

Hispanic American Music Treasury

1580-1765



IF HAMLET WAS RIGHT when he said "The play's the thing wherein I'll catch the conscience of the king" (II, ii, 641), equally true is it that "the music's the thing to catch the conscience of conductors." Therefore, in the PROSPECTUS distributed before *Inter-American Music Review* began publication (Fall 1978), a liberal number of complete musical examples was promised in each volume. Also, at least a sabbatical volume dedicated solely to Renaissance and Baroque music was forecast.

In the interim since 1978, Brazil's FUNARTE has published twelve volumes of José Maurício Nunes Garcia's works, handsomely edited by Cleofe Person de Mattos. With such auspicious examples, similar carefully planned volumes containing liturgical works by Gutierre Fernández Hidalgo, Juan Gutiérrez de Padilla, and Francisco López Capillas, are now being prepared by the Editor of *Inter-American Music Review*.

However, before these volumes can be published, the promise made in the 1978 PROSPECTUS of an *IAMR* sabbatical volume devoted solely to music must be redeemed. This issue and the next fulfill the pledge made in the PROSPECTUS. When these two issues are united in a single volume, choral conductors will at last have available the kind of handsomely engraved repertory of choice gems (chiefly in the vernacular) that encourages performances. For the most part, the mood remains festive throughout all examples included in both issues. All items are eminently suited for secular concerts.

PREVIOUS PUBLICATIONS

Steven Barwick's superb editions of Hernando Franco's Magnificats and of vespers music by Antonio de Salazar and Manuel de Zumaya (Carbondale: Southern Illinois University Press, 1965 [177 pp.] and 1982 [165 pp.])—the latter published with the title *Two Mexico City Choirbooks of 1717: an anthology of Sacred Polyphony from the Cathedral of Mexico*—have to date been the prime collections of Latin American liturgical music published in the United States. Samuel Claro-Valdés's *Antología de la música colonial en América del Sur* (Santiago de

Chile: Universidad de Chile, 1974 [cxvi + 212 pp.]) remains the supreme anthology published since modern scholarship trained its eyes on Latin America. To follow in the footsteps of Barwick and Claro-Valdés was the present Editor's desire when publishing *Foundations of New World Opera with a transcription of the earliest extant American opera* (Lima: Ediciones "CVLTVRA," 1973, [300 pp.]), *Christmas Music from Baroque Mexico* (Berkeley/Los Angeles: University of California Press, 1974 [194 pp.]), *Seventeenth-century villancicos from a Puebla convent archive transcribed with optional added parts for ministriles* (Lima: Ediciones "CVLTVRA," 1974 [123 pp.]), and *Latin American Colonial Music Anthology* (Washington, D.C.: General Secretariat, Organization of American States, 1975 [370 pp.]).

However, none of these last four just-named volumes enjoyed the blessings of engraved music. Hence, the present issue. No apology is needed for the repetition of music already included in one or another of the four Stevenson-edited volumes. In the present issue and its successor to come, not only has easy legibility been the goal, but also the provision of a sufficiently cheap and easily procured source so that choral societies can at last roam unhindered through Latin American treasures. Above all, *IAMR*'s Editor desires that the world of Latin American choral music, with its bristling rhythms, vivacious melodies, and vast gaiety, now no longer lie hidden but instead beckon visitors from afar to take fullest advantage of its beauties.

METHODOLOGY IN THE PRESENT PUBLICATION

Composers are listed alphabetically in the Table of Contents. *The New Grove Dictionary* (1980) contains Robert Stevenson's biographical articles on Roque Ceruti (iv, 82), Gaspar Fernandes (vi, 473), Gutierre Fernández Hidalgo (vi, 474-475), José de Orejón y Aparicio (xiii, 704-705), and Tomás de Torrejón y Velasco (xix, 80). As for other biographies, the main series of *Die Musik in Geschichte und Gegenwart* contains Stevenson's articles on

Juan Gutiérrez de Padilla (x, 564–565), Tomás de Torrejón y Velasco (xiii, 570), and Manuel de Zumaya (xiv, 1423–1424). *MGG*'s two supplementary volumes contain his articles on Juan de Araujo (xv, 261–262), Gutierre Fernández Hidalgo (xvi, 208–209), Hernando Franco (xvi, 348–349), Francisco López Capillas (xvi, 1157–1158), and Antonio de Salazar (xvi, 1630–1631). With the kind permission of Dr. Ruth Blume, Editor of *MGG*, English versions of Stevenson's *MGG* articles on Latin American composers will be published in a proximate issue of *IAMR*.

Throughout the present issue and its successor, each source manuscript is cited by page number to its mention in Stevenson's *Renaissance and Baroque Musical Sources in the Americas* [abbreviated RBMSA] (Washington, D.C.: General Secretariat, Organization of American States, 1970). Although incipits are provided, no attempt has been made at a *Revisionsbericht*. Instead, notes differing from the manuscript source are printed with small note-heads.

All composers whose works enter *IAMR*, VI/2, worked in South America—Juan de Araujo at Lima and La Plata = Chuquisaca = present-day Sucre, Bolivia; Cristóbal de Belsayaga at Cuzco and Lima; Manuel Blasco at Quito; José Cascante at Bogotá; Roque Ceruti at Trujillo, Peru, and Lima; Roque Jacinto de Chavarría presumably at what is now Sucre; Antonio Durán de la Mota at Potosí in present-day Bolivia.

The composers in *IAMR*, VII/1, worked on both continents—Gaspar Fernandes at Antigua Guatemala and Puebla, Mexico; Gutierre Fernández Hidalgo successively at Bogotá, Quito, Cuzco, and present-day Sucre; Juan García de Zéspedes at Puebla; John Gutiérrez de Padilla at Puebla; Juan de Herrera at Bogotá; Tomás de Herrera at Cuzco; Francisco López Capillas at Puebla and Mexico

City; Manuel Thadeo de Ochoa at Puebla; Juan Mat[h]ías at Oaxaca, Mexico; José de Orejón y Aparicio at Lima; Tomás Pascual in what is now Huehuetenango, Guatemala; Juan Pérez Bocanegra at Cuzco and Andahuaylillas, Peru; Antonio de Salazar at Puebla and Mexico City; Manuel de Quiroz at Antigua Guatemala; Tomás de Torrejón y Velasco at Lima; Pedro Ximénez at Lima; Manuel de Zumaya at Mexico City and Oaxaca.

Chronologically arranged according to their epochs of activity, the composers in *IAMR*, VI/2 and VII/1, succeed each other in the following approximate order:

late sixteenth and early seventeenth centuries: Gutierre Fernández Hidalgo, Tomás Pascual, Cristóbal de Belsayaga, Juan Pérez Bocanegra, Tomás de Herrera, Gaspar Fernandes;

second third of the seventeenth century: Juan Gutiérrez de Padilla, Juan Mat[h]ías, Pedro Ximénez, Francisco López Capillas, Juan García de Zéspedes;

late seventeenth century: Manuel Blasco;

late seventeenth and early eighteenth centuries: Juan de Araujo, Antonio de Salazar, Tomás de Torrejón y Velasco;

first third of the eighteenth century: José Cascante, Roque Jacinto de Chavarría, Antonio Durán de la Mota, Juan de Herrera;

early and mid-eighteenth century: Manuel de Zumaya and Roque Ceruti;

middle third of the eighteenth century: José de Orejón y Aparicio, Manuel de Quiroz, Manuel Thadeo de Ochoa.

Feast of the Purification, 1985

ROBERT STEVENSON