ABSTRACT

Title of Document: CANTEMOS A CORO: AN ANTHOLOGY OF CHORAL MUSIC FROM LATIN AMERICA
Diana V. Sáez, Doctor of Musical Arts, 2011

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This project presents an anthology of Latin American choral music, with examples from periods from the colonial time to the present. It includes notes about each composer’s life and the historical context in which the works were created, and explains some of the most striking features of the music.

The anthology is organized in three main sections. The first one covers music--mostly sacred music--composed during the colonial era, from the 17th to 19th centuries. The second group includes choral music composed after most countries regained their independence from Spain; most of this music is secular. The third group features contemporary compositions written after the 1980s, as well as works inspired by Latin American folklore. The anthology includes scores for music that is in the public domain and songs for which permission to reproduce has been granted, as well as a list of contacts and publishing houses that carry the music. Concert program samples are provided.
CANTEMOS A CORO: AN ANTHOLOGY OF CHORAL MUSIC

FROM LATIN AMERICA

By

Diana V. Sáez

Dissertation submitted to the Faculty of the Graduate School of the University of Maryland, College Park, in partial fulfillment of the requirements for the degree of Doctor of Musical Arts 2011

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**INTRODUCTION**

*On a Personal Note*

When I first moved to the United States from Puerto Rico to pursue studies in choral conducting, I was surprised to learn that no Latin American choral music was included in the curriculum. I could probably have dealt with the fact that no Latin American repertoire was available then, but what really caught my attention was the fact that choral musicians here seemed to have no interest in such music—or perhaps they just were not aware that any such music even existed. I submerged myself in the study of the “standard” choral repertoire, always wishing to find music that would better represent me.

During my college years I met students from different parts of Latin America. Even though we all spoke the same language, I immediately realized how different we were. Through informal gatherings I became acquainted with their music, their rhythms, and their musical instruments. We also shared musical scores that I jealously saved and collected with the idea of performing them someday; most were old photocopied scores or out-of-print publications. I was familiar only with Puerto Rican and Venezuelan choral music, but gradually I learned to recognize names of composers such as Antonio Lauro and Inocente Carreño from Venezuela, Blas Galindo and Francisco Ibarra from Mexico, and Roberto Valera and Beatriz Corona from Cuba.

When I moved to the Washington, D.C., area in 1990, I wanted to start my own choir, but I soon realized that the area had more than its fair share of choirs. I decided it was the
right time to start a choir dedicated exclusively to the performance of choral music from Latin America—and that is how Coral Cantigas was born. Now we could learn and perform the dozens of musical scores that I had been collecting for years. Founding and directing the choir opened more doors to the Latin American choral world for me, and for the choir: we have traveled to Argentina, Venezuela, and Puerto Rico; we have been invited to perform at local and regional choral music conventions; and we have collaborated with other Latin American choral directors and ensembles such as Opus 4 from Argentina and Dessandan from Cuba. Personally I have had the satisfaction of meeting and sharing with choral musicians and musicologists from Latin America—Maria Felicia Pérez from Cuba, Oscar Escalada from Argentina, Egberto Bermúdez from Colombia, Armando Sánchez Málaga from Perú, Waldo Aranguiz from Chile, and Luis Olivieri from Puerto Rico, among many others. These contacts and experiences have encouraged me to do more to advance Latin American choral music in the United States.

Fortunately, Latin American choral music is now making its way into the United States, with frequent choral exchanges between Latin American and American choirs and international festivals. Thanks to that growing interest, more Latin American choral music is being published and therefore becoming available to practicing musicians and music students—for example, Latin American musicians such as Oscar Escalada from Argentina and Maria Guinand from Venezuela have edited and published choral music in the United States. I am happy to be able to contribute to this exciting trend.
The Purpose of this Anthology

“...music in the Americas turns out not to be peripheral to the history of Western music but an integral part of the story...”

—J. Peter Burkholder

Never before have choirs had so much access to choral music. For the first time in history we are able to purchase music from all over the world through the Internet with relative ease, and hundreds of scores are published every year. Still, it is very hard to find challenging and reliable published editions of Latin American choral music in the United States, and choirs here are missing a vast treasure of music that could add immeasurably to their repertoires and give great pleasure to their audiences. The purpose of this project is to present an anthology of choral music from Latin America that represents the diversity and significance of this music in a broad historical context.

Of course, it would be impossible to summarize the history of choral music in Latin America in an anthology of little more than 20 compositions. But it is my hope that those who encounter this collection will gain a better understanding of the development of choral music in Spanish-speaking Latin America by sampling the work of some of the most well-known and recognized composers of the last four centuries. For each choral composition in the anthology, I provide notes about the author’s life and the historical context in which the works were created and point out some of the most striking features.

Latin America is a very diverse region, so it would be impossible to represent every single country. Therefore, I have organized the anthology in three main groups. The first chapter covers music composed during the colonial era, from the 17th to the 19th centuries. After the Spanish conquerors and colonizers arrived in the Americas, they governed the new territories through a political system of viceroyalties in which the Catholic Church had great power. Music was an important part of the conquerors’ plan to convert and acculturate the native peoples, setting the stage for a cultural phenomenon that allowed the creation of new music.

The second chapter includes choral music composed after most countries gained their independence—when the production of choral music declined, sacred music gave way to secular music, and a new-found sense of national pride shaped the creative process of many composers. By the early part of the 20th century, however, many composers were again writing for the choral medium—for example, in Venezuela, “madrigals” that combined 20th century harmonies with 16th century compositional techniques; and in Chile, Mexico, and Argentina, many a cappella works that are now considered classics. The third chapter features contemporary compositions written after the 1980s by a newer generation of composers, responding to Latin American choral ensembles’ demand for newer repertoire. These musicians are active composers and conductors, and their works are performed often by choirs all over Latin America and the United States. Finally, the third chapter also includes a group of contemporary works inspired by Latin America’s
rich and diverse folklore—works based on traditional rhythms and forms such as the Cuban *son*, the Argentinean *gato*, and the Peruvian *festejo*.

It is my hope that this anthology will serve as an introduction to the study, performance, and dissemination of the vast and rich choral repertoire of Latin America.
CHAPTER I. CHORAL MUSIC DURING THE COLONIAL ERA

The Spaniards reached Central Mexico in 1519 and conquered Tenochtitlán, the capital city of the Aztec empire, two years later, in 1521. Cortés and his men were awed by this city built over a lake, with its magnificent buildings and temples, wide streets, and canals. They had never expected to encounter a highly civilized society at the height of its power, where the intellectual life—music, dance, and writing—was highly valued and, indeed, had a sacred dimension.²

Singing was very important in pre-Hispanic society, and musicians enjoyed social prestige. For the Aztec nobility, musical activity was as important as military activity: if young nobles were not sent to military school, they were sent to singing school to learn their religious rituals and ceremonies.³ The musical training of the native cultures was strict: mistakes during religious ceremonies could incur the death penalty⁴.

Once the Spaniards conquered the land, they recruited many Aztecs of noble descent to learn and assimilate the rules and the codes of the new society and its Christian religion. It may be that the natives’ musical background helped them assimilate the Christian liturgy relatively quickly. In addition, the Spaniards’ custom of building churches and

placing crosses on preexisting religious sites “reaffirmed the sacredness of the location and promoted syncretism, the fusion of Christian and indigenous beliefs.”

Two of the most popular song forms the Spaniards brought with them to the Americas were *chanzonetas a lo divino* and *villancicos*, which both had religious texts in the vernacular language (rather than the Latin of the church).

**Chanzonetas a lo divino.** The chanzoneta is a light and festive religious song written in the vernacular. During the Corpus Christi festivities chanzonetas were sung during the procession.

**Villancicos.** The villancico is a Spanish poetic and musical form that consists of several *coplas* (stanzas) framed by an *estribillo* (refrain) at the beginning and at the end. The number of coplas varies, and the estribillo can be repeated several times between coplas. The villancicos often used characters from popular culture—peasants, the town mayor, an altar boy, a priest, or representatives of minority groups like the gypsies. The vernacular texts used by the composers reflected the diversity of ethnic groups in the culture. People in Spain and Portugal had already categorized some of their villancicos as *negros*, referring to Black characters; *gallegos*, referring to the people from Galicia; and *gitanos*, referring to the gypsies. Such villancicos might imitate a specific way of speaking, with a characteristic accent and jargon. This popular aspect made the villancico a favorite musical form among composers, singers, and audiences.

The Spaniards who were in charge of teaching and converting quickly realized that music was an effective tool for imposing their culture on the natives. Missionaries and priests, who learned the native languages to facilitate conversion, set up schools that played a big role in the music education of the Indian population. For example, Pedro de Gante

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5 Burkholder and Johnson, *Colonial Latin America*, 94.
(ca.1480-1572), a Flemish Franciscan who arrived in Mexico with other missionaries in 1523, founded the Texcoco School, where the Indians learned reading, writing, and music and were taught to play and build musical instruments. Pedro de Gante even wrote villancicos for the natives to sing. With time, the students of this school and others like it became the chapel masters, singers, players, and composers in chapels and cathedrals throughout the Americas.

Both secular and religious musicians brought the Iberian tradition of popular religious music to the Americas. Songs with religious texts written in the vernacular language—for example, villancicos and chanzonetas a lo divino—became as popular in Ibero-America during the 17th century as they had been in Spain during the 16th century. Since these compositions were not as restricted as Latin religious musical forms, they allowed the composers to be creative with text, compositional technique, and performance practice. It is important to realize, though, that regardless of the ethnic origin of the composer or the language of the text, Europe (specifically, Spain) still provided the model for musical compositions.

Don Hernando Franco

There were relatively few opportunities for people of native or African origin to be educated and to succeed in society, but some lucky ones enjoyed the protection of their masters and are recognized in the historical records. One such person was Don Hernando Franco. According to Robert Stevenson, Franco was an Indian youth educated at the

school of Santa Cruz in Santiago de Tlatelolco, a school built by the Franciscans in 1536 to educate the children of the Aztec nobility. Franco probably chose his Spanish name at the time of his baptism, taking the name of the well-respected composer of Spanish origin, Hernando Franco, who also worked in Mexico. The first song in the anthology is *Dios itlaconantzine*, a chanzoneta by Don Hernando Franco written in Nahuatl, the language of the Aztecs, around 1599. The fact that music composition was not taught at the Santiago de Tlatelolco School might explain “certain weaknesses in the composer’s use of counterpoint.” However, a few harmonic errors in the form of parallel fifths and octaves do not make this original work less poignant in its simplicity.

**Dios itlaconantzine (c. 1599), by Don Hernando Franco**

<table>
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<th>Original text</th>
<th>English translation</th>
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<tbody>
<tr>
<td>Dios itlaconantzine cemicac</td>
<td>Oh precious Mother of God,</td>
</tr>
<tr>
<td>Ichpochtle cenca</td>
<td>Oh eternal Virgin, we earnestly</td>
</tr>
<tr>
<td>Timitztotla tlauh tiliya ma topan</td>
<td>Implore of Thee, intercede for us.</td>
</tr>
<tr>
<td>Ximotlatolti yn ilhuicac ixpantzinco</td>
<td>In heaven thou art in the presence</td>
</tr>
<tr>
<td>In motlaco conetzin Jesu Christo</td>
<td>Of thy dearest Son, Jesus Christ,</td>
</tr>
<tr>
<td>Ca onpa timoyeztica</td>
<td>For thou art there beside Him.</td>
</tr>
<tr>
<td>Yn inahuactzinco</td>
<td>In heaven thou art in the presence</td>
</tr>
<tr>
<td>Yn motlaco conetzin Jesu Christo.</td>
<td>Of thy dearest Son, Jesus Christ.</td>
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**First Printed Music in the Americas**

Beginning with the first voyages to the Americas, conquerors and explorers brought books among their belongings. Lay people carried their favorite books, including a few prohibited by the Inquisition, while religious people brought printed material for use in

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7 Ibid., 88.
church. Once European composers started migrating to the Americas, they brought European works, either in print or in manuscripts.

During the 16th century around 200 books were published in Mexico City, most of a religious nature. The oldest extant book from Mexico is a catechism in Spanish and Nahuatl that dates from 1539. Of those first 200 books, 13 contained music: plainchant portions of the Mass, plainchant sung during canonical hours, antiphons, and other musical forms.

Juan Pérez Bocanegra

It was not until 1631 that the Americas saw the first printed publication of a polyphonic piece—in Peru. This four-part chanzoneta, Hanacpachap, is attributed to Juan Pérez Bocanegra, a Franciscan priest from Cuzco. Written in Quechua, it compares the praise of Mother Earth to the praise of the Virgin Mary, and it was meant to be sung during processions. It is a beautiful musical example of the cultural syncretism that had been going on in the Americas for over 100 years.

Hanacpachap cussicuinin (c. 1631), attributed to Juan Pérez Bocanegra

<table>
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<tr>
<td>Hanacpachap cussicuinin</td>
<td>Heaven's joy!</td>
</tr>
<tr>
<td>Huarancacta muchascaiqui</td>
<td>a thousand times shall we praise you.</td>
</tr>
<tr>
<td>Yupayruru pucomallqui</td>
<td>O tree bearing thrice-blessed fruit,</td>
</tr>
<tr>
<td>Runacuna suyacuinin</td>
<td>O hope of humankind,</td>
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**Callpanapa quemicuinin**  
**Huayias caita.**

**Uyarihuay muchascaita**  
**Dios parampam Dios pamaman**  
**Yuratoto pamancaiman**  
**Yupascalla collpascaita**  
**Huahuarquiman suyascaita**  
**Ricuchillai.**

| helper of the weak.  
| hear our prayer!  
| Attend to our pleas,  
| O column of ivory, Mother of God!  
| Beautiful iris, yellow and white,  
| receive this song we offer you;  
| come to our assistance,  
| show us the Fruit of your womb! |

The fact that both *Hanacpachap* and *Dios itlaconantzine* are among the first works of music ever written in the Americas would justify their performance as part of a program dedicated to music of the Americas. They would also complement a program as part of a set dedicated to sacred choral music in Latin or in any other language. As a Marian song, *Dios itlaconantzine* could be part of a set dedicated to the Virgin, and *Hanacpachap* could be the perfect processional piece to open any program.

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**The Viceroyalties: Governance by Church and State**

The colonies were governed from Spain by a system of virreinatos (viceroyalties). The Viceroyalty of New Spain was the first, established in 1535 after the conquest of the Aztec Empire. Its capital was Mexico City (formerly Tenochtitlán), and it eventually comprised all the Spanish territories of North America, the Caribbean, and Central America (except Panama). The second most important was the Viceroyalty of Peru, created in 1542 after the conquest of the Inca Empire, with its capital at Lima. It

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10 The Philippine Islands were also incorporated in this viceroyalty in 1565. The administrative units of the New Spain Viceroyalty included Las Californias, Nueva Extremadura, Santa Fe de Nuevo Mexico, Santo Domingo, Guatemala, Guadalajara, and Manila.
originally comprised most of South America (except Venezuela) as well as Panama.\footnote{The Viceroyalty of Peru comprised the administrative units of Panama (1535), Lima (1542), Santa Fe de Bogotá (1549), Charcas (1559), Quito (1563), Chile (1609), and Buenos Aires (1661). With the establishment of the Viceroyalty of New Granada in 1739 and the Viceroyalty of Rio de La Plata in 1776, Peru lost authority first over Colombia, Ecuador, and Panama, and then over Argentina, Uruguay, Paraguay, and Chile.\footnote{Burkholder and Johnson, \textit{Colonial Latin America}, 92-93.}}

The church in the Americas was nurtured financially and legislatively by the Spanish crown, and it had more cultural and political influence than in Spain itself.\footnote{Burkholder and Johnson, \textit{Colonial Latin America}, 92-93.} Every virreinato had a bishop or archbishop who governed the church with the assistance of a cabildo (council of clergymen). The bishop recommended the chapel masters to be hired and was also in charge of writing the rules for the music chapel. The cabildo, which had jurisdiction over the city and surrounding areas within the diocese, voted on appointments, contracts, salaries, promotions, demotions, and dismissals of music employees.

In Spain and Spanish America, during most of the 16\textsuperscript{th} century the \textit{chantre} was the person in charge of music in the cathedral. He was the liaison between the chapter and the musicians. In addition to singing, the chantre had to teach singing and rehearse the choir. Eventually the \textit{maestro de capilla} (chapel master) inherited the responsibilities of the chantre. He was expected to direct the choir and the instrumentalists, choose or compose the music for the liturgy, and teach music to the choirboys (the \textit{seises} or \textit{mozos de coro}). He was the master music teacher of the church and, therefore, of the community. Since he was expected to compose and perform music of the highest caliber, he needed to be extremely knowledgeable about counterpoint and figural harmony.
Following the European tradition, Spanish American cathedrals had two types of choruses: the *coro bajo*, made up of clergy (*canónigos* and *capellanes de coro*) who specialized in the interpretation of plainchant and prayers; and the *coro alto*, made up of professional singers who could be either clergy or laymen.\(^{13}\) The professional musicians who played the instruments were called *ministriles*.

In the cathedrals the most important instrument was the organ, but other continuo instruments, such as the harp and bass viol, were also used. Other instruments that would double or substitute for the voices were the recorders, shawms, sackbuts, cornets, and the soprano, tenor, and bass *bajones* (bassoons).

**Music in the Cathedrals**

The best-known intellectuals, artists, and musicians of the 16\(^{th}\) and 17\(^{th}\) centuries were related to the church: under the auspices of the church these persons were allowed to create and also received financial support and stability. The music performed in American churches was the same as that performed in the cathedrals of Spain: plainchant, cantatas and oratorios, and polyphonic and concerted motets in the form of anthems, hymns, psalms, and sacred songs. Compositions by the best composers of Spain and Europe—for example, Cristóbal de Morales, Palestrina, Lassus, and Victoria—were found in the cathedral libraries of the New World. During the second half of the 16\(^{th}\) century, a period of prosperity in Spain, the development and expansion of urban

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ecclesiastical musical activities were encouraged in both Spain and the New World. According to musicologist Egberto Bermúdez, the clergy became more influential in the establishment of social and cultural institutions in America. “A thriving church offered musicians improved professional, social and economic opportunities.”¹⁴ Thus it is no surprise that vast amounts of cathedral music¹⁵ were produced in Mexico and Peru.

**Gutierre Fernández Hidalgo (ca.1533-1620)**

The careers of Spanish composers like Gutierre Fernández Hidalgo (ca. 1553-1620) “exemplify the mobility, dynamism, and opportunities available in Spanish musical spheres.”¹⁶ Born in Talavera de la Reina, Spain, Fernández Hildago is considered an outstanding composer of polyphony. By the time he arrived in Bogotá, Colombia, he was already an accomplished musician. The bishop named him chapel master of the Bogotá Cathedral and rector of the San Luis seminary. The Bogotá Cathedral’s *libro de coro*, a choir book dated 1584, contained some of Fernández Hildago’s best compositions—ten psalms, three Salves, and nine settings of the Magnificat on the ecclesiastic tones—along with music by Francisco Guerrero, Rodrigo de Ceballos, and Tomás Luis de Victoria.

After a brief stay in Colombia, Gutierre Fernández Hidalgo became chapel master for several years at Quito Cathedral in what is now Ecuador. Then he moved to the city of Cuzco (Peru) until 1597, when he became chapel master at the cathedral of La Plata in

¹⁵ Cathedral music refers not only to the music practiced in the cathedrals, but also to music performed by other religious organizations such as monasteries, convents, and religious schools.
¹⁶ Ibid.
In his music, Fernández Hidalgo “experiments with different textures, he varies the placement of the plainchant formula among the voices and makes good use of canonical imitation.” These traits can be appreciated in his beautiful setting of the psalm *Laetatus Sum in His*. The motet is introduced by a reciting tone, continues with two subdivided sections, and ends with the *Gloria Patri*. The first two subdivisions start with a solid homophonic measure followed by several polyphonic measures; the first superior voice is almost a literal quote from the chant. The third section shows some canonic writing between the tenor and the second superior voice. According to Gerard Béhague, Gutierre Fernández Hidalgo’s music shows a superior mastery of technique that places him among the best composers of the late Renaissance period.18

**Laetatus Sum in His, motet by Gutierre Fernández Hidalgo**

<table>
<thead>
<tr>
<th>Original text</th>
<th>English translation19</th>
</tr>
</thead>
<tbody>
<tr>
<td>Laetatus sum in his, quae dicta sunt mihi:</td>
<td>I rejoiced at the words that were spoken unto me:</td>
</tr>
<tr>
<td>In domum Domini ibimus.</td>
<td>“We shall go into the house of the Lord”</td>
</tr>
<tr>
<td>Stantes erant pedes nostri in atriis tuis, Jerusalem;</td>
<td>Our feet were standing in your courts, O Jerusalem,</td>
</tr>
<tr>
<td>Illuc enim ascenderunt tribus, tribus Domini, testimonium Israel,</td>
<td>For whither the tribes ascended, the tribes of the Lord. Israel’s covenant is to profess</td>
</tr>
</tbody>
</table>

ad condictendum nomini Domini. the name of the Lord.
Rogate quae ad paece sunt Jerusalem Pray for the peace of Jerusalem,
et abundantia diligentibus te. Ask abundance for those that love you.
Propter fratres meos et proximos meos For the sake of my brothers and neighbors,
loquebar pacem de te. I have spoken peace into you;
Gloria Patri, et Filio, et Spiritui Sancto. Glory be to the Father, and to the Son, and
to the Holy Spirit.

Juan Gutiérrez de Padilla (ca. 1590-1664)

Juan Gutiérrez de Padilla is one of the most performed and researched composers of colonial Mexico. He was born around 1590 in the southern Spanish city of Málaga, where he studied with Francisco Vázquez, the chapel master of Málaga Cathedral. By the time he left Spain he had been chapel master of the cathedrals at Jerez de la Frontera and Cádiz. In 1622 he arrived in the prosperous Mexican city of Puebla, whose cathedral choir and music school were well known throughout New Spain and Spain.

Located between Mexico City and the port of Veracruz, the city of Puebla was one of the richest and most important cities of Mexico. The city’s wealthy Bishop Juan de Palafox y Mendoza, an art lover, had donated a library, and under his leadership money was invested in the cathedral’s music: the choir, the instrumentalists, and a music library that included works by such major European composers as Victoria, De Morales, and the Franco-Flemish Phillippe Rogier. This was the fertile musical environment that Gutiérrez de Padilla found on arriving in Puebla. He became singer and assistant to chapel master Gaspar Fernandes, and he succeeded to the chapel master position on Fernandes’s death in 1629.
Gutiérrez de Padilla’s sacred music, modeled after the Renaissance polyphonic style of the Spanish cathedrals, included Latin masses (of which his *Misa Ego Flos Campi* is the best known), motets, vespers, psalms, hymns, responsories, passions, lamentations, and litanies. Equally comfortable with the vernacular form as with formal Latin music, he also composed several villancicos, including negrillos. Juan Gutiérrez’s music was greatly esteemed during his lifetime. In 1663 the Cathedral Chapter had all of his music collected and bound in a large choir book that is still preserved at the Puebla Cathedral.  

Most of Gutierrez de Padilla’s works were written for double chorus; a brilliant example is his setting of Psalm 32, *Exsultate Iusti in Domino*. He “conceives each choir as a four-part unit, using both choirs together as often as he alternates them, in both polyphonic and homophonic sections.”  

He uses both imitative counterpoint and antiphonal singing to create a magnificent effect.

**Psalm 32, Exsultate Iusti in Domino, by Juan Gutiérrez de Padilla**

<table>
<thead>
<tr>
<th>Original text</th>
<th>English translation(^{22})</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Exsultate justi in Domino:</em> rectos decet collaudatio. Confitemini Domino in cithara. In psalterio decem chordarum psallite illi. Cantate ei canticum novum. Bene psallite ei in vociferacione quia rectum est verbum Domini</td>
<td>Rejoice, o righteous, in the Lord: praise is fitting for the upright. Give thanks to God with harp: sing praises to him with the psaltery of ten strings. Sing to him a new song, Play well with loud voices. For the word of the Lord is right,</td>
</tr>
</tbody>
</table>

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\(^{20}\) Martyn Imrie, CD cover notes, *Streams of tears*, The Sixteen, COR 16059.  
\(^{22}\) Jeffers, *Translations and Annotation*, 125.
There is nothing in the compositional style of Gutierre Fernández Hidalgo and Juan Gutiérrez de Padilla that makes their compositions distinctively Latin American. Although they were composed in the Americas, these works adhered to the norms and standards of the European composers of the time. Therefore, when considering repertoire for a choir program, *Laetatus Sum in His* could complete a set of psalms composed by others or could be paired with another European Renaissance motet suitable for chamber choir. Since *Exultate Iusti in Domino* was conceived for double choir it would be appropriate for an experienced larger ensemble. Gutiérrez de Padilla’s music is reminiscent of the music the Italian composer Gabrieli created for the cathedral of Venice, and it would be the perfect piece to imitate those acoustics by having the choirs sing from different sides.

### Villancicos in the Americas: Music in the Vernacular

Villancicos were as popular in the colonies as in Spain, and were performed as part of the liturgy during the many religious festivities of the Catholic Church—Christmas and Epiphany, Holy Week, Corpus Christi, and all the feasts related to patron saints and to the Virgin. As in Spain, villancicos in the Americas often featured representatives of minority groups—the Blacks and Indians who populated the conquered continent. The
American negros, negrillos, or guineas imitated the Africans’ accents and jargon, often using real words from African-native languages and dialects.

However, we must be careful not to think of this phenomenon as the colonial counterpart of the multiculturalism that is so valued in the 21st century. When studying this repertoire we should not forget the brutal conditions in which Blacks then lived: even when they outnumbered the European population, most were slaves and lived mainly segregated from the rest of society. “Spanish professional musicians were not interested in creating fusions of European and indigenous music—they wanted to sound like Spaniards, even in the occasional piece in which they parodied Africans (hardly the same as cultural exchange).”

To better understand the creation of the negrillos, we need to be aware of the important contributions of the people of African descent in Spain and the Americas. Even before the time of the conquest, southern Spain was a culturally diverse place. The Portuguese had been trading slaves from Africa to the Iberian Peninsula since 1441. By the time Columbus arrived in the Americas, more than 35,000 black slaves had reached Portugal, and by the late 15th century the Spanish cities of Seville and Valencia had large populations of slaves who worked as domestic servants and unskilled laborers. They were organized by a system of cofradías (brotherhoods) associated with the church. According to Robert Stevenson, as early as 1403 there was a black cofradía at Seville

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with its own chapel. These brotherhoods contributed to the already diverse cultural atmosphere of Andalusía with their festivities, which included floats, dances, and music. In Latin America the cofradías became “a refuge and a ‘melting pot’ of traditions, allowing people from different regions and conditions to gather and perpetuate some of their rituals and customs under the guise of Christian religious ceremonies while also assimilating important aspects of the European heritage.”

Two villancicos included in this anthology, *Esó rigor e repente* and *Los coflades de la estleya*, show the great influence that the communities of African descent had on the music of Latin America.

*Gaspar Fernandes (ca. 1570-1629)*

Gaspar Fernandes, a Portuguese-born composer, worked as chapel master in Antigua, Guatemala, before coming to Puebla, Mexico. Even though Fernandes composed some sacred liturgical music such as Masses and Magnificats, he was most prolific in writing secular music. He left manuscripts of more than 300 polyphonic compositions written between 1609 and 1616—the most outstanding collection of chanzonetas and villancicos from the Ibero-American world in the first years of the 17th century. Fernandes used different languages and dialects for his villancicos. Some of his songs have become very popular among early music ensembles—for example, *Xicochi conetzintle* and *Tleycantimo choquiliya*, two beautiful Christmas lullabies written in Nahuatl, the

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26 Mendoza De Arce, *Music in Ibero-America*, 83
language of the Aztecs.

_Eso rigor e repente_ is one of these pieces. A guineo for five voices, it was written in 6/8 time with frequent _hemiola_ shifts in 3/4, a common characteristic of the African villancicos. The texture of the refrain is that of a soloist answered by the chorus: a “call and response” style.

### _Eso rigor e repente, guineo by Gaspar Fernandes_

<table>
<thead>
<tr>
<th>Original text</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ese rigor e repente</td>
<td>This I say firmly:</td>
</tr>
<tr>
<td>Juro a qui se niyo siquito</td>
<td>I swear that that little child,</td>
</tr>
<tr>
<td>Aunque nace poco branquito turu</td>
<td>Although he was born white,</td>
</tr>
<tr>
<td>Somo nosso parente.</td>
<td>Is our relative.</td>
</tr>
<tr>
<td>No tememo branco grande</td>
<td>We are not afraid of the Big White Guy.</td>
</tr>
<tr>
<td>Tenle plimo, tenle calje</td>
<td>Let’s go cousins, let’s dance!</td>
</tr>
<tr>
<td>Husie husie paracie</td>
<td>Husihe husihe paraçia,</td>
</tr>
<tr>
<td>Toca negriyo tamboritiyo</td>
<td>Play little dark boy, play the little drum.</td>
</tr>
<tr>
<td><strong>REFRAIN:</strong></td>
<td></td>
</tr>
<tr>
<td>Sarabanda, tenge que tenge</td>
<td>Sarabanda tenge que tenge</td>
</tr>
<tr>
<td>Sumbacasu cucumbe”</td>
<td>Sumbacasu cucumbe</td>
</tr>
<tr>
<td>Ese noche branco seremo</td>
<td>This night we will become white.</td>
</tr>
<tr>
<td>O Jesu que risa tenemo</td>
<td>Oh, Jesus, how we laugh;</td>
</tr>
<tr>
<td>O que risa Santo Tomé.</td>
<td>Oh, how we laugh, Saint Thomas.</td>
</tr>
<tr>
<td><strong>VERSES:</strong></td>
<td></td>
</tr>
<tr>
<td>Vamo negro de Guinea</td>
<td>Black guy from Guinea,</td>
</tr>
<tr>
<td>A lo pesebrito sola.</td>
<td>Let’s go to the manger by ourselves.</td>
</tr>
<tr>
<td>No vamo negro de Angola</td>
<td>The ones from Angola, don’t go,</td>
</tr>
<tr>
<td>Que sa turu negla fea</td>
<td>Because you are ugly.</td>
</tr>
<tr>
<td>Queremo que niño vea</td>
<td>We want the child to see the Blacks neat and elegant;</td>
</tr>
<tr>
<td>Negro pulizo y galano</td>
<td></td>
</tr>
</tbody>
</table>

27 Translation by Christopher Moroney © 2000, WLP. Taken from [http://www.savae.org/noche.html](http://www.savae.org/noche.html); Internet; accessed 4/22/2011.
Since He is our brother, we have a desire. Play a “villano” and a “folia,” we will dance happily.

We bring a garnet necklace; We bring to the child An adorned lace scarf, Candies from Curubacate.

Gloves and shirt, A cape, and a rolled cigar. Play quickly, but with skill; Play the guitar joyfully; Sing, my relatives.

Juan de Araujo (1646-1714)

As a young man, Juan de Araujo arrived in Lima, Peru, with his father, who was a civil official from Spain. He attended the University of San Marcos and became maestro de capilla of Lima’s Cathedral from 1672 to 1676 before accepting a chapel mastership at Panama Cathedral. In 1680 he took charge of music at the Chuquisaca Cathedral in what is now Bolivia. Araujo is considered one of the most remarkable musicians of this period in Latin America. He wrote sacred music for two or more choirs including a Passion, a Salve Regina, and a Dixit Dominus for 11 parts. Of around 158 compositions that survive, 142 are villancicos. His negro villancicos “show his ability and creativity in handling vernacular texts by endowing his settings with a secular music flavor through the use of syncopation in ternary meter.” Like Gaspar Fernandes, Araujo often used syncopation within the 6/8 meter in his villancicos adding interest to the work by constantly moving from duple to triple meter.

28 Mendoza de Arce, Music in Iberoamerica, 149.
Los coflades de la estleya was the first negro villancico printed in South America. This villancico is about a group of Blacks from the cofradía on their way to Bethlehem to visit their “little Lord” singing the refrain “Gulumbé, gulumbé, gulumbá.” The text refers to the Blacks from Guinea and Angola and mentions the ancient African city of Safala in Mozambique. The coplas are sung antiphonally.

Los coflades de la estleya, by Juan de Araujo

<table>
<thead>
<tr>
<th>Original text</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Los coflades de la estleya</td>
<td>Brothers and sisters of the League of the Star</td>
</tr>
<tr>
<td>vamo turus a Beleya</td>
<td>let’s all go now to Bethlehem,</td>
</tr>
<tr>
<td>y velemo a ziola beya</td>
<td>where we’ll see our lovely Lady</td>
</tr>
<tr>
<td>con Siolo en la poltal.</td>
<td>with our little Lord in the stable.</td>
</tr>
<tr>
<td>¡Vamo, vamo curendo aya!</td>
<td>Let’s go, let’s go running there!</td>
</tr>
<tr>
<td>Oylemo un viyansico</td>
<td>We’ll hear a carol</td>
</tr>
<tr>
<td>que lo compondla Flasico siendo</td>
<td>that Francisco will compose</td>
</tr>
<tr>
<td>gayta su fosico</td>
<td>with a gourd to keep the beat;</td>
</tr>
<tr>
<td>y luego lo cantala</td>
<td>then Blas, Pedro, Juan and Tomás</td>
</tr>
<tr>
<td>Blasico, Pellico, Zuanico y Tomá</td>
<td>will sing it,</td>
</tr>
<tr>
<td>y lo estliviyo dila:</td>
<td>and the refrain will go:</td>
</tr>
<tr>
<td>Gulumbé, gulumbé, gulumbá</td>
<td>Gulumbé, gulumbé, gulumbá.</td>
</tr>
<tr>
<td>guache, guache molenio de Safala.</td>
<td>Guaché, guaché! O blacks from Safala!</td>
</tr>
<tr>
<td>Bamo a bel que traen de Angola</td>
<td>Let’s see what</td>
</tr>
<tr>
<td>a ziolo y a ziola</td>
<td>Baltasar, Melchor and my cousin Gaspar</td>
</tr>
<tr>
<td>Baltasale con Melchola</td>
<td>are bringing from Angola</td>
</tr>
<tr>
<td>y mi plimo Gasipar</td>
<td>to Our Lady and our little Lord.</td>
</tr>
<tr>
<td>¡Vamo, vamo curendo aya!</td>
<td>Let’s go, let’s go running there!</td>
</tr>
<tr>
<td>Gulumbé, gulumbé, gulumbá</td>
<td>Gulumbé, gulumbé, gulumbá.</td>
</tr>
<tr>
<td>guache, guache molenio de Safala.</td>
<td>Guaché, guaché! O blacks from Safala!</td>
</tr>
<tr>
<td>Vamo siguiendo la estleya—¡Eya!</td>
<td>let’s go, and follow the star,—<em>O yeah!</em></td>
</tr>
<tr>
<td>lo negliyo coltezano—¡Vamo!</td>
<td>So all you blacks who work at court,—<em>Lets go!</em></td>
</tr>
</tbody>
</table>
pus lo Reye cun tesuro—turo
de calmino los tlesban—¡aya!
Blasico, Pelico, Zuanico y Tomá,
¡aya! vamo tura aya!

Gulumbé, gulumbé, gulumbá
guache, guache molenio de Safala.

Vamo turuz loz Neglios—plimos
pues nos yeba nostla estleya—beya
que sin tantuz neglos folmen—noche
mucha luz en lo poltal—ablá
Blasico, Pelico, Zuanico y Tomá,
plimos, ¡beya noche ablá!

Gulumbé, gulumbé, gulumbá
guache, guache molenio de Safala.

Vaya
nuestra cofladia—linda
Pues que nos yeba la eztleia—nuestla
las lo Reye pulque haya—danza
que pala al niño aleglan—ira
Blasico, Pelico, Zuanico y Tomá,
¡linda nuestra danza íra!

Gulumbé, gulumbé, gulumbá
guache, guache molenio de Safala.

Vamo alegle al poltario—plimo
velemo junto al peseble—bueye
que sin tantuz neglos folmen—noche
mucha luz en lo poltal—ablá
Blasico, Pelico, Zuanico y Tomá,
plimos neglos bueye ezá!

Gulumbé, gulumbé, gulumbá
guache, guache molenio de Safala.

behind the kings with the treasure—All of us!
they carry across the desert—To the stable!
And you, Blas, Pedro, Juan and Tomás,
let’s all get going now,

Gulumbé, gulumbé, gulumbá.
Guaché, guaché! O blacks from Safala!

Let’s go then, all you blacks—Cousins!
for it guides us there, our star—Lovely!
from it, like lightning dazzling bright—Tonight!
Lots of light upon the stable—Will shine!
And you, Blas, Pedro, Juan and Tomás,
cousins, what a lovely night there’ll be!

Gulumbé, gulumbé, gulumbá.
Guaché, guaché! O blacks from Safala!

Move out,
you members of the League—Lovely!
for our star is guiding us—Our own star
behind the kings, for there—Dancing!
to make the Child happy—They go!
O yes, Blas, Pedro, Juan and Tomás
our dance will go nicely,

Gulumbé, gulumbé, gulumbá.
Guaché, guaché! O blacks from Safala!

Let’s go with joy to the little stable—
Cousins!
Together around the crib we’ll see—Oxen,
the shepherds and the king—Who’s black!
singing to the little Lord—Who lies there!
Blas, Pedro, Juan and Tomás
black cousins, come see the oxen there.

Gulumbé, gulumbé, gulumbá.
Guaché, guaché! O blacks from Safala!

The villancico is the quintessential musical form of the Spanish and Latin American
Baroque. The villancicos’ rhythmic complexity makes them a challenge for any good
college choir or early music ensemble; and, since most were written for the Christmas season, they would be a good addition to any holiday program. The villancicos of Fernandes and Araujo present an opportunity to be creative with instrumentation; for example, the conductor may wish to add percussion instruments from the Native American and Afro-American cultures. Fortunately there are many recordings and articles about this music that can provide ideas and guidance.

The Eighteenth Century

Music from the Jesuit Missions

The “conversion of the Indians, the theoretical justification for the Iberian presence in the Indies, was the church’s initial priority.” Therefore, once music was understood to be one of the most powerful and effective tools of conversion, the religious orders began establishing missions as places for establishing values and ways of life.

The first missions in the Americas were organized by the Franciscans, Augustinians, Dominicans, and Mercedarios, who had begun arriving from the beginning of the conquest. The relatively newly founded order of the Jesuits came into the picture a bit later. Founded in Spain by Saint Ignatius of Loyola in 1540, the Society of Jesus was granted the right to colonize and Christianize the “Guarani Indians” in Paraguay by King Phillip III of Spain, to protect them from the slave raiders. The Jesuits agreed to work with the populations closer to the fringe areas of the Spanish colonies, on the border between the two most powerful colonial territories of Spain and Portugal.

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29 Burkholder and Johnson, Colonial Latin America, 92.
To settle the mostly nomadic native groups from this region, the Jesuits founded several towns. These settlements were highly structured communities: everyone, Indians and missionaries alike, worked the land that belonged to the whole community. The crops were shared among all inhabitants, and public services were provided to the poor and needy. There were hospitals and schools, and the members of the community elected and appointed their own town officials. The Jesuits were more flexible than other mission groups, and they allowed the natives to retain and use their language and to practice many of their cultural customs and traditions. The artisans from the missions were organized in associations by their trade—for example, shoemakers, painters, sculptors, blacksmiths, weavers, and musical instrument makers.\(^{30}\)  

By the end of the 18th century, when the Society of Jesus was expelled from South America, about 250,000 natives were living in about 100 of the towns the Jesuits had founded.

In a scene from the 1986 movie “The Mission,” Jeremy Irons, playing the character of a Jesuit priest, begins to play his oboe, in the hope that the beautiful melody will attract the Guarani natives who live in the area. Fascinated by the sounds of the oboe, the natives gather around him to listen, and eventually invite him to go with them. That movie scene may have not been that far removed from reality, since the natives of the Americas were in many ways enthralled by the music of the conquerors.

Music education was emphasized in the Jesuit missions (also called “reductions”). The

priests taught singing, composing, and instrumental playing. They also taught the natives how to make musical instruments, including violins and harps. Thus the Jesuit order in particular—“a source of capable musicians from varied European national and cultural backgrounds”\(^{31}\)—was responsible for the high level of musical attainment among the natives. The Jesuits were mostly Spaniards, but there were also Italians, Germans, French, Dutch, and others among them. One of the most talented Jesuit priests was a Swiss musician and architect, the Reverend Martin Schmidt (1694-1772). In a letter to his brother in 1744 he wrote, “Today, all our towns have an organ and sets of violins, cellos, and basses, all made of cedarwood; they have harpsichords, spinets, harps, trumpets and shawms, etc. all by my making, and I have taught the Indians how to play them.”\(^{32}\) As an architect he was also responsible for the design of many of the mission churches.

**Domenico Zipoli (1688-1726)**

In the 1970s, while restoring some of the churches in the Missions of Chiquitos in the northeastern part of what is now Bolivia, the Swiss architect Hans Roth found and recovered a group of manuscripts that had somehow survived for 250 years in the humid climate of this region. Among the most important compositions in the collection are those by Domenico Zipoli, a musician of Italian origin\(^ {33}\) who was an organist and composer. A contemporary of Casini, Caldara, and Alessandro Scarlatti, Zipoli is best known for his published keyboard collection *Sonate d’intavolatura per organo e cimbalo*. In 1716 he


\(^{33}\) Zipoli was born in the city of Pratos, few miles from Florence.
joined the Society of Jesus in Seville, and the following year he embarked for South America with a group of missionaries, settling in Córdoba, Argentina. Even though he finished all the required courses to become a priest, he was never ordained because Córdoba had no bishop.

There is little sign of grandeur in any of the works from this collection of Zipoli’s music. The melodic and harmonic simplicity, the limited use of the orchestra (one or two obbligato instruments and basso continuo), and a very modest harmonic and contrapuntal structure may be explained by the fact that music composed in the “reductions” was functional, meant to be played exclusively during the liturgical services. In contrast with the music composed for the imposing cathedrals of the great American cities where longer polychoral works were being performed, the simple music from the “reductions” of Chiquitos serves as testament to one of the most practical and important musical experiences of colonial times.

*Domine ad adjuvandum me* is an example of the works produced during this period. It was written by Domenico Zipoli in C major, using a simple melodic and harmonic language. The choral texture is entirely homophonic and the orchestra accompaniment includes two violins and continuo. The fact that it was written for soprano, alto and tenor makes it suitable for young voices. The conductor should add dynamics to provide contrast. To better appreciate and enjoy the music from this period it is critical to provide the historical context to both the performers and the audience.
Domine ad adjuvandum me, by Domenico Zipoli

<table>
<thead>
<tr>
<th>Original text</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Domine in adjuvandum me festina</td>
<td>Lord, make haste to help me</td>
</tr>
<tr>
<td>Deus, in adjutorium meum intende</td>
<td>God, come to my assistance.</td>
</tr>
<tr>
<td>Domine, ad adjuvandum me festina.</td>
<td>Lord make haste to help me.</td>
</tr>
<tr>
<td>Gloria Patri, et Filio, et Spiritu Sancto.</td>
<td>Glory be to the Father, and to the Son, and to the Holy Spirit.</td>
</tr>
<tr>
<td>Sicut erat in principio, et nunc, et semper.</td>
<td>As it was in the beginning is now, and will be forever.</td>
</tr>
</tbody>
</table>

Two American Composers

Manuel de Sumaya (1680-1740)

Manuel de Sumaya was born in Mexico City in about 1680. By this time the music of Spain and Ibero-America had undergone a transformation. Although the church, with its musical institutions, still had great financial resources at its disposal, the influence of Italian music in Spain and the rest of Europe had reached the New World, and many Italian composers and musicians could be found working in some of the Ibero-American cathedrals.

Manuel de Sumaya is considered to be one of the most important Novohispano composers from the colonial period. According to musicologist Robert Stevenson, Manuel de Sumaya “occupies a place in Mexican music equal to that of José de Orejón y Aparicio in Peruvian music. These two organist-composers outdistance all musicians

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known to have been born on American soil before 1800.”

Sumaya was a child prodigy who was trained as choirboy and organist in Mexico City’s cathedral. He was a prolific composer in both the Latin and the vernacular genres. In 1711, after a challenging competition, he succeeded his composition teacher, Antonio de Salazar, as maestro de capilla of Mexico City’s cathedral. In 1739 he moved to Oaxaca, where in 1742 he became chapel master. While in Oaxaca he taught and mentored many talented musicians, and he expanded the resources of the new capilla as he had done in Mexico City. Under his leadership copies of major choral collections and choir books were commissioned for both cathedrals.

Sumaya’s skills as composer and organist and his command of the Italian language were recognized even by the viceroy, Duke de Linares, who in 1711 commissioned an opera from him. Sumaya’s Partenope was the first opera written by a composer born in the Americas.

Steven Barwick, in his book Two Mexico City Choirbooks of 1717, describes Sumaya as a “sensitive composer with a highly developed contrapuntal technique”

De Lamantatione Jeremiae, Sabbato Sancto was written for the first nocturne of Holy Saturday matins. While Sumaya wrote the piece in the stile antico of the Renaissance period, his use of harmony is closer to that of Baroque technique.

36 Steven Barwick, Two Mexico City Choirbooks of 1717: An anthology of sacred polyphony from the Cathedral of Mexico (Carbondale: Southern Illinois University Press, 1982), xi.
Example 1: Symmetry in Sumaya’s Lamentations

Sumaya was a master of balance and symmetry. As we can observe in his Lamentations, he “carefully planned architectural formal structures.” Each poetic line is introduced by a Hebrew letter (Heth, Teth, Iod), and each letter is used three times in sequence to introduce three different poetic lines. In the Lamentations, Sumaya follows the first use of each Hebrew letter with slow and consonant music, the second with active and imitative music, and the third with slow and consonant music.

Source: Craig H. Russell’s article “Manuel de Sumaya: Reexamining the a Cappella Choral Music of a Mexican Master”

To reinforce the symmetrical structure, Sumaya quotes the Spanish Lamentation tone every time a Hebrew letter is sung. He distributes “this privilege of quotations equally among the voices: the soprano, the alto and tenor each quote the tune on two separate occasions.” Since there are nine occurrences of the Lamentation tone, Sumaya assigns the bass to sing it one extra time.

In several places Sumaya uses word painting to show the emotions in the text. For example, on the phrase “Bonum est praestolari cum silencio (It is good to wait in silence),” Sumaya illustrates the word silence by adding a quarter note rest right after the word “silencio.”

De Lamentationes Jeremiae has been recorded by the acclaimed American male choral ensemble Chanticleer.38

### De Lamentatione Jeremiae, Sabbato Sancto, by Manuel de Sumaya

<table>
<thead>
<tr>
<th>Original text</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heth. Misericordiae Domini quia non sumus consumpti: quian non defecerunt miserations ejus</td>
<td>Heth. The favors of the Lord are not exhausted, his mercies are not spent.</td>
</tr>
<tr>
<td>Heth. Novi diluculo, multa est fides tua.</td>
<td>Heth. They are renewed each morning, so great is his faithfulness.</td>
</tr>
<tr>
<td>Heth. Pars mea Dominus, dixit anima mea:</td>
<td>Heth. My portion is the Lord, says my soul;</td>
</tr>
</tbody>
</table>

39 Ibid., xxxiv.
propterea exspectabo eum.

therefore will I hope in him.

Teth. Bonus est Dominus sperantibus in eum, animae quaerenti illum.

Teth. Good is the Lord to one who waits for him, to the soul that seeks him.

Teth. Bonum est praestorali cum silentio salutare Dei.

Teth. It is good to hope in silence for the saving help of the Lord.

Teth. Bonum est viro, cum portaverit jugum ab adolescentia sua.

Teth. It is good for a man to bear the yoke from his youth.

Jod. Sedebit solitarius, et tacebit: quia levavit super se.

Jod. Let him sit alone and in silence, when it is laid upon him.

Jod. Ponet in pulvere os suum, si forte sit spes.

Jod. Let him put his mouth to the dust; there may yet be hope.

Jod. Dabit percutienti se maxillam, saturabitur opprobriis.

Jod. Let him offer his cheek to be struck, let him be filled with disgrace.

Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

Jerusalem, Jerusalem, return to the Lord your God.

José de Orejón y Aparicio (1705-1765)

Born in Huacho, Peru, José de Orejón de Aparicio probably studied under chapel master Rocco Ceruti (ca. 1685-1760), a violinist and composer born in Italy whose Neapolitan style had “brought a secular spirit to the cathedral’s music.”\(^{40}\) This contact with Ceruti’s music may explain the strong Italian style de Orejón y Aparicio showed in his compositions. His music has been compared to that of Pergolesi, for “the sentimental and lyrical tone of much sacred Italian music of the time.”\(^{41}\)

De Orejón y Aparicio succeeded Ceruti as Lima’s chapel master, becoming the first

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\(^{40}\) Mendoza De Arce, *Music in Ibero-America*, 311.

\(^{41}\) Béhague, *Music in Latin America*, 43.
Peruvian-born composer to hold that position. He is considered to be one of the greatest composers of 18th century Peru. Like other musicians from this period, he was well-rounded in the areas of literature, art, and philosophy; and like his Mexican counterpart Manuel de Sumaya, he was also a virtuoso organ player. His *Passion del Viernes Santo* (St. John Passion), written in 1750 for three choirs, is considered his most imposing work.

The cantata *En el Día Festivo* is one of de Orejón y Aparicio’s Baroque-style cantatas, written in vernacular Spanish for SSAT choir; soprano 1, soprano 2, and alto soli; and two violins and continuo. The composition “is an exaltation to festivity and to happiness.” The text exalts the Virgin through celebration and happiness in nature. For example, with the Spanish word *trino*, which literally means a bird’s chirping, the composer is also referring to the human voice joyfully singing. De Orejón y Aparicio shows a preference for a higher tessitura, a common practice in choral music from this period in the colonies. The chorus parts alternate between contrapuntal and homophonic passages, providing textural diversity, and the recitatives are in different keys from the principal key of the work. In this case, even though the work is in C major, the alto aria is in the neighboring key of D minor.

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42 Ibid., 43.
En el Día Festivo, by José de Orejón y Aparicio

<table>
<thead>
<tr>
<th>Original Text</th>
<th>English Translation&lt;sup&gt;44&lt;/sup&gt;</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Coro</strong></td>
<td><strong>Chorus</strong></td>
</tr>
<tr>
<td>En el día festivo voy dichoso</td>
<td>Blessed I go on this holy day</td>
</tr>
<tr>
<td>Que ilustra el afecto la aurora mejor</td>
<td>As dawn illuminates true love</td>
</tr>
<tr>
<td>Celebrén y aplaudan su fulgido triunfo</td>
<td>Celebrate its brilliant victory,</td>
</tr>
<tr>
<td>Celebrén y aplaudan su fulgido triunfo</td>
<td>Celebrate its brilliant victory,</td>
</tr>
<tr>
<td>Con votos la dicha, con trinos, con trinos,</td>
<td>Its felicity with vows, with singing, with</td>
</tr>
<tr>
<td>Con luces, la voz.</td>
<td>singing,</td>
</tr>
<tr>
<td>Y elebando sus inclitas glorias</td>
<td>With lights, the voice.</td>
</tr>
<tr>
<td>La vaga region del heroyco,</td>
<td>And praising its highest glories</td>
</tr>
<tr>
<td>Brillante misterio, brillante misterio,</td>
<td>The uncertain territory of the heroic</td>
</tr>
<tr>
<td>Se canten las luces con mucho primor,</td>
<td>Brilliant mystery, brilliant mystery,</td>
</tr>
<tr>
<td>Se canten, las luces con mucho, con mucho</td>
<td>Sing of its light with care,</td>
</tr>
<tr>
<td>primor.</td>
<td>Sing of its light with care, with care</td>
</tr>
</tbody>
</table>

**Soprano Recitativo**

| Disponed el anhelo en digno aplauso, | Set aside sorrow in praise |
| A tan sacro buelo, | Of the most holy flight, |
| Pues con alas, lucientes | Flown on wings glowing |
| De espíritu ardiente, | With burning spirit, |
| A la morada eterna de victoria | To the eternal house of triumph, |
| Oy coronada fue de nueba gloria. | Crowned today anew with glory. |

**Soprano Aria**

| Mas como piadosa o madre de amor (bis), | As a saint, or compassionate mother (bis), |
| Te vas luminosa al centro mayor, | You go, shining, to the city center, |
| Mas como piadosa, o madre de amor | As a saint, or compassionate mother, |
| Te vas luminosa al centro, al centro, al | You go, shining, to the city center. |
| centro mayor. | Tend to the fervor of those who love You |
| Atiende al ferbor de aquellos que amados | So much that they feel outcasted without |
| Se ven desterrados, sin tu alto favor | Your grace, |
| Atiende al ferbor de aquellos que amados | Tend to the fervor of those who love You |
| Se ven desterrados sin tu alto favor, sin tu | So much that they feel outcasted without |
| alto favor. | Your grace, without Your grace. |

**Coro**

| Y al claro splendor de luz tan sagrada, | And in the bright splendor of such holy |
| Componga el acento del vuelo las alas. | light |
| Let ring the flight of Her wings. | |

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<sup>44</sup> English translation © 2011 Allison White.
<table>
<thead>
<tr>
<th><strong>Alto Recitative</strong></th>
<th><strong>Recitative</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>O, bella aurora, o deidad, buelve amorosa. Beulva ya tu piedad, pues oy te elevas amante, Dilate la Gloria que feliz fiel te retraza.</td>
<td>Oh beautiful sunrise, oh Goddess, love us. Pity us, since today You rise as a lover, Tell Glory She's made you happily faithful.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Alto Aria</strong></th>
<th><strong>Aria</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Así divina Diana podrás enriquecer De luz brillante la noche errante Que sin luz tu aurora la tierra llora De no verte amanecer, De luz brillante la noche errante Que sin luz tu aurora la tierra llora De no verte, de no verte amanecer.</td>
<td>This is how, divine Diana, You will Light up the wandering night, Since without Your sunrise the earth cries From not seeing You awaken, Light up the wandering night, Since without Your sunrise the earth cries From not seeing You awaken, You awaken.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Coro</strong></th>
<th><strong>Chorus</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Al empeño bolvamos, si, si, no no Del asumplo sagrado y luciente La vos pues tenemos, luz mas eminente.</td>
<td>Let us go back to our task, yes yes, no no, Of the holy and shining duty: The voice that we have, the most eminent light.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Soprano II Recitative</strong></th>
<th><strong>Recitative</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Mas ay que a tantos rayos Siente el orbe desmayos, Pues con puros esplendores El cielo solo goza sus candors</td>
<td>With more fainting that the globe can feel After countless lightning bolts, Heaven purely takes pleasure in Her candor With all the bright splendors.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Soprano II Aria</strong></th>
<th><strong>Aria</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>No, no, si, si, si, no, no, si, si, si Que allá a de habitar Y aquí a de asistir Su benign influir Pues sube a reinar, Su luz singular Si alla se condujo Hara de su Influxo El don de ilustrar.</td>
<td>No no, yes yes yes yes, no no, yes yes yes Yes, There we must live in-- And here we must seek out-- Her benign influence As She ascends to reign, Her singular light, Which above does shine, Will make of Her influence The gift of illumination.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Coro (da capo)</strong></th>
<th><strong>Chorus</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>En el día festivo voy dichoso Que ilustra el afecto la aurora mejor Celebren y aplaudan su fulgido triunfo Celebren y aplaudan su fulgido triunfo Con votos la dicha, con trinos, con trinos,</td>
<td>Blessed I go on this holy day As dawn illuminates true love Celebrate its brilliant victory, Celebrate its brilliant victory, Its felicity with vows, with singing, with</td>
</tr>
</tbody>
</table>
Con luces, la voz.
Y elevando sus inclitas glorias
La vaga región del heróico,
Brillante misterio, brillante misterio,
Se canten las luces con mucho primor,
Se canten, las luces con mucho, con mucho primor.

singing,
With lights, the voice.
And praising its highest glories
The uncertain territory of the heroic
Brilliant mystery, brilliant mystery,
Sing of its light with care,
Sing of its light with care, with care

The Nineteenth Century

During the 16th, 17th, and 18th centuries, church music in the Americas benefited from the church’s financial and political sponsorship: grandiose cathedrals were built, organs were installed, and well-trained European musicians were sent to train new musicians and to carry on the European musical traditions. But by the end of the 18th century the privileged position of the church had become weakened thanks to several factors that begun to transform the American societies—the American and French Revolutions, and the flow of ideas that resulted from the Enlightenment, both served as inspiration to Latin Americans who were promoting the ideals of independence.

The School of Chacao

Venezuela had not enjoyed the “early flowering of colonial sacred music found in other Latin American regions that had special attractiveness for peninsular monarchs.”45 It did not have the minerals and wealth of the Peruvian and Mexican viceroyalties, where the Spanish monarchs had invested in developing music and art to high levels. But in Caracas, the poor conditions that had prevented musical development during the 16th and 17th centuries started to change when a young priest, Father Pedro Palacios Sojo (1739-

45 Marie Elizabeth Labonville, Juan Bautista Plaza and musical nationalism in Venezuela (Bloomington: Indiana University, 2007), 4.
1799), founded the Congregation of the Oratorio de San Felipe Neri, modeled after the Italian order. After a trip to Madrid and Rome, Father Sojo brought back musical instruments and scores “of sacred works by famous composers of the time, among which were probably some by Pergolesi.” The congregation successfully administered a music school under the direction of a mulatto musician named Juan Manuel Olivares (1760-1797).

Father Sojo, who came from a wealthy family, became a patron and supporter of the arts. He was the owner of a hacienda named La Floresta, where musicians associated with the Oratorio spent endless hours sharing, performing, and discussing music. Music by Haydn, Mozart, and Pleyel circulated among those who participated in the veladas musicales (evening gatherings) at the Floresta. This group of musicians, “the first generation of Venezuelan composers from whom music still exists,” became better known as the Escuela de Chacao. Most of the music from this period are sacred works for choir, soloists, and orchestra.

This cultural growth continued during the early years of the 19th century. A second generation of composers from the Chacao School was influenced by the music of Gluck, Haydn, and Mozart. Venezuelan musician Juan Bautista Plaza asserts that this second generation of composers “not only assimilated the delicate and simple quality of the

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46 Congregation of the Oratorio de San Felipe de Neri is a congregation of secular priests and lay persons initiated by San Felipe Neri (1515-1595) in Rome.
48 Mendoza De Arce, Music in Ibero-America, 306.
49 Plaza and Rexach, “Music in Caracas”: 203.
masterworks they adopted as models, but, being original, they succeeded in creating a personal style, so that their music is the expression of the most exquisite nuances of the Venezuelan colonial soul, or, at least, of its mystical essence.”

_Cayetano Carreño (1774-1836)_

Among this second generation of Chacao School composers was Cayetano Carreño, a music teacher, organist, and composer who was “the most respected musician of his generation.”\(^50\) The fact that Carreño had been abandoned at a church at birth may explain his choice of poignant biblical texts for his compositions. Among his best-known works are a Requiem Mass and two sacred motets written in 18th century European style: _Tristis est anima mea_ and _In monte Oliveti._

_In monte Oliveti_ is a motet in F minor for four-part choir, tenor, and orchestra: oboe, clarinet in C, two French horns, and strings. According to Walter Guido, Carreño’s orchestration, like that of other colonial composers, is much like the orchestration Haydn used in many of the symphonies he wrote between 1759 and 1774.\(^51\)

The text of _In monte Oliveti_ comes from Matthew 26: 39-41. This relatively short piece is written in the homophonic style characteristic of the Viennese classical period.\(^52\) It opens with a poignant instrumental introduction, followed by the chorus stating in simple chords, “On Mount Olivet, he prayed to his father.” A second section, sung by a solo

\(^50\) Ibid., 204.

\(^51\) Walter Guido, _José Angel Lamas y su época_ (Caracas: Biblioteca Ayacucho, 1981), 8.

\(^52\) Ibid., 8.
tenor, reproduces the words of Christ in ornate Italianate style, accompanied by the strings: “Father, if it is possible, let this cup pass from me. The spirit indeed is ready but the flesh is weak. Thy will be done.” In a third section the chorus serves as narrator, singing, “And he came to his disciples and found them asleep, and he said to Peter.” The last section starts with another tenor solo, accompanied by the strings, singing the words of Jesus: “Could you not watch one hour with me? Watch and pray, that you do not enter into temptation.” Finally the chorus answers: “The spirit is ready, but the flesh is weak. Thy will be done.”

The choral parts are always accompanied by the full orchestra, and they are written in simple chordal homophony. By contrast, the tenor solos are written in bel canto style, showing the influence of the Italian opera during this era. *In monte Oliveti* is a fine example of Carreño’s work: simple harmonies, beautiful melodies, and a profound sense of religiosity.

### *In monte Oliveti, by Cayetano Carreño*

<table>
<thead>
<tr>
<th>Original text</th>
<th>English translation&lt;sup&gt;53&lt;/sup&gt;</th>
</tr>
</thead>
<tbody>
<tr>
<td>In monte Oliveti oravit ad Patrem:</td>
<td>On mount Olivet he prayed to his father:</td>
</tr>
<tr>
<td><strong>Tenor solo</strong></td>
<td><strong>Tenor solo</strong></td>
</tr>
<tr>
<td>Pater mi, si posibile est, Transeat a me calyx iste. Spiritus quidem promptus est, Caro autem infirma: Fiat voluntas tua.</td>
<td>Father, if it is possible, let this cup pass from me. The spirit indeed is ready, But the flesh is weak. Thy will be done.</td>
</tr>
</tbody>
</table>

<sup>53</sup> English translation edited by Diana Sáez.
Chorus
Et venit ad discipulos suos,  
Et invenit eos dormientes,  
Et dicit Petro:

Tenor solo
Sic non potuistis una hora vigilare mecum?  
Vigilate, et orate,  
Ut non intretis in tentationem.

Chorus
Spiritus quidem promptus est,  
Caro autem, infirma.  
Fiat voluntas tua,

Chorus
And he came to his disciples,  
And found them asleep.  
And he said to Peter:

Tenor solo
Could you not watch one hour with me?  
Watch and pray,  
That you do not enter into temptation.

Chorus
The spirit is indeed is ready,  
But the flesh is weak.  
Thy will be done.

The performance of this piece would be appropriate for a good high school or college choir. It would be a good way to introduce young singers to the classical style before moving on to more challenging works by Haydn or Mozart.

During Carreño’s 40-year tenure as chapel master at the Caracas cathedral, Venezuela was struggling for independence. Influenced by this atmosphere, he wrote several patriotic songs—as did other composers from his generation—and even offered his cathedral musicians to play during the proclamation of independence in 1811. 54 Thus his life marks a time of transition in Latin American music—from nearly three centuries of Spanish-dominated music to the more distinctively American voice that began to evolve in the late 19th century and continues to grow and develop today.

CHAPTER II. CHORAL MUSIC AFTER INDEPENDENCE

By 1825 most American colonies had gained their independence from Spain. As the church’s financial resources dwindled, sacred music gave way to secular music. After independence, music making was mainly for the new urban bourgeois class, who could afford the private music lessons for their children that were considered essential in their social milieu. Affluent families organized tertulias (soirées) where intellectuals and artists gathered not only to talk about the new political trends, but to listen to performances of vocal and instrumental music. As in many places in Europe, these middle-class citizens of Latin America were attracted to virtuoso instrumental playing. They tended to look to France as their new cultural model, although they still shared a love for Italian opera. Opera and zarzuela companies visited from Europe, and philharmonic societies and opera companies were founded in various cities of Latin America.

Attracted to cosmopolitan cities like Buenos Aires and Mexico City, professional and amateur musicians from all over Europe started migrating to the Americas. These musicians played an important role in the development of music during the later part of the 19th century. Both immigrants and native musicians established schools to teach vocal and instrumental music, and the foundation of the philharmonic societies opened the doors for the establishment of music conservatories to prepare and promote native talent.

55 Zarzuela is the national music theater of Spain.
After centuries of Spanish political and cultural domination, the newly formed state
governments passed legislation to provide some support for music and art. National
conservatories, national orchestras, and national choruses were founded with support
from the state\textsuperscript{56} to prepare a musically educated citizenry. Unfortunately, even with the
new policies to support the arts, in most countries the large economic disparities between
rich and poor “made uniformity and equality in education extremely difficult.”\textsuperscript{57} In
addition, the wide gap between the rural and urban populations further restricted access to
a good musical education. Nevertheless, 20\textsuperscript{th} century Latin America saw the creation of
some of the most beautiful choral works in the history of the continent.

**Nationalism vs. Neoclassicism**

By the end of the 19\textsuperscript{th} century, “a definable national musical style appeared” in Latin
American countries,\textsuperscript{58} as it had appeared not long before in countries like Russia, Finland,
Czechoslovakia, and Spain as a reaction against the musical “supremacy” of European
countries like Germany and Italy. Throughout Latin America musicians went in search of
their roots, seeking inspiration in the folklore of their countries—in their rich traditions of
folk melodies and dance rhythms. In Mexico, for example, many musicians and
intellectuals belonged of the “Indianist” movement, which synthesized elements from
native music with the basic principles of Western music (similar to the movement in the
United States between the 1880s and the 1920s) to forge a national cultural identity.\textsuperscript{59} In

\textsuperscript{56} Suzanne Spicer Tiemstra, *The Choral Music of Latin America: A guide to compositions and research*
\textsuperscript{57} Ibid.
\textsuperscript{59} Gerard Behague, “Music, c. 1920–c. 1980,” in *A general history of Latin America: Literature, Music and
Argentina a number of composers continued the nationalist trend initiated by Alberto Williams (1862-1952) at the end of the 19th century. Latin American musicians were finally ready to create, promote, and gain ownership of their art.

Although musical nationalism dominated the Latin American scene during the first half of the 20th century, other trends started to develop around the same time. Several composers, concerned that the nationalist musical movement was “resorting to a facile exotic regionalism,” adhered to other compositional styles and techniques, such as neo-Classicism. Even composers who had started writing in the nationalist style turned to neoclassicism later in their career. In Chile, for example, “Indianism and nationalism had few adherents,” and the music in that country kept a link to the European forms from the post-Romantic, Impressionist, Expressionist, and neo-Classical styles; and in Venezuela and Puerto Rico some early 20th century musicians composed contrapuntal madrigals and motets reviving the idioms of the 16th century. This section of the anthology refers only to choral compositions written in the nationalist or neoclassical styles.

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60 Ibid., 224.
61 Neo-classicism – a movement of the 20th century music that is characterized by the inclusion of features derived from music of the 16th, 17th and 18th centuries into contemporary styles.
62 Ibid., 319.

Blas Galindo started his music education at the relatively late age of 19. A full-blooded Huichol, in 1930 he left the small town of San Gabriel in the state of Jalisco to move to Mexico City. With a strong commitment to social justice, he planned to become a lawyer; but after hearing a concert conducted by the renowned Mexican composer and conductor Silvestre Revueltas, he had a change of heart and decided to become a musician. Helped by a good sense of self-discipline he started his musical studies from the basics. While at the conservatory he studied under the direction of Carlos Chávez (1899-1978), one of the first exponents of Mexican nationalism. Thanks to the mentorship and support of Chávez, he spent two summers at the Berkshire Festival, where he studied with Aaron Copland. After 12 years of study he graduated in 1944 with a degree of maestro de composición. In 1947 he was appointed director of the Mexico City Conservatory, a position he held until 1961.

With three other former students of Chávez, Galindo formed “Grupo de los Cuatro,” after the French “Les Six” and the “Russian Five,” to bring attention to Mexican nationalistic music. His most famous orchestral composition was Sones de Mariachi, a piece based on several popular songs from the Mexican tradition that has become a staple of the modern Mexican symphonic repertoire.

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Blas Galindo’s catalog of works includes many solo and choral vocal works. He once noted that no one was interested in playing his brass quartet or quintet compositions, but “if I write a song, there’s immediately someone interested in singing it.”\(^{64}\) Not everything Galindo wrote was in the nationalist style. His 1948 choral piece *Me gustas cuando callas* belongs to the neo-Classical style he used during the 1940s and ’50s. For this short a cappella piece, Galindo chose several verses from Poem #15 of Pablo Neruda’s collection *Twenty Love Poems and a Song of Despair*. (Neruda [1904-1973], a Chilean Nobel Laureate who wrote these poems when he was only 19, has inspired many Latin America and U.S. composers.) *Me gustas cuando callas* shows some of Blas Galindo’s most famous compositional traits, such as the use of pandiatonic\(^{65}\) scale and the frequent use of parallel fourths and fifths, especially between tenors and basses.\(^{66}\)

**Me gustas cuando callas, by Blas Galindo**

<table>
<thead>
<tr>
<th>Original text</th>
<th>English translation(^{67})</th>
</tr>
</thead>
<tbody>
<tr>
<td>Me gustas cuando callas porque estás como ausente,</td>
<td>It pleases me when you grow silent, as though you were absent,</td>
</tr>
<tr>
<td>Y me oyes desde lejos, y mi voz no te toca.</td>
<td>and you hear me from afar, and my voice does not touch you.</td>
</tr>
<tr>
<td>Parece que los ojos se te hubieran volado</td>
<td>It seems that your eyes have flown from you</td>
</tr>
</tbody>
</table>

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\(^{65}\) Pandiatonic – refers to the technique of using the diatonic scale instead of the chromatic scale without the limitation of functional harmony. Pandiatonic music typically uses the notes of the diatonic scale freely in dissonant combinations without conventional resolutions and/or without standard chord progressions, sometimes to the extent that no single pitch is felt as a tonic.

\(^{66}\) Béhague, *Music in Latin America*, 255.

\(^{67}\) English translation © 2011 Coral Cantigas, edited by Diana Sáez.


<table>
<thead>
<tr>
<th>y parece que un beso te cerrara la boca.</th>
<th>and it seems that a kiss has closed your mouth.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Como todas las cosas están llenas de mi alma</td>
<td>As everything is filled with my soul,</td>
</tr>
<tr>
<td>emerges de las cosas, llena del alma mía.</td>
<td>you emerge from everything, filled with that soul.</td>
</tr>
<tr>
<td>Mariposa de sueño, te pareces a mi alma,</td>
<td>Dream butterfly, you resemble my soul</td>
</tr>
<tr>
<td>y te pareces a la palabra melancolía;</td>
<td>and you resemble the word melancholy.</td>
</tr>
<tr>
<td>Me gustas cuando callas y estás como distante.</td>
<td>It pleases me when you grow silent and are as if far away.</td>
</tr>
</tbody>
</table>

**Rodolfo Halffter (1900-1987)**

Rodolfo Halffter was born in Madrid to a Catalanian mother and a German father. A self-taught composer, in Spain Halffter took part in the intellectual atmosphere that permeated Madrid during the 1920s as part of the composers’ society “Grupo de los Ocho.” In contrast to Blas Galindo’s Mexican “Grupo de los Cuatro,” which wanted to create a Mexican classical idiom, the “Spanish Ocho” composers sought to promote and explore the new music by composers such as Debussy, Ravel, Schönberg, and Bartok. Unfortunately, after the Spanish civil war of 1936-1939, Halffter was forced to go into exile in Mexico because of his views against the dictator Francisco Franco.

In Mexico Halffter became a friend of Carlos Chávez and Blas Galindo and taught musical analysis at the National Conservatory. For many years he was the editor of the Mexican publishing company Ediciones Mexicanas, which published the music of Mexican composers, including Galindo. Among the many honors that Rodolfo Halffter
received was a life membership in the Mexican Academy of Fine Arts, conferred in 1969, and the Encomienda con Placa de la Orden Civil de Alfonso X el Sabio, presented by the Spanish Government in 1973.

Most of Halffter’s music belongs to the neo-classical style of the early 20th century, but by 1953 he started using 12-note serialism. He has been credited with introducing the serial composition technique to Mexico.

_Tres epitafios_ are three pieces for a cappella chorus, composed between 1947 and 1953 in a “reserved neo-Classical style.” For this work Halffter used three epitaphs dedicated to Don Quijote, Dulcinea, and Sancho Panza from the classic _Don Quijote de la Mancha_ by Miguel de Cervantes. _Tres epitafios_ combines both modal and tonal harmonies. The use of modality and frequent moves from duple to triple meters produces a medieval sound in certain sections. In the piece dedicated to Dulcinea, Halffter adds elements from Spanish folkloric music, such as ornamental triplets and Phrygian cadences in the sopranos.

**Tres Epitafios, by Rodolfo Halffter**

<table>
<thead>
<tr>
<th>Original text</th>
<th>English translation</th>
</tr>
</thead>
</table>
| *(para don Quixote)*  
Yace aquí el Hidalgo fuerte 
quedado a tanto extremo llegó 
de valiente, que se advierte 
que la muerte no triunfó 
de su vida con su muerte. | *(for Don Quixote)*  
A doughty gentleman lies here;  
A stranger all his life to fear;  
Nor in his death could Death prevail,  
In that last hour, to make him quail. |
Tuvo a todo el mundo en poco;  
He for the world but little cared;  
fué el espantajo y el coco  
And at his feats the world was scared;  
del mundo, en tal coyuntura,  
que acreditó su ventura morir cuerdo y  
quedó querer que vivir loco.  

(para Dulcinea)  
Reposa aquí Dulcinea;  
(for Dulcinea)  
y, aunque de carnes rolliza,  
Here Dulcinea lies.  
la volvió en polvo y ceniza  
Plump was she and robust;  
la muerte espectral y fea.  
Now she is ashes and dust.  
Fue de castiza ralea,  
The end of all flesh that dies.  
y tuvo asomos de dama;  
A lady of high degree,  
del gran Quijote fue llama,  
With the port of a lofty dame,  
y fue gloria de su aldea.  
And the great Don Quixote's flame,  

(para Sancho Panza)  
Sancho Panza es aqueste, en cuerpo chico,  
The worthy Sancho Panza here you see;  
pero grande en valor, ¡milagro extraño!  
A great soul once was in that body small,  
Escudero el más simple y sin engaño  
Escudero el más simple y sin engaño  
que tuvo el mundo, o juro y certifico.  
Nor was there squire upon this earthly ball  
De ser conde, no estuvo en un tantico,  
Si no se conjuraran en su daño  
si no se conjuraran en su daño  
siglo, que aun no perdonan a un borrico.  
insolencias y agravios del tacaño  
Sobre él anduvo (con perdón se miente)  
siglo, que aun no perdonan a un borrico.  
siglo, que aun no perdonan a un borrico.  
este manso escudero, tras el manso  
este manso escudero, tras el manso  
caballo Rocinante y tras su dueño.  
caballo Rocinante y tras su dueño.  
¡Oh vanas esperanzas de la gente!  
¡Oh vanas esperanzas de la gente!  
¡Cómo pasáis con prometer descanso  
¡Cómo pasáis con prometer descanso  
y al fin paráis en sombra, en humo, en  
y al fin paráis en sombra, en humo, en  
sueño!  
sueño!  

Argentina

“Compongo música porque lo amo, amo melodía, amo cantar. Y he averiguado  
con placer que hay un público fuera allí muy interesado en mi música siempre  
que la publique. ¡Eso es fantástico! Me niego a solo componer música pensada
When we think of Argentina’s 20th century music, the composer Alberto Ginastera is the first that comes to mind. However, among Latin American choral musicians, Carlos Guastavino’s name is most recognized. And even though both composers are strongly associated with musical nationalism in Argentina, they represent two different musical styles and philosophies.

Carlos Guastavino never felt comfortable with the new 20th century compositional trends. He publicly expressed disdain for dodecaphony and atonal music in general, seeing tonality “as the only legitimate basis for writing music.” Guastavino was often criticized by his contemporaries and the press for being traditional and conservative in his writing. In contrast to other Latin American composers of the time, he did not attempt to compose in the neoclassical style of Stravinsky and Bartok. His music was always within the limits of tonality; but in the words of Jonathan Kulp, who has studied Guastavino’s music, “He was capable of far greater harmonic sophistication than that for which he is generally credited.”

Carlos Guastavino was born in the province of Santa Fe, Argentina. In 1938 he moved to

71 Ibid.
Buenos Aires, where he studied composition and piano privately. Guastavino was a prolific composer, writing for piano, guitar, choir, chamber ensemble, and solo voice. He originally composed *Se equivocó la paloma* in 1941 as an art song. It might be his most well-known melody, and it was probably the most “reworked piece in all of Guastavino’s output”\(^{72}\): there are arrangements for women’s a cappella choir, for women’s choir and orchestra, for soprano and orchestra, and even for two pianos. In 1952 Guastavino made an arrangement for a cappella mixed choir, which has become a staple among Latin American choirs.

The poem, originally named “La Paloma,” was written by Spanish poet Rafael Alberti (1902-1999) in France in 1939 as he fled Spain as a consequence of the Spanish Civil War. This beautiful poem reflects Alberti’s feeling of loss and of nostalgia for Spain. It is part of his collection of poems *Entre el clavel y la espada* (*Between the carnation and the sword*), written during his first two years in exile, a period when he expressed his political views through his poems. Once Alberti arrived in Argentina, he became a friend of Carlos Guastavino, who set several of his poems to music.

The setting of this composition is syllabic. The phrase *se equivocaba* (“she was wrong”) becomes both a melodic and a textual motive that repeats throughout the piece, stressing the feeling of uncertainty. Even though Carlos Guastavino is considered a romantic-nationalist composer, *Se equivocó la paloma* does not show clear nationalistic musical characteristics. Its melody and harmony are distinctively romantic and expressive.

\(^{72}\) Francisco Javier Calvo, “Argentine Nationalism in the Choral Arrangements of Selected Art Songs of Carlos Guastavino” (MA diss., California State University, 2007), 49.
Se equivocó la paloma, by Carlos Guastavino

<table>
<thead>
<tr>
<th>Original text</th>
<th>English translation⁷³</th>
</tr>
</thead>
<tbody>
<tr>
<td>Se equivocó la paloma.</td>
<td>The dove was wrong</td>
</tr>
<tr>
<td>Se equivocaba.</td>
<td>She was wrong.</td>
</tr>
<tr>
<td>Por ir al Norte, fue al Sur.</td>
<td>Instead of North, she went to the South.</td>
</tr>
<tr>
<td>Creyó que el trigo era agua.</td>
<td>She thought that the wheat was water.</td>
</tr>
<tr>
<td>Se equivocaba.</td>
<td>She was wrong.</td>
</tr>
<tr>
<td>Creyó que el mar era el cielo;</td>
<td>She thought the sea was the sky;</td>
</tr>
<tr>
<td>que la noche la mañana.</td>
<td>that the night was the day.</td>
</tr>
<tr>
<td>Se equivocaba.</td>
<td>She was wrong.</td>
</tr>
<tr>
<td>Que las estrellas, rocío;</td>
<td>That the stars were the dew;</td>
</tr>
<tr>
<td>que la calor, la nevada.</td>
<td>That the heat was the snow.</td>
</tr>
<tr>
<td>Se equivocaba.</td>
<td>She was wrong.</td>
</tr>
<tr>
<td>Que tu falda era tu blusa;</td>
<td>That your skirt was your blouse,</td>
</tr>
<tr>
<td>que tu corazón su casa.</td>
<td>that your heart was her house.</td>
</tr>
<tr>
<td>Se equivocaba.</td>
<td>She was wrong.</td>
</tr>
<tr>
<td>(Ella se durmió en la orilla.</td>
<td>(She, asleep on the shore,</td>
</tr>
<tr>
<td>Tú, en la cumbre de una rama.)</td>
<td>And you, in the top of a branch.)</td>
</tr>
</tbody>
</table>

Alberto Ginastera (1916-1983)

Alberto Ginastera is recognized as a leading Latin American composer. His name has been mostly associated with the nationalist movement that permeated Argentina during the 1930s and ’40s. However, Ginastera’s most recognized a cappella choral piece does not belong to the nationalist period that he is mostly known for, nor to any of his other compositional periods. Lamentaciones de Jeremías Profeta (Lamentations of the Prophet Jeremiah), three motets for mixed choir, were written in 1946, when he was only 30 years old.

old, during a stay in the United States. Ginastera’s *Lamentations* is already a canonic work within the choral repertoire, therefore a deeper analysis of the piece would be redundant in this context.

**Chile**

“In Chile Indianism and nationalism in general had few adherents; the cultivated tradition in Chilean music was strongly Europeanized.”

This statement by Béhague illustrates the attitude of most Chilean musicians toward the nationalist movement that permeated the rest of Latin America. Music in Chile at the beginning of the 20th century was oriented toward the European styles that were closely related to the classical and romantic tradition, like post-Romanticism, Impressionism, and neo-Classicism.

During the early decades of the 20th century, Chilean musicians promoted and encouraged the performance of music by European composers from the Renaissance period, the Baroque period (especially the music of Bach), the Romantic period, and the French Impressionist period from the beginning of the century. In 1936 a law was passed to found a National Symphony Orchestra and to stimulate the creation of music by Chilean composers. Among those composers was Alfonso Letelier, who was “classified as ‘formalist’ because of [his] adherence to the stylistic aims of neo-classicism.”

*Alfonso Letelier (1912-1994)*

Alfonso Letelier was born in Santiago, Chile. While in high school he took private music

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75 Ibid., 334.
lessons and became an accomplished pianist. After graduation Letelier entered the
National Conservatory of Music, where he studied harmony, counterpoint, and
composition under the direction of Pedro Humberto Allende (1885-1959), the first
Chilean composer “to cultivate a national style in a context of French Impressionist
techniques.” At the same time as he received his degree in music, he also received a
degree in agricultural engineering from the Catholic University of Santiago.

Alfonso Letelier played an important role in the development of the musical culture in
Chile. He was instrumental in the founding of the National Association of Composers,
which he served as president between 1950 and 1956, promoting the music of Chilean
composers in Chile and abroad. In 1957 he became director of the Revista Musical
Chilena, the only musicological journal in Latin America that has been published with no
interruptions since its founding in 1945. Besides his career as composer, he taught
harmony, counterpoint, and analysis at the University of Chile and was Dean of the
Faculty of Arts and Sciences from 1952 to 1962.

Letelier directed the Letelier-Valdés quartet, a vocal ensemble of his own relatives who
enjoyed performing Renaissance and contemporary a cappella music. He also founded
and conducted the chorus from the Escuela de Música Moderna in Santiago with the
purpose of familiarizing the general public with the choral music of all periods. These
experiences certainly explain why Alfonso Letelier felt so at ease writing for chorus.

76 Ibid., 323.
77 Composers of the Americas: biographical data and catalogs of their works, vol. 2 (Washington, D.C.:
Chilean composers, like their counterparts in other countries of Latin America during the same period, established a close relationship between music and literature. Composers set to music not only the poetry of their national poets, but also that of Spanish poets, other Latin American poets, and even folk poetry. Letelier was no exception: many of his compositions were inspired by the poetry of some of the best Chilean poets, including Nobel Laureate Gabriela Mistral. However, he chose anonymous Spanish texts for the three Christmas villancicos included in this anthology.

The first villancico is a beautiful Christmas lullaby with a simple traditional harmonization; its only contemporary element is the final F Major chord with an added seventh. *En los brazos de la luna* has become so popular in Chile that it is often thought to be part of Chilean folklore. The second villancico is extremely chromatic, moving from chord to chord on almost every syllable; taking us on an interesting harmonic spree from E Major to A flat Major and several neighboring tones in between. In the third villancico the sopranos sing a pastoral melody against the chromatic harmonies that are sung by the rest of the choir. These poems were set syllabically. Even though the songs belong to Letelier’s earlier period, the use of polytonality and chromaticism in the second and third villancicos illustrate his distinctive harmonic idiom.
### Villancico I

<table>
<thead>
<tr>
<th>Español</th>
<th>English</th>
</tr>
</thead>
</table>
| En los brazos de la luna  
Está metidito el sol  
Que dichosa es la Virgen  
Que así tiene al niño Dios.  
Esta noche es Noche Buena,  
Esta noche no se duerme.  
¿Acaso duermen las aves  
Cuando el sol sus rayos vierte? | In the moon’s arms.  
The moon is sleeping  
Blessed be Mary,  
Likewise cradling the Son of God.  
Tonight is Christmas Eve,  
Tonight no one sleeps.  
Do birds sleep  
While the sunbeams shine? |

### Villancico II

<table>
<thead>
<tr>
<th>Español</th>
<th>English</th>
</tr>
</thead>
</table>
| Qué noche tan clara,  
Que clara que está  
Un sol de los cielos  
Brilla en un portal.  
Sonríe, sonríe  
Benigno Jesús  
Mirad esos ojos  
Que son nuestra luz.  
Se duerme, se duerme  
Y empieza a soñar  
Sueña que nos ama  
Y nos va a salvar. | Such a clear night,  
It is so clear  
A sky-born sun  
Shines in a barn.  
Smile, smile  
Kind Jesus.  
Look into those eyes,  
Our guiding light.  
He sleeps, He sleeps  
And dreams  
He dreams that He loves us,  
That He will save us. |

### Villancico III

<table>
<thead>
<tr>
<th>Español</th>
<th>English</th>
</tr>
</thead>
</table>
| Llegaos pastorcitos  
Llegaos hasta el portal  
Sobre unas pajuelas  
Al niño vas a encontrar.  
Cantando van los pastores  
De sus rabeles al son  
Saltando de alegría  
Que van a ver a su Dios. | Shepherds come  
Come to the barn  
Lying on poor straw  
You will find Him.  
Shepherds are singing,  
To their music  
Jumping with joy  
To see their God. |
Puerto Rico

Hector Campos Parsi (1922-1998)

Born in Ponce, Puerto Rico, Hector Campos Parsi showed musical aptitude at an early age, but his family did not consider music to be an acceptable career for such a bright and talented young man. During a short visit in Mexico City, where he went to study medicine, he was exposed to the music of Carlos Chávez. The experience made a profound impression on the young student and persuaded him to pursue his musical path. In 1947 he moved to Boston to study at the New England Conservatory. He met Aaron Copland, who encouraged him to study with Nadia Boulanger in France. While in France he met Igor Stravinsky, Francis Poulenc, and the Scottish composer Thea Musgrave, among others.79

Once Campos Parsi moved back to Puerto Rico, he played an important role in the island’s musical life: he developed and supervised the implementation of a music curriculum for the Escuelas Libre de Música,80 taught music at both the Conservatory of Puerto Rico and the University of Puerto Rico, contributed to research on the music of Puerto Rico, served for many years as director of music for the Puerto Rican Institute of Culture. As a composer, he began as a nationalist but turned to neo-Classicism in the 1950s and to atonality and serialism in the 1960s. Ave Maria, which he composed in 1949 while studying composition in Boston, was clearly written in the neoclassic style.

80 The Escuelas Libres de Música are part of Puerto Rico’s public school system; they offer a full academic and musical curriculum for grades 7-12.
Ave Maria, by Hector Campos Parsi

<table>
<thead>
<tr>
<th>Original text</th>
<th>English translation 81</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ave Maria, gratia plena: Dominus tecum, Benedicta tu in mulieribus, Et benedictus fructus ventris tui, Jesus.</td>
<td>Hail Mary, full of grace: The Lord is with thee, Blessed art thou among women, And blessed is the fruit of thy womb, Jesus.</td>
</tr>
</tbody>
</table>

Venezuela: A Choral Country

The beginning of the 20th century was not an easy period for artists, intellectuals, and musicians in Venezuela, which for 27 long years was under the leadership of the ruthless dictator Juan Vicente Gomez. But even though the country lacked the conditions for the development of culture and the arts, an interesting phenomenon took place in Caracas that influenced the country’s musical development for several decades.

In 1928 a male singing group from Ukraine performed in Caracas while touring Latin America. The performance made a big impression on a group of young Venezuelan musicians, who decided to form an ensemble modeled after the Ukrainian choir. Dressed up as “Russians,” wearing fake beards and fancy costumes, these Venezuelan musicians debuted during carnival season performing their own original compositions. By 1930 the informal group of singers became a formal choral group named Orfeón 82 Lamas, after the renowned Venezuelan colonial composer José Angel Lamas. At first all the compositions were written for male chorus, until women were invited to join (three months after the group was founded). Under the leadership of composer, musicologist, and educator Ron Jeffers, Translations and Annotations, 99. 82 Orfeón – singing group.
Vicente Emilio Sojo (1887-1974), composer Juan Bautista Plaza (1898-1965), and musicologist and composer José Antonio Calcaño (1900-1980), the first choral group of Caracas had been formed, and a choral movement had been born.

More than a choir, the Orfeón was a choral association whose mission was to encourage the composition of new works by contemporary Venezuelan composers; to collect, promote, and arrange Venezuela’s folkloric music (especially the rich and diverse repertoire from the Christmas tradition); and to study and transcribe music from the colonial period. The Orfeón musicians took upon themselves the task of educating the public about the aesthetics of European classical music.

Sojo became a mentor and teacher to a new generation of composers: Antonio Lauro (1917-1986), Inocente Carreño (1919-), Antonio Estévez (1916-1988), and Modesta Bor (1926-1998), among them. “Sojo’s concept of music composition was very strict and demanding, requiring his students to follow his procedures. For example, he emphasized the strict use of polyphony with the application of techniques such as point of imitation, canon, fugues, inventions or *stretti* … Sojo preached that the rhythm of music should be faithfully adapted to the rhythm of the words. In addition, Sojo looked for equilibrium and proportion of the structures and clear harmonies. The preferred structures were the bipartite AB form (with repetitions of both or one of the sections) and the ABA form for choral works.”

Lauro, Carreño, and Estévez are considered nationalists since many of their compositions took, and then transformed and developed the rhythmic, melodic, and

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83 Cira Guadalupe Parra, “A conductor’s guide to selected choral Works of Modesta Bor” (DMA diss., University of Cincinnati, College Conservatory of Music, 2006), 24-25.
harmonic elements of Venezuelan folklore. These composers also set poetry by Venezuelan poets that alluded to their many rich traditions, especially those from the Venezuelan llanos (plains).

_Antonio Lauro (1917-1986)_

Antonio Lauro began his musical studies with piano and composition at the Caracas Academia de Música y Declamación (later renamed Escuela José Angel Lamas). After attending a concert performed by Paraguay’s guitar virtuoso Agustín Barrios, Lauro abandoned the violin and piano for the guitar. In addition to his guitar compositions, which are considered standards of the repertoire, Lauro also composed works for orchestra, piano, voice, and choir; his choral pieces have become classics among Latin American choruses. Lauro sang in several ensembles (he sang bass in Orfeón Lamas while at school), taught guitar, and founded and directed choirs at several leading schools in Caracas. He also served as president of the Venezuelan Symphony Orchestra.

Like many other composers of his generation, Lauro was considered a nationalist. _Allá va un encobijado_ uses words by Alberto Arvelo Torrealba (1905-1971), a Venezuelan poet who drew elements from the popular _coplas_ and _décimas_, with themes related to the traditions and legends of the Venezuelan plains. Lauro gives it a polyphonic treatment, like a Renaissance madrigal, combining harmonic blocks with imitative counterpoint.

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84 _Coplas_ - a poetic form of four verses found in many Spanish popular songs as well as in Spanish language literature; _décimas_ - a 10-line stanza of poetry in Spanish literature.
Allá va un encobijado, by Antonio Lauro

<table>
<thead>
<tr>
<th>Original text</th>
<th>English translation[^85]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allá va un encobijado</td>
<td>There goes an encobijado[^86]</td>
</tr>
<tr>
<td>por el peladal pampero,</td>
<td>Through the extensive treeless plains,</td>
</tr>
<tr>
<td>Así se va mi esperanza</td>
<td>the same way my hope vanishes</td>
</tr>
<tr>
<td>sin tí, por el alma adentro.</td>
<td>without you within my soul</td>
</tr>
<tr>
<td>Llanos y llanos crucé</td>
<td>Plains and plains I crossed</td>
</tr>
<tr>
<td>por ir a tu olvido,</td>
<td>to forget you,</td>
</tr>
<tr>
<td>Y tras tanto caminar</td>
<td>and in the end it all came back</td>
</tr>
<tr>
<td>llegué a te quiero lo mismo.</td>
<td>that I love you just the same.</td>
</tr>
<tr>
<td>Sin tí por el alma adentro,</td>
<td>Without you within my soul,</td>
</tr>
<tr>
<td>me acordé de cuando iba</td>
<td>Remembering when I left</td>
</tr>
<tr>
<td>por los caminos lloviendo.</td>
<td>Through rainy paths.</td>
</tr>
</tbody>
</table>

Although *Allá va un encobijado* is one of the most performed choral works in Latin America, it has not been published. Lauro’s family sold the rights to his music to a British person, and no information about it could be found. Still, this should not be an obstacle to learning about and appreciating Lauro’s beautiful music. Fortunately some of his choral compositions can be accessed via the internet and Venezuelan choruses are always happy to share their scores.

*Inocente Carreño (b. 1919)*

Inocente Carreño was also one of the nationalist composers who studied under the guidance of Vicente Emilio Sojo at the Academia de Música y Declamación, graduating in 1946 with the title of Maestro de Composición. In addition to composing, Carreño taught music theory at the former Academia de Música, now known as Escuela José

[^85]: English translation © 1999 Coral Cantigas.
[^86]: encobijado - person covered with a blanket as shelter
Angel Lamas, and for many years played the French horn in the Venezuelan Symphony Orchestra.

*Pregúntale a ese mar*, set to a poem by Juan Beroes (1914-1975), is an example of the 20th century Venezuelan madrigals composed by members of the Orfeón Lamas to be performed by the ensemble. These works were called “madrigals” for their use of poetic texts, mostly by Venezuelan poets, and for the use of imitative counterpoint as a compositional practice.87 This musical movement, inspired by another literary movement known as *costumbrismo*,88 was created in the context of the nationalist movement in Latin America.

**Pregúntale a ese mar, by Inocente Carreño**

<table>
<thead>
<tr>
<th>Original text</th>
<th>English translation89</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pregúntale a ese mar donde solía llorar mi corazón, si por su arena, con dulce silbo de veloz sirena, cruzó la virgen que me viera un día contar los granos de la arena mía. Y a esa virgen nocturna de serena vestidura lunar, túrgida y llena, pregúntale si el mar que la veía despedirse llorando en mi memoria, escribió por la arena aquella historia con su pulso de espuma, triste y suave</td>
<td>Ask the sea where my heart cried, if on its sand, with the sweet whistle of the quick mermaid, the virgin crossed who saw me one day counting the grains of my sand. And to the nocturnal virgin dressed In serene full moon clothing, Ask her if the sea who saw her Leave crying in my memory, Wrote that story on the sand With its pulse and sad soft foam</td>
</tr>
</tbody>
</table>


88 *Costumbrismo* refers to a trend in Spanish literature that stressed detailed descriptions of typical regional characters and social conduct, often with a satirical or philosophical intent.

¡Tú también, corazón, ve a la ribera, y con voz de esa brisa que te oyera, pregúntaselo al mar, que el mar lo sabe!  

And you too, go to the shore, and with the voice of that breeze that would hear, ask the sea, because the sea knows!

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**Antonio Estévez (1916-1988)**

Antonio Estévez, born in the city of Calabozo in the heart of the Venezuelan high plains, was very much influenced by the landscapes of his childhood. In 1931 he entered the José Angel Lamas School in Caracas, where he studied oboe and composition with Vicente Emilio Sojo. In 1937 he became part of the Orfeón directed by Sojo, which led him to compose for the choral medium. In addition to composing, he played oboe for the Venezuelan National Symphony and founded and directed several choirs, including the Orfeón de la Universidad Central de Venezuela.

In 1945 he was awarded a scholarship to study composition in the United States. At the Tanglewood Festival he studied orchestration with Koussevitzky and Bernstein, and composition with Aaron Copland. On July 25, 1954, Estévez conducted the premiere of his *Cantata Criolla: Florentino, el que canto con el Diablo* (“The one who sang with the Devil”) for tenor, baritone, choir, and orchestra. The cantata, which was inspired by a poem of Alberto Arvelo Torrealba, draws on a legend from the Venezuelan plains about a singing contest between Florentino, the *llanero*, or man of the plains, and the Devil. In this work, Estévez combines elements from modern compositional techniques, two different Gregorian chants to represent Florentino and the Devil, and folkloric music traditions. With this cantata, Antonio Estévez took elements from the Venezuelan folklore and transformed them into one of Latin America’s most important choral-
symphonic works.

*Mata del ánima sola* (Tree of the lonely soul), also inspired by a poem of Alberto Arvelo Torrealba, is a beautiful illustration of a nationalistic composition for a cappella choir. The piece has two distinctive sections, one fast and one slow. After a short improvisatory introduction by the tenor, the chorus joins in providing an “instrumental” accompaniment in the rhythm of a *joropo*—a typical dance from the llanos of Venezuela and Colombia performed in a fast 3/4 meter. Using onomatopoeic effects to imitate the sound of musical instruments, the chorus accompanies the tenor, who represents the voice of the llanero. The sopranos imitate the plucking of the harps; the altos and tenors imitate the rhythm of the *cuatro*, a four-string guitar from the region; and the basses imitate the deeper sound of the *bandolas*, a pear-shaped guitar from the plains. The *joropo* is followed by a slow section that depicts the loneliness felt by the llanero;\(^90\) and finally the first section is repeated to end the song.

Thanks to the new collection of choral pieces from Latin America edited by the renowned Venezuelan conductor Maria Guinand and published by the American publishing company earthsongs, *Mata del ánima sola* has become a standard among choirs in the United States. It is to be hoped that more publications of Estévez’s music will allow us to learn and appreciate his full opus.

\(^{90}\text{Antonio Estévez, Mata del ánima sola, ed. María Guinand (Corvallis: earthsongs, 1993).}\)
Mata del ánima sola, by Antonio Estévez

<table>
<thead>
<tr>
<th>Original text</th>
<th>English translation⁹¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mata del ánima sola,</td>
<td>Tree of the lonely soul</td>
</tr>
<tr>
<td>boquerón de banco largo</td>
<td>Wide opening of the riverside</td>
</tr>
<tr>
<td>ya podrás decir ahora:</td>
<td>Now you will be able to say:</td>
</tr>
<tr>
<td>Aquí durmió Cantaclaro.</td>
<td>Here slept Cantaclaro.</td>
</tr>
<tr>
<td>Con el silbo y la picada</td>
<td>With the whistle and the sting</td>
</tr>
<tr>
<td>de la brisa coleadora</td>
<td>Of the twisting wind,</td>
</tr>
<tr>
<td>la tarde catira y mora</td>
<td>The dappled and violet dusk</td>
</tr>
<tr>
<td>entró al corazón callada.</td>
<td>Quietly entered the corral.</td>
</tr>
<tr>
<td>La noche, yegua cansada,</td>
<td>The night, tired mare,</td>
</tr>
<tr>
<td>sobre los bancos tremola</td>
<td>Shakes her mane and black tail</td>
</tr>
<tr>
<td>La crin y la negra cola</td>
<td>Above the riverside;</td>
</tr>
<tr>
<td>Y en su silencio se pasma</td>
<td>And in its silence,</td>
</tr>
<tr>
<td>Tu corazón de fantasma.</td>
<td>Your ghostly heart is filled with awe.</td>
</tr>
</tbody>
</table>


*Modesta Bor (1926-1998)*

Modesta Bor, a prolific composer, conductor, music educator, and musicologist, belonged to the second generation of composers from the José Angel Lamas Music School. She studied composition with Vicente Emilio Sojo as well as harmony and orchestration with Antonio Estévez.

From 1960 to 1962 Bor was in Moscow, pursuing her studies in composition at the Tchaikovsky Conservatory. After moving back to Caracas, she was blacklisted by the government for being a communist. With the help of her former teacher Sojo, who was a senator at the time, Modesta was able to secure a job as choral teacher in 1965. Gradually, with the support of her colleagues and her formidable talents, Modesta Bor
got the recognition she deserved.

Bor wrote for orchestra, chamber music, solo piano, and voice. She is well known in Latin America, not only as a composer of choral music, but also as a prolific arranger of Venezuelan traditional music for choirs. She mentored many aspiring composers and, as music educator, showed a special interest in the music education of children. She directed several children’s choirs and also produced an enormous amount of original music and choral arrangements for equal voices. Through her performances and arrangements she popularized many traditional Venezuelan children’s songs. She took a practical approach to composing, “taking into account the quality of the musicians, singers, orchestras or choirs available to her at the moment.”  

As musicologist, Modesta Bor worked for the National Service for Folklore Research in Venezuela, collecting and researching Venezuelan folk music. During her lifetime she received many honors and awards.

*Pescador de anclas* (Fisherman of anchors) is a Venezuelan madrigal, inspired by a poem by Venezuelan poet Andrés Eloy Blanco (1897-1955). Composed during 1962, it is one of Bor’s first choral pieces to show the influence of Aram Khachaturian (1903-1978), who had been Bor’s composition teacher in Moscow and who favored the use of extended triadic harmonies with added 6ths, 9ths, 11ths and 13ths. The piece also shows the strong influence of her previous teacher Vicente Emilio Sojo in Bor’s choice of polyphonic writing with frequent points of imitation and the formal ABA structure of the piece. Also from Sojo, Bor inherited a sense of faithfulness to the text by adapting the

music to the rhythm of the words. She alternates a rhythmic ostinato accompaniment between the altos and tenors in the middle section to create the illusion of the fisherman’s boat rocking in the waves.

Even though Modesta Bor’s music is highly esteemed in her country, it is not performed as often by choirs outside Venezuela. Her music is copyrighted and registered with SACVEN (Society of Authors and Composers of Venezuela); therefore, with a little interest by North American choirs it could be brought to and published in the United States for the benefit of all.

**Pescador de anclas, by Modesta Bor**

<table>
<thead>
<tr>
<th>Original text</th>
<th>English translation⁹⁴</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yo te quiero desde un día en que ví junto a la playa un barco de un pescador que andaba pescando anclas.</td>
<td>I have loved you since the day I saw by the sea A boat of a fisherman who was fishing anchors.</td>
</tr>
<tr>
<td>Era un pescador que había navegado tantos mares, que tenía ya redonda el alma de tantos viajes.</td>
<td>He was a fisherman who had Sailed through so many seas That his soul had become round From so many voyages.</td>
</tr>
</tbody>
</table>

All the Venezuelan madrigals in this section are appropriate for good high school and college-level choirs. They don’t necessarily need to be paired with other music from the Americas; they belong in any program among other secular a cappella works, such as the secular choral songs of Samuel Barber or Edward Elgar.

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⁹³ Ibid., 24.
⁹⁴ English translation by Diana Sáez.
Latin American choral composers have not yet written their final chapter. Since Hernando Franco’s first chanzoneta, written in Nahuatl in 1599, choral musicians have been building the foundation for those who came after them through the centuries. Today newly formed choral ensembles all over Latin America are demanding new repertoire—and a new generation of composers is responding. Improved communications and access to the Internet facilitates the exchange between composers and choral groups. The composers profiled in this section are some of those whose works are now being performed by choirs all over Latin America and the United States.

Federico Ibarra Groth (b. 1946)

Federico Ibarra, a renowned Mexican composer and teacher, belongs to a generation of composers that rejected the musical nationalist movement of composers like Revueltas, Chavez, and Blas Galindo, from the early 20th century. Ibarra studied composition at the Escuela Nacional de Música de la UNAM in Mexico and was awarded a scholarship to continue his studies in Paris and Spain. As a piano performer, he is responsible for premiering in Mexico important contemporary works written for that instrument, including works by American composers Cowell, Cage, and Crumb. Ibarra’s catalogue of compositions includes works for choir, chamber ensemble, and full orchestra, several ballets, five piano sonatas, three symphonies, and six operas. His opera Alicia was awarded Spain’s Premio Accesit ‘Jacinto e Inocencia Guerrero’ for best lyrical

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95 Roberto García Bonilla, Visiones Sonoras (Mexico DF: Siglo XX editores, 2001) 112.
Ibarra has expressed a special affinity for the visual arts and literature, and he has often used these art forms as a source of inspiration for his work. *A una dama que iba cubierta* pays homage to the poetry of Gomez Manrique, a 15th century Spanish poet. This short piece has the light character of a Renaissance madrigal: the la-la-la-la section reminds us of the nonsense syllables fa la la la used in the English madrigals. *A una dama que iba cubierta* is very popular among Mexican choirs.

**A una dama que iba cubierta, by Federico Ibarra Groth**

<table>
<thead>
<tr>
<th>Original text</th>
<th>English translation96</th>
</tr>
</thead>
<tbody>
<tr>
<td>El corazón se me fue donde vuestro vulto vi e luego vos conocí al punto que vos mire.</td>
<td>My heart left me, in the place Where I first saw your hidden form, And later I knew you, The moment I gazed upon you.</td>
</tr>
<tr>
<td>Que no pudo fazer tanto por mucho que vos cubriese aquel vuestro negro manto que vos no reconociese.</td>
<td>Nothing could be done, Although you tried to hide yourself away Beneath your black cloak, So that I would not recognize you.</td>
</tr>
<tr>
<td>Que debajo se mostraba vuestra gracia y gentil ayre y el cubrir con buen donaire todo lo manifestava.</td>
<td>Underneath, your grace And gentle airs were displayed, And all that you revealed Was veiled in charm</td>
</tr>
<tr>
<td>Asy que con mis enojos e muy grande turbación allá se fueron mis ojos do tenía el corazón.</td>
<td>So it was that in my agitated state And in great confusion My eyes also followed to that place Where I put my heart.</td>
</tr>
</tbody>
</table>

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96 English translation © 2008 Coral Cantigas.
César Alejandro Carrillo (b. 1957)

César Alejandro Carrillo is a Venezuelan composer, arranger, and choral director who, like many of his predecessors, attended the acclaimed Escuela Superior de Música José Angel Lamas. But perhaps the most important influence he received was from composer Modesta Bor who was his composition teacher while he studied at the Escuela José Lorenzo Llamozas. Carillo is a versatile and creative musician who feels equally comfortable composing sacred music and arranging Venezuelan folk music for choirs; he has received more than 20 awards for both his compositions and arrangements. Carrillo’s music has been published in Venezuela and by several American publishing houses.

In 1991 Carrillo founded Cantarte with the purpose of promoting and performing sacred choral music from the Renaissance period to the present. Some of his best compositions—Latin motets like the Salve Regina included in this anthology—are not particularly Latin American in style, even though they have a sound that is particularly Carrillo’s. Besides the Salve Regina he also has an O Magnum Mysterium and a Regina Coeli that are published in the United States and that could be beautifully paired with motets by the Spanish Renaissance composer Tomás Luis de Victoria.

In this entirely original composition, Carrillo pays conscious tribute to two great composers of choral music, Anton Bruckner and Francis Poulenc. The descending suspensions on measures 11 to 15 are almost a literal quote from a Bruckner motet.

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97 César Alejandro Carrillo, Salve Regina (Corvallis: earthsongs, 1988).
Christus factus est, and the close dissonant harmonies from measures 15 to 18 are reminiscent of the opening measures of Poulenc’s *O Magnum Mysterium*.

**Salve Regina, by César Alejandro Carrillo**

<table>
<thead>
<tr>
<th>Original text</th>
<th>English translation⁹⁸</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salve Regina, mater misericordiae: Vita, dulcedo et spes nostra, salve. Ad te clamamus, exsules filii Evae. Ad te suspiramos, gementes et flentes, In hac lacrimarum valle. Eja ergo, Advocata nostra, illos tuos misericordes oculos Ad nos converte. Et Jesum, benedictum fructum Ventris tui, Nobis post hoc exilium ostende. O Clemens: o pia O dulcis Virgo Maria.</td>
<td>Hail, O Queen, Mother of mercy; Our life, our sweetness, and our hope: hail! To thee we cry, poor banished children of Eve. To thee we send up our sighs, groaning and weeping in this valley of tears. Hasten therefore, our Advocate, your merciful eyes turn toward us. And show us Jesus, the blessed fruit of your womb, after this exile. O merciful, O pious O sweet Virgin Mary.</td>
</tr>
</tbody>
</table>

Carillo’s motets are becoming very popular among choirs in the United States. They have been recorded by the acclaimed Cuban choir *Exaudi*.⁹⁹

**Beatriz Corona (b. 1962)**

Of all the music by contemporary choral composers, Beatriz Corona’s is probably the most performed in Latin America. Corona is a Cuban composer and choral director who

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⁹⁸ Jeffers, Translations and Annotations, 197.
Beatriz Corona has established herself as one of today’s best Latin American composers of choral music.

Corona studied at the Amadeo Roldán Conservatory of Havana and at the Escuela Nacional de Arte de la Habana. She started composing as a young woman and has produced an impressive number of choral pieces—more than 200, including eight masses. Corona has also composed for chamber and full orchestra and has received numerous awards for her compositions.

Beatriz Corona is mostly recognized for her mastery in setting to music the poems of the most beloved Latin American writers—among them Mario Benedetti of Uruguay, Pablo Neruda of Chile, José Martí and Nicolás Guillén of Cuba, and César Vallejo of Perú. Her composition Corazón Coraza, a setting of a love poem by Mario Benedetti, has become a classic among Latin American and Spanish choirs. Many of Corona’s compositions are characterized by the use of 6/8 against 3/4, which creates a sense of movement and dance. She also uses suspended 4ths and 9ths in her harmonies, and she favors the use of homophony over contrapuntal writing in order to give clarity to the text.

Roberto Valera, a Cuban contemporary composer, asked to comment about Corona’s work, described it this way:

“They were Mario Benedetti’s verses that came to us in a music that would shorten our breath, electric song, verse and music as glove in hand, as body and shadow, as soil and life. What a profound way to translate word into music. What a way to hold us from the first to the last sound. Corazón Coraza.”

—Roberto Valera

100 From a speech given by Roberto Valera for the presentation of Beatriz Corona’s music CD in Havana, Cuba. Copy of the speech was kindly provided by Ms. Corona.
Corazón Coraza, by Beatriz Corona

<table>
<thead>
<tr>
<th>Original text</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Porque te tengo y no</td>
<td>Because I have you and I don’t</td>
</tr>
<tr>
<td>porque te pienso</td>
<td>Because I think about you</td>
</tr>
<tr>
<td>porque la noche está de ojos abiertos</td>
<td>Because the night is wide awake</td>
</tr>
<tr>
<td>porque la noche pasa y sigo amor</td>
<td>Because the night goes by and I’m still here, love</td>
</tr>
<tr>
<td>porque has venido a recoger tu imagen.</td>
<td>Because you have come to retrieve your image.</td>
</tr>
<tr>
<td>y eres mejor que todas tus imágenes</td>
<td>And you are better than all your images</td>
</tr>
<tr>
<td>porque eres lindo, desde el pie hasta el alma</td>
<td>Because you’re beautiful from your feet to your soul</td>
</tr>
<tr>
<td>porque eres bueno desde el alma a mí.</td>
<td>Because you’re good from your soul to me</td>
</tr>
<tr>
<td>porque te escondes dulce en el orgullo pequeño y dulce Corazón Coraza.</td>
<td>Because you hide sweetly in your pride Tiny and sweet armor heart!</td>
</tr>
<tr>
<td>Porque eres mío</td>
<td>Because you’re mine</td>
</tr>
<tr>
<td>porque no eres mío</td>
<td>Because you’re not mine</td>
</tr>
<tr>
<td>aunque te miro y muero y peor que muero</td>
<td>Because I look at you and die, and worse than die</td>
</tr>
<tr>
<td>si no te miro amor, si no te miro</td>
<td>If I don’t look at you, my love, if I don’t see you,</td>
</tr>
<tr>
<td>porque tu siempre existes donde quiera pero existes mejor donde te quiero</td>
<td>Because you always exist everywhere But you exist better where I love you.</td>
</tr>
<tr>
<td>porque tu boca es sangre y tienes frío</td>
<td>Because your mouth is blood and you’re cold</td>
</tr>
<tr>
<td>tengo que amarte amor</td>
<td>I have to love you, love</td>
</tr>
<tr>
<td>tengo que amarte</td>
<td>I have to love you</td>
</tr>
<tr>
<td>aunque esta herida duela como dos</td>
<td>Even if this wound hurts as if it were two</td>
</tr>
<tr>
<td>aunque te busque y no te encuentre</td>
<td>Even if I look for you and can’t find you</td>
</tr>
<tr>
<td>y aunque la noche pase</td>
<td>Even if the night goes by and I</td>
</tr>
<tr>
<td>y yo te tenga</td>
<td>Have you,</td>
</tr>
<tr>
<td>y no.</td>
<td>and don’t.</td>
</tr>
</tbody>
</table>

Unfortunately, the adverse relationship between Cuba and the United States has deprived

101 Translation © 2001 Coral Cantigas
American choral musicians and audiences of Beatriz Corona’s music.

**Jorge Córdoba (b. 1953)**

Jorge Córdoba is a prolific Mexican composer and conductor who has written for mixed, women’s, men’s, and children’s choirs. He studied at the Conservatorio Nacional de Musica in Mexico and continued his composition and conducting studies in Brazil, United States, Spain, and Hungary. A sought-after conductor and composer in Mexico, Europe, and the United States, Córdoba is at present the music director of the *Coro de madrigalistas* at Mexico’s National Institute for the Arts.

He was commissioned to write *The Divine Image*, a choral piece premiered at the Sixth World Symposium of Choral Music held in Minneapolis, Minnesota, in 2002. In 2008 Córdoba was invited to collaborate with Phillip Brunelle, music director of Vocal Essence in Minneapolis, as part of the project Cantaré, a community outreach program that brings Mexican composers to work with students from the Minnesota schools. In 2011 Córdoba will premiere his cantata *Aqui ha nacido* for four mixed choirs and four Mexican marimbas to be performed with Vocal Essence at the Saint Paul Cathedral of Minneapolis.

Córdoba wrote his *Siete Haikus* in 1992 and that year the composition won an honorable mention in the Luis Sandi musical composition contest in Mexico City. The texts are translations of poems by different Japanese poets. When translated to Spanish the haikus lost their strict metrical form, but retained “the brevity and richness of [their] imagery.
Córdoba used a very refined harmonic vocabulary that has impressionistic echoes, and a number of subtle effects (glissandi with the mouth closed, whispering, etc.) that create atmospheres of a highly evocative character.”\(^{102}\)

**Siete Haikus, by Jorge Córdoba**

<table>
<thead>
<tr>
<th>Original text</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>I - Voy a caballo mi sombra va temblando allá en el fondo.</td>
<td>I - I'm riding on horseback and my shadow trembles in the background.</td>
</tr>
<tr>
<td>II - Sobre el arrozal caen flores del cerezo cielo estrellado.</td>
<td>II - The cherry blossom petals fall over the rice fields under the starlit sky</td>
</tr>
<tr>
<td>III - Pongo a la luna entre ramas de pinos según me mueva.</td>
<td>III - The pine branches move under the moon as I move.</td>
</tr>
<tr>
<td>IV - Un murciélago que vuela entre la noche es ruido oscuro.</td>
<td>IV - A bat that flies in the night is like a dark sound.</td>
</tr>
<tr>
<td>V - Veloz la rana al viejo estanque cae chasquido de agua.</td>
<td>V - The frog jumps into the pool of water and splashes water.</td>
</tr>
<tr>
<td>VI - Niebla del alba, como un sueño borroso, la gente pasa.</td>
<td>VI - The fog in the early dawn, like a foggy dream, people pass by.</td>
</tr>
<tr>
<td>VII - ¿Vuelan hermosas las flores derribadas? ¡Son mariposas!</td>
<td>VII - Do flowers that fall fly beautifully? They are butterflies!</td>
</tr>
</tbody>
</table>

This cycle of short works captures the imagery of the poems through word painting—aural illustrations of the text. For example, the first one, *Voy a caballo*, is written in 6/8 meter, with a moving rhythm that sounds like a horse galloping. The fifth song, with

\(^{102}\) CD liner notes by Sergio Ortiz in *La noche: Modern Mexican Choral Masterpieces* performed by The Gregg Smigh Singers (Newport Classic NCD 85639), 2001.
rapid rhythms interrupted by eighth note rests, illustrates the movements of a frog in a pond. The piece was premiered in 1993 by his *Coro de madrigalistas* and was recorded by The Gregg Smith Singers in 2001.

**Latin American Folklore: Source of Inspiration**

The final compositions in the anthology represent a group of works inspired by folkloric rhythms and styles from Latin America. They are not compositions from the nationalist movement of the early 20th century; rather, they are works by renowned contemporary composers whose musical styles range from romantic *lieder* to symphonic works to avant-garde, and who chose folkloric forms as the base for some compositions. These works illustrate the diversity of folk musical styles and genres present to this day in Latin America.

For nearly three centuries, Latin American folklore has been a source of inspiration for artists, musicians, and writers around the world. Latin America’s unique blend of Native American, European, and African cultures gave birth to some of the most beautiful musical forms in the world. Every Latin American country has developed its own dances and musical styles by transforming the different elements received from the different cultures into original musical styles and genres, each with its own characteristics and peculiarities. Latin American music folklore, with its infinite richness and diversity, continues to provide material for creation and innovation.
The Mountains of Argentina

Antonio Russo is a composer, choral and orchestra conductor, and music professor. Born in Italy in 1934, he became a citizen of Argentina in 1960. Russo has conducted some of the best choirs in Argentina: the Wagner Association Chorus (1966-1990), the Bach Choir of Buenos Aires (1965-1985), and the Coro Estable del Teatro Colón de Buenos Aires (1989-1992). Among his compositions are works for voice and piano, chamber ensemble, orchestra, and chorus, including a secular cantata, *Eros-Selene-Eros*, and a Mass for orchestra, chorus, and four soloists, *Missa Corpus Christi*. He has received several awards for his orchestral conducting and in 1999 was recognized by Argentina’s Secretary of Culture as “Personalidad emérita de la Cultura Argentina.”

*El gato de mi casa* is one of Russo’s many choral compositions for a cappella chorus. The text is a traditional Argentinean text about a cat, and Russo used the rhythmic patterns of the gato, a traditional dance for couples from the mountainous area of central-west Argentina, very similar to the well known dance chacarera. This dance can be either sung or instrumental, but it is always accompanied by the bombo\textsuperscript{103} and the guitar, the most important instrument in the music of this region. The rhythmic pattern is in 6/8 alternating with 3/4 meter—a very common pattern in some South American folk dances that originated from the fandango, a Spanish dance introduced to the Americas during the 18\textsuperscript{th} century.\textsuperscript{104}

\textsuperscript{103} Bombo – a drum used mostly in the Andes region made from the trunk of a tree with goat or llama skin. The origin could be the Spanish military drum.

\textsuperscript{104} Ana María Job de Brusa. “Ambitos Central y Cuyo,” in *Música Tradicional Argentina* (Buenos Aires: Magisterio del Río De La Plata, 2000), 68-74.
El gato de mi casa, by Antonio Russo

<table>
<thead>
<tr>
<th>Original text</th>
<th>English translation¹⁰⁵</th>
</tr>
</thead>
<tbody>
<tr>
<td>El gato de mi casa</td>
<td>My family’s cat</td>
</tr>
<tr>
<td>Es muy ligero,</td>
<td>Is very fast,</td>
</tr>
<tr>
<td>Corriendo a los conejos</td>
<td>Running after the rabbits</td>
</tr>
<tr>
<td>Cazó unos teros.</td>
<td>He hunted some teros.¹⁰⁶</td>
</tr>
<tr>
<td>El gato de mi casa</td>
<td>My family’s cat</td>
</tr>
<tr>
<td>Es muy ligero,</td>
<td>Is very fast,</td>
</tr>
<tr>
<td>Corriendo a los ratones</td>
<td>Running after mice</td>
</tr>
<tr>
<td>Cazó agujeros.</td>
<td>He hunted holes.</td>
</tr>
<tr>
<td>El gato de mi casa</td>
<td>My family’s cat</td>
</tr>
<tr>
<td>Es diferente,</td>
<td>Is different</td>
</tr>
<tr>
<td>Se esconde en la cocina</td>
<td>He hides in the kitchen</td>
</tr>
<tr>
<td>Si viene gente.</td>
<td>When visitors arrive.</td>
</tr>
<tr>
<td>Es éste el gato hermoso</td>
<td>This is the beautiful cat</td>
</tr>
<tr>
<td>Que a todos gusta,</td>
<td>That everyone likes,</td>
</tr>
<tr>
<td>Pues los maullidos suyos</td>
<td>Who doesn’t scare anyone</td>
</tr>
<tr>
<td>A nadie asustan.</td>
<td>With his meows.</td>
</tr>
</tbody>
</table>

¹⁰⁵ English translation by Diana V. Sáez

¹⁰⁶ Tero – a bird from Argentina that derives its onomatopoeic name from its song: teru, teru, teru.
Contrasting Rhythms from Peru

Peru has one of the most diverse and richest folk music traditions in Latin America. The music from the Andean region, with its Inca culture, has a strong Native American imprint, whereas the music that originated in the Pacific coast areas—which had a larger Black population—has a stronger African influence.
Some Native American musical forms survived colonization and were incorporated into the new society: *yaravi* or *triste* is one of them. The *yaravi* is a sad and melancholic song from the pre-Colombian period. During the 19th century it became known as *triste*, which in Spanish means sad. Accompanied by the *quena*—the bamboo flute played by the Incas—tristes were originally songs of elegy or funeral songs. After colonization, the natives incorporated the guitar. During the 19th century the tristes became love songs about unrequited love and nostalgia.

Roberto Carpio composed *Triste* with his own text about the sadness the author feels when he has to leave his beloved behind. The piece establishes the rhythmic pattern of the *triste* in the first four measures of the introduction.

**Triste by Roberto Carpio**

<table>
<thead>
<tr>
<th>Original text</th>
<th>English translation¹⁰⁷</th>
</tr>
</thead>
</table>
| Ya me voy a una tierra lejana  
A un país donde nadie me espera  
Donde nadie sepa que yo muera  
Donde nadie por mí llorará.  
Ay que lejos me lleva el destino  
Como a hoja que el viento arrebata  
Ay de mí tú no sabes ingrata  
Lo que sufre este fiel corazón. | I’m leaving to faraway lands  
To a country where no one is waiting for me  
Where no one will know if I’m dying  
Where no one will cry for me.  
Oh, how far is destiny taking me  
Like a leaf snatched by the wind  
Oh, ungrateful one, you don’t know  
How much this faithful heart suffers. |

¹⁰⁷ English translation Diana V. Sáez.
Example 3: Opening measures of Carpio’s *Triste*.

Just as the *triste* is the result of the mixture of Native American and Spanish elements, the *festejo* illustrates a musical outcome from the mixture of African and Spanish ones. *Festejo* is an Afro-Peruvian dance developed during colonial times around the port cities of Peru where there were larger population of Blacks. *Festejo de Navidad* is a Christmas song composed by Herbert Bittrich, a Peruvian cardiologist and musician. The author of the text, Alfredo Ostoja, was a lawyer from Lima. The poem is rich in regional vocabulary and describes the Christmas traditions of Peruvians of African descent. This choral composition won a contest for Peruvian Christmas music in the 1960s in the category of music from the coast.

Even though *Festejo de Navidad* is not written in *festejo* rhythm, both the poet and
composer wanted to celebrate the African heritage in Peru. The onomatopoeic effects in the chorus are in imitation of the sounds of the Afro-Peruvian musical instruments used to accompany the *festejo*: the *cajón* and the *quijada*. The *cajón* is a rectangular wooden box on which the player sits to strike the front and sides. The *quijada* is a donkey jaw that is played by striking the wide part of the jaw with the fist to obtain a rattling sound. Every time the choir exclaims *Ha!*, it resembles the sound of the *quijada*.

Bittrich uses notes from the pentatonic scale for the middle section, where the text talks about the three Wise Men—Caspar, Melchior, and Balthazar. Even though he does not reproduce the rhythmic pattern of the *festejo*, he consistently uses a syncopated rhythmic pattern that is found in Afro-Latin American music throughout the Americas.

**Festejo de Navidad, by Herbert Bittrich**

<table>
<thead>
<tr>
<th>Original text</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Señor Don José, Señora María</td>
<td>Mr. Joseph, Mrs. Mary,</td>
</tr>
<tr>
<td>Ha nacido en Lima, el niño Manuel.</td>
<td>The baby Emmanuel was born in Lima.</td>
</tr>
<tr>
<td>Los negros del Rimac traen para El Tondero y festejo, buñuelos con miel.</td>
<td>The Black people from Rimac bring tondero and festejo, and buns with honey.</td>
</tr>
<tr>
<td></td>
<td>Juana will be His godmother,</td>
</tr>
<tr>
<td>La comadre Juana será mi madrina</td>
<td>She killed her chicken to prepare broth for Him.</td>
</tr>
<tr>
<td>Y p’hacerle caldo, mató a su gallina.</td>
<td>Friend Quiñones will be His godfather</td>
</tr>
<tr>
<td>Será su padrino el compai’ Quiñones</td>
<td>And will bring delicious picarones.</td>
</tr>
<tr>
<td>Pa’ su ahijao’ divino, ricos picarones.</td>
<td></td>
</tr>
</tbody>
</table>

---

108 English Translation, © 1998 Coral Cantigas.
109 Rimac – a district in Lima, Peru.
110 Tondero and festejo – Afro-Peruvian dances.
111 Picarones – sweet, ring-shaped fritters made with squash and honey.
El negro Gaspar desde Casa Grande
Trae pa’l niñito caña pa’ chupar.

Un fino alfajor, su tío Melchior
Que pa’ si zambito quiere lo major.

El buen Baltazar, agüita de aza’r
Pa’ que Manuelito, no vuelva a llorar.

Jesúsito ‘e mi alma, no llorar así,
Que todos los negros se mueren por ti.

Del Paseo de Aguas vienen hasta aquí
Con arroz con leche, flor de capullí.

Los de Malambito traen para ti
Humitas don dulce, pan de ajonjoli.

Jesúsito ‘e mi alma, no llorar así
Que todos los negros ya estamos aquí.

Example 4: Syncopated rhythmic pattern on bass line on Bittrich’s Festejo de Navidad

The Cuban Son

Iré a Santiago is a choral composition by Roberto Valera (b. 1938), a contemporary Cuban composer and conductor who set a beautiful poem by Federico García Lorca to one of the most influential and widespread Cuban musical forms: the son. The son was

112 Casa Grande – Peruvian town.
113 Alfajor – an almond pastry filled with a sweet filling (usually with ‘dulce de leche’)

83
born in the Eastern provinces of Cuba where it adopted the “clave rhythm” from the Cuban rumba.114 Basically a song accompanied with percussion, the son combines Spanish song elements with African rhythms, and it has become one of the most popular and influential musical forms in Latin America. During the 1920s it became popular in the dance clubs of Havana, Cuba’s capital city. Until then the Afro-Cuban percussion instruments had not been well accepted in the dance orchestras of Havana because they were considered to be from the lower social classes. According to the Cuban musicologist and author Alejandro Carpentier, the son allowed the Cuban percussion, which had been confined to the poorest neighborhoods and slums of Cuba, to “reveal its marvelous expressive resources, achieving universal status.”115 The son is accompanied by the tres,116 maracas, the güiro,117 and the bongos.118

The basic rhythmic pattern of the son is similar to that of the tango and habanera. As Carpentier describes it, the rhythm of the son is “a simple dilation of the eternal tango rhythm, altering the notes displacing the beats. The anticipated bass line suppresses the initial string beat, but, as in the tango, the second note of each bar is inevitably the briefest, in contrast with the note before, which is always the longest.”

Federico García Lorca (1898-1936), one of the most beloved Spanish poets of all times, was also an accomplished musician who found inspiration in the rich and diverse folklore

114 Rumba is an Afro-Cuban dance.
115 Alejandro Carpentier, Music in Cuba (Minneapolis: University of Minnesota Press, 2001), 228.
116 Tres - a Cuban stringed instrument derived from the Spanish guitar, consisting of three double strings played with a pick. The tres is the signature instrument of the Cuban son.
117 Güiro - a serrated gourd or calabash, scraped with a stick.
118 Bongos -- two small drums attached by a thick piece of wood, played while held between the knees.
of Andalucía. In March 1930, a group of Cuban intellectuals invited Lorca to present several conferences, and he arrived in Cuba for a three-month stay. There he was introduced to Cuba’s “mulato” culture, the best manifestation of the mix of Spanish and African cultures. At that time Cuban composers like Amadeo Roldán and poets like Nicolás Guillén were exploring the rich African heritage in their works, and the son was in its heyday all over Cuba. Lorca immersed himself in the experience. While in Cuba Lorca wrote his poem *Son de negros en Cuba* as a homage to the city of Santiago, on the eastern side of the island where the son had been created.

**Iré a Santiago, by Roberto Valera**

<table>
<thead>
<tr>
<th>Original text</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cuando llegue la luna llena</td>
<td>When the moon has risen full</td>
</tr>
<tr>
<td>iré a Santiago de Cuba,</td>
<td>I’m off to Santiago, Cuba,</td>
</tr>
<tr>
<td>iré a Santiago,</td>
<td>off to Santiago</td>
</tr>
<tr>
<td>en un coche de agua negra.</td>
<td>in a wagon of black water.</td>
</tr>
<tr>
<td>Iré a Santiago.</td>
<td>Off to Santiago.</td>
</tr>
<tr>
<td>Cantarán los techos de palmera.</td>
<td>Singing palms above the roof-tops.</td>
</tr>
<tr>
<td>Iré a Santiago.</td>
<td>Off to Santiago.</td>
</tr>
<tr>
<td>Cuando la palma quiere ser cigüeña,</td>
<td>When the palm-tree wants to be a stork,</td>
</tr>
<tr>
<td>iré a Santiago.</td>
<td>off to Santiago.</td>
</tr>
<tr>
<td>Y cuando quiere ser medusa el plátano,</td>
<td>And the banana-tree a jellyfish,</td>
</tr>
<tr>
<td>Iré a Santiago.</td>
<td>I’m off to Santiago.</td>
</tr>
<tr>
<td>con la rubia cabeza de Fonseca.</td>
<td>with the blond head of Fonseca.</td>
</tr>
<tr>
<td>Iré a Santiago.</td>
<td>Off to Santiago.</td>
</tr>
<tr>
<td>Y con la rosa de Romeo y Julieta</td>
<td>With the rose, Juliet’s and Romeo’s,</td>
</tr>
<tr>
<td>iré a Santiago.</td>
<td>off to Santiago.</td>
</tr>
<tr>
<td>Mar de papel y plata de monedas</td>
<td>Sea of paper, coins of silver,</td>
</tr>
<tr>
<td>Iré a Santiago.</td>
<td>off to Santiago.</td>
</tr>
</tbody>
</table>

---

¡Oh Cuba! ¡Oh ritmo de semillas secas!
Iré a Santiago.
¡Oh cintura caliente y gota de madera!
Iré a Santiago.
¡Arpa de troncos vivos, caimán, flor de tabaco!
Iré a Santiago.
Siempre dije que yo iría a Santiago en un coche de agua negra.

Oh, Cuba! Oh, rhythm of dried seeds!
Off to Santiago.
Oh, belt of fire, drop of wood!
Off to Santiago.
Harp of living tree-trunks, caiman, tobacco flower!
Off to Santiago.
I always said I’d be off, off to Santiago, in a wagon of black water.

Iré a Santiago.
Brisa y alcohol en las ruedas,
iré a Santiago.
Mi coral en la tiniebla,
iré a Santiago.
El mar ahogado en la arena,
iré a Santiago,
calor blanco, fruta muerta,
iré a Santiago.
¡Oh bovino frescor de cañavera!
¡Oh Cuba! ¡Oh curva de suspiro y barro!
Iré a Santiago.

Off to Santiago.
Air and alcohol on the wheels,
I’m going to Santiago.
My coral in the twilight,
off to Santiago.
The ocean drowned in the sand,
off to Santiago.
Heat whitening, fruit rotting,
off to Santiago.
Oh, the sugar-cane’s dumb coolness!
Oh, Cuba, curve of sigh and clay!
I’m off to Santiago.

This is the poem that Valera chose for his composition *Iré a Santiago*. Roberto Valera studied at the Amadeo Roldán Conservatory of Cuba with such internationally recognized composers as José Ardévol and Leo Brouwer. He continued his studies at the Frederic Chopin School in Warsaw, where he earned the degree of Doctor in Pedagogy. Valera is a member of the Cuban Writers and Artists Association and has received numerous awards from Cuban, Polish, and Mexican institutions. His catalogue includes pieces for soprano and orchestra, mixed choir, chamber ensemble, and orchestra; electro-acoustic music; and music for ballet, dance, and film.

In *Iré a Santiago* Valera uses onomatopoeic sounds in the voices to imitate the harmonic accompaniment patterns played in the tres—for example, the lines sung by the altos and
sopranos right at the opening of the piece. Throughout the piece we can also hear the rhythmic pattern of the bass in the son sung by the basses:

Example 5: Excerpt from Valera’s *Iré a Santiago*
CONCLUSION

“I believe that all the music of Europe and the Americas that partakes
of the Western tradition should be integrated into a single narrative,
both in books and in courses”.

—J. Peter Burkholder

J. Peter Burkholder, author of the recent edition of *A History of Western Music* and of *Norton Anthology of Western Music* tells us that the music of the American continents should be an integral part of the curriculum of Western music. I intend that this anthology will contribute to and facilitate the inclusion of Latin American choral music in music history curriculums. Choral educators and conductors in the United States should begin a further exploration of Latin American music—its history, its composers, its repertoire—in order to enrich and diversify their own choral repertoires.

Knowledge about Latin American music has never been more relevant than today, when Latinos have become the largest minority population in the United States. It is our responsibility as music educators to provide our students and singers a well-rounded education that includes music from places other than those that represent only the Western European tradition. It is our duty to expose them to a diverse repertoire that will

---

expand their musical knowledge and skills—rhythmic patterns that are new and challenging, and poetry of the best writers in many languages and countries.

Exposure to the works in this anthology should help choral musicians understand several important lessons:

- In spite of the harsh conditions of colonial times, composers found a safe space in the church to learn, compose, and perform some of the most striking music written in Latin America.
- After the American republics were established, a sense of national pride served as inspiration for the creation of numerous a cappella works that are considered standards in the Latin American choral repertoire to this day.
- There is a promising future for the creation and performance of choral music in Latin America thanks to the popularity of choral ensembles in countries such as Argentina, Venezuela, and Cuba, and thanks to a new generation of composers who are committed to the development and dissemination of choral music.
- Latin American folk music, with its rich diversity and significance, is likely to be a source of inspiration to composers for many years to come.
- Music is an excellent way to discover and explore connections: cultural, historical, and even emotional. In a world where differences are constantly used to divide us from one another, music can help us as we celebrate those differences.
APPENDIX A – MUSIC SCORES
Hanacpachap cussicuinin

Anónimo
cd. Paco Marmol & Manolo Casaus

Downloaded from Choral Public Domain Library (CPDL). <www.cpdl.org>
Exsultate luxi in Domino

Exsultate, luxi, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino.

Confiteor Domino in cithara, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino, in Domino.

Luxi, in Domino recitanda clementia confiteor, luxi, in Domino recitanda clementia confiteor, luxi, in Domino recitanda clementia confiteor, luxi, in Domino recitanda clementia confiteor, luxi, in Domino recitanda clementia confiteor.
Ego componam hymnum nostrum
et cantabo in Domino.

Domino in cithara,
confi-
temini Domino in cithara,
confi-
temini Domino in cithara,
confi-
temini Domino in cithara,
confi-
temini Domino in cithara,
confi-
temini Domino in cithara,
confi-
temini Domino in cithara,
Excultate hosti in Domino

diligentem misericordiam et iudicium
Eso Rigor e Repente
Guineo a 5 voces

Gaspar Fernandez
Catedral de Oxaca

Edited by Coral Cantigas, 1999.
cantaparente
tocaparente
canegriotamborituyo
Sarabanda
Sarabanda
tengeque
tengequesez
tengetengesarabandatengetenge
Sarabanda
To- ca Vi- ya- no y fo- lha bay- la- re-
mo ya fan- ta- si- a.

To- ca Vi- ya- no y fo- lha bay- la- re-
mo a- le- gre- men- te.
gamo a lo sí qui ti yo man te y ya re bo
la guante cam it sa ca pi say ta de

Toca preso pero

Cic co con fi te cu ru ba ça te.
Fri sa ca nu ti yo de ta ba co.

Cic co con fi te cu ru ba ça te.
Fri sa ca nu ti yo de ta ba co.

Cic co con fi te cu ru ba ça te.
Fri sa ca nu ti yo de ta ba co.

Toca preso pero
be-ya-co gui-tar-ri a-le-gre-men-te.
be-ya-co gui-tar-ri a-le-gre-men-te.
Domenico Zipoli
(1688 - 1726)

Deus in adjutorium. Domine ad adjuvandum.

Partitura

ARCHIVO MUSICAL CHIQUITOS, CONCEPCION. BOLIVIA.
AMCh 141

Reprinted here with the kind permission of Piotr Nawrot © 1994.
1) "Sol" en el MS; comparar con los compases 19 y 67.
2) "Do" en el MS.
3) "Si", "Do", "La", "Si" en el MS.
4) Silencio de escritorio en el MS.
5) "Do" y "Re" en el MS.
6) Cuatro cuerdas de "Do" en el MS.
En el día festivo

Transcripción: Dra. Diana Fernández Calvo
Revisión de manuscritos: Julián Menca

José de Orejón y Aparicio

1) N.T.: En el 3º clave de do no primero.
2) N.T.: En el 3º clave de do no segundo.
3) N.T.: En el 3º clave de do no cuarto.
4) N.T.: Figura el texto "en el día".
5) N.T.: Corredito original ortográfico.

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Sedes Sapientiae ©2009.
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IN MONTE OLIVETI

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Et venit ad di.
sci. pulos su-os, et in.ve- nit e-os dor. mi - en -
Sic non potus una hora vigilare mecum?

Vigilate, et ora, te, ut non ingredias in tents tuorum.
Spiritus qui dem promptus est,
caro au tem,
Caro autem in firma.
A Margarita, Blanca y Gabriela Valdés

VILLANCICO I

(Para voces mixtas)

TEXTO ANÓNIMO

ALFONSO LETELIER LLONGA
Op. 9

SOPRANO

En los brazos de la luna está dormida

En la noche buena está noche

ALTO

En los brazos de la luna está dormida

En la noche buena está noche

TENOR

En los brazos de la luna está dormida

En la noche buena está noche

BAJO

En los brazos de la luna está dormida

En la noche buena está noche

PIANO

* solo para ensayo
Virgen que a sí tie ne el Ni no Dios!

¿Qué d i ch o s e s la

gen que a s i tie ne el Ni no Dios!

¿Qué d i ch o s e s la

Vir gen que a s i tie ne el Ni no Dios!

¿Qué d i ch o s e s la

Vir gen que a s i tie ne el Ni no Dios!
VILLANCICO II
(Para voces mixtas)

Texto anónimo

ALFONSO LETELIER LLONA
Op. 9

Con ternura
MOVIDO

SOPRANO

QUÉ NOCHE TAN CLARA, QUÉ CLARA QUEES...

ALTO

QUÉ NOCHE TAN CLARA, QUÉ CLARA QUEES...

TENOR

QUÉ NOCHE TAN CLARA, QUÉ CLARA QUEES...

BAJO

QUÉ NOCHE TAN CLARA, QUÉ CLARA QUEES...

PIANO

MF

Un sol de los cielos brilla en un por

Reteniendo

Un sol de los cielos brilla en un por

Un sol de los cielos brilla en un por

Un sol de los cielos brilla en un por
Sonríe, sonríe benigno Jesús. Mi...
A Margarita, Blanca y Gabriel Valdés

VILLANCICO III
(Para voces mixtas)

Texto anónimo

ALFONSO LETELIER LLONA
Op. 9

ALEGRETO MODERADO

SOPRANO

Llega
os pas tor ci
tos; lle

ALTO

Llega
os pas tor ci
tos; lle

TENOR

Llega
os pas tor ci
mercado
tos; lle

BAJO

Llega
os pas tor ci
tos; lle

* PIANO

POCO RETENIDO

TIEMPO

Llega
os has ta el por
tal; sob re u
nas

Llega
os has ta el por
tal; sob re u
nas

Llega
os has ta el por
tal; sob re u
nas

Llega
os has ta el por
tal; sob re u
nas
po_bres pa_jue_las al ni_no vais en_con_trar.
po_bres pa_jue_las al ni_no vais en_con_trar.
po_bres pa_jue_las al ni_no vais en_con_trar.
po_bres pa_jue_las al ni_no vais en_con_trar.
po_bres pa_jue_las al ni_no vais en_con_trar.

FIN

L'ISTESSO TEMPO
Can_tan_do van los pas_to
Can_tan_do van los pas_to
Can_tan_do van los pas_to
Can_tan_do van los pas_to
Can_tan_do van los pas_to

Villancico III
Reprinted here with the kind permission of Ediciones Schola Cantorum de Puerto Rico.
Domino te cum, benedicata tu in multis.
Reprinted with the kind permission of the Fundación Vicente Emilio Sojo © 1993.
Sop.
Contr.
Ten. Solo
Ten.
Bajos

Dal $\frac{3}{2}$ al Fine
Dal $\frac{3}{2}$ al Fine
Dal $\frac{3}{2}$ al Fine
Dal $\frac{3}{2}$ al Fine
Dal $\frac{3}{2}$ al Fine

poco fiss. effett. . . .

So - la Bo - que - rón, - de Ban - co Lur - go Ya po - drás de - cir a -

D.C.


Dal $\frac{3}{2}$ al Fine

Dal $\frac{3}{2}$ al Fine

Dal $\frac{3}{2}$ al Fine

Dal $\frac{3}{2}$ al Fine

Dal $\frac{3}{2}$ al Fine
PESCADOR DE ANCLAS

Al Maestro Vicente Emilio Sojo

Poesía: Andrés Eloy Blanco
Música: Modesta Bor

Reprinted here with the kind permission of SACVEN (Sociedad de Autores y Compositores Venezolanos)
un barco de un pescador que andaba pescando
plaza de un pescador que andaba pescando
junto a la playa, el barco que andaba pescando
vi junto a la playa, que andaba pescando

mp

Animato

f

Navegado tantos

f

B.C.

Divisi

Era un pescador que habia navegado tantos mares, tantos que tenia ya regado tantos mares, tantos la la la la la la

189
donada que tenía ya redonda, el alma, de
gado, navegando tantos mares, de tantos, de

tantos viajes. Era un pescador que había
alma. Era un pescador que había

tantos mares, de tantos

Divisi

Yo te quiero desde un

Era un pescador. Des de un

Era un pescador que había

Divisi

la la la la la la la

mares.
Yo te quiero desde un día, desde un día junto a la playa, en que vi junto a la playa, un barco de un pescador que andaba pescando y vistas que an...
Reprinted here with the kind permission of Beatriz Corona.
cuentre y aunque la noche pase y yo, te tenga y no...

cuentre y aunque la noche pase y yo, te tenga y no...

cuentre y aunque la noche pase y yo, te tenga y no...

cuentre y aunque la noche pase y yo, te tenga y no...
Reprinted here with the kind permission of César Alejandro Carrillo.
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2 - SALVE REGINA

13

<table>
<thead>
<tr>
<th>cedendo</th>
<th>mp</th>
<th>pp cresc.</th>
<th>dim.</th>
</tr>
</thead>
<tbody>
<tr>
<td>les, fi - li - i He - vae. Ad te sus - pira - mus, sus - pira - mus, ge - men - tes et</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>i, He - vae. Ad te sus - pira - mus, sus - pira - mus, ge - men - tes et</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>les, fi - li - i He - vae. Ad te sus - pira - mus, sus - pira - mus, ge - men - tes et</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>i He - vae. Ad te sus - pira - mus, sus - pira - mus, ge - men - tes et</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

18

<table>
<thead>
<tr>
<th>cresendo</th>
<th>f</th>
</tr>
</thead>
<tbody>
<tr>
<td>flen - tes in hac lacri - marum val -</td>
<td></td>
</tr>
<tr>
<td>flen - tes in hac lacri - marum val -</td>
<td></td>
</tr>
<tr>
<td>flen - tes in hac lacri - marum val -</td>
<td></td>
</tr>
<tr>
<td>flen - tes in hac lacri - marum val -</td>
<td></td>
</tr>
</tbody>
</table>

22

<table>
<thead>
<tr>
<th>mp</th>
<th>4=60 crescendo</th>
<th>mf</th>
<th>f</th>
</tr>
</thead>
<tbody>
<tr>
<td>le. E - ia er - go, Ad-vo-ca - ta no - stra, il - los tu - os mi-se - ri - cor - des o -</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>le. E - ia er - go, Ad-vo-ca - ta no - stra, il - los tu - os mi-se - ri - cor - des o -</td>
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<td>le. E - ia er - go, Ad-vo-ca - ta no - stra, il - los tu - os mi-se - ri - cor - des o -</td>
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<tr>
<td>le. E - ia er - go, Ad-vo-ca - ta no - stra, il - los tu - os mi-se - ri - cor - des o -</td>
<td></td>
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</tr>
</tbody>
</table>
7 Haiku
para coro mixto a capella

Texto: Bashoo

Jorge Córdoba

Reprinted here with the kind permission of Jorge Córdoba.
blando a llan en el fondo
blando a llan en el fondo
blando a llan en el fondo
blando a llan en el fondo

fondo Voy a caballo
fondo Voy a caballo
fondo Voy a caballo
fondo Voy a caballo
fondo Voy a caballo
Texto: Buson

Soprano

Alto

Tenor

Barítono

flores del cerezo
cielo es trillado

201
Texto: Hokushi

III

Pongo a la luna entre ramas de pino

Pongo a la luna entre ramas de pino

Pongo a la luna entre ramas de pino
IV

Texto: Shiki

Un murciélago que vuela entre la noche

Un murciélago que vuela entre la noche

Un murciélago que vuela entre la noche

Un murciélago que vuela entre la noche
Texto: Bashoo

a) \( \cdot = 120 \)
b) \( \cdot = 126 \)
c) \( \cdot = 132 \)

Soprano

Alto

Tenor

Barítono

Ve-loz la rana ve-loz ve-loz la

Ve-loz la rana ve-loz ve-loz la

Ve-loz la rana ve-loz ve-loz la

Ve-loz la rana ve-loz ve-loz la

ra-na al viejo estanque cae ve-loz la

ra-na al viejo estanque cae ve-loz

ra-na al viejo estanque cae ve-loz

ra-na al viejo estanque cae ve-loz la
La rana al viejo es tan que cae chas
La rana al viejo es tan que cae chas
La rana al viejo es tan que cae chas
La rana al viejo es tan que cae chas

Quién de agua ve loz la rana
Quién de agua ve loz la rana
Quién de agua ve loz la rana
Quién de agua ve loz la rana

207
VI

Texto: Buson

Soprano

Alto

Tenor

Barítono

Niebla del alba

Niebla del alba

Niebla del alba

Niebla del alba
¿Vuelan hermosas las flores derribadas?

¿Vuelan hermosas las flores derribadas?

¿Vuelan hermosas las flores derribadas?
¿Van las hermosas flores derribadas?

¿Van las hermosas flores derribadas?

¿Van las hermosas flores derribadas?
¿Vuelan hermosas las flores de ríri?

¡Son mariposas!
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FESTEJO DE NAVIDAD

HERBERT BITTRICH
texto: Alfredo Ostoya

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A. Los de Malambito traen para ti, humitas
B. Los de Malambito, caramba, traen para ti, caramba,
T. Los de Malambito traen para ti.

de dulce, pandejonjoli. Je su si to e mi alma

dulce pandejonjoli. Je su si to e mi alma ta

y, caramba, jai! pandejonjoli. Je su si to e

humitas de dulce, pandejonjoli. Je su si

no llo res a si que to dos los negros ya estamos a

no llo res a si, que to dos los negros ya estamos a

mi alma, caramba, no llo res a si, caramba y caramba, jai!

Je su si to e mi alma no llo res a si que to dos los negros
IRÉ A SANTIAGO
(Son)
A Efecto Silva y al Orfeón Santiago
Para Coro Mixto

Música: Roberto Valera
Texto: García Lorca

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226
Es oh Cuba, oh ritmo de semillas secas

Oh Cuba, oh ritmo, oh rit

Cantarán los techos cuando la palma cíigua

Ban gan ban gan ban gan ban gan

Iré a Santiago, íré a Santiago

Mo íré a Santiago, íré

Es quiero ir a Santiago de Cuba pues íré a Santiago

Ban gan ban gan ban gan ban gan

Iré a Santiago de Cuba, íré a Santiago

Iré a Santiago de Cuba, íré a Santiago

Bajo de Cuba si bien íré a Santiago

Ban gan ban gan i-ré a Santiago ban gan
Lento  Soprano Solo

oh cin-tu-ra cal-ien-te
gota de ma-de-ra,

S

A

T

B

S.S.

ara-de tron-cos vi-vos
cal-mán flor de ta-ba-co,

S

A

T

B

Tú

ra

ra

ra
APPENDIX B – SAMPLES OF CORAL CANTIGAS

CONCERT PROGRAMS
PROGRAM

ESA NOCHE YO BAILÁ ............................................................Anonymous (17th century Bolivia)
Marvin Quintero - bass

ELEGIT EUM DOMINUS ..................................................Gaspar Fernández (Portugal, 1576-Spain, 1644)

MARISAPALOS ....................................................................................................Anonymous (17th century Mexico)
Tina Chancey - viola di gamba

MAÑANTAS A LA VIRGEN DE GUADALUPE .........traditional Mexico; arr. by Christopher Moroney
Fernando Delgado and Marion Grande - tenors

TLEYCANTIMO CHOQUILYA ..............................................................Gaspar Fernández
Chris Herman - alto; Guillermo Almada - tenor

Dios es ya nacido ...............................................................Tomás Pascual (Guatemala, c. 1595-1635)
Cecilia Esquivel - alto

SI TANTA GLORIA .................................................................Tomás Pascual

OY ES DÍA .............................................................................................Tomás Pascual

Víctor López - bass

AY ANDAR, ANDAR ...............................................................Juan de Araujo (Extremadura, 1646 - Mexico 1712)

Marina Sobral de Elía - soprano; Chris Herman - alto
Aref Dajani - tenor; Guillermo Almada - tenor

Intemission

LA BELLA Y GRACIOSA MOZA ..................................................Les Luthiers (Argentina)
Based on a madrigal by Johann Sebastian Mastroplero
Cecilia Esquivel and Laura Godfrey - altos
Guillermo Almada and Fernando Delgado - tenors
Aref Dajani and Víctor López - baritones

SERENÍSIMA UNA NOCHE ..................................................Gerónimo González (Spain c. 1633)

LOS COLADAS DE LA ESTLEYA ..........................................................Juan de Araujo

Martha Tomich and Natascha Barruk, soprano

HANAPACHA GUSSICUCUNI ..........................................................Juan Pérez Bocanegra (fl.1590-1631)

CHUNCHU MUSIC .............................................................................traditional Peru

Scott Roiss - recorder

VASIJA DE BARRIO .................................................................Oscar Vargas (Ecuador); arr. Luis Craft

SAUCECITO PALO VERDE ......................................................traditional Peru; arr. Christian Mantille Mayer

ERE RIGOR DE REPENTE ..............................................................Gaspar Fernández
Chris Herman - alto; Aref Dajani - tenor

CONVIDANDO ESTA LA NOCHE ..........................................................Juan García de Zúñiga (Mexico, c. 1570-1629)

Wendy Butler - soprano; Fernando Delgado - tenor

Patrons are requested to turn off pagers, cellular phones, and signal watches during performance. Photographs and recordings must have permit from Coral Cantigas.
Program

Coral Cantigas with award-winning early music group, Hesperus

WELCOMING REMARKS
Beatriz Haspo, Board President

O Magnum Mysterium....................Tomás Luis de Victoria (Spain: 1548-1611)
O Magnum Mysterium....................César Alejandro Carrillo (Venezuela: 1957)
Follia ..................................................17th century Spain
Prado verde y florido ..................Poem: Juan Boscán (Spain: c.1490-1542);
Music: Francisco Guerrero (Spain: c. 1528-1569)
A una dama que iba cubierta .......Poem: Gómez Manrique (Spain: c.1412-1490);
Music: Federico Ibarra Groth (Mexico: b. 1948)
Dance Suite ........................................Alonso Mudarra (Spain: c. 1610-1680)
Hanacpachap cussicuinin ..............Juan Perez Bocanegra (Spain: c.1590-Peru: 1931)
Salve Regina.................................Anonymous (The Chiquitos Missions of Bolivia: 1691-1767)
Vamos a Belén .....................................Anonymous (Bolivia: XVIII century)

Priscilla Solo – soprano; Robbie Kirkendall, soprano

INTERMISSION

Xicochi, xicochi conetzintle...Gaspar Fernandes (Portugal: 1566 – Mexico: 1629)
Marisapolos .............................................17th century Spain
Tleycantimo choqulliya ........................Gaspar Fernandes
Adrienne Beaudoin – alto; David Travis – tenor
¡Oh Señora! ........................................Hernando Franco (Mexico: c.1522-1560)
Magallie Salas – soprano

Caballeros ...........................................17th century Spain
Mañanitas a la Virgen de Guadalupe ........................................traditional Mexican;
Arr, Christopher Moroney

Variations over the Passamezzo Moderno ........................................17th century Spain
Así andando ..................................Tomás Pascual (Guatemala: c.1595-1635)
Florry Correa-Dock – soprano

Ay andar, andar .........................Juan de Araujo (Spain: 1646-Bolivia: 1712)
Christine Taylor-Castillo – soprano; Magallie Salas – soprano
Chris Herman – alto; Aref Dajani – baritone; Guillermo Almada – tenor

Patrons are requested to silence pagers, cellular phones, and signal watches during performance.
No photographs or recordings without the permission of Coral Cantigas.
Program

Coral Cantigas

Tleycantimo Choquiliya ....................................... Gaspar Fernandes
                           Lourdes Berthin, alto
                           Aref Dajani, tenor

Allá Vá un Encobijado ........................................ Antonio Lauro
Arroz con Leche .................................................. Trad., arr. Carlos Guastavino
La Flor de la Canela ............................................ Chabuca Granda, arr. Luis Craff
Guedé Nibó .......................................................... Trad. Haiti, arr. Miguel García
El Guapo .............................................................. Angel Guanipa

Ramón González, Venezuelan cuatro

Coral Cantigas and VOCI

Sing Me to Heaven ........................................... Daniel E. Gawthrop
Sure On this Shining Night .................................... Samuel Barber
Chester ..................................................................... William Billings
Alleluia .................................................................... Randall Thompson
Ezequiel Saw de Wheel ........................................... Trad. Spiritual, arr. William L. Dawson

Intermission

VOCI

Amazing Grace .................................................. Trad. American, arr. Jackson Berkey (b. 1942)
Shenandoah .......................................................... American folksong, arr. James Erb
Two Willan Motets ................................................. Healey Willan (1889-1968)
   Rise Up, My Love, My Fair One
   I Beheld Her, Beautiful as a Dove
Two Hawley Motets ................................................. William Hawley
   Mosella
   Te Vigilans Oculis
La Zamba de los Besos .......................................... Gilardo Gilardi (1889-1963)
I Got a Robe ............................................................ Trad. Spiritual, arr. Moses Hogan

Coral Cantigas and VOCI

Hanacpachap ......................................................... Juan Perez Bocanegra (1590-1631)
Ave Maria .............................................................. Heitor Villa-Lobos (1887-1959)
Salmo 150 ............................................................ Emani Aguiar
Cantilena ................................................................ Emani Aguiar
Ojos Azules .......................................................... Rubén Uquillas
Pasaje ................................................................. Trad. Venezuelan, arr. Vinicio Adames

Ramón González, Venezuelan cuatro

240
from spain to the colonies

Christmas Concerto, Op. 6 No. 8 .................................................. Archangelo Corelli (1653-1713)
Congregante y festero ................................................................. Padre Antonio Soler (1729-1783)

Emilia Acón, soprano
Pablo Heinrich, tenor

Trio in C Minor, Op. 14 No. 2 ...................................................... Luigi Boccherini (1743-1805)
Toquen presto a fuego .............................................................. Esteban Salas (1725-1803)

Julianna Chitwood, violin
Chiara Kingsley-Diéguez, violin and viola
Douglas Walters, cello
Vera Kochanowsky, harpsichord

intermission

(15 minutes)

Riu, riu, chiu ........................................................................... Anonymous
Ave María .................................................................................. Tomás Luis de Victoria (ca. 1548-1611)
Xicochi xicochi conetzintle ....................................................... Gaspar Fernandes (1470-1629)
En un portalezo pobre ................................................................. Gaspar Fernandes (1470-1629)

Jaqueta Bustion, soprano
Karen Longacher, soprano
Jules Allen, alto
Jeannettee Warren, alto
Philip Kafelas, tenor
Jack Rasmussen, tenor

villancicos y parrandas

Llévame a ver a Jesús ................................................................. Noel Estrada (Puerto Rico); Arr. Angel Mattos
Hacia Belén va una burra .......................................................... Traditional (Spain); Arr. Abel Di Marco
Pastores a Belén ........................................................................ Traditional (Spain); Arr. Gregg Smith

Magdalena Saavedra, soprano

Con esta parrandita ................................................................. Modesta Bor (Venezuela)
Canto de salida ......................................................................... Vicente Bianchi (Chile)
Alegria, Alegria (sing-along) ..................................................... Traditional (Spain)

Cecilia Esquivel, guitar
Ana Astrid Molina, Venezuelan cuatro
Magdalena Saavedra, tambourine
Coral Cantigas

with guests *Conjunto Mérida & Emily Riggs*

**WELCOMING REMARKS**

Beatriz Haspo, Board President

En primavera ...........................................Edmundo Disdier (Puerto Rico: b.1927); arr. Ruben Colón Tarrats
Dos corazones .......................................................... Blas Galindo (Mexico: 1920-1993)
Me gustas cuando callas ...................................... Blas Galindo; poem: Pablo Neruda (Chile: 1904-1973)
Se equivoc61a paloma ........................................ Carlos Guastavino (Argentina: 1912-2000);
poem: Rafael Alberti (Spain: 1902-1999)
Sonata para viola ......................................................... Modesta Bor(Venezuela: 1926-1998)

Second movement - Madrigal
  Cassie Stephenson, viola; David Ballena, piano

En tanto que de rosa .....................................................Francisco Guerrero (Spain: ca.1528-1599);
  poem: Garcilaso de la Vega (Spain: ca. 1501-1536)
El limonar florido ......................................... Paul Carey; poem: Antonio Machado (Spain: 1875-1939)
  I. Tal vez la mano, en sueño
  II. Tarde tranquila
  III. Desgarrada la nube; el arcoiris
  IV. Luz del alma
  Dana Weiderhold, violin; Jorge Espinoza, cello

**INTERMISSION**

La Marinera ........................................................Rosa Mercedes Ayarza de Morales (Peru: 1881-1969)
Amor, mi buen amor .................................................. Inocente Carreño (Venezuela: b.1919)
Pampamapa ........................................................................................................ Carlos Guastavino

Emily Riggs, soprano; David Ballena, piano

Quien fuera como el jardín ...........................................Carlos Guastavino
Soneto de la noche.............................................. Morten Lauridsen (USA: b.1943); poem: Pablo Neruda
Pregúntale a ese mar .....................................................Inocente Carreño;
  poem: Juan Beroes (Venezuela: 1914-1975)
Solo de guitarra ..........................................................Beatriz Corona (Cuba: b.1962);
Libertango - Astor Piazzolla (Argentina: 1921-1992)
  Dana Weiderhold, violin; Cassie Stephenson, viola; Jorge Espinoza, cello
Primavera Porteña .................................................................... *Astor Piazzolla*

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and signal watches during performance.
No photographs or recordings without the permission of Coral Cantigas.
APPENDIX C – CONTACTS AND RESOURCES
LIST OF CONTACTS AND RESOURCES

1) Hanacpachap cussicuinin – Choral public domain library <www.cpdl.org>

2) Dios Itlaconantzine - Choral public domain library <www.cpdl.org>

3) Laetatus sum in his - Inter-American Music Review VII, no. 1 (Fall-Winter 1985). Stevenson, Robert, ed. (The entire volume includes music from the Renaissance and Baroque periods from Latin America edited by Dr. Robert Stevenson)

4) Exsultate Iusti in Domino - Choral public domain library <www.cpdl.org>

5) Eso rigor e repente - Inter-American Music Review VII, no. 1 (Fall-Winter 1985). Also available through Choral public domain library <www.cpdl.org>

6) Los coflades de la estleya - Inter-American Music Review 6, no. 2 (Spring-Summer 1985).

7) Domine ad adjuvandum me – In Música de vísperas en las reducciones de Chiquitos-Bolivia (1691-1767): Obras de Domenico Zipoli y maestros jesuitas e indígenas anónimos, Nawrot, Piotr, editor. You may also find some music by Zipoli at Ediciones GCC in Argentina. Tel. (5411) 4542-5018 <www.gcc.org.ar>

8) De Lamentatione Jeremiae – Available from Russell Editions. 541 Lilac Drive, Los Osos, CA 93402. (805)528-8734 (Astrid_@me.com).


10) In monti Oliveti – In Musicos Venezolanos de la Colonia, vol. 1. Published in Venezuela by The Fundación Vicente Emilio Sojo <http://www.funves.gob.ve/>  


12) Tres epitafios – published by Peer International Corporation

13) Para la sepultura de Don Quijote – (Peer Music 1684733)

14) Para la sepultura de Dulcinea – (Peer Music 0020319)

15) Para la sepultura de Sancho Panza – (Peer Music 0020325)

17) Villancicos by Alfonso Letelier – published by the Instituto de extensión musical de la Universidad de Chile.

18) Ave María - Ediciones Schola Cantorum de Puerto Rico; Prof. Luis Olivieri, editor. (P.O. Box 21663, San Juan, Puerto Rico 00931)

19) Pregúntale a ese mar – published in the United States by Santa Barbara Music Publishing (SBMP 301)

20) Mata del anima sola - published in Venezuela by The Fundación Vicente Emilio Sojo <http://www.funves.gob.ve/>

21) Pescador de anclas – Modesta Bor’ music is copyrighted by SACVEN: Sociedad de autores y compositores de Venezuela <http://www.sacven.org/>

22) Salve Regina – published in the United States by earthsongs <www.earthsongschoralmusic.com>


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________. volume 9 (1962): 105-121.


Perli, Rebeca. *Vida coral de José Antonio Calcaño.* Caracas: Lagovén S.A. and Filial de Petróleos de Venezuela S.A.


Discography

Music from the Viceregal period

Angelicum de Puebla/Shola Cantorum de México directed by Benjamín Juárez Echenique. México Barroco/Puebla I: Matines de Natividad, 1653. Juan Gutiérrez de

Angelicum de Puebla/Shola Cantorum de México/ Niños Cantores de la UNAM directed by Benjamin Juárez Echenique. México Barroco/Puebla II: Missa Ego Flos Campi, Juan Gutiérrez de Padilla. Urtext UMA 2005, CD.

Ars Nova. Mexican Colonial Music from the 16th and 17th centuries. AND 01, 1995. CD.


Camerata Renacentista de Caracas directed by Isabel Palacios. Música del Pasado de América. Fundación Camerata de Caracas CCl 101 01, 1993. CD.

Camerata Renacentista de Caracas directed by Isabel Palacios. Musique en la Cathédrale Santa Fe de Bogotá Vol. II. K617077-2, 1997. CD.


Carmina Latina: Sacred chants of Colonial music from Latin America, various performers, JADE 91005-2, 1997. CD.


Coro de la Catedral de México. Villancicos de la colonia. Spartacus Discos 21002, 1993. CD.

Coro Hispano de San Francisco and Conjunto Nuevo Mundo directed by Juan Pedro Gaffney. Vamos al portal: music of the Iberian and Iberoamerican Baroque celebrating
the feasts of the Nativitiy cycle. Pro Musica 1001, 1996. CD.

Exaudi Choir of Cuba. El gran barroco del Perú directed by Felicia Pérez. JADE LC 8126, 1999. CD.

Exaudi Choir of Cuba. Un barroco cubano del siglo XVIII: Esteban Salas directed by Maria Felicia Pérez. JADE 35746-2, 1996. CD.


Lima Triumphante directed by José Quesada Macchiavello. En el dia festivo: villancicos y cantadas de José de Orejón y Aparicio. Universidad Católica Peru: Sedes Sapientiae, 2009. CD.


SAVAE. Native Angels. Iago/Talking Taco Music, 1996. CD.


Segundo Festival de Música Renacentista y Barroca Americana: Misiones de Chiquitos. Asociación Pro Arte y Cultura de Bolivia (APAC), 1998. CD.

The Sixteen. Streams of Tears: Juan Gutiérrez Padilla. CORO COR 16059. CD.

The Cathedral Singers directed by Piotr Nawrot, Baroque music from the Bolivian Rainforest, Divine Word Missionaries, 1995. CD.

The Harp Consort directed by Andrew Lawrence-King. Missa Mexicana. Harmonia mundi HM 907293, 2002. CD.


Music after independence


Coro Bellas Artes. Chile: FONDART, 2000. CD.


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Coro de Cámara Exaudi de la Habana directed by Maria Felicia Pérez. Cantos y ritmos americanos. Unicornio, 2002. CD.


Escalada, Oscar, ed. Latin American Choral Music recorded by the Coro del Nuevo Mundo del Teatro Argentino de La Plata. Kjos Music Company, 1999. CD.


Schola Cantorum de Caracas directed by Alberto Grau. *Antología del madrigal venezolano.* Fundación Mito Juan Pro- Música, 1975. LP.