

IS IT REALLY JUST BAROQUE?

AN OVERVIEW OF LATIN AMERICAN COLONIAL CHORAL MUSIC

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When discussing choral repertoire of Latin America, general presumption leads us to think of music that is up-tempo, festive, rhythmically complex, and with instrumental accompaniment (generally percussion instruments). Sure enough, much of the repertoire from this region contains a combination of these elements. This neglects to include, however, the large body of Latin American repertoire, both sacred and secular, that is unaccompanied, slower in tempo, and more harmonically or melodically driven. Moreover, this preconceived idea overlooks the fact that the majority of Latin American composers have a very eclectic compositional output in terms of style and difficulty. Concomitant with this, because Latin America (including the Caribbean) is a geographic region encompassing forty-two independent nations, all with different cultures and heritages, using generic descriptions to define its music is too limiting.¹

A similar issue occurs with the music of earlier periods, commonly referred to as Latin American Baroque. Certainly much of the repertoire of this prolonged period is stylistically akin to the European output of the Baroque period. After all, the connection between both continents was as strong and dynamic as it could be at the time. The music of early Latin America, however, followed a slightly different path and contained other ingredients not present in Europe; so when referring to this body of repertoire, using the word “baroque” might be insufficient, misleading, and too limiting. Perhaps a more appropriate label is the word “colonial,” for it allows us to embrace the music of the period as a whole, with all its styles and genres. A brief exploration of the historical background of Latin America will shed some light on this issue in order to help us fully comprehend its scope.

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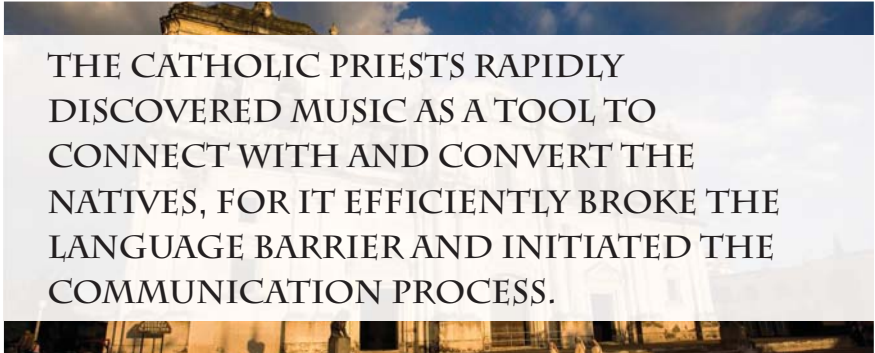
Under Moorish rule that began in the year 711, the Spaniards initiated the reconquest of their land around the tenth century. This long historical process is known as the *Reconquista*, which ended in the first half of 1492, when the Moors were finally expelled from their last bastion in Granada.² This year was an important one for Spain, given that later on, on October 12, Columbus arrived in the New World. This initiated a historical reversal of roles, in which the conquered Spaniards now became a conquering force that dominated an enormous territory for over three hundred years. Columbus traveled three more times, and after came a multitude of trips led by other captains, which allowed Spain and the colonies to be closely connected throughout this extensive period. The Spanish court was the main influence over the colonies in the New World, but it was certainly not the only one. The Catholic Church played a fundamental role in the battle against the Moors during the *Reconquista* and remained intimately connected to the Spanish Court. Thus, it also traveled to the New World to expand and grow.³

Musically, Spain was already a rich and diverse culture, often considered a source of exotic melodies, harmonies, and instrumentation. The Moorish culture was not the only one present in the Iberian Peninsula alongside the European influence. Also present were the Sephardic and Ladino traditions, which survived the persecution of the Moors. Later on, much of the music created in the New World came back to the peninsula and became a strong influence in the musical scene of the time, especially for secular music. A good example of this was the music based on the highly rhythmic tunes that traveled with African slaves brought to the colonies, which were based on the Bantu and Yoruba traditions of Africa. Songs that included such local color were often known as

negros or *negrillas*, and some composers in Spain started to incorporate similar rhythmic complexities in secular music written in Europe. Spain's compositional technique evolved similarly to what was happening in the rest of Europe. What truly set it aside, however, were the development of rhythmic textures and the freedom to write in the vernacular.⁴

barrier and initiated the communication process. Music already played an important role in native societies, so the presence of the new instruments, melodies, and dances brought by the Spaniards opened a new dimension for the local cultures.⁶

But Europeans and Native Americans were not the only contributors in the



THE CATHOLIC PRIESTS RAPIDLY DISCOVERED MUSIC AS A TOOL TO CONNECT WITH AND CONVERT THE NATIVES, FOR IT EFFICIENTLY BROKE THE LANGUAGE BARRIER AND INITIATED THE COMMUNICATION PROCESS.

One of the most important secular forms of the time was the *Villancico*, which originated as a series of Christmas songs (much like carols). They gained popularity when sacred texts were set, which made the *villancicos* become part of the church service during Christmas celebrations. These were then called *Sacred Villancicos*. Many other forms became popular, among which are *Ensaladas*, *Juguetes*, *Jotas*, *Jácaras*, and *Gaitas*. Also popular was the *Tono Humano*, equivalent to the Aria, which was used mainly in theatrical productions.⁵

A BLENDED HERITAGE

Upon arrival in the New World, this exceptionally diverse Iberian musical heritage began to interact, and eventually blend, with the local cultures of the Native Americans. The Catholic priests rapidly discovered music as a tool to connect with and convert the natives, for it efficiently broke the language

cultural scene. The traffic of slaves remained constant throughout the entire colonial period and ended circa 1870, when most Latin American nations had already fought the Spanish Empire and won their independence. The interaction between European, Native American, and African cultures established a new platform upon which a completely original repertoire was eventually created. Thus, a particular blend of each of these cultures can be found in much—if not all—of the secular music created during the colonial period. Each secular song represents a particular hue in an ever-changing and intrinsically rich kaleidoscope of sounds, which forms the secular colonial repertoire in Latin America. This unique mixture of cultures represents the first fundamental element that separates this body of works from the European repertoire.

But music was not only an effective way to overcome cultural and language barriers; it was also a key element of the Catholic service. Music was needed on

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a daily basis, so the church as an institution became responsible for the training of the singers and instrumentalists that could provide this service under the leadership of the Chapel Masters or *Maestros de Capilla* (MdC). Initially, the MdC were musicians born and trained in Europe who traveled to the New World, but eventually this prestigious position was assigned to locally born musicians who were trained by the older masters. As cathedrals were built in each city, music schools were also established. The importance and development of each of these schools was intimately related to the size and relevance of each cathedral, which in turn depended on

the political and economic significance of the town or city in which it was located.⁷

ESTABLISHING A POLITICAL CENTER

In the most important cities of Latin America, the Spanish court established Viceroyalties, serving as political centers and links to the Spanish kingdom. They were located in areas in which pre-Columbian societies existed. The Mayan and Aztec empires in what is now southern Mexico, Guatemala, and Belize gave way to the first Viceroyalty

called New Spain, centered in Mexico City. In the south, the Inca Empire was spread throughout a vast extension of the Andes. The center of this empire was located around what is now Perú and Bolivia. Here, the second Viceroyalty was established and called the Viceroyalty of Perú. This political entity grew both north and south to a point in which it became too big to be governed efficiently from one location, leading to its division in the sixteenth century into three independent Viceroyalties: Perú (centered in the city of Lima, Perú); La Plata (centered in the city of La Plata, Bolivia); and Nueva Granada (centered in the city of Bogotá, Colombia).⁸

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Each of the four Viceroyalties had numerous cathedrals of different statures and relevance, and the most important cathedrals housed splendid organs and proficient choirs and orchestras providing music on a regular basis. These ensembles initially performed music that was imported from Europe and mandated by the cathedrals of Seville and Toledo in Spain. Copies of music by Palestrina, Victoria, Handel, Vivaldi, Haydn, and many other renowned composers have been found in some of the archives of cathedrals in the New World.⁹

However, the MdC sent from Spain were very capable musicians and many of them worthy composers. The amount of music needed for the services throughout the years was much greater than the music that could be imported from Europe, so it was the task of each MdC to write music for some services, generating an important output of original works that constitutes the colonial music catalog of Latin America.¹⁰

Naturally, many of the sacred works were written using compositional techniques and styles that were established in Europe, and the Catholic Church remained stoically resolute in rejecting all secular elements of musical culture—with the sole exception of the *Sacred Villancicos* performed during the Christmas season, in which some rhythmic, melodic, and instrumental secular traits found their way into the compositions of the time. However, the sacred repertoire in the Latin American Colonial Period was written over a span of time that greatly exceeded any period in Western European music history. The first important cathedral was built in Mexico City in 1521, which marks the beginning of the colonial music period in the region.¹¹ This epoch remained relatively homogenous until the first independence battles circa 1810, consequently overlapping three stylistic periods in Europe: the Renaissance (1400–1600), Baroque (1600–1750),

and Classical (1750–1820).

Given the distance from Europe and the remoteness of some of the cathedrals, changes in the compositional approach were delayed and altered in the colonies such that the sacred repertoire in the New World often reflected a mixture of European styles. In the catalog of some composers there can be found compositions written using different styles (one work that could be considered Baroque and another more Classical) or a mixture of styles within one composition. This represents a fascinating and unique body of works that certainly cannot be labeled as merely “baroque.” Moreover, the majority of the composers of sacred music also wrote secular music with elements that came from the folk and popular trends of the time already discussed above.¹²

MAESTROS OF THE CATHEDRAL OF MEXICO CITY

The Viceroyalty of New Spain had four important cathedrals. The cathedral of Mexico City had three outstanding MdC.¹³ The first one was Hernando Franco (1532–1585). He was born in Spain and trained in music at Segovia cathedral by Gerónimo de Espinar, who may also have been a teacher of Tomás Luis de Victoria and Bartolomé de Olaso. Franco left for the New World circa 1554 and initially served as MdC in Cuba and at the cathedral in Santo Domingo, the oldest cathedral in Latin America dating from 1496. In 1571 he appears in the records as MdC of the cathedral of Santiago de Guatemala but left that position in 1574 and was appointed the new MdC in Mexico City in 1575, where he served until 1582.¹⁴

Of the music that survives in the archives, there are twenty motets written by Franco, sixteen *Magnificat* settings,

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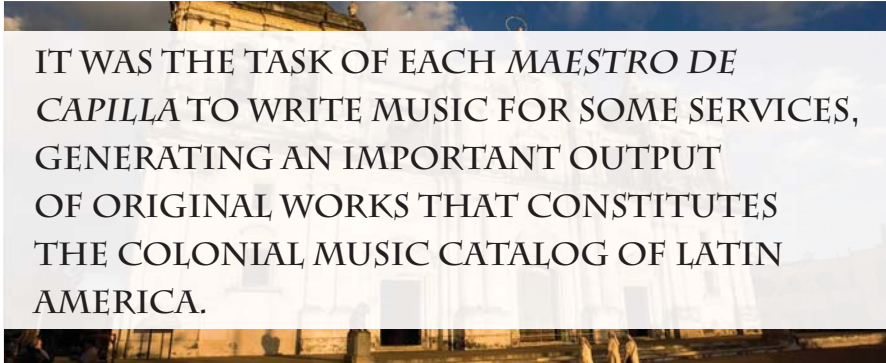
and a *Lamentations of Jeremiah* for four voices. Franco's style is similar to that of other Spanish composers of the period, though more conservative, treating dissonance carefully, avoiding chromaticism and virtuosity. Franco is the earliest-known composer in Guatemala; his two pieces in the archives of the Guatemala cathedral, *Lumen ad revelationem* and *Benedicamus Domino*, are the earliest surviving manuscripts from the area. His *Salve Regina* is an excellent example of the Renaissance style in colonial Latin America.¹⁵

Manuel de Sumaya (c. 1678–1755) was born in Mexico City and was one of the first native composers to be appointed MdC in a major cathedral in the colonies. This happened in 1715 when he was appointed MdC of Mexico City's cathedral, where he served until 1738 when he moved to Oaxaca's cathedral (another important cathedral in the Viceroyalty), where he served as MdC until his death. Sumaya was a master of the older Renaissance style and the Baroque style.¹⁶ His *Hieremiae Propheetae Lamentationes* is a Renaissance-style piece of exquisite beauty and spiritual depth. *Missa de Tercer Tono a 8* and *Solfa de Pedro* are fantastic examples of his early Baroque style, while his famous *Celebren, Publiquen* shows his ability to handle the polychoral sound of the high Baroque era. Moreover, Sumaya was the first person in the Western Hemisphere to compose an Italian-texted opera, *Partenope* (now lost). This was the second opera written in the continent and came ten years after the first one by Tomás Torrejón y Velasco (Perú) titled *La Púrpura de la Rosa*.

The third important MdC at Mexico City was Ignacio de Jerusalem y Stella (1707–1769), also known as Ignazio Gerusalemme. He was an Italian composer and violinist hired in Spain to serve in the New World, leaving for Mexico in 1742. In 1746 he was contracted by the cathedral of Mexico City

to compose *villancicos* and instruct the children at the *Colegio de Infantes* (College of Noble Youth), following which he was appointed MdC of the cathedral

as organist, then as MdC at the cathedral of Santiago de Guatemala. In 1606 he was appointed MdC in Puebla, where he remained active until his death. In his



IT WAS THE TASK OF EACH MAESTRO DE CAPILLA TO WRITE MUSIC FOR SOME SERVICES, GENERATING AN IMPORTANT OUTPUT OF ORIGINAL WORKS THAT CONSTITUTES THE COLONIAL MUSIC CATALOG OF LATIN AMERICA.

in 1750. He reformed antiquated notation practices by the cathedral copyists, upgraded the quality of poetic texts that were to be set as *villancicos*, greatly expanded the size of the cathedral orchestra, and composed at a prolific rate.¹⁷ Many of his works were played in the religious services in cathedrals and churches in all New Spain, from California down to Ciudad de Guatemala. *Dixit Dominus*, *Gran Misa en Re*, and *Maitines para Nuestra Señora de Guadalupe* are prime examples of classical music of the colonies in the New World.

MAESTROS OF THE CATHEDRAL OF PUEBLA

The cathedral of Puebla (Puebla de Los Angeles) in Mexico was perhaps religiously even more relevant than the cathedral of Mexico City. There were also three outstanding Maestros de Capilla who served the cathedral successively, ensuring over seventy years of musical excellence at Puebla. Gaspar Fernández (1565–1629) was born in Portugal and served as both singer and instrumentalist at the Evora cathedral in Portugal circa 1590. In 1599 he was engaged, first

declining years, Juan Gutiérrez de Padilla, who was to become his successor at Puebla, assisted him.

His catalog of *villancicos* is considerable (around 250) and is held to be the largest existing collection of secular music from the seventeenth-century New World. Many of these compositions are based on local ethnic cultures with Amerindian dialects spoken in the region around Puebla, including the *Tlaxcaran* dialect of *Nahuatl*, the language of the Aztec empire. Some prime examples are Fernández's *Eso Rigor e' Repente*, *Tleycantimo Choquiliya*, and *Xicochi Xicochi*.¹⁸

As mentioned above, Juan Gutiérrez de Padilla (c. 1590–1664) assisted Fernández in his declining years and eventually was appointed MdC at Puebla in 1628, where he served until his death in 1664. Gutiérrez de Padilla was born in Málaga, Spain, and moved to Puebla in 1620. His magnificent catalog of works consists primarily of sacred motets, often for double choir, in the Renaissance and Baroque styles, which often include accompaniments for organ or various stringed instruments.¹⁹ Some of his most popular sacred works are *Missa Ego Flos Campi* and *Exultate Iusti In Domino*; important secular compositions are *De*

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Carámbanos El Día Se Viste and *A Siolo Flasiquiyo*.²⁰

Around the year 1630, Mexican-born Juan García de Zéspedes (c. 1619–1678) was a boy soprano in the choir at Puebla cathedral under Juan Gutiérrez de Padilla. He grew up to become a composer, singer, violinist, and teacher, and in 1664 he succeeded Maestro Gutiérrez de Padilla in an interim capacity. The title of MdC became permanent in 1670. Although censured by the cathedral chapter more than once over disagreements as to his duties, he had a long career that was ended by paralysis late in life. His musical compositions, both sacred and secular, were often inspired by folk music. A prime example is *Convidando está la Noche*, in which he alternates sections written with European unaccompanied compositional techniques and dance-like rhythmic sections with instrumental accompaniment.²¹

MAESTROS OF THE CATHEDRAL OF SANTIAGO DE GUATEMALA

The cathedral of Santiago de Guatemala (currently known as the city of Antigua) was also an important cathedral in the Viceroyalty of New Spain. Previous to Gaspar Fernández's tenure in this cathedral, Pedro Bermúdez (1558–1605) had been extremely active as Santiago de Guatemala's first important MdC. Bermúdez was born in Granada, Spain, and previous to his trip to the New World had earned the position of MdC in Antequera, Spain. In 1595 he was invited by Antonio de la Raya, newly appointed bishop of Cuzco, Perú, to follow him to the New World and become the MdC at that cathedral. He was officially appointed in September 1597, but after only seven weeks in this post, he sailed

to Guatemala. By 1598, Bermúdez had become MdC in Santiago de Guatemala, where he composed most of his music. In 1603 he left Guatemala, invited by the chapter of the cathedral of Puebla to become MdC there. Soon after his arrival, however, his health declined, and he died toward the end of 1605 at the age of forty-seven.²²

All of the works by Pedro Bermúdez are sacred compositions on Latin texts of the Roman Catholic liturgy, for four- to eight-voice unaccompanied chorus. With only one known exception, all of his musical output was written in Guatemala. Two of his Masses have survived: the *Misa de Bomba*, a parody Mass based on Mateo Flecha's *Ensalada "La Bomba,"* and the *Misa de Feria*, to be sung during penitential times. The Guatemalan choir books also preserve a collection of hymns for vespers and compline of different liturgical occasions, the psalm *Miserere mei*, a *Salve Regina*, two lamentations, and three passions for Holy Week. His catalog of works shows an impressive command of sixteenth-century counterpoint. Two other relevant composers and MdC from Guatemala who succeeded Bermúdez are Manuel José de Quirós (late 1600s–1765) and Rafael Antonio Castellanos (c. 1725–1791), but their outputs are less substantial.²³

MAESTROS OF THE CATHEDRAL OF LIMA

In the southern Viceroyalty of Perú, the most important cathedral was located in the city of Lima, and its first important MdC was Spanish-born Tomás Torrejón y Velasco (1644–1728). In Spain he served as a musician for the court of the Count of Lemos in Galicia. When the count was named Viceroy of Perú in 1667, Torrejón y Velasco followed the Count of Lemos to the New

World and in 1676 was appointed MdC of the cathedral of Lima, where he remained until his death. His works, both sacred and secular, are essentially of the Baroque style. A good example is his sacred villancico, *A Este Sol Peregrino*. Also, on the occasion of the new King Felipe V's birthday, he composed the first American opera, *La Púrpura de la Rosa*, which premiered in 1701.²⁴

Roque Ceruti (1683/86–1760) succeeded Torrejón y Velasco at the cathedral in Lima. Born in Milan, Italy, he traveled to Lima in 1707 as the musical director of the Government Palace, hired by the Viceroy Manuel de Oms y Santa Pau. Much like Torrejón y Velasco, Ceruti was asked to write major works, operas, and incidental music as part of his duties as the MdC of the Viceroy. Even though only twenty-eight of his works survive, his fame was great at the time, and copies of his manuscripts can be found in the archives of the cathedrals of Lima, La Paz, Cuzco, Cochabamba, and Sucre. His output marks a change of paradigm, ending the Spanish dominance of compositional trends in favor of a predominantly Italian style of composition in the New World. Two important works by Ceruti are *Missa de Lima* and *A Cantar un Villancico*.²⁵

The first musician of half-caste origin to become MdC of Lima's cathedral was José de Orejón y Aparicio (1705–1765). An ordained priest, Orejón y Aparicio was a composer and organist and studied in Lima with Tomás Torrejón y Velasco and Roque Ceruti, eventually succeeding the latter as MdC. Often referred to as the most important Baroque composer in America, his works have a notable Neapolitan influence, with a solid technique of the period. His use of harmony and counterpoint is rich and comparable to great masters of the Baroque era. His chamber cantata to the Virgin Mary, *Ah, Del Gozo*, and his passion, *Pasión del Viernes Santo*, are good examples of his style.²⁶

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To the east of Lima, there are two important cathedrals that geographically were relatively close. One of them was the cathedral in Cuzco, located in the middle of the Andes and close to the sacred Inca city of Machu Pichu. The other was the most important cathedral in the Viceroyalty of La Plata and was located in the city of La Plata, currently known as the city of Sucre, in Bolivia.²⁷ Even though these two cathedrals belonged to two different Viceroyalties, they have the works of Juan de Araujo (1646–1712) in common. Araujo was born in Villafranca, Spain, and traveled to the New World at an early age. He completed his education at the University of San Marcos in Lima, studying composition with Tomás Torrejón y Velasco. In 1676 he moved, apparently to Cuzco cathedral, where some of his works survive. Four years later he moved again to the cathedral of La Plata to serve as MdC until his death in 1712. His output of sacred music in Latin is relatively small in comparison to his outstanding production of *villancicos*. His compositional approach was very diverse, writing for many different combinations of voices and instruments ranging from two to thirteen parts. Approximately 165 works have been catalogued. His *Dixit Dominus* for three choirs is one of his most important sacred works, and *Los Coflades de la Estleya* is certainly one of the most well-known *sacred villancicos* of the period.²⁸

THE VICEROYALTY OF NUEVA GRANADA

In the northern part of South America, the fourth Spanish Viceroyalty had its center in the city of Bogotá, Colombia. The Viceroyalty of Nueva Granada was perhaps the smallest and least important of all the colonial entities, and its main cathedral located in Bogotá was certainly

ly less relevant than its counterparts to the north and the south. Nevertheless, there are some important composers from this region. Gutierre Fernández Hidalgo (c. 1553–1620) was the earliest notable Colombian composer of the sixteenth century. Born in Soria, Spain, Fernández Hidalgo arrived in Bogotá in 1584 and was the singing master at the seminary. Two years later he moved south and worked in Ecuador and Bolivia. The majority of his works were lost when he sent them overseas in an attempt to publish them in Europe. They never arrived. Bogotá's cathedral has the only twenty manuscripts remaining. His

was born into a wealthy family and had the best education of the time. His first appointment was as a music teacher of the Santa Inés nuns in Bogotá. In 1703 he was appointed MdC at the Bogotá cathedral as Cascante's successor and became the most important and well-compensated musician in Colombia at the time with six choirboys, six adult singers, and four instrumentalists under his charge. He wrote sixty-one works, including masses, *sacred villancicos*, and works for the Divine Office; unfortunately most of his music was lost in the 1948 riots and looting in the city. His works contain elements of both the



THE FIRST IMPORTANT SCHOOL OF
VENEZUELAN COMPOSERS APPEARED IN
1771 THROUGH THE EFFORTS OF FATHER
PEDRO PALACIOS Y SOJO (1739–1799).

style is closer to the Renaissance, and some of his notable works are *Misa Quarti Toni*, *Magnificat Secundus Tonus*, and *Salve Regina*.²⁹

Colombian-born José de Cascante was the MdC of Bogotá's cathedral from 1650 until his death in 1702. Not many works survive him. In Bogotá's cathedral there are twelve non-liturgical religious works, an *Oficio de Difuntos* (Requiem), and a *Salve Regina*. Some sacred works such as his *Sábado Sancto ad Vísperas* use Baroque elements of composition, while his *sacred villancicos* use elements of Andean folk music. Some of his important *villancicos* are: *Villancico al Nacimiento*, *Villancico a Santa Bárbara*, and *Letra al Nacimiento*.³⁰

Juan de Herrera (c. 1665–1738) was a contemporary of José de Cascante. Often referred to as the most significant composer of colonial Colombia, Herrera

Renaissance and Baroque styles. Some important works are *Misa de Difuntos a cinco voces*, *Christus factus est*, and his famous *sacred villancico*, *A la Fuente de Bienes*.³¹

To the east of Colombia, Venezuela was just a Captaincy General under the ruling of the Viceroyalty of Nueva Granada, and so its political and religious life was much less relevant in comparison to all Spanish colonial territories. Despite this, the first important school of Venezuelan composers appeared circa 1771 through the efforts of Father Pedro Palacios y Sojo (1739–1799), who traveled to Rome and Madrid to arrange for the founding in Caracas of an "Oratory of St. Philip Neri" (a congregation of Catholic priests and lay-brothers who lived together in a community bound by no formal vows save the bond of charity). After receiving the approval of

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Pope Clement IV in 1769, Father Sojo established the Oratory on December 18, 1771.

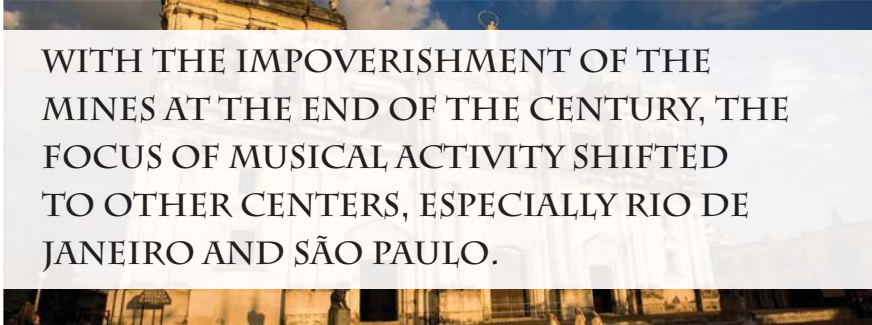
Father Sojo brought with him instruments and copies of many compositions from some of the most important classical composers in Europe. Many of the local musicians in the area of Caracas started to congregate in Father Sojo's coffee estate located in the outskirts of Caracas, in a place called Chacao. These

his father, Pedro José Caro, who was a local musician. Father Sojo's first transcriptions and arrangements were of Caro de Boesi's compositions, and the increasingly important orchestra of the cathedral of Caracas then performed some of this music, which contributed to his emergence as an important local composer of the time.

His style resembles that of the Neapolitan music from the first half

position is akin to the Viennese School: orchestration *a otto* (2 flutes or oboes, 2 horns, 2 violins, viola, and continuo); suppression of doublings; da capo forms; and chromatic motives. Olivares composed the first ever set of Carols for the three Matins of Christmas Eve in Venezuela. Some of his important works are *Stabat Mater*, *Lamentatio Prima In Sabbato Sancto*, and *Salve Regina*.³⁵

Another important composer of the colonial period in Venezuela was José Angel Lamas (1775–1814). Born in Caracas, at age thirteen he was given a salary of sixty pesos and appointed “third singer” in the cathedral. He served under three different MdC, which allowed him to observe three different perspectives of the trade from an early age and exposed him to the works of important composers such as José Antonio Caro de Boesi and Juan Manuel Olivares. Later he played the bassoon and cello for the cathedral and learned how to compose after copying music for the orchestra. With a reported output of close to thirty works, some of his most important compositions are *Salve Regina*, *In Monte Oliveti*, *Sepulto Domino*, *Missa Solemnis*, and his famous *Popule Meus*. Other important colonial composers in Venezuela are Pedro Nolasco Colón (c.1770–1813) and José Cayetano Carreño (1774–1836).³⁶



WITH THE IMPOVERISHMENT OF THE MINES AT THE END OF THE CENTURY, THE FOCUS OF MUSICAL ACTIVITY SHIFTED TO OTHER CENTERS, ESPECIALLY RIO DE JANEIRO AND SÃO PAULO.

musicians started to study and play the works Father Sojo brought with him and eventually started to write new music based on the compositional techniques and style of these compositions, giving birth to the first school of composers that became known as the *Escuela de Chacao* (Chacao School).³²

Ambrosio Carreño (1721–1801) was the oldest composer of this group. Born in Caracas, he served as MdC at the cathedral of Caracas between 1750 and 1778. One of his important works is *Gloria*. José Francisco Velásquez Rojas (1755–1805) was also a prolific Venezuelan composer of this period. He was known as El Viejo (the old one) to distinguish him from his namesake son, who was also a composer. Some of his most important works are: *Misa en Re Mayor a cuerdas y dos voces*, *Tercera Lección de Difuntos*, and *Pange Lingua y Tantum Ergo*.³³

José Antonio Caro de Boesi (1758–c. 1814) was born in Caracas and was likely initiated in his music studies by

of the eighteenth century, as he uses homophonic textures doubled by the soprano line, *colla parte* violin parts in unison, thirds, and sixths; and repeated notes in the basso continuo. In contrast, he writes using simple tonal shifts and classically styled melodic lines. Some of his important works are *Mass for the Dead*, *Missa a Due*, *Missa a Tre*, *Missa a Quattro*, *Tantum Ergo*, *Christus Factus Est*, and *Dextera Domini*.³⁴

Juan Manuel Olivares (1760–1797) was also born in Caracas. His childhood was associated with the Oratory of St. Philip Neri, so it is assumed that his initial music education occurred under Father Sojo's influence. He was reported to be the organist of the Oratory around 1771. During these years, the MdC at the cathedral was forced to use more music from local composers for the services in Caracas due to political circumstances. Many of the works used were written by Olivares, which contributed to his rise and notoriety as a composer in Venezuelan society. His style of com-

JESUIT MISSIONS IN THE AMAZON REGION

Finally, it is important to explore the Jesuit missions in the Amazon region. Based at the cathedral of La Plata, the Jesuit priests sent missions to the east of the Andes to find and convert the natives of the Amazon. The initial settlements, which later developed into towns, were called *Reduccion*es and had a very active and vibrant religious life. Consequently, music was of prime importance.

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Thanks to the work of musicologist Father Piotr Nawrot (b.1955)—a missionary of Polish origin dedicated to the study of the music heritage of the *Reduções*—close to eleven thousand pages of manuscripts have been recovered and preserved.

Much of this music was probably written by natives and is signed anonymously with the acronym AMDG (*Ad majorem Dei gloriam*, meaning “For the greater glory of God”). The largest catalog, with around 5,500 manuscript pages, came from the old mission of *Chiquitos* and includes sonatas, instrumental music, concertos, operas, and over forty polyphonic masses, some of which incorporate lyrics in their own native languages. Another collection of over four thousand pages of music was found in the *Reducción de Moxos*. It is believed that converted Indian Americans also composed the majority of this collection, mostly consisting of sacred music.³⁷

Not all the documents found in the *Reduções* were anonymous, however. Domenico Zipoli (1688–1726) was an Italian Baroque composer known as the most accomplished musician among Jesuit missionaries. He studied under Alessandro Scarlatti in Naples and Bologna circa 1712, and in 1716 joined the *Society of Jesus* in Seville, Spain, with the desire to be sent to the Reductions of Paraguay in the New World. He arrived in Buenos Aires in 1717 and completed his studies in Córdoba around 1724. Through this time he was already serving as MdC in a local cathedral, and soon his works came to be known from Paraguay to Perú. Struck by tuberculosis, Zipoli died in the Jesuit house of Córdoba. A portion of his catalog was found in *Chiquitos* and included two Masses, two psalm settings, three Office hymns, a *Te Deum laudamus*, and other smaller pieces. Of these, *Missa San Ignacio* is a fantastic example of his compositional style.³⁸

In the area of Brazil, the first accounts of musical activity are dated as early as 1549, and the first Jesuit settlements for indigenous people—called *Reduções* (the Portuguese word for *Reducciones*)—began as early as 1559. One century later, the *Reduções* of southern Brazil, which were founded by Spaniard Jesuits, had a strong cultural development, including some music schools. However, the first important compositions known date from the second part of the eighteenth century.

At the time, the town of Minas Gerais flourished rapidly due to the important gold and diamond mines found in the area. The music from this period was eventually known as *Barroco Mineiro* (Baroque from the Mines), and the group of composers was known as the *Escola de Compositores da Capitania das Minas do Ouro* (Composers' School of the Gold Mines Province). Much of this music, however, is more akin to the classical style. Thus, the term Colonial Music, although more generic, remains a more inclusive and appropriate term when referring to this repertoire.³⁹

From this period José Joaquim Emerico Lobo de Mesquita (c. 1746–1805)—commonly known simply as Lobo de Mesquita—was the most important representative. He was an organist, conductor, and composer born in Minas Gerais. He worked as an organist in Diamantina, Vila Rica, and later on he became the organist in the *Capilla de las Carmelitas* in Rio de Janeiro until his death. He was known for his virtuoso organ playing and art of improvisation, and his catalog of works represents the largest output of compositions in the Minas Gerais archive (around fifty-eight titles, many of which are multi-movement works). Some of his important compositions are *Bênção das Cinzas e Missa for Ash Wednesday*, *Missa em Fá Maior*, and *Dominica in Palmis*.⁴⁰

A SHIFT IN MUSICAL ACTIVITY

With the impoverishment of the mines at the end of the eighteenth century, the focus of musical activity shifted to other centers, especially Rio de Janeiro and São Paulo. On November 29, 1807, the Bragança royal family (and its court of nearly fifteen thousand people) moved from Lisbon to Rio de Janeiro just days before Napoleonic forces invaded Lisbon on December 1. The Portuguese crown remained in Brazil from 1808 until the Liberal Revolution of 1820 led to the return of John VI of Portugal in 1821. For thirteen years, Rio de Janeiro functioned as the capital of the Kingdom of Portugal. The arrival of the Portuguese King's household in Rio de Janeiro was a crucial factor in the musical scene. The king brought with him the great musical library from the House of Bragança, and ordered the import of musicians from Europe, even constructing an important theater, the Royal Theater of São João.

Thanks to his appointment by King John VI as Master of the Royal Chapel, Padre (Father) José Maurício Nunes García (1767–c. 1830) became the most important composer of this period. Born in Rio de Janeiro, Nunes García was a son of free slaves and eventually became a priest. He was taught from an early age by Salvador José de Almeida e Faria, who was trained in the musical style of the province of Minas Gerais in the eighteenth century. His musical style was strongly influenced by Viennese composers of the period such as Mozart and Haydn. Around 240 of his compositions have survived, while at least 170 others are believed to have been lost. Most of his compositions are sacred works, but he also wrote some secular pieces, including the opera *Le due gemelle* and the *Tempest Symphony*. Much of his music has been catalogued, preserved, and published thanks to the

IS IT REALLY JUST BAROQUE?

efforts of Musicologist Cleoffe Person de Mattos (1913–2002). Some of his important works are *Tota pulchra es Maria, O Redemptor Summe Carmen, Pange Lingua, Missa de Santa Cecilia*, and his *Requiem*.⁴¹

To conclude, it is worth mentioning Esteban Salas's contribution in Cuba. In 1755 the town council of Havana requested permission and funds from the Spanish King to establish a chapel of music in the cathedral to address the mediocre state of religious music. Charles III approved this petition in 1765, and the town council focused its attention on Esteban Salas (1725–1803), whose fame as a good musician had already made it to that part of the country.⁴² Salas has been a greatly overlooked figure in the history of Latin American music. Carpentier states:

Salas was much more than an honest Latin American priest.... Salas was the starting point for the practice of serious music in Cuba; that is, he initiates the distinction between popular music and cultured music, with an evolving coexistence between the two.... Under the leadership of Salas...the cathedral of Santiago was to become a true conservatory, to which many musicians remained linked during the nineteenth century.... After him, no worthy composer in Santiago could be considered as such if he had not composed for the church. Salas' work created an order of discipline unknown in Cuba before then.⁴³

During his thirty-nine years in this post, Salas was able to create a small but proficient classical orchestra and choir; create a music education program that served as a model for other cathedrals, and compose many Masses, motets, Christmas carols, psalms, and hymns. Among his most important works are *Ave Maris Stella, Requiem Mass*, and his monumental *Stabat Mater*.⁴⁴

CONCLUSION

The colonial repertoire in Latin America constitutes a rich cultural heritage. The composers discussed employed diverse styles and compositional approaches in both sacred and secular works. While European influences are noticeable, the historical pathway of Latin American music is unique. This is especially obvious in the secular music, in which both Native American and African cultures greatly influenced the European establishment melodically, rhythmically, and instrumentally. Early Latin American sacred music also had multiple influences, especially given the length of this epoch in comparison with the European musical periods of the time. Given all of the above, the term "Colonial music" seems to be the most appropriate representation of this important collection of compositions. ■

NOTES

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- ² Kathleen Deagan, "Colonial Origins and Colonial Transformations in Spanish America," *Historical Archeology* 37, no. 4 (2003): 3–13.
- ³ *Ibid.*
- ⁴ Gerard Béhague, *Music in Latin America: An Introduction* (New Jersey: Prentice-Hall, 1979).
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- ⁸ Andreo, *Hispanoamérica*.
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- ¹⁰ *Ibid.*

- ¹¹ Javier Marín López, "The Musical Inventory of Mexico Cathedral, 1589: A Lost Document Rediscovered" in *Early Music* 36, no. 4 (Oxford: Oxford University Press, 2008): 575–596.
- ¹² Andreo, *Hispanoamérica*.
- ¹³ For more information on other composers see: Robert Stevenson, "Mexico City Cathedral Music: 1600–1750," in *The Americas* 21, no. 2 (Oct., 1964): 111–135.
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- ²⁴ Samuel Claro-Valdés, *Antología de la música colonial en América del Sur* (Santiago de Chile: Ediciones de la Universidad de Chile, 1974).
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