mass in D recorded in the *Mexican Baroque* CD (Kyrie, Gloria, Credo, Sanctus)—tentatively credited by Russell to Jerusalem—was discovered in January 1992 at the Archival Center of the Archdiocese of Los Angeles located at San Fernando Mission,



of which Monsignor Francis J. Weber was director. The composer of the single choir *Mass in D* in the same San Fernando Mission archive was initially identified by Russell as Jerusalem (*Inter-American Music Review*, XIII/1, 1992, page 6), but was finally in 1996 revealed by him to have been Francisco Javier García Fajer, the *maestro de capilla* at Le Seo Cathedral in Saragossa from March 20, 1756, to his death from plague February 26, 1809, during the siege of Saragossa by French invaders. (On May 13, 1767, when Beethoven's father, tenor Johann van Beethoven, sang the role of Dorindo in García's *La Finta Schiava*, the composer was hailed as the "celebre don Francesco Garzia, Spanuolo.") García's fluent cantabile style in his Latin-text sacred works endeared them to an entire generation, resulting in their spread throughout distant Spanish dominions. His D Major single choir *Missa à 4 Con Violines Viola Obues Clarines Cornos* [= Trompas] y *Timbales* in the Mexico City Cathedral archive (*Renaissance and Baroque Musical Sources in the Americas*, 1970, page 151) may well be the very manuscript source from which the unscribed San Fernando Mission copy derives.

According to William J. Summers, all three masses at the San Fernando Mission archive that were "serendipitously" discovered by John Koegel at the beginning of the Columbus Quincentennial year—the polychoral in D and the two others for single choir in F Major (definitely by Jerusalem) and in D Major (now by García Fajer)—"were probably brought to California by Padre Juan Sancho," director of the "impressive musical forces at the Mission San Antonio."

Still another Jerusalem Mass (proved his by Mexico City Cathedral concordance), encountered in the Santa Barbara Mission archive during the early 1950s by Summers himself (he is acknowledged to be the world's leading California mission music authority) was transcribed in "The Mass in G by Ignacio Jerusalem and its place in the California mission music repertory," George A. Harshbarger's University of Washington dissertation that won him the D.M.A. degree in 1985. Still earlier, the pioneers in the transcription of any of Jerusalem's enormous extant repertory—only an inkling of which was attempted in *Renaissance and Baroque Musical Sources*, 1970, pages 152–156—were

- (1) Jesús Estrada, whose reduction of an opera-worthy recitative and aria in F Major for string-accompanied solo soprano, *Cuando la primavera*, honoring the Blessed Virgin (original in the Guadalajara Cathedral music archive) was published in *Inter-American Music Review*, III/1 (Fall 1980), pp. 76–87, and
- (2) E. Thomas Stanford, whose *An Introduction to Certain Mexican Musical Archives* (Detroit: Information Coordinators, 1969 [Detroit Studies in Music Bibliography—15]), authored cooperatively with Lincoln Bunce Spiess, includes on unnumbered pages 119–156 Jerusalem's A minor villan-

cico, *A la milagrosa escuela* (dated 1765) for SATB, paired violins, and continuo, honoring St. Peter, and at pages 165–170 Jerusalem's G Major villancico, *Celestes moradores* (ca. 1765) for soprano soloist accompanied by two violins and continuo, honoring the Blessed Virgin.

How the present CD accompanied by Russell's definitive notes will fare with critics in the United States remained still unknown as late as June 1996. The first two reviews of *Mexican Baroque. Musical Treasures from New Spain* indexed in *The Music Index*—G. F. Kuehn's in *Stereoplay*, September 1994, page 143, and by F. Sulzer in *Concerto*, April 1995, pages 41–42—not surprisingly reflected German reactions to a German Teldec CD.

While awaiting USA reviewers' reactions, Russell's monumental services in bringing this epochal music to light, transcribing it, and fostering its performances, cannot be sufficiently lauded. Tastes will decide whether the listener prefers Zumaya's plangent lamentations or his chromatically inflected *Sol-fa de Pedro es el llanto*, a test piece filled with virtuosic vocal fiorituri (premiered May 27, 1715, at his examination for the Mexico City Cathedral post of chapelmaster). Other listeners may prefer Jerusalem's Italianate St. Joseph responsory or *Dixit Dominus* psalm. What cannot be contested is Chanticleer's superb renditions of glorious music that places Mexico City on a par with any cathedral in the peninsula.

And while definitive identification of the composer who wrote the polychoral Mass occupying center stage on this CD is being awaited, also none can deny that Zumaya's intense and thrilling Assumption villancico *a 7*, *Celebren, publiquen* that is his beyond doubt (*Renaissance and Baroque Musical Sources*, page 206), does indeed justify all expectations aroused by his two previously recorded Assumption villancicos (August 15 celebration). The two were recorded by Roger Wagner in the albums *Salve Regina* (Angel Records, S36008, 1966) and *Latin American Musical Treasures from the Sixteenth, Seventeenth, and Eighteenth Centuries* (Eldorado Records 2 [UCLA Latin American Center], 1977)—the first entitled *Ya la gloria accidental*, the second *Oy sube arrebatada*. Both for tenor soloist, two violins, and continuo, the two villancicos recorded in 1966 and 1977 were transcribed from manuscript parts dated 1715 in the possession of Alice Ray [Catalyne], author of the Zumaya entry in *The New Grove Dictionary*, 1980, xx, 714–715 (an article unfortunately marred by a wrong death date and other infelicities).