



Mexican Musicology, 1980

Premiered by Heterofonía, XIII/4 [71] (Oct.-Nov.-Dic. 1980), 3-12, in the distinguished directora's Spanish translation, the present article is published here in the original English with Esperanza Pulido Silva's gracious consent. This article summarizes conditions in the summer of 1980. Maestro Jesús Estrada died November 22, 1980. Dr. Gabriel Saldívar y Silva died suddenly December 18, 1980, at Mexico City, on the eve of a planned European trip.

MEXICO'S SENIOR MUSICOLOGIST continued bountifully active in June 1980. Maestro José de Jesús Estrada Hernández—for many years resident at Mercaderes 45, Colonia San José Insurgentes, México 19, D.F. (teléfono 598-26-02)—now embarks upon the third part of a viceregal music history that will greatly expand the information in his valuable 165-page *Música y músicos de la época virreinal* [prólogo, revisión y notas de Andrés Lira] (Mexico City: Secretaría de Educación Pública, 1973).

Almost four decades ago he first entered the *Handbook of Latin American Studies: 1941*, No. 7 (Cambridge, Massachusetts: Harvard University Press, 1942), with a citation at item 5482 of his *Cinco canciones a la Virgen de Guadalupe* published as a musical supplement to *Schola Cantorum* (Morelia), año 3, no. 5-6. However, the details of his biobibliography have not even yet been conveniently assembled in any one lexicon. Born at Teocaltiche, Jalisco (between Guadalajara and Aguascalientes) December 1, 1898, he was for eight or nine years a pupil of José Rolón (1883-1945) at Guadalajara before departing for Europe where from 1925 to 1934 he studied chiefly at Rome but also at Paris and Vienna (1931). On February 21, 1933, the Pontificia Scuola Superiore di Musica Sacra, Rome, awarded him the Magisterio en Órgano. That same year he received a diploma in Gregorian Chant from the Pontificia Scuola and Pius XI gave him a personally autographed portrait. Upon returning to Mexico he began teaching organ in 1936 at the Conservatorio Nacional de Música, where he continued to December 4, 1975.

On that latter date he was honored with a testimonial concert in the Silvestre Revueltas Auditorium of the CNM, Avenida Presidente Masaryk 582. His sixteen diplomas and certificates attesting distinctions bestowed on him at Rome, Paris, Vienna, Mexico City, Guadalajara, and Mérida (Yucatán) occupy page 2 of the printed program. Page 5 gives notice of the performance of his *Misa de San Ignacio* for male voices and organ on December 2, 1975, at San Ignacio de Loyola Church, Moliere and Horacio Streets, Mexico City (Jorge Medina Leal conducting). Part I of the CNM testimonial concert consisted of his organ compositions played by nine of his pupils (Javier Garduño, Consuelo Fernández, Jesús Lira, Martha Miranda, Pedro de La Rosa, Lourdes Méndez, Juan Bosco Carrero, Alex Méndez, and Victor Urbán), the last of whom was conservatory director in 1975. Part II comprised his *Suite en Estilo Antiguo con algunas licencias* (Prélude-Bourrée-Gavotte-Musette-Menuetto I & II-Sarabanda-Giga) played by the Collegium Musicum Barrocum (Gildardo Mojica, flute, Robert Fischer, oboe, Sally Van dem Berg, cello, Juan Bosco Carrero Morales, harpsichord). His organ chaconne played by the then conservatory director to close Part I was Estrada's transcription of his *Thème Varié pour Guitare* (Paris: Éditions Max Eschig, 1965 [Imp. Rolland, 12 pages]). Containing twelve variations that last 8 minutes 30 seconds, this guitar work had won the O.R.T.F. (Office de radiodiffusion-télévision française) prize in 1962 and was premiered in its original form at the Salle Gaveau in Paris June 5, 1962.

Among other distinctions noted on the CNM testimonial program, Estrada was a



founding member of the SACM (Sociedad de Autores y Compositores Mexicanos) May 7, 1947. On February 19, 1975, he was named a member of the Real Academia Hispano Americana and on October 9, 1978 (sponsored by Federico Sopeña Ibáñez), he became an Académico Correspondiente of the Real Academia de Bellas Artes de San Fernando, Madrid.

The best summary published thus far of his career as an investigator is found in his own article, "Investigaciones sobre música virreinal en las catedrales de México, Puebla, Guadalajara, Oaxaca y Durango," *Historia Mexicana*, XXVI/4 (El Colegio de México, 1977), pages 596–602. He began his campaign in behalf of viceregal music in 1939. On November 23, 1939, his transcription of *Ya se heriza el copete [de blancas nieves]*, a villancico composed 1727 in honor of the Virgin of Guadalupe by Manuel de Zumaya, was performed at El Buen Tono Church in Mexico City (during the Primer Congreso Nacional de Música Sacra). Maestro de capilla at Mexico City Cathedral beginning June 7, 1715, and at Oaxaca Cathedral from January 11, 1745, to his death at Oaxaca October 5, 1754, Zumaya rated as the paragon of native-born viceregal composers as long ago as José Mariano Beristáin de Souza's *Biblioteca Hispano-Americana Septentrional* (1816–1821).

But what of music in Mexico before Zumaya? Estrada took Miguel Bernal Jiménez's archival work at Morelia (*El Archivo musical del Colegio de Santa Rosa de Santa María de Valladolid, siglo XVIII. Morelia colonial* [Universidad Michoacana de San Nicolás, 1939]) as an incentive to explore the cathedral music archive at Mexico City—next the archives at Guadalajara, Puebla, Oaxaca, and Durango. The cicerone who showed him a late sixteenth-century polyphonic manuscript from the Mexico City Cathedral archive containing at one and the same time works by Palestrina and polyphony with Náhuatl text was Jesús García Gutiérrez (1875–1958, professor of the history of the Mexican church in the Mexico archdiocesan seminary). Estrada considered important the presence of music with Náhuatl texts in this particular volume (the present whereabouts of which are unknown, unless it be the Octaviano Valdés Codex inventoried in *Fontes artis musicae*, 1955/1, pages 12–13) because the Náhuatl mixture with Palestrina documented the advanced musical accomplishments of the indigenes.

Another manuscript volume seen by Estrada before Jesús Bal y Gay transcribed it (*Tesoro de la música polifónica en México*, I [1952]) was the so-called Códice del Convento del Carmen—now also lost. It was Estrada who procured Steven Barwick's access to the manuscript transcribed in the latter's Harvard 1949 dissertation and published sixteen years later as *The Franco Codex of the Cathedral of Mexico* (Carbondale: Southern Illinois University Press, 1965). In 1947 Estrada described the Puebla Cathedral music archive as the richest in Mexico. Canon Alfredo Freyria y Córdoba was the Puebla Cathedral canon who guided Estrada through the archive. However, Estrada adds this wry comment after synopsising the polyphonic treasures of Puebla Cathedral: "Unfortunately this most interesting archive has now been fenced off from investigators and any data can be obtained only through the intermediaery of a guardian who allows no browsing of any desired volume. This kind of decree supplants research with bureaucracy."¹

¹"Investigaciones sobre música virreinal," *Historia Mexicana*, XXVI/4 (1977), 600: "Infortunadamente esta interesantísima biblioteca ha sido cerrada para el que quiere investigar y sólo le es permitido obtener datos mediante una solicitud hecha al encargado de vigilar el archivo para que le sea mostrada, fuera del recinto, la obra que desea conocer. Termina así la labor de investigación y comienza la de la burocracia."

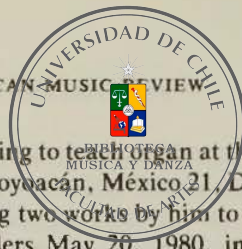


To show how diversified have been his interests in all three colonial centuries, Estrada transcribed for the one-disk album, *Música virreinal mexicana*, issued by Universidad Nacional Autónoma de México, Dirección General de Difusión Cultural, 1974 (MN9, UNAM 231/232) the following works: Hernando Franco's odd-verse *Magnificat Sexti toni* (Barwick edition [1965], pp. 98–110), a recitative plus da capo aria (strings, flutes, continuo accompaniment) by Juan Mathías de los Reyes (*Así de la Deidad*), an Antonio de Salazar villancico a 4 dated 1710 (*Si el agravio Pedro*: facsimile fragments shown in *Música y músicos de la época virreinal* [1973], p. 94), a villancico and a string and continuo accompanied sporano solo cantata by Manuel de Zumaya = Sumaya (*¡Ay! Como gime el viento* and *Alegres luces del día*), plus a string and continuo accompanied solo tenor cantata by Ignacio Jerusalem (*Cuando la Primavera*). Luis Herrera de la Fuente directed the Orquesta de Cámara de la UNAM that supplied the accompaniments. Guadalupe Pérez Arias sang the soprano solos in *Alegres luces* and *Así de la Deidad*, Ignacio Clapés the tenor in *Cuando la Primavera*. Despite newspaper animadversions on the use of an Organo Rodgers in what were rated by some critics as "too thick" accompaniments, this disk has delighted and edified the 271 students enrolled in the history of Mexican music course offered at UCLA 1976–1977 (63 students), 1978–1979 (62), and 1979–1980 (146).

As backup to the album, Estrada in 1973 published in handsome piano-vocal score his transcription of the eighteenth-century parts in Guadalajara cathedral music archive of Ignacio Jerusalem's *Cuando la Primavera* (Guadalajara: Departamento de Bellas Artes del Gobierno del Estado [Jesús García 720], n.d. [32 pp.]). On November 4, 1980, copies of this delicious accompanied solo cantata for tenor or soprano by the eminent native of Lecce, Italy, who served two decades as Mexico City Cathedral maestro de capilla (died 1769) and whose works circulated from Guatemala to Santa Barbara (Alta California), were still available from G. Ricordi, Paseo de la Reforma 481-A, México 5, D.F. (tel. 553-75-06, cable Idrocir México, Apartado postal 5-335).

How much activity to allow the accompanying parts challenges any transcriber of Spanish Baroque music. After studying José de Torres Martínez Bravo's *Reglas Generales de Acompañar, en organo, clavicordio y harpa, con solo saber cantar la parte, ó vr. baxo en canto figurado Compuestas por Don Joseph de Torres* [1665–1738] (Madrid: En la Imprenta de Mvsica, 1702), pages 113–118, anything less than liberal use of glosas² in instrumental accompanying parts violates Torres's norms—and by inference Sebastián Durón's since he signed the approbation. To revive Torres's fame in Mexico, the eminent organist Felipe Ramírez Ramírez (born at Querétaro, May 26, 1939; studied at Regensburg Kirchenmusikschule and at

²Inspired by copious iconographic, literary, and account-books evidence, the volume entitled *Seventeenth-Century Villancicos, from a Puebla Convent Archive, transcribed with optional added parts for ministriles* (Lima: Ediciones CVLTYRA, 1974 [123 pages]) supplied ad libitum instrumental parts in short score for Sebastián Durón's *Al dormir el sol en la cuna del alva*, Juan Hidalgo's *Disfrazado el pastor vaja el amor*, José de Loaysa e Agurto's *Vaya vaya de cantos de amor*, Antonio de Salazar's *Tarara tarara qui yo soy Antoniyo* and *Un ciego que contrabajo canta coplas*, Francisco de Santiago's *Ay como flecha la niña rayos*, Juan de Vaeza's *Por celebrar este día*, Francisco de Vidales's *Los que fueren de buen gusto* (lowest part not texted in the original manuscript), Fabián [Pérez] Ximeno's *Ay ay galeguiños ay que lo veyo*, and Alonso Xuares's *Venid venid zagales vereis a un Dios*.



Haarlem before returning to teach organ at the Conservatorio Nacional [address: Corina 117-E2, Colonia Coyoacán, México 21, D.F.; teléfono 544-28-99]) did Torres the great service of reviving two works by him to conclude a concert for the International Society of Organbuilders May 20, 1980, in the Mexico City Cathedral. Presently curator of the music in the Colección Jesús Sánchez Garza purchased March 17, 1967, by the Mexican Secretaria de Educación (this 276-item [or 302-item] collection is now housed at CENIDIM = Centro Nacional de Investigación, Documentación e Información Musical [Liverpool 16, México 6, D.F., teléfonos 546-61-40 and 592-59-53]), Felipe Ramírez Ramírez encountered Torres' keyboard works in a Sánchez Garza manuscript entitled *Libro que contiene onze partidos del M^o Dⁿ Joseph de Torres*. To show what this 18-page manuscript looked like, Ramírez Ramírez permitted three photographs to accompany an article in *Excelsior*, August 26, 1979.³ Torres's other works in the Sánchez Garza collection include two vocal works printed at Madrid, *Luz de la luces* (December 8 tonada) and *Matizadas flores a 4 con acompañamiento*.⁴ In addition, the collection includes manuscript copies of Torres's Christmas villancico for accompanied soprano duet, *A contarte vengo Gila*, and a truncated four-voice Mass.

Apart from the Colección Jesús Sánchez Garza (consisting of the remains of the Santísima Trinidad convent at Puebla music archive), Torres's works turn up in Mexico City, Morelia, Oaxaca, and Puebla cathedral archives—not to mention in Bogotá, Cuzco, Guatemala, and Lima archives.⁵

If Torres's rules for accompanying, published twice (augmented edition, 1736) by so influential a Peninsular authority as he, do not sufficiently countenance glosas in instrumental accompanying parts, at least there can be no gainsaying the use of numerous instruments (other than keyboard) in late seventeenth-century villancicos sung at Mexico City Cathedral. By way of one prominent example: Sor Juana Inés de la Cruz (1651-1695) named no less than fifteen different instruments that accompanied the third nocturn of her 1691 "attributed" St. Peter villancicos. *Christmas Music from Baroque Mexico* (1974), pages 6-7, offered a thorough catalogue and discussion of the instruments to which she referred.

³Guadalupe Appendini, "Partituras de Joseph de Torres, Descubiertas," *Excelsior* (Mexico City), August 26, 1979, pp. B1, B9. Ramírez Ramírez played the Batalla shown on B1 in the upper photograph during Pope John Paul II's visit to Mexico City Cathedral January 28, 1979. On May 26 he repeated it during a recital on the restored *lado oriente* organ built originally by Joseph Nazarre for inauguration August 15, 1735. He played it also at the Regensburg Kirchenmusikschule during a European visit to learn more concerning Torres.

Not specified in this interview is the decisive role played by Carmen Sordo Sodi (address: Ejército Nacional 173-2, México 5, D.F.; teléfono 250-95-16) in persuading Mrs. Adelaide Frank de Sánchez, the widow of Jesús Sánchez Garza, to sell the collection to the Instituto Nacional de Bellas Artes, and in inducing the Secretaría de Educación Pública to buy it. For the particulars of Jesús Sánchez Garza's biography missing from this interview, see *Christmas Music from Baroque Mexico*, pp. ix-x.

While head of the Section of Musical Research, Carmen Sordo Sodi commissioned Robert Stevenson to transcribe and edit a representative group of villancicos from the Colección Jesús Sánchez Garza for publication as a successor volume to Jesús Bal y Gay's *Tesoro de la Música Polifónica en México*, I (1952-1953). Her departure from INBA after President Luis Echeverría Álvarez's term left the projected volume in limbo.

⁴Neither of these is listed in Antonio Palau y Dulcet, *Manual del librero hispanoamericano* (Barcelona: Antonio Palau Dulcet, 1971), XXIII, 431.

⁵Robert Stevenson, *Renaissance and Baroque Musical Sources in the Americas* (Washington, D.C.: General Secretariat, Organization of American States, 1970), pp. 165, 192, 205, 219; 26, 49, 102-103, 130.



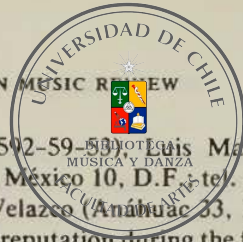
The next large step forward in documenting the varieties of instruments used to accompany Mexican middle Baroque sacred music awaited 1980. On September 17, 1979, Mazapanes Toledo, S.A., Impresiones finished printing 300 copies of Salvador Moreno's epochal *Angeles Músicos Homaje a Sor Juana Inés de la Cruz* (México 13: Ortiz Campesinos 6a [Col. Esmeralda], 1980). The twelve superb color plates (photographs by Rafael Rivera) show details of four paintings in the Mexico City cathedral sacristy by Cristóbal de Villalpando (1650-1714), "the most important Baroque painter in the Americas," and of one each in the Mexico City cathedral and in the Pinacoteca Virreinal by Juan Correa, whose canvases date from 1674 to 1739. So far as the instruments being played: Moreno counts four harps, four portatives, three lutes, two bass viols, one violin, one crumhorn, one cross flute, and one guitar in Villalpando's *Apoteosis de San Miguel*, *La Mujer del Apocalipsis*, *La Iglesia Militante y Triunfante*, and *El Triunfo de la Eucaristía*. In Correa's *La Asunción de la Virgen* and *Entrada de Jesús en Jerusalém* Moreno counts one portative, one bajoncillo, one crumhorn, one cross flute, and one guitar. Both painters include numerous angel musicians singing or playing written part-music. Future researchers will identify the composer of the motet *Hodie Maria Virgo celos ascendit, gaudete* (tenor shown in plate 2) and of the polyphony pictured in plates 6 and 12. In the meantime, Salvador Moreno (address: Paseo Nacional 74-B, Atico 2, Barcelona, Spain) cannot be sufficiently thanked for the lustrous musical iconology in *Angeles Músicos*. Coupled with other types of evidence, these paintings assuage controversies that continue needlessly tormenting Mexicanists on the propriety of including diverse instruments in present-day revivals of seventeenth-century viceregal music.⁶

Once the eighteenth century was well under way, instrumental accompaniments became, of course, ever more explicit. Jaime González Quiñones (address: Zacatepec 434, Echegaray, Estado de México; Apartado 301-534, México 4, D.F.; teléfono 560-28-94), candidate for an advanced degree at City University of New York and a pupil of Barry Brook, now promises a collection of eighteenth-century instrumentally accompanied villancicos for his CUNY musicology degree that will emphasize, among other composers, José de Picañol.⁷ To diversify epochs, his immediate projects also include publication of Silvestre Revueltas's hitherto neglected juvenilia. While in Durango investigating Revueltas's early youth, he happily encountered unsuspected music by Hernando Franco. Organizer of the Academia Mexicana de Musicología, González Quiñones is the conductor and composer who was subdirector of the Conservatorio Nacional during Manuel Enríquez's term as director. In October 1980, Armando Montiel, present director, appointed Juan José Escorza (born Mexico City, January 30, 1956; tel. 398-46-35), coordinator of the newly founded Departamento de Musicología of the Conservatorio Nacional.

Follow-up survey to this one should be written to include the biobibliographies of such other investigators not yet in English-language encyclopedias or who's whos as Julio Estrada (Avenida Insurgentes Sur 408-8, México 7, D.F.; teléfonos 546-34-57 and 524-97-24), Hiram Dordelly, Coordinador de Etnomusicología del CENIDIM

⁶For information from paintings on instruments used in the Spanish Netherlands during the seventeenth century, see Richard David Leppert's "Musical Instruments and Performing Ensembles in Flemish Paintings of the Seventeenth Century (Volumes I and III)," Indiana University Ph.D. dissertation, 1973 (*Dissertation Abstracts International* XXXIV/8 [February, 1974], p. 5232A [order number 74-392, 551 pp.]).

⁷See "Sixteenth- through Eighteenth-Century Resources in Mexico: Part III," *Fontes artis musicae*, XXV/2 (April-June, 1978), 179-180, for Picañol's extensive contributions to Puebla Cathedral archive.



(teléfonos 546-61-40, 592-59-59) OTEGUIS Matty, Encargado de la Biblioteca del CENIDIM (Alpes 1455, México 10, D.F.; tel. 520-53-63), and of the Leonard Bernstein of Mexico, Jorge Velasco (Anahuac 33, México 7; teléfono 546-46-8).

Velasco sustained his reputation during the forepart of 1980 as Mexico's most comprehensive and brilliant musical essayist with his continuing series in *Excelsior's* weekly Sunday supplement, *Diorama de la Cultura*. Always quick to praise the praiseworthy, it was he who in "Gigantes musicales" (*Excelsior*, *Diorama*, August 26, 1979, page 9) signaled the Flentrop-Orgelbouw N.V.'s restoration of Mexico Cathedral's two giant Baroque organs (1695 and 1735) as the transcendental feat patronized to date by the Secretaría de Asentamientos Humanos y Obras Públicas in cooperation with the Dirección General de Obras en Sitios y Monumentos del Patrimonio Cultural. Demonstrating his mastery of Iberian organ history, Velasco had already published a seminal article, "Órganos barrocos mexicanos" in *Anales del Instituto de Investigaciones Estéticas*, 44 (1975), pages 83-102, that greatly amplified the information in Colin C. Kerr's "The Organs of the Cathedral of Mexico City," *The Organ*, XXXVI/142 (October, 1956), 53-62,⁸ M. A. Vente's "The Organs of Mexico City Cathedral," *The Organ*, XXXVII/145 (July 1957), 46, John T. Fesperman's⁹ "Two Important Mexican Organs," *The Organ*, XLIX/196 (April 1970), 171-183, and Fesperman and David W. Hinshaw's "New Light on North America's oldest instruments: Mexico," *Organ Yearbook* (Amsterdam), III, (1972), 52-63.

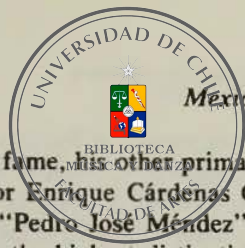
In 1980 Mexico's most widely read book on pre-Independence phases still remained the 324-page *Historia de la música en México (épocas precortesiana y colonial)* (Mexico City: Editorial "CVLTVRA," 1934) written by the then 25-year-old Dr. Gabriel Saldívar y Silva in collaboration with Elisa Osorio Bolio [de Saldívar]. According to the biographical article in *Enciclopedia de México*, XI (1977), 234-235, Saldívar was born September 5, 1909 at Jiménez, identified in his 60-page article on his native state of Tamaulipas in the same volume (page 587) as having been founded October 31, 1827. After the fifth year of medicine, he transferred his interests to historical and musicological research. His personal library (residence: Silvestre Revueltas 20, México, D.F. 20; teléfono 593-63-50) contains more than 2,500 imprints (books, pamphlets, programs) relating to Mexican music history; 15,000 pieces of nineteenth-century Mexican sheet music and music books or music published in Mexico; and a collection of music-related clippings from Mexican newspapers and periodicals dated February 1912 to December 1960. His manuscript *Método de Cítara* for cittern of four courses (Sebastián de Aguirre of Puebla, compiler ca. 1650) and his eighteenth-century 94-folio tablature from Guanajuato¹⁰ written in notation modeled after that found in Santiago de Murcia's 128-folio *Passacalles y Obras de Guitarra por todos los Tonos Naturales y Accidentales*¹¹ (British Library, Add. 31640) count among the most valuable musical treasures in Mexico.

⁸Pages 56-57 gave the specifications of the 1695 and 1735 organs (Kerr misapprehended the dates of the two organs). An intervening plate showed two useful diagrams—the layout of the 1735 console and pedalboard, and the sites of the two organs facing the main altar. I thank Maestro Felipe Ramírez Ramírez for the opportunity to inspect the restored 1735 organ at close range. According to him, B flat (not A) presently sounds 440 vps on the restored 1735 organ.

⁹Velasco paid tribute to Fesperman as the "idealist" who sparked restoration ("Gigantes musicales," column 3).

¹⁰Contents itemized in *Music in Aztec & Inca Territory* (Berkeley and Los Angeles: University of California Press, 1968), pp. 234-236.

¹¹Transcribed and studied in Neil D. Pennington's two-volume "The Development of Baroque Guitar



Because of his musicological fame, his other primacies frequently fail of mention. On January 16, 1980, Governor Enrique Cárdenas González of his native state of Tamaulipas awarded him the "Pedro José Méndez" gold medal for national-level research. (This medal ranks as the highest distinction awarded by the state for intellectual distinction and is awarded to only one citizen each year.) The program for the ceremony at Ciudad Victoria mentioned among his publications eighteen books dealing with Tamaulipas history.¹² The most recently reprinted of his Tamaulipas publications is his edition of José de Escandón's *Informe al Virrey de la Nueva España* (México: Vargas Rea, 1943; repr. México: Duplimasters, 1979). In this *informe* dated November 26, 1760, the founder of Nuevo Santander = Tamaulipas reported on "the first cultural manifestations in that province." The act of swearing allegiance to Charles III included not only the singing of the Te Deum November 8, 1760, but also Huasteca songs with guitars and violins, huapangos, and other "bailes de la costa."

Saldívar y Silva's musical research¹³ will culminate with the publication of his monumental *Bibliografía Mexicana de Musicología y Musicografía* (Universidad Nacional Autónoma de México, 1981). In this annotated bibliography, which harvests five decades, he will index both writings about music and music itself. Printed and manuscript sources will be credited to the various libraries in which they are encountered. Because booklets containing rules for cathedral choirs or merely the texts of villancicos often supply vital accessory musical data, these kinds of fringe publications also enter Saldívar's forthcoming bibliography, chronologically sifted. The latter class of fugitive publication enables Saldívar to credit the native-born Francisco

Music in Spain, including a commentary and transcription of Santiago de Murcia's *Passacalles y Obras* (1732)," (University of Maryland Ph.D. dissertation, 1979).

The English collector and contributor of 186 articles to the first edition of *Grove*. Julian Marshall (1836-1903), acquired British Library Additional MS 31640 before 1884 in Mexico. Did Santiago de Murcia emigrate to Mexico after Queen María Gabriela died? See Elena Machado Lowenfield, "Santiago de Murcia's Thorough-Bass Treatise," City College (CUNY) M.A. thesis, 1974, for analysis and transcriptions of pieces in Murcia's *Resumen de Acompañar la Parte con la Guitarra* (1714). Juan José Escorza played Santiago de Murcia's *La Bretagne*, *La Borbon* (*Resumen*, fols. 70-71, 76), *La Guastala* (fol. 77 concurring with Biblioteca Nacional de México, MS 1560, fol. 23), and his *Fustamberg* (fol. 66 in the *Resumen* concurring with item 35 in Saldívar y Silva's Guanajuato tablature) at the November 3, 1980, inaugural concert of the CENIDIM-sponsored Panorama de la Música Virreinal en Latino América (baroque guitar portion of the program at Capilla del Instituto Cultural Helénico, Mexico City). Saldívar's Guanajuato tablature contains at least 12 items copied from Santiago de Murcia's 1714 *Resumen*. For a list of these items see page 92 of this issue.

¹²Specified in the program: *Documentos de la rebelión de Catarino E. Garza en la frontera de Tamaulipas y sur de Texas 1891-1892* (1943); *Historia compendiada de Tamaulipas* (México: Editorial Beatriz de Silva, 1945 [358 pp.]); *Los indios de Tamaulipas* (1943). He also compiled and edited seven volumes of the *Archivo de la historia de Tamaulipas* (1946-).

¹³In addition to his seminal 1934 history of music in Mexico to 1821, *The National Union Catalog of Pre-1956 Imprints*, DXVI, 77-78, gives him *El jarabe, baile popular mexicano* (México: Talleres gráficos de la Nación, 1937) and "Mariano Elizaga y las canciones de la Independencia," *Boletín de la Sociedad Mexicana de Geografía y Estadística*, LXIII/3 (May-June 1947), 641-656.

After examining Ramo de Infidencias, tomo 85; tomos 69, expediente 2; 171, exp. 9, and Ramo de Inquisición 462, Saldívar concluded that the refugee from Spain Manuel Corral (whose works are catalogued in *Diario de México*, XII/1631 [March 20, 1810]) composed the patriotic song "Vivir en Cadenas." Upon arriving in Mexico Corral was commissioned to set the text of the Peninsular poet Juan Bautista Arriaga that began "Vivir en Cadenas, que fiero vivir" as a march. Wafted to Valladolid = Morelia this marching song in 1813 became a local favorite. Elizaga had no hand in composing either it or "Inclito y gran Morelos." Carlos Maria Bustamante was the first to make Elizaga a composer of revolutionary songs (*Cuadro Histórico de la Revolución Mexicana* [México, 1843-1844], II, 353).



López Capillas,¹⁴ maestro de capilla of Mexico City cathedral 1654-1674, with composing the music for the earliest villancicos honoring the Virgin of Guadalupe.¹⁵ Saldívar traces the earliest mention of *posadas*¹⁶ (in the Mexican Christmas sense) to Nicolás de Espindola's *Jornadas, que hizo la Santissima Virgen Maria, desde Nazaret a Bethlem . . . en Mexico*, en la Imprenta de Rivera Calderon Año de 1714.¹⁷ Saldívar signals fray Manuel Sánchez's *Regla de N.S.P. S. Francisco, y . . . breve explicacion del canto llano* (México: Joseph Bernardo de Hogal, 1725)¹⁸ as the first music instruction manual by a native-born author printed in the New World. The first piano instructor printed in Mexico appeared as a series in supplements beginning October 1842 and running two years in the weekly issues of José Antonio Gómez's *Instructor Filarmónico*.¹⁹ Organized in three tomes, the instalments treat "acompañamientos musicales" in the second *tomo*, "armonía, composición" in the third (only one incomplete 24-page fragment of the third tome, dated 1844, survives).

Among *catálogos*, Saldívar owns a dated inventory of Beethoven's works on sale at Mexico City in 1829 (supplemented with a list of guitar transcriptions) that he proposes publishing separately in facsimile. His printed programs include those of the 1870 Beethoven centenary concerts given at the Gran Teatro Nacional December 29 and 30, 1870. In his view, Alfredo Bablot's²⁰ life of Beethoven published in these pro-

¹⁴In addition to copious already published data on López Capillas, see Lester Dwayne Brothers's "The Hexachord Mass; 1600-1720," University of California at Los Angeles Ph.D. dissertation 1973 [University Microfilms 73-32053], I, 233-284, and II, 235-266. Jo Ann Smith (10939 Exposition Boulevard, Los Angeles, California 90064, telephone (213) 475-5696), who is a Ph.D. candidate at University of Southern California and instructor at Cal Arts (California Institute of the Arts, 24700 McBean Parkway, Valencia, California 91355), has completed transcription into fair copy of López Capillas's entire surviving Mass and Magnificat repertory.

¹⁵*Suplemento Especial III a la Biblioteca Hispano Americana Septentrional que escribiera el Dr. Don José Mariano Beristáin de Souza . . . Volumen Octavo* (México: Ediciones Fuente Cultural, 1951), pp. 34-35: *Letras que se cantaron en . . . los Mañitines de la Aparicion de la Santissima Imagen de la Virgen Maria Madre de Dios de Gvadalupe . . . Año 1669 . . . En Mexico: Por la Uuida de Bernardo Calderon*. The title page of this six-page quarto is adorned with a woodcut of the Virgin.

Francisco González de Cossío, discoverer of this booklet (previously Antonio de Salazar and Manuel de Zumaya disputed priority in being the first to compose a Virgin of Guadalupe villancico) also located López Capillas's *Letras que se cantaron en la festividad de octava, que la Santa Yglesia Cathedral Metropolitana de Mexico celebró en la Dedicacion de su Imperial templo . . . En Mexico: Por Hipolito de Rivera*. Año de 1656.

¹⁶See the article "Posadas" in *Diccionario Porrúa de Historia, Biografía y Geografía de México*, 4th ed. (México: Editorial Porrúa, 1976), II, 1666-1667; also, Luis Rubio, "Una Bibliografía Mexicana Sobre la Navidad," *Boletín Bibliográfico de la Secretaría de Hacienda y Crédito Público*, Suplemento al No. 333 (December 15, 1965), 2-15.

¹⁷*Suplemento Especial III*, 23, item 273. Reprints appeared in 1729 (Joseph Bernardo de Hogal) and 1747 (Viuda de D. Joseph Bernardo de Hogal). See José Toribio Medina, *La Imprenta en México* (1539-1821), IV (Santiago de Chile: En Casa del Autor, 1909), 264-265, and V (1910), 55.

¹⁸Copies in Library of Congress (Rare Books), Newberry, John Carter Brown, and Bancroft libraries; 22 + [80] pages. A copper plate of the Guidonian hand comes between pp. 52-53; printed plainchant occupies numbered p. 56 to the end.

¹⁹Antonio Palau y Dulcet ignores this periodical and credits José Antonio Gómez with only one publication, *Gramática razonada musical* (México, 1832) containing seven plates. Amado Santa Cruz and Francisco Cabrera lithographed Gómez's *Instructor Filarmónico*. Bancroft Library owns a copy (*Papeles varios*, v. 51, no. 16) of the *Prospecto y reglamento de la gran Sociedad Filarmónica, y Conservatorio Mexicano de ciencias y bellas artes, dirigida por José Antonio Gómez* (México: Impr. del Iris, dirigida por A. Díaz, 1839).

²⁰Born at Bordeaux, Bablot accompanied Anna Bishop to Mexico in 1849. Immediately founding a periodical and immersing himself in Mexican politics, he incurred Santa Anna's displeasure but profited from his enthusiastic support of Juárez. From 1881 to his death in 1892 at Tacubaya, D.F., he directed the Conservatorio Nacional.



grams ranks as an original contribution to scholarship. In 1871 Aniceto Ortega [del Villar] (1825–1875) paid tribute to Beethoven not only with an *Invocación á Beethoven* (A. Wagner y Levien) but also with a *Danza Tlaxcalteca* in his one-act (two scenes) “episodio musical” *Guatimotzín* (September 13, 1871,²¹ Gran Teatro Nacional) that echoes the third movement of Beethoven’s Symphony No. 7.²²

After Ortega’s second-generation heirs sold his extensive musical library to the Porrúa Estrada brothers (Librería Porrúa Hermanos, Avenida República Argentina 15) Saldívar around 1935 presciently bought the entire remains. Among the rarities was Lucien Biart’s²³ presentation copy to Ortega of the first edition of Beethoven’s Sextett, opus 71 (*Sextetto Pour 2 Clarinettes, 2 Cors et 2 Bassons . . . à Leipsic Chez Breitkopf & Härtel* [April 1810]). Although legitimate purchaser of the entire Ortega musical library, Saldívar at once perceived the exceptional value of the Sextett parts and returned them to Porrúa. Within twenty-four hours the Porrúa brothers to their own exclusive profit sold the Sextett parts to a Beethoven collector for their true worth. Such an example of sensitivity on Saldívar’s part is but one instance of dealings that long ago made his name a byword for honor among collectors.

Joaquín García Icazbalceta’s *Biblioteca Mexicana del Siglo XVI*, edited by Agustín Millares Carlo (México: Fondo de Cultura Económica, 1954), pages 277–278, registered Pedro Ocharte’s *Graduale Dominicale* of 1576 as the earliest for which an exact date could be specified. Saldívar’s forthcoming *Bibliografía Mexicana de Musicología y Musicografía* will minutely list and index not only all heretofore catalogued chant books published at Mexico City before 1600 but will also specify the contents and date of the 280-folio *Graduale Dominicale* listed in Millares Carlo, pages 503–504 among sixteenth-century imprints surviving only fragmentarily.²⁴ To go no further with a sampling of Saldívar’s forthcoming Mexican “RISM,” suffice it to summarize by saying that its publication date promises to create a new epoch in Mexican musical historiography as well as bibliography.

His erudite wife Elisa Osorio Bolio de Saldívar, colleague in writing the exquisite 1934 history, published her first solo book in 1943, *En el valle de el Mezquital* (Talleres Gráficos de la Nación).²⁵ Her next three books²⁶ focused on the kindergarten specialty that after “fifty years of service to youth” won her the gold presidential diploma, awarded May 15, 1980—*medalla de mérito docente maestro Ignacio M. Altamirano*.

²¹Enrique Olavarria y Ferrari, *Reseña histórica del Teatro en México*, 3rd. ed. (México: Editorial Porrúa, 1961), II, 834.

²²Otto Mayer-Serra, *Música y músicos de Latinoamérica* (México: Editorial Atlante, 1947), II, 714, cited the “first” movement of opus 92, but the example echoes the third movement, not the first.

²³Lucien Biart (1829–1897) in *Les Aztèques: histoire, moeurs, coutumes* (Paris: A. Hennuyer, 1885), 229–230, passed judgment on Aztec music and musical instruments that Mexican writers as late as Alba Herrera y Ogazón (1885–1931) could not resist duplicating (*El arte musical en México*, 1917).

²⁴Emilio Valtón, *Impresos mexicanos del siglo XVI* (México: Imprenta Universitaria, 1935), no. 27, pp. 123–133, described the defective copy at the Mexican Biblioteca Nacional (O-I-7-1) that in 1920 had belonged to Jorge Enciso (1879–1969). Manuel Romero de Torrerros y Vinent, “Un Cantoral mexicano del siglo XVI,” *Biblos* [Mexico], II, 101 (December 20, 1920), 202, identified Enciso’s gradual as having been commissioned by Dominicans for use at their mission stations.

The much better preserved copy of this *Graduale Dominicale* recovered at Tapalapa or Papalpa, Chiapas, bears a colophon date of 1564 but imprint year on the title page of 1565. Antonio de Espinosa printed it at the charge of Pedro Ocharte.

²⁵Indians in her native state of Hidalgo (born at Pachuca) is her subject matter.

²⁶*Técnica de cantos y juegos para el jardín de niños* (1952), *Diez personalidades del jardín de niños mexicanos* (1975; see *Handbook of Latin American Studies: No. 38* [Gainesville: University of Florida Press, 1976], 563 [item 9162]), and *Ritmos, cantos y juegos* (1976).



C. ENRIQUE CARDENAS GONZALEZ
 Gobernador Constitucional del Estado
 Palacio de Gobierno
 Presente.

Acatando lo establecido en el Artículo Primero del Decreto No. 7, de enero 19 de 1966, es el que se estatuye el otorgamiento anual de la Medalla al Mérito Cívico "Pedro José Méndez" a la persona que se distinga por la realización de actos que redunden en beneficio de la comunidad, los que suscribimos, integrante: del Jurado Calificador que muchos nos honra, nos permitimos comunicar a usted el resultado de nuestra decisión:

Tomando en consideración las cualidades que concurren en cada uno de los Candidatos propuestos a hacerse acreedores del máximo galardón instituido por el Gobierno del Estado de Tamaulipas, y después de analizar con detenimiento y sentido objetivo las trayectorias y obras de las personas inscritas, quienes son los CC. Profr. Eloy Benavides Salinas, Sergio Ismael Cárdenas Tamez, Dr. Roberto A. Garza Garza, Ing. Luis Hidalgo y Castro, J. Guadalupe Rodríguez Silis y Profr. Gabriel Saldívar Silva, se llegó al acuerdo siguiente:

Que se otorgue la Presea al Mérito Cívico "Pedro J. Méndez" y Diploma 1980 al Ameritado Maestro e Historiador

Don Gabriel Saldívar Silva,

por las investigaciones históricas a nivel nacional, y en forma especial por el profundo conocimiento que sus obras nos brindan referentes a nuestro Estado de Tamaulipas, toda vez que al escudriñar en los orígenes del pasado, al mostrar a su pueblo el esfuerzo de sus ancestros por construir su historia, otorgan la valiosa oportunidad de sabernos nosotros mismos, porque sus obras perdurarán sirviendo de aporte a las nuevas generaciones para que amen su tierra, preserven sus costumbres y entiendan a sus semejantes, legado valioso que nos otorga quien ha luchado por conservar en su mejor claridad el conocimiento de nuestra Patria y de nuestra Entidad.

Atentamente.

Ciudad Victoria, Tamaulipas, 16 de enero de 1980.

LIC. POMPEYO GOMEZ LERMA

LIC. CESAR HUMBERTO ISASSI CANTU

LIC. RUBEN DAVID RIVERA SANCHEZ

Dr. Gabriel Saldívar's last gift among many to the editor was the award booklet documenting his 1980 Medalla al Mérito Cívico "Pedro José Méndez." The facing page in this issue shows his Datos biográficos published in the booklet, which he kindly consented to autograph.

Throughout three decades Dr. Saldívar conferred inestimable kindnesses on the editor. With generosity that passed all bounds he shared his immense knowledge, his vast wisdom, and unequalled insights. His death December 18, 1980, leaves a vacancy in the editor's heart that none other can ever fill.



DATOS BIOGRAFICOS DEL DR. GABRIEL SALDIVAR

Nació en Jiménez, Tam.
Cursó hasta quinto año de la carrera de Medicina, la que abandonó para dedicarse al estudio de la investigación histórica y musical.

Ha ocupado los siguientes cargos:

Historiador de la Secretaria de Relaciones Exteriores.

Jefe de Prensa y Relaciones Públicas de la Secretaria de Agricultura y Fomento.

Maestro de Historia Universal, Mexicana y de Tamaulipas en la Escuela Normal y Preparatoria de Ciudad Victoria.

Director del Seminario de Historia de la Revista Mexicana.

Investigador de la Enciclopedia Mexicana.

Ha dictado Cursos de Verano en las Escuelas de Ciencias Políticas y de Filosofía y Letras de la U.N.A.M.

También fue maestro de Musicología Mexicana en la Escuela de Graduados de la U.N.A.M.

*Al Dr. Robert Stevenson
con la admiración de
su amigo, que lo consi-
dera como a mi grande
musicólogo americanista
y particularmente mexi-
canista.*

Afectuosamente

21-VI-1980



Transcripción, revisión y arr. de
JESUS ESTRADA.

IGNACIO JERUSALEM

RECITATIVO

Cuan-do la pri-ma-ve-ra vol - vien-do a re-na-cer ver-dé y flo-

The first system of music features a vocal line in a treble clef with a key signature of one flat and a common time signature. The lyrics are 'Cuan-do la pri-ma-ve-ra vol - vien-do a re-na-cer ver-dé y flo-'. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs) with chords and some melodic movement.

ri - da a los cam-pos da vi - da el mon-tu ru - vis -

The second system continues the vocal line with the lyrics 'ri - da a los cam-pos da vi - da el mon-tu ru - vis -'. The piano accompaniment continues with similar harmonic support.

tien-do y la tie-rra fe - lis se con - si - do - ra

The third system concludes the vocal line with the lyrics 'tien-do y la tie-rra fe - lis se con - si - do - ra'. The piano accompaniment ends with a final chord. The word 'cresc.' is written above the vocal line and below the piano accompaniment.

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México 19, D.F.

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to - do lo ve - ge - ta - ble y sen - si - ti - vo so - lo tú e - res al

vi - vo La I - ma - gen más pu - ra, más her - mo - sa y

ARIA
Allegretto

be - lla que sin el sol mis - mo.



mp
Oi - ga el

Or - bo Vir - gen pu - ra pues que sois Ma - dre de

Dios Las dul - zu - ras de mi can - to, las dul -



su - ras de mi can - to ar - mo - ní - as, ar -

mo - ní - as de mi vos.

Oi - ga el Or - bo Vir - gea



pu - ra pues que sois Ma - dre de Dios Las dul -

su - ras de mi can - to ar - mo - ní - as de mi

cresc.

Ossia

vos ar - mo - ní -

vos



ar - mo -

ni - as de mi vos. Las dul - su - ras de mi

can - to ar - mo - ni - as, ar - mo - ni - as de mi

vos, ar - mo - ni - as de mi vos.



The first system of musical notation, consisting of a grand staff with a treble and bass clef. It contains piano accompaniment for the first system.

The second system of musical notation, consisting of a grand staff. It contains piano accompaniment. Dynamics markings include "p a tempo" at the beginning and end, and "poco rall." in the middle.

The third system of musical notation, including a vocal line and piano accompaniment. The lyrics "le de mis cla - mo - res fu - gi - ti - vo del Dra - gon" are written below the vocal line.

The fourth system of musical notation, including a vocal line and piano accompaniment. The lyrics "mur - mu - ran - do de mi an - he - lo la dul -" are written below the vocal line. The word "Ossia" is written above the vocal line. Dynamics markings include "cresc." at the beginning and end.



su - ras lo ve - los

su - ra lo ve - los, - - - la dul-

mp

Adagio

su - ra lo ve - los, lu ve - los

mp

Tempo I

f

Musical score for the piano introduction. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key and begins with a series of chords and moving lines in both hands. Dynamic markings include *p* and *mp*.Musical score for the first vocal phrase. The vocal line is on a single staff with a treble clef. The piano accompaniment is on a grand staff. The lyrics are "Oí - ga el Or - be Vir - gen pu - ra pues que". The dynamic marking is *mp*.Musical score for the second vocal phrase. The vocal line is on a single staff with a treble clef. The piano accompaniment is on a grand staff. The lyrics are "sois Ma - dre de Dios Las dul - zu - ras de mi". The dynamic marking is *p*.Musical score for the third vocal phrase. The vocal line is on a single staff with a treble clef. The piano accompaniment is on a grand staff. The lyrics are "can - to, las dul - zu - ras de mi can - to ar - mo -". The dynamic marking is *p*.



ni - es, ar - mo - ni - as do mi vos.

Oi - ga el

Or - be Vir - gen pu - ra pues que sois Ma - dre de



cresc.

Dios las dul - su - ras de mi cañ - to ar - mo -

cresc.

Ossia

f

mi voz ar - mo -

ni - as de mi voz -

ni - as

mp

ar - mo -



ni - as de mi voz las del - tu - ras de mi can - sión ar - mo -

ar - mo - ní - as de mi
ní - as ar - mo - ní - as de mi voz ar - mo - ní - as de mi

vos.

vos.

poco rall.