



Octava Conferencia Interamericana de Educación Musical 30 de Septiembre al 4 de Octubre de 1991

THE EIGHTH INTER-AMERICAN Music Education Conference held at Washington, D.C., September 30 to October 4, 1991, enjoyed the sponsorship of the Organization of American States, CIDEM (Consejo Interamericano de Música), IAMF (Inter-American Music Friends), The Catholic University of America, and the Inter-American Development Bank. At the inaugural ceremony, held in the Andrés Bello Auditorium of the BID, 1300 New York Avenue NW, Washington, D.C., delegates to the Conference received greetings from Dr. Enrique Iglesias, President of the Banco Interamericano de Desarrollo, from Ambassador João Clemente Baena Soares, Secretary General of the Organization of American States, from Ambassador Luigi R. Enaudi, Permanent Representative of the USA to the OAS, from Jaime González Oliver, President of CIDEM, from Efraín Paesky, Secretary General of CIDEM, from Dr. Elaine Walter, Dean of the Benjamin T. Rome School of Music of The Catholic University of America, and from Samuel Hope, Executive Director, National Association of Schools of Music of the United States.

In the order of their appearance, the following delegates read papers or participated in panel discussions: Guillermo Scarabino (Argentina), Ruth Steiner (USA), Nicolás Suárez Eyzaguirre (Bolivia), Leila Josefina Pérez y Pérez (Dominican Republic), Rosario Álvarez (Spain), Dieter Lehnhoff (Guatemala), Manuel Carlos de Brito (Portugal), Margarita Fernández (Chile), Barbara Henry (USA), Isabel Palacios (Venezuela), James Pruett (USA), Alfredo Rugeles (Venezuela), Robert Austin Boudreau (USA), Gerald Brown (Costa Rica), Margarita

Herrera (Chile), Igor Lanz (Venezuela), and Fernando Lozano (Mexico). Dr. Emma Garmendia, Director of the Latin American Center for Graduate Studies in Music (LAMC), the Benjamin T. Rome School of Music, The Catholic University of America, was Principal Speaker at the Thursday morning session during which Conclusions, Resolutions, and Recommendations were drafted. Inspiring remarks from Alfredo Henares, President of the Cultural Activities Committee of the BID, and by Professor Efraín Paesky—who from beginning to end was, with his illustrious wife, the soul, the inspiring force, and the constant befriender of every constructive moment in the Conference—brought the week to its close.

On the motion of Dr. Emma Garmendia, the following allocution given as the keynote address to the Conference, was selected for translation by Leonardo Manzano (Uruguay) for circulation to prominent Latin American music educators unable to attend the sessions of the Eighth Conference in person. The keynote speaker began by reminding the Conference participants that among the Incas, the number eight symbolized power. Therefore the Eighth Conference held on the eve of the Columbus Quincentennial had every right to join hands with rulers of the largest empire in pre-Columbian America—who in their most productive forays placed their faith in the number eight. The keynote speaker continued thus:

All of us assembled here today are supremely grateful to the organizers and sponsors of this week's events. May I start my tribute to the organizers of



this week's events by offering congratulations to representatives here present today from Argentina, Bolivia, Brazil, Chile, Colombia, and the rest of the OAS romance-speaking nations—warmest congratulations and felicitations because it is you who can take pride in the most long-lived and loftiest musical heritages enjoyed by any nations in the Western Hemisphere.

The United States enjoys no comparable heritage. Compared with the musical history of those nations now occupying territory once ruled by Aztecs and Incas our musical history began yesterday. The first composer born north of the Rio Grande was William Billings of Boston, Massachusetts, whose dates are 1746–1800. But Bolivia, Colombia, Guatemala, Mexico, and Peru boast composers already active in the sixteenth century. All that William Billings who was a tanner by trade knew of music theory, he had learned from country teachers who travelled a rural circuit in England, chiefly William Tans'ur (1706–1783). On the other hand, Francisco López Capillas, who was born at Mexico City in about 1604 and died there January 18, 1674, in the full flush of his creative powers, himself wrote a music treatise to preface his *Missa super Scalam Aretinam*. In the treatise he testifies to his acquaintance with such great masters of European polyphony as Jean Mouton who died at Paris in 1522, Jean Richafort who was a choir-master at Bruges from 1543 to 1547, and Cristóbal de Morales, who published books of Masses at Rome in 1544 that circulated only ten years later as far away from Rome as Cuzco, ancient capital of the Incas. The first publication in English America containing any music appeared at Boston in 1698 as a component of the ninth edition of the Bay Psalm Book. In contrast music publication began at Mexico City as early as 1556. The first Western Hemisphere publication to contain any polyphonic music, that is to say music in several parts, soprano, alto, tenor, and bass, appeared at Lima, Peru, as early as 1631. What is all the more interesting is the language. Instead of Spanish the words of the 1631 processional hymn, beginning *Hanacpachap cussi cuinin* are in Quechua, language of the Incas. For still another priority, the first melodies by any Western Hemisphere Indian tribe to be recorded in music notation were taken down as early as 1557. They were transcribed by a French traveller in the neighborhood of Rio de Janeiro, Jean de Léry. The five Tupynambá melodies which he notated played a historic role in European music treatises. Marin

Mersenne, who died at Paris aged around 60 in 1648, included Jean de Léry's Tupynambá melody transcriptions in his *Harmonie universelle* as proof that American indigenes knew the diatonic scale instinctively, and never sang chromatic melodies. Mersenne's assertion was repeated more than a century later in Jean-Jacques Rousseau's *Dictionnaire de la musique* (first edition, 1767).

May we emphasize what priorities are enjoyed by nations to the south of us by repeating what advantages they can boast over the United States: (1) the first composers (2) the technical superiority shown in the earliest surviving music by composers who made their careers in Mexico, Guatemala, Peru, and the like, as contrasted with the homespun qualities of fusing tunes and anthems by the tanner William Billings, the comb maker Daniel Read, and the breeder of horses Justin Morgan (3) hand-in-hand with the technical competence of such masters as Hernando Franco (who died at Mexico City in 1585 after a notable thirty-year career in Guatemala and in Mexico) and of Gutierre Fernández Hidalgo (who moved in the late 1580's from Bogotá to Quito, then to Lima, to Cuzco, and finally to the capital of the Audiencia de Charcas, now named Sucre) went their documented teaching skills. At what is now Sucre, Fernández Hidalgo completed five thick volumes of polyphony in the first decade of the seventeenth century. Joining Hernando Franco and Gutierre Fernández Hidalgo, at least another two dozen notable composers flourished in Mexico, Central and South America before 1776, their surviving works giving proof of their greatness. Hand-in-hand with their technical competence that enabled them to cultivate all the larger forms of musical composition prevalent during the sixteenth, seventeenth, and eighteenth centuries, hand-in-hand with that expertness in counterpoint went a vast acquaintance with the best historic and contemporary works produced overseas. In the same century as Sor Juana Inés de la Cruz, the "tenth muse," showed herself a paragon of learning that included close acquaintance with Pedro Cerone's *El melopeo y maestro* (a treatise which she annotated), Mexico City bookshops sold such a monumental successor treatise as Andrés Lorente's *El porqué de la música* (Alcalá de Henares, 1672). The leading Mexican-born playwright of the century, Juan Ruiz de Alarcón, interspersed musical allusions in his dramas that prove him to have been no less musically knowledgeable than Lope de Vega. But while literary frontrunners such as Alarcón and Sor



Juana made their poetry and plays still the staples of literary history, their Mexican-born contemporaries of the same century who excelled no less significantly in music remain for too many of us somewhat shadowy figures.

For a composer's works to be appraised and properly appreciated, they must be performed, not only performed, but in our day, performed adequately and recorded. What choral groups are now performing the choral masterpieces of Francisco López Capillas, born at Mexico City in about 1604, educated at the University of Mexico and at Puebla, appointed in 1654 director of music at the Cathedral of Mexico City in which city he died two decades later? Or the choral masterpieces of Antonio de Salazar, Mexico City Cathedral's music director 1688 to 1715, in which latter year he was succeeded by his pupil born in Mexico City, Manuel de Zumaya? Choral organizations interested in performing the sublime works of Hernando Franco, Juan Gutiérrez de Padilla, Francisco López Capillas, Antonio de Salazar, and others of their breed, do exist in England, where in 1990 a compact disc containing masterworks of all four of these geniuses was recorded and is now commercially available—*Masterpieces of Mexican Polyphony* (Hyperion CDA 66330). At an appropriate moment, I covet the opportunity to prove the majesty and beauty of these four composers' works by having those of you interested hear a cassette containing excerpts from the 1990 CD, and also a cassette containing López Capillas's *Missa Alleluya* premiered at Mexico City Cathedral in 1656. This mass and other works on the same cassette were performed over BBC, London, six years ago by an ensemble conducted by Bruno Turner that included many of the instruments popular in Mexico during the Baroque epoch, but that are now no longer current (bajones and bajoncillos, for instance).

Continuing in the same track, The Hilliard Ensemble recorded in 1991 *Spanish and Mexican Renaissance Vocal Music* (EMI Records, CDS 7-54341-2). The works by Hernando Franco, Juan de Lienas, and Juan Gutiérrez de Padilla in this double CD amply prove that New World composers active before 1665 did not lag behind their contemporaries in the Old World.

Masterpieces by such South American maestros as Gutierre Fernández Hidalgo, Juan de Araujo, Tomás de Torrejón y Velasco, and José de Orejón

y Aparicio began being recorded by the distinguished Roger Wagner Chorale and issued by Angel Records as long ago as 1966. At present five Long Plays have been issued at Los Angeles in the Eldorado series. Among the composers recorded in the Eldorado series are not only all those whose names have already been mentioned, but also Pedro Bermúdez who served as maestro de capilla at Cuzco, Antigua Guatemala, and Puebla at the turn of the seventeenth century, Gaspar Fernández who succeeded Bermúdez at Puebla where he died in 1629, Manuel de Zumaya who ended his career at Oaxaca in 1755, and José Maurício Nunes Garcia born of an African mother and Portuguese father in 1767 at Rio de Janeiro where he died in 1830.

Does this parade of names mean anything to musicians trained in North and South American conservatories of music? Probably not. The name of Domenico Zipoli who emigrated from Italy to Argentina where he died in 1726 may mean something, simply because his organ and keyboard works were published at Rome and London in his lifetime. His finest South American composition fortunately found its way into the cathedral archive at Sucre, Bolivia, where it was my good fortune to encounter it in 1959 and to transcribe and publish it some few years later. Another name that circulates in the United States because of his African ancestry, is that of José Maurício Nunes Garcia. Columbia Records includes his 1816 Requiem Mass in its Black Composers' Series, a series now again commercially available after reissue under another record label. A Cuban-born composer who enters the same Black Composers' Series may also be here mentioned, José White (1836-1918), who after touring North and South America and serving as director of chamber music at Dom Pedro II's court in Rio de Janeiro, returned to spend his last years at Paris, where he had in his youth received his advanced training as a concert violinist.

Garcia and White are included in Eileen Southern's *Biographical Dictionary of Afro-American and African Musicians* (1982). Not included in her dictionary, but equally worthy of inclusion because of their at least partial African descent would be Juan Manuel Olivares (1760-1797) and his Caracas-born colleagues of at least partial African descent. The composer of the Peruvian national anthem, José Bernardo Alzedo = Alcedo, not yet included in Southern's dictionary, might equally well be included, since his mother was of African descent.



Any of the composers active in the vicerealties of Mexico and Peru who wrote villancicos with Africanisms in their texts and with a strong rhythmic pulse imitative of drumbeats might also be listed in discussing African influences in Western Hemisphere music before the advent of ragtime and of jazz. Indeed it may be easier for the music educator in both North and South America to attract the casual listener to the historic music of Spanish- and Portuguese-speaking nations with performances and recordings of *negros*, *negrillas*, *negritos*, *guineos*, by Gaspar Fernández, Juan Gutiérrez de Padilla, Antonio de Salazar, and Juan de Araujo, none of whom boasted African ancestry, than with performances and recordings of surviving works by composers of truly African descent on their mothers' or both sides, such as José Maurício Nunes Garcia, Juan Manuel Olivares, José Bernardo Alcedo, and José White.

However we as music educators go about our tasks, the musical patrimony of Spanish- and Portuguese-speaking America rises before us as an imperative. We cannot any longer wait for performing groups in English-speaking countries to monopolize the recording and performance of masterpieces created in OAS nations beginning with letter A and ending with letter V. The few attempts at recording the historic patrimony of Argentina, Brazil, Mexico, and Peru that have been made in these countries themselves have failed to attract the attention that the works themselves deserve either because the performances have been inadequate or because the recordings were made with out-of-date equipment. These inadequacies can be remedied by the same level of funding that made and makes possible the excavation of Maya, Mochica, and other archaeological sites.

In 1937 the eminent Mexican composer Silvestre Revueltas was invited to sketch a panorama of Mexican musical history for the benefit of a Spanish audience. He began by stating that Mexican music was a very young phenomenon, having begun in the year 1928 when Carlos Chávez returned to Mexico City from New York to take the reins of the national conservatory and to found the Orquesta Sinfónica de México. Revueltas obtained all his own advanced musical training at the Chicago Musical College. Even today in such a conservatory music history still resides in the hands of teachers whose basics are the three B's. Thanks to such geniuses as Maestro Efraín

Paesky and his far-seeing distinguished wife, Doctora Emma Garmendia de Paesky, The Catholic University of America shines as a beacon lighting not only the productions of contemporary composers from south of the Rio Grande but also lighting the pathways of the past. The glories of a composer such as Alberto Ginastera are not diminished by our knowledge of what previous composers accomplished in Argentina. Our respect for Revueltas's achievement is not lessened because the villancicos that Manuel de Zumaya composed in 1715 are exhumed and recorded. What Enrique Iturriaga, Edgar Valcárcel, and Celso Garrido-Lecca composed in the 1970's does not lose stature because in 1976 the Biblioteca Nacional at Lima cooperated with the Organization of American States in publishing a critical edition of the first extant opera composed on American soil, Tomás de Torrejón y Velasco's *La púrpura de la rosa*, with libretto by Pedro Calderón de la Barca, performed at Lima, Peru, in 1701. So renowned an Argentinian as Alberto Ginastera avidly welcomed discovery and transcription of so transcendent a landmark in South American musical history as Torrejón y Velasco's 1701 *La púrpura de la rosa*. Indeed, he wished to do for it what Raymond Leppard did for Francesco Cavalli's *L'Ormindo*—that is to say, bring it into current repertory lists with a realization such as Ginastera gave a Zipoli keyboard Toccata.

Let us therefore unite forces, music educators north and south. We cannot teach our students all there is to know about Bach, Beethoven, and Brahms. But let us not therefore stop midway, saying that it is hopeless to attempt knowing the recognized masterpieces of even the pillars of European music literature, and that therefore we are under no obligation to acquaint ourselves with the historic patrimony of our own nations. Not out with J.S. Bach who died at Leipzig in 1750 but in with both him and Manuel de Zumaya who died at Oaxaca in 1755. Not out with W. A. Mozart who died at Vienna in 1791 but in with him and also with the Guatemalan genius Rafael Antonio Castellanos who died in the same year. Not out with Beethoven who died in Vienna in 1827 but in with him and also with the father of Brazilian music, José Maurício Nunes Garcia who died at Rio de Janeiro in 1830. Not out with Debussy who died at Paris in 1918 but in with him and also with José White of Matanzas, Cuba, who died at Paris in the same year as Debussy, 1918.



We live in an epoch when we commemorate our past cultural heroes with centenaries, sesquicentennials, and bicentennials of their deaths and births. The year 1991 is Mozart year. But we need no bicentennial to celebrate his music. The year 1985 was Año de la Música because Bach and Handel were both born in 1685. How glorious would it have been for us in Mexico to have commemorated also in 1985, that same Año de la Música, the decease at Mexico City in 1585 of the first great composer active on American soil, Hernando Franco. In 1978 we commemorated the untimely death at Vienna in 1828 of Franz Peter Schubert. How well would it have been for us in South America during that same year 1978 to have commemorated the decease of the first

composer of an extant opera written on American soil, Tomás de Torrejón y Velasco, whose decease at Lima in 1728 would have been marked with a 250th-year commemoration in 1978.

Let us now go forward with a more glorious future because we who are educators can now make the whole sweep of history our heritage, the whole repertory of the romance-speaking nations in the Western Hemisphere our possession, and can now tell our composers of the future, your nation's musical past did not begin nine years ago when Carlos Chávez returned to Mexico City from New York City, but instead began before Cortés and Pizarro trod American shores. This is not only our privilege, this is our patriotic duty.