

17-18



# TRADICIONES D GUATEMALA

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## EUROPEAN MUSIC IN GUATEMALA IN THE SIXTEENTH CENTURY<sup>+</sup>

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The honor of having been the first to introduce Guatemala into the history of music in 1600 belongs to Gustave Reese, who on page 593 of "Music in the Renaissance" (1594) mentioned that Fernando-Hernando Franco worked there, in Guatemala<sup>\*</sup>, before becoming a chapel master in Mexico City in 1575<sup>1</sup>. In the 1954s in his article on Franco, both Franco's peninsular origins and his Guatemalan relations have been sufficiently clarified to the point of doubling the size of the Grove Dictionary, fifth edition (III, 480).

In the August 1946 issue of the *Hispanic American Historical Review* (XXXI/3), pp. 313), Lota Spell managed to delve as far as Franco's biography is concerned. His article "Music in the Cathedral of Mexico in the Sixteenth Century" (Music in the Cathedral of Mexico in the Sixteenth Century), adduced data from the "General Archive of the Nation" (of Mexico), to show that both Franco and Lázaro del Alamo<sup>2</sup>, his predecessor in the cathedral of Mexico City, came to the New World heeding the invitation of the Doctor

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<sup>+</sup> Taken from **Musical Quarterly**, I: 3 (1964), pp. 341-352. Spanish translation and notes by Celeste Palacios by Anleu Díaz and Enrique Anleu Díaz from the Musicology and Ethnomusicology area of the Center for Folk Studies.

<sup>1</sup> Steven Barwick's dissertation, *Sacred Vocal Polyphony in Early Colonial Mexico*, Harvard Univ. Ph. D., transcribes seven Magnificats of Franco (of 12 verses each), the rest of the Latin "oeuvre" preserved in Puebla and in cathedrals of Mexico City, and two Nahuatl hymns probably false from the Codex Valdés in Mexico City. Cf. R. Stevenson, *Sixteenth and Seventeenth-Century Resources in Mexico* (*Investigations in the Sixteenth and Seventeenth Centuries in Mexico*)<sup>\*</sup> in *Fontes artis musicae*. 1954/2, p. 71; 1955/1, p.13.

<sup>2</sup> See also Stevenson's "Music in Mexico": "A Historical Survey", New York, 1952, pp. 84-85, 88-89.

<sup>\*</sup> Translator's note.

Matheo Arévalo Sedeño, professor of law at the University of Mexico 1554-1572, rector in 1571, and sometime Listener in Guatemala<sup>3</sup>.

To the data obtained by her (Lota Spell), the following facts can be added<sup>4</sup>:

Franco (1532/1585), native of Garrovilles<sup>5</sup>, near the Portuguese border, was recruited at the age of ten as a choirboy at the cathedral of Segovia, 150 miles northwest of his hometown. During the seven years he spent learning music at the Cathedral of Segovia, his

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<sup>3</sup> Francisco Cervantes de Salazar, **Ad Ludouici Viuis Valentini exercitationem, aliquot Dialogi**, Mexico City: Juan Pablos, 1954, fols. 252, 29v (translated by M.I.B. Shepard, *Vida en la Leal y Imperial Ciudad de México* (Life in the Imperial and Loyal City of Mexico), Austin, 1953, pp. 30,108); J. T. Medina, *La Imprenta en México*, Santiago de Chile, 1912, I 57; *Cartas de Indías*, Madrid, pp. 313,320, 834-35, In the General Archive of the Nation (of Mexico)\*. In *Inquisition Bouquet*, 66 (1574-1575), 7a, parte, fol. 133 (July 14, 1575), Sedeño testifies that he came from the place of origin of Lázaro del Alamo, Espinar, who was born in 1526 and brought his lifelong friend, Lázaro, to Mexico from Salamanca.

<sup>4</sup> *Inquisition Bouquet*, 66, 7a. Part ("Investigation of the Hier cleaning of the neighboring cleric alamo of Mexico") fo. 130 preserves this important testimony taken from the lips of Franco himself: "Brother Franco cleric presuitero chapel master of the major church of this city ... aged forty-three... knows the saying Hiermo del alamo since the doctor Sedeño oidor of this Royal au went by oidor to Guatemala where this witness statue he carries with him and there he learned of the one who was brother of lazaro del alamo canon of this city ... he said that in the espinal of segouia this witness known now thirty-three years. A little more or less to Juan del alamo and his wife who have been told by the said Hiermo del alamo that they were his parents, whom he knew for seven years that this witness goes to spinar... from ségouia with the said Lazaro del alamo his brother son of the said hieronimo del alamo because both at two were sixes in the main church of souia." This extensive testimony continues with many references to the "friendship he had with the said Lazaro del alamo" Franco and (fol. 131) "the great knowledge and treatment he had with the said Lazaro del alamo in segouia and in the said place (Espinar) where they were going to relax at their parents' house."

The Chapter Acts of the Cathedral of Guatemala confirm the presence of Franco in 1573. In an undated act of that year, the first *Liber Capitulis Sancti Iacobi*, Since 1573 years, fol. 2, lists the salary cuts of the musicians: "Father Trujillo cura of Cantor and Seruyo of Choir. One hundred pesos. The same as the curate's salary. One hundred and twenty pesos (ccc.ps ) The father Franco Chapel Master of Choir service and teacher of Caa three hundred pesos (ccc.ps )" The rest of the fol. 2 continues with the bulls cuts of the staff of musicians. Fol. 1V decrees: "There are to be no more than seven choirboys." However, in the fol. 2V eight choirboys are authorized, then ten. Franco was to confront a similar financial crisis in Mexico City nine years later. See "Música en México" (Music in Mexico), p. 106.

<sup>5</sup> Domingo Marcos Durán, the pioneering Spanish theorist who published *Lux bella* at Seville in 1485, was born in the same place. See Stevenson "Spanish Music in the Age of Columbus," The Hague, 1960, p. 64.

best friend was Lázaro del Alamo, an individual **seise** who came from Espinar (Located halfway between Segovia and Avila) The young Franco frequently visited the Alamo (Alamos) in Espinar, where Lázaro's father (Juan), was a school teacher.<sup>6</sup> Franco was six years younger than Alvaro Sedeño (—Sedeño Arevalo), the protector to whom both Franco and Lázaro owed their invitations to the New World, Alonso de Trujillo, a singer cousin of Franco who followed him to Mexico City, was with Franco in Guatemala in 1573 —as well as Hierónimo del Alamo, Lázaro's older brother—.

In this same year, 1573, Franco's musical resources in the Cathedral of Guatemala, were reduced to only 7 choir boys plus an equal number of adult singers. Simultaneously, his own salary was reduced to 300 pesos per year and his cousin Trujillo's to 220. The other adult singers, Gamboa<sup>7</sup>, Granados, Garces, Alamo and Maldonado, were cut to 150, 100, 50 and 50 respectively. The organist Gaspar Martínez (a married man), managed to keep his previous 200, only because at the same time he was playing an organ that had been in the cathedral since at least 1550<sup>8</sup> he was building a new, larger instrument at no cost to the Chapter, except for the materials. Such cuts made, without a doubt, Mexico City seem the most attractive, when the rumor reached Franco's ears that Juan de Victoria<sup>9</sup> had offended the legal powers

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<sup>6</sup> Cosimo de Palacios — a 75-year-old native of Espinar who came to Mexico in 1536 - claimed to have attended the school of Juan del Alamo, and said that the Casa del Alamo in Espinar was near the plaza (Ramo de Inquisición, 66, 7a. pte., fol 128).

<sup>7</sup> The Cathedral of Guatemala, Liber Capituli... Since 1573, fol, 4, puts Juan Gamboa as the Secretary of the Chapter and notary on September 28, 1579: fol, 4v mentions him as "double bass cantor and (succentor) sochantre", Bishop Gómez of Córdoba has proposed Canon Gamboa as the ideal person to be "sochantre mayor of that cathedral with obligation to sing organ singing when offered", a suggestion accepted by the Chapter.

<sup>8</sup> Ibid., fol, 1864 (February 11, 1550), this act fixes a fine for every hour lost by the organist and for every time he comes without his surplice. The first book of Acts of the Cathedral of Guatemala consists of several independent fascicles, the first of which begins in 1573, however, later fascicles come and go from back to front, between 1542 and 1579. The title of the page includes this "Note: other previous chapters and dispositions since its first Bishop, Mr. Marroquín, are to be found in this book."

<sup>9</sup> Música en México, (Music in Mexico), p. 105; Cartas de Indias, p. 181; Archivo General de la Nación (de México), General de Parte, 1. (1575 and 1576), fol, 141 (2 March 1576). Juan de Victoria, a native of Burgos, arrived in Mexico in 1567, made enough money to pay his return ticket and was still single when he was forced to return to Spain.

of the viceroyalty the capital to such an extent, with a choirboy who mocked them through anonymous ridiculing the salt tax, that he lost his position as kapellmeister and was being sent back to Spain.

The Bull of Pope Paul III of January 15, 1534, erecting the Cathedral of Guatemala<sup>10</sup> he assigned an organist who was to play every holiday and a **chantre** (singer) who should always be skilled enough to be able to sing and lead any song on the choir podium. To this **chantre** he was entrusted with the discipline of the musicians and the responsibility of the choir school. The inventory of the Choir's musical archive that was taken on May 9, 1542<sup>11</sup> during the period of Martín Vejarano as **chantre**<sup>12</sup>, listed five Sevillian missals on paper and one on parchment, four processional, two manuals, two antiphons, a Roman "psalterium" and a "passionarium", Andrea Antico's "liber quindecim missarum" (Rome, 1516) and four small polyphony books (the titles of which were not supplied). Two more Sevillian missals were added on April 2, 1549 and a library composed of eleven large plainchant books on parchment that cost 1500 pesos<sup>13</sup> on November 26, 1561. As in all places of the New Hispanic World in the cathedrals until the end of this century, it was the Sevillians who used to dictate the liturgy, the repertoire and even said which instruments to bring to Guatemala<sup>14</sup>. The "caxa de flautas grandes" that was bought for the use of the Cathedral on April 2, 1549, evokes a

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<sup>10</sup> Liber Capituli,.. Since 1573, fol, 411.

<sup>11</sup> Ibid. Fol. 18 (secon filiation). Compare the inventories taken in the Cathedral of Cusco, on May 18, 1546, in February 1550 and on February 21, 1553 (Stevenson, The Music of Peru). Aboriginal and Viceroyal Epochs, Washington, 1960, pp. 66-67).

<sup>12</sup> Liber Capituh,.. Since 1573, fol. 19v (June 14, 1542).

<sup>13</sup> Ibid. Fol. 44v. On February 5, 1561, the Chapter paid 300 pesos for the manuals added in 1560 (fol. 60).

<sup>14</sup> As soon as the Bishop of London supervised the entire life of the Anglican Church in the English colonies until the American Revolution, so also in the Sevillian Archbishop he was patriarch of the Spanish Indies. The cathedrals from Mexico City to Lima, began to depend on Seville the only authorized port for the trade of the New World. (cf. Music in Mexico, p. 58: The Music of Peru, p. 53).

series of flutes bought in Seville during the regime of Francisco Guerrero<sup>15</sup>.

Antonio Pérez, organist in 1561,<sup>16</sup> he made way for Gaspar Martí in 1563<sup>17</sup>. Being a family man, he was succeeded in 1599 by another, Gaspar Martínez, who, besides being a priest, promised to touch, give maintenance and repair to the organs for 200 pesos a year<sup>18</sup>. In 1609 Luis Martínez was hired<sup>19</sup>, whose fame as the best of the clan caused a scholar from a place as far away as Chiapas, to call himself an apprentice in 1623<sup>20</sup>. This dynasty of Guatemala spanning two centuries, shows an observed trend in Spain with the Castillo, León

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<sup>15</sup> Stevenson, *Spanish Cathedral Music in the Golden Age*, Berkeley/Los Angeles, 1961, pp. 152, 154, 158.

<sup>16</sup> Liber Capituli... Since 1573, fol. 60 (February 5, 15613): "He gave as a discharge seventy pesos that he gave to Anto Perez organista for three libramientos of susa". Compared to Pérez's 210, Saravia de Oropesa, a musician, earned 200 pesos annually. Caravantes, a singer, earned 50 nothing more.

<sup>17</sup> Ibid., Fol. 75v. Although on April 20, 1563, the cabildo agreed to pay Martínez 200 pesos of gold from minas annually, his formal commitment waited until March 23, 1564 (fol. 86). On March 20, 1571, he said he had been serving the cathedral for "eleven" years and requested a new contract to cover another ten more years "attentive... who is married and has a wife and children and who has arranged the organs and tempered. And if another one entered it would be necessary to send by person to dress them and arrange for which no money can be spent." The town council granted that he was an "honest and worthy and skillful and sufficient person" (fol. 180v). Her worst mistake was refusing to teach anyone but her own children. In 1609, the town council complained that the only capable interpreter in the region was Luis Martínez. See note 19. The town council retained Gaspar at 200 pesos in 1573, despite his obvious lack "for the Reason that he made the great organ of grace and for the writing". (fol. 2v).

<sup>18</sup> Book of the III Town council of Santiago of Guatemala of the agreements that are made since the year of 1599: from now on, fol. 16v (July 16, 1599).

<sup>19</sup> Ibid. fol. 66 HE succeeded Ambrosio Lescaro, who had been receiving payments of 500 pesos a year. The town council proposed to cut Martínez to only 400 (-100 pesos of mines), but he successfully managed to maintain himself and solve this deal "careful that in that city or bishopric there is no one who knows how to play keyboard and who communicates with Mr. Bishop."

<sup>20</sup> National Archive of Guatemala, Signal A 1-20, file 38632, file 4554, fol. 27. On July 13, 1623, Sancho de Herrera, a 16-year-old boy who was a talent, from Ciudad Real, agreed to pay Martinez 80 tostones of 4 reales, -40 at the beginning, 40 at the end. The contract stipulated that within 4 months Sancho would know how to play Masses and Vespers to the satisfaction of "competent judges". If these judges ruled regarding his performance that he was still unfit, the contract required Martinez to remain giving the classes for free as long as so that he could "officiate a Mass and vespers." Obviously the young Sancho was an advanced interpreter, otherwise, Martínez would not have committed to such a curious guarantee.

and Peraza families. In Peru, Colombia and Ecuador with several equally long-lived dynasties of organists.<sup>21</sup>

Not only in the capital of the Captaincy General of Guatemala, but also in the surrounding Indian districts, European music played a very important role in the evangelization of the indigenous population. Nine codices from the sixteenth century and the beginning of the seventeenth century, containing works by some of the greatest lights of the Spanish Renaissance and Flamenco have been recently discovered (1963) in San Miguel Acatán in the department of Huehuetenango by two fathers of the Maryknoll order Edward F. Moore and Daniel P. Jensen. The most remote composers in the manuscripts, whose activities can be traced in Spain from a family circle: Johannes Urrede, Alonso de Avila, Francisco de Peñalosa, Pedro de Escobar, Juan García de Basurto, Diego Fernández, Matheo Fernández, Cristóbal de Morales and Pedro de Pastrana.<sup>22</sup> The oldest Flemish include the

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<sup>21</sup> Cf. They appear in the index under these family names in "Spanish Cathedral Music in the Golden Age": "The music of Peru", pp. 96-97: "Colonial Music in Colombia", in "The Americas", XIX/2 (October, 1962), 135; "Music in Quito"; "Four Centuries" (Cuatro Siglos in Hispanic American Historico Review" (Estudio Histórico Hispano Americano, XLIII/2 (May, 1963). 258-259.

<sup>22</sup> **Pange lingua gloriosi** from Urrede (R. Gerber, Spanische Hymnesätze um 1500, in Archiv Für Musikwissenschaft, X/3 (1953), p. 182. No. 1 - Tarazona No. 9) it is not numbered in San Juan Ixcoi, fols. 45v-46, as well as it is not numbered in San Mateo Ixtatán, fols. 13v-14. This is the Pange Lingua commented (glossed) by Cabezón in Vanegas de Henestrosa (Monuments of Spanish Music, 11 (1944), 119-20. Two hymns of Avila (without text) are in San Juan Ixcoi, fols. 41v-42, 53v-54, and one by Peñalosa, fols. 52v-53. El Clamabat auten mulier de Escobar (Spanish Music in the Age of Columbus/ "Música Española en la Época de Colón/, pp. 172-74) is in San Juan Ixcoi twice, fols. 18w-18v-19, 56v:57 and in San Mateo Ixtatán, fols. 5v-6, García de Basurto Spanish Cathedral Music/Musica Española de la Catedral/, pp. 314-185). Diego Fernández and Matheo Fernández appear in San Juan Ixcoi, fols. 40441, 50v-51, and 54v-55, The peerless verse Magnificat Octavi roni de Morales (MME, XVII (1956), 119-25) is in Santa Eulalia M. Md. 3. Fols 14v-20 and two hymns without text in San Juan Ixcoi, fols. 47v-48, 51v-52. Pastrana (Spanish Cathedral Music, p. 322) is in San Juan Ixcoi. Fols. 38v-39. Pérez (Juan Gines?) enters in the same manuscript in the fols. 33v-34 and 47-49 with small pieces to 4 with no title and no text (keyboard?).

The manuscripts mentioned in this article are located in the musicology and ethnomusicology area of the Center for Folkloric Studies for study, analysis and subsequent interpretation.

The treaty is under the academic responsibility of Maestro Enrique Anleu Díaz, musicologist of the Center, composer, conductor, member of the National Symphony Orchestra of Guatemala. He is supervised by the director of the Center, Maestro Celso A. Lara Figueroa, former organist and harpsichordist of the **Collegium Musicum** from Caracas, Venezuela, who has made studies on the music of the European Renaissance and Baroque period. (translator's note).

Ex. Cod. I. Saint Eulalia. M. Md. And, fd.

IV

Transcribed copy. By  
Enrique Roberto Díaz

vic- to- ria - vic- to- ria, quien a mu- ci - da el san- ti- si- mo que- re- do  
a lux- ta- el a- tre - bi - da y ven - den - do del tam - po  
[Fine]

Coplas

cu Jes- ta- ti - to la des aca- por- que la vic- to - ri - a con- tag - te - de  
ex- pi- tar y - cla - re- ci - to que si po- ran- do des- si - to [D.F.]





ubiquitous "Xosquin", and even more interesting, these include Heinrich Isaac Jean, Mouton and Loyset Compere.<sup>23</sup> Through the courtesy of Fathers Moore and Jensen and with the approval of the Regional Superior the Most Reverend James P. Curtin, M. M., the nine codices were microfilmed at the National Archive in Guatemala City at the end of October 1963, and copies of the microfilm were later deposited at the Music Division of the Pan American Union.<sup>24</sup>

The fact that certain parts such as the "Tarazona" of Urrede **Pange Lingua**, the **Clamabat autem mulier Chananea** of Mouton, of Escobar and the **Quaeramus cum pastoribus** de Mouton, kept repeating manuscript after manuscript, shows that all the books were copied for the use of the surrounding villages of Huehuetenango, San Juan Ixcoi, San Mateo Ixtatán and Santa Eulalia.<sup>25</sup> From these villages the Maryknoll Order missionaries during the last five years have collected not only these polyphonic codices but also numerous plainchant manuscripts and have printed liturgy books for their better preservation in a central location. During the colonial era, it was the Dominicans to whom the responsibility for the Indian missions in this area had originally been entrusted. To this Order belonged the indomitable Bartolomé de las Casas, Bishop of Chiapas and the greatest protector of Indians

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<sup>23</sup> The Quaeramus cum pastoribus of Mouton - model for the Mass of Morales of the same name - is, at least three times: St. John Ixcoi, fols. 43v-44, St. Matthew Ixtatan, fols. 9v-10, and Santa Eulalia M. Md, 4, fols. 11v-12, His popularity inspired Don Joseph Pulido to write a note to the teacher of Chiantla (Huehuetenango) in the fol. 12 in the Santa Eulalia copy. El O bone Jesu de Compere (Music in the Renaissance, pp. 225) is repeated at least twice: St. John Ixcoi, fols. 26v-27 and fols. 58v-59 Vine. **Supra** note 22.

<sup>24</sup> Dr. Joaquín Pardo, director of the National Archive of Guatemala, Guatemala City generously allowed it to be microfilmed with his own equipment. He also drew my attention to the data in note 20. Heartfelt thanks are due to this distinguished scholar, for his fine courtesies to the visitors.

<sup>25</sup> The monograph of the Department of Huehuetenango, Guatemala, by Adrian Recinos, 1913, pp. 207, 209-10, 212-14, describes these three villages (photos of the churches of San Mateo Ixtatán and Santa Eulalia on pp. 208 and 212), Of the church of San Mateo Ixtatán, Recinos writes (p. 214): "Its architecture and present condition mark it as one of the oldest colonial churches here." San Juan Ixcoi was the scene of a Massacre in 1898, the indians murdered all the Ladinos (mestizos), except for a mute who hid behind a large statue of the church, The government forces retaliated by exterminating the indians of San Juan Ixcoi (p. 207)

Even without the evidence of the codices to prove the avid interest of the Indians in European music, extensive literary data survive from those times of the Dominicans in Guatemala, as confirmed by Thomas Gage of the fervor of the Indians.<sup>26</sup>

At least two of the local kapellmeisters, who signed their names on the codices containing songs in native language, can be accurately identified: Tomás Pascual and Francisco de León. the fol. 11 of Santa Eulalia M. Md. 7, Pascual inserts a paragraph in Nahuatl —the traditional language of northern Guatemala during the century of the Conquest— describing the manuscript as a collection of original copies and carols completed on January 20, 1600, to be used in San Juan Ixcoi, where he was chapel master.<sup>27</sup> Earlier dates (1595, 1597, 1599) are assigned to various indigenous parts in the codex. The first one is a carol for St. Michael's Day. Here, as in most of his carols, Pascual assigns couplets to a triple solo. The spelling of "behavior" as "contucta" illustrates the confusion of the "d" and the "t" throughout the codices – an understandable confusion when one remembers that the indigenous languages of this immediate area (songs in Chuj, Kanjobal and Jacalteco emerge

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<sup>26</sup> Gage, *Travels in the New World*, ed. by J. Eric S. Thompson, Norman, Okla., 1958, pp. 131-33, 160, 162, 172, 230, 243-46, describes the music of the Indians in Chiapas and Guatemala. "The English-American his Travail by Sea and Land, first published in London in 1648, relates the work of **Gage inter alia** as a Dominican friar in Guatemala, 1627-29. Gage (1603-56) was originally destined for missionary in the Philippines, but preferred to travel south from Mexico City through Chiapas and Huehuetenango to Antigua Guatemala. The classic history of the Dominican missions in this area is the "History of the Province of 5, Vicente de Chyapa and Guatemala Of the Order of the Glorious Father Sanco Domingo" by Antonio de Remesal, Madrid: Francisco de Angulo, 1619. See the re-edition, Guatemala, 1932, K, 201, to refer to the friars' skillful use of including native instruments in their campaigns; I, 429, for the extension of the territory of the Dominican Mission (Tehuantepec to San Salvador).

<sup>27</sup> The chapel master in an Indian village in Guatemala executed justice, taught the Christian doctrine, conducted morning and evening music "with organs and other musical instruments," attended important visitors with "pauses, trumpets and music" and enjoyed exemption "from the Spanish Service." As a prosecutor, he was "a great man in the village." At no time in American history has the political and social system conferred so much power and prestige in governing local musicians, as in the indigenous villages of southern Mexico and Guatemala during the sixteenth and seventeenth centuries. See Gage, pp. 230-31. The office of Paschal of 1635, which is held in San Juan Ixcoi. In the Codex M. G.; de Santa Eulalia 5, fol. 40v, is inscribed: "on the 14th of August of this present year. 1935. Of this village of Sanc Joixcox and I signed it with my name thomas/ pascual member number... and chapel number..."

in the codices) made no distinction between these letters. As a result of this confusion, contra-alto emerges as "condaraldo", tiple "dible", and tenor "denor" in Santa Eulalia M. Md. 6, fols. 7-8; vice versa, **Agnus Dei** he becomes Agnus "tey" in M. Md. 5, fols. 20v-21. The "f" and the "p" as well as the "c" and the "g" are also occasionally confused: with results such as "favana" for Paschal's pavana in the fols 23v-24 of M. Md. 7 and "gondarvaxoh" for double bass in M. Md. 6 (fol. 8).<sup>28</sup>

The most liked of Paschal's productions, if one takes the number of times he applied the same music to different pieces of popular texts, is the following colorful carol copying in the fols. 5v-6 of M. Md. 7 (the letter that begins **Of the Holy Mother**), then in 9v-10 (**today is a day of pleasure**), 19v-20 (**From the beautiful Rebekah has chosen our Jacob**), 20v-21 (**Forced of love**), 21v-22 (**Joy sinners who are born**), and 22-23 (**From heaven under God**).

Ex. 2 Santa Eulalia M. Md. 7, fols. 9v-10 (also, 5v-6, 19v-23).

Another Paschal carol clearly designed for dance with its five bars of repeated rhythms of  it is his Holiday chant te navitat (-of Christmas) in the same codex in the fols. 23v-24. Yet another carol in this manuscript that conjures up the still prevalent scene of Indians dressed in their native costumes dancing in front of the church, during the festivities of the same in Guatemala, rattling their drums and other percussion instruments, follows in the fol, 24v-25: "Si tanta gloria" (Ex. 3).

In the manuscript, "If So Much Glory" serves as a **Nachtanz** to the purely instrumental pavane that immediately precedes it. The Codex M. Md, 1, fols. 7v-8 contains a "pabanilla" is re-copied at the foot of the fols. 49v-50 in the unregistered codex of San Juan Ixcoil. A different "pavanillas" heads the opening of San Juan Ixcoi, fols. 49v-50; here, any feeling of "dance" is confused by the imitative texture\*.

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<sup>28</sup> The original copies are full of mistakes made by the transcribers, whose familiarity with Spanish was imperfect. No attempt has been made to correct these errors here or to add punctuation.

\* Textual translation, without any meaning in Spanish, from the moment the dance or the feeling of dance, lacks texture. To be read: "...any feeling of "dance" is blurred by the imitative texture" (N. of T.).

However, the study of the dances in these predominantly vocal codices must wait for another opportunity, the stale titles like "sorlayal" or "sorsayal" and "acorrnaternum" (¿) in Santa Eulalia M. Md. 1, fols. 7v-8 and "alleonor" in the unregistered San Mateo Ixtatán, fols. 10v-11 they give away an Indian copyist (almost as surely as the tale of "denor" pro tenor), in these dances. Whatever their musical value, the dances demand attention as the only oldest purely secular music that has been discovered in any of the American manuscripts of the sixteenth century.

As far as the dates inscribed in the other material now gathered in San Miguel Acatán appear, they are: a Venetian "Processionarium secundum ritum et morem fratrum predicatorum", printed by Antonio Junta in 1545 notes the following note in the book keeper\*: "This processional is bought for eight tostones for the purchase of this Dominican processional in 1561 were paid by the mayor of San Juan Ixcoi (-ychcox). Two missals were the next purchases, the "Missale ordinis Cistercien" (Paris: Ambroise Girault, 1545). The pearl\*\* from the printed books he came to these villages of Huehuetenango, not from Europe, however, but from Mexico. The "Psalterium Chorale secundum consuetudinem sancti Dominici" by Pedro de Ocharte, printed in Mexico City in 1563, is the most remote musical publication of the natives of Rouen, who after locating themselves in the capital of the viceroyalty became the most important printers of books containing music. Before the discovery of this invaluable **unicum** exactly four centuries since their publication, even the fact that they had been printed was unknown to the bibliography.

The date that seems to be the oldest in any of the books of cancones semillas copied by hand in the collection of San Miguel Acatán is at the end of a **gradual** mutilated composed of 200 hours: "Mateo Hernández made this book and finished it on the first of January 1570". The polyphonic manuscripts with the oldest dates are in the codices of Santa Eulalia, M. Md. 1 and 2.

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\* Either of the two sheets of white paper that the bookbinders put at the beginning and at the end of the books. (N. of T.)

\*\* (impr. Pearl, 5-point type) (N. of T.)

The book keeper of the Cod., of 36 pages M. Md. 1, gives the following legend“ "In the year one thousand five hundred and eighty-two I made this book of organ singing. Yo Franco de León maestro/Franco de León". The book keeper of the 52-page codex M. Md. 2 confirms to have been copied in the same year as the M. Md. 1-1582- and by the same chapel master in Santa Eulalia (=Olaya), Francisco de León: "Book of Santa Olaya Puyumatlan. This singing book I made Franco de León master of this village of Santa Olaya. I did it in the year one thousand five hundred and eighty-two. Franco of Leon". Tomás Pascual perhaps a student of León inherited at least the M. Md. 2, if it is that Paschal's signature with rubric and "San Juan Ixcoi" after it at the end of the unnumbered sheet of the manuscript, is sufficient testimony.

Even without a catalog and without any correlation of a systematic table that keeps the Guatemalan musical events in the sixteenth century, enough evidence is now at hand to give Guatemala a proud place on a par with Mexico and Peru in the annals of Renaissance music. Ironically, it was the pure-blooded Indians in Guatemala, rather than the Ladinos and descendants of the conquistadors, who respected in a more scrupulous way the treasure of European Renaissance music brought by the Dominican colleagues of Las Casas. After the missionaries were separated from Huehuetenango at the end of the colony, the manuscripts now collected in San Miguel Acatán fell into the power of “shamans”, who kept them in locked cabinets, taking them out only for the most important holidays and then treating them as if they were even more sacred than pyxides (chalices, cibors). Seen from this point, the story betrays the effort of some folklorists<sup>29</sup> of the present to separate the Guatemalan

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<sup>29</sup> Cf. del Liset Paret Limardo, *Musical Folklore of Guatemala*, Guatemala, 1962 and *The Venado Dance*, Guatemala, 1963. The albums of Guatemalan folk music recorded twenty years ago for the Library of Congress: made at the expense of the Department of State\* by Mrs. Henrietta Yurchenco, (she claims all the rights and can be found at 118 West 87th Street, New York City), includes numerous examples of the music of the Deer Dance (AFS 8116, 8137, 8138), of rhythmic routines played on indigenous instruments (AFS 8127) and of the dance music of the Moors and the Conquest (AFS 81194, 81204, 8137). She also recorded two “sones de Santa Eulalia“ (AFS 81254) sung by Mateo Anay with the accompaniment of two guitars and ”adufe“. The tonic-dominant harmony, a mixture of major and minor tones and parallel thirds - not to mention the instruments - show how deep European influences fit today into the indigenous music of even the most remote Guatemalteco hamlets or villages.

\* Of the United States of America. (N. of T.)

indigenous heritage and the European tradition making it clear that each is an unrecognizable polar opposite.

From the very beginning, the natives gathered eagerly to learn everything possible concerning European music -so much so that the entanglements in the repertoire of Huehuetenango the Q, C and O, combined measures that appear in the “**Or praeclara**” from the Mass of Isaac, they will provide you with the delights of a game. To say that they themselves did not marvel at Mouton and Morales is to deny the evidence that shows that these books were eagerly shared with teachers from Soloma to Chiantla. To declare that this repertoire is not associated with the couplets of their native language and that the carols should become their most precious personal possession, is to ignore the frequent requests of brotherhoods –until the end of the colony– so that the choirs were not suppressed in any way and that the plain hours were sung in the churches of the small parishes polyphonically and with all the solemnity that the community could show. Finally, to maintain that the indigenous people did not continue to honor this repertoire three centuries after the native kapellmeisters created and copied them, is to forget that we still call for the preservation of this musical treasure in the remote and unknown town of San Miguel Acatán because their descendants continued for generations to keep these books secret as talismans of a precious and unalterable past.

Copy transcribed by Enrique Díaz

Handwritten musical score for "Te Deum" by J. Haydn. The score is written on ten staves, alternating between vocal parts (Soprano and Alto) and piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are in French. The score includes various musical notations such as notes, rests, and dynamic markings like *capés* and *[Fino]*. The lyrics are: "si par les po tres - ges si - lles don - de les san - des con ra - zon les An - ge - les A - ba - ja - rom de les so - le - ra [4] mas si - lles na - com - de - mil - na - ra - vi - lles con glo - ria de o - me - no - bus - lo. [D.C.]".





Masters Celso A. Lara Figueroa and Enrique Anleu Díaz analyze musicologically the scores of the Codex of Santa Eulalia (*Photograph: Luis García*).



Teachers Anleu Díaz and Lara Figueroa study and discuss the Codex of San Juan Ixcay at the facilities of the National Conservatory of Music of Guatemala (*Photograph: Luis García*)