

MUSICOLOGICAL RESEARCH OF MUSIC
COLONIAL IN ECCLESIASTICAL ARCHIVES AND
CIVILIANS OF GUATEMALA XVI – XIX CENTURIES

Enrique Anleu Díaz

On September 30, 1980, the musicologist Walter Guido, of the Latin American Institute of Research and Musical Studies “Vicente Emilio Sojo”, directed Francis Polo Sifontes, at that time General Director of the Institute of Anthropology, located in Room No.6 of the Finca “La Aurora”, zone 13, of Guatemala City, a report of the work carried out from August 18 to 22, 1980, as a musicologist technical advisor on the existing music collection in the official archives of Guatemala City.

The collections of the National Museum of Moderna Art, the Institute of Anthropology and History, the National Museum of History and the National Conservatory of Music were reviewed.

As far as the National Museum of History is concerned, the report sent indicates works covering the years **1787 to 1922**, noting a total of **68 works signed**, 33 by Guatemalan authors and 35 by European authors. The report also refers to a manuscript copy of one of the first violin methods “that appeared in Spain” whose author was José Herrando, first violin of the Royal Chapel of Discalced Ladies of Arcos, to which he dedicated the book, “printed in Paris in 1756”.

Walter Guido made a classification of the genres cultivated in the revised works, including for which, the genres: **a) Academic, Religious**, with masses, hymns, joys, carols, requiem masses, invitations of the deceased (sic), salves regina, tanntum ergo, stábat mater, tedeum and **b) Lay Academic**, with sonatas, instrumental variations, piano waltzes and orchestra waltzes.

The composers mentioned according to said report are eight, being them Pedro Nolasco Estrada, Anselmo Sáenz, Escolástico Andrino, José Lara G., Eulalio Samayoa and Juan de Jesús Fernández.

According to a file of works found inside some boxes on May 17, 1985, at the National Museum of History, I can be sure that Walter Guido did not know about these openings, which is why this report constitutes the first mention of the discovery of such works.

Thanks to the director of the National Museum of History, Miguel Alvarez, I have had access to the file in question, currently carrying out in joint work with the two institutions the work of research, analysis and classification of the open to view, and thanks to a file whose author we do not know, and that my person analyzes, with the aim of clarifying as much as possible with as much data as can be obtained and contribute to give you more specifics about this period of Guatemalan music.

The works in question amount to 1,072, and they are of different genres.

Although the work of sorting and reviewing such a file is the work of many months, the first attempts to try to find out what material we have, we have started it. We have taken as a reference the work carried out by the researcher Walter Guido. This report has served to compare the works that he was able to know, and the other completely unknown works, and that are worthy of a work that makes known the musical richness that the musical art of Guatemala has had.

Walter Guido mentions Mass No. B of Senor San José, a Three, nothing more, without reference to the parts that compose it, yes there are voices or instruments, etc. And o I have been lucky enough to have in my hands the found musical material, and to give an idea of the difficulty of such a task, I have had to first identify among hundreds of manuscripts, many of whose leaves have been separated from the others, and then from the found parts, make a score, since this one does not exist. Thus, of such a Mass of the Lord of St. Joseph, the manuscripts that I have found and ordered, it seems to me that they were not known to Walter Guido.

Given the enormity of such work and for the knowledge of readers and subsequent comparisons, I reproduce the report that Walter Guido made for the Institute of Anthropology and History of Guatemala City.

NATIONAL COUNCIL OF CULTURE



LATIN AMERICAN RESEARCH INSTITUTE
AND MUSICAL STUDIES
"VICENTE EMILIO ROJO"

Caracas, 30 September 1980

Lic.
Francio Polo Sifoates
Director-General of the
Institute of Anthropology and History
Living Room No.6 "La Aurora" Zone 13
Guatemala City
Guatemala, C.A.

Of my highest consideration:

In compliance with the commitment made to you, regarding the musicological technical advice on the co - Existing music lessons at the premises of your Direction, and in accordance with what I advanced to you in my letter of the 16/IX/80, I am pleased to forward it to the Report resultant of my work done between the days of August 18th to 22nd of the present year.

Best regards,


Walter Guido

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R E P O R T

About the

Music Collections

existing in official archives

from Guatemala City

made by

Walter Guido

Date: 18 to 22 August 1980

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AND CULTURAL STUDIES
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I N T R O D U C C I O N

1. The existing music collections at the following institutions were revamped:

- a) Moderna National Museum of Modern Art.
- b) Institute of Anthropology or History.
- c) National Museum of History.
- d) National Conservatory of Music.

2. State of conservation of the collections.

Most of them are in a good state of preservation; approximately
About 5% require immediate treatment to prevent them
Total deterioration.

3. List of procedures.

In each of the collections were taken into account:

- a) The Guatemalan sheet music individualized by author and work

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/...

b) those that lack identification of the author and/or the work

c) those of foreign authors.

In the detailed report that I offer later with the characteristics of each collection, the following aspects are highlighted-

The:

- manuscript works
- printed works
- gender (religious, secular, popular, academic)
- instrumental
- musical forms
- number of authors
- number of works
- selection of some of the leading composers and works that appear in the collection.

NATIONAL MUSEUM OF HISTORY

It preserves manuscripts of Guatemalan and European composers with religious and secular works, among these are sonatas and variations.

The works are written for:

- voices
- orchestra
- piano
- choir and orchestra

The period covered by the works:

Years 1797 to 1922, according to the dates indicated in the scores.

Total number of registered works: 68

- from Guatemalan authors: 33
- from European authors: 35. (Among them, the manuscript copies of one of the first violin methods that appeared in Spain stands out, written by José Herrando, first "violin" of the Royal Chapel of Barefoot Ladies of Madrid, servant of Francisco Ponce de León, Duke of Arcos, to whom he dedicated his book the one that appeared in print in Paris in 1756).

Genres and main musical forms cultivated in the revised works

- religious academic genre: Mass, Hymn, Joys, Carol,
Requiem Mass, Invitation of
Deceased, Hail Regina, Tantum
Ergo, Stabat, Mater, To Doum.
- profane academic genre: Sonata, Variations
instrumentals, Piano waltz,
orchestra waltz.

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Editing possibilities: almost all the manuscripts.

Selection made of some of the main composers and works

- Pedro Nolasco Estrada: God save you... (singing and organ)

- Anselso Sáenz: Sonesitos for piano

To the Child God (song and organ)

- Vicente Sáenz: The shepherds of the Valley...

No more the butterfly...

- Benedicto Sáenz: To the Child God, solo and duo

- Escolástico Andrino: There are, the boys, there are!
(singing and organ)

Duo (singing and organ)

- José Lara Q.: I sing to the Baby Jesus (singing and organ)

Nude between countries (singing and organ)

- Eulalio Samayoa: Mass No.8 of the Lord St. Joseph, to three.

- Juan de Jesús Fernández: Except, for the Carmelite Mothers
and organ).

Four Christmas carols

Mass for National holidays, a solo

and duo.



The teacher Enrique Anleu Díaz extras the materials of colonial music located in him National Museum of History of Guatemala. (Photo by Jorge Extuado Molina Loza). The teacher Anleu Díaz, Musicologist of the Center, proceeds to order and classify the found scores. (Photo by Jorge Estuardo Molina Loza)





The teacher studies a Guatemalan colonial score of the seventeenth century, (Photographs: Jorge Estuardo Molina Loza).



Detail of the particella for violin first, from the Mass to 3 in honor of the Patriarch Saint Joseph, composed by the seventeenth-century Guatemalan maestro, Don Eulalio Samayoa, Currently, Anleu Díaz proceeds to reconstruct the score of this unpublished musical text (Photograph: Jorge Estuardo Molina Loza).

**REPORTS OF
INVESTIGACION**