

Nosotros Existimos: Mexican Choral Repertoire and Resources

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Abstract

William H. Frey's Brookings's Institution essay states that the USA will be "minority White" at 49.7% of the population in 2045. Hispanics, a government term, will be the largest minority at 24.6%, Blacks at 13.1%, 7.9% Asian, and 3.8% for multiracial populations. Within the category of "Hispanic," the Mexican American or Chicano/a/e populace, ranks as the highest subgroup, representing 37,186,361 Americans in the 2019 US Census projections. They have consistently held the highest rank in this group since, at the very least, the 1990 census; should this statistical behavior continue into 2045, the Mexican American or Chicano/a/e population will be a major part of the coming generations.

Mexican choral music, despite its rich history, is largely absent in our choral community. We acknowledge the choral repertoire of many Central and South American countries, but the United Mexico States (UMS) remains underrepresented as their repertoire is unpublished, inaccessible, and more often, unknown to us. For example, even Earthsongs, one of our leading publishers of multicultural music, has only 4 works in its catalogue of 1,912 compositions that represent Mexican composers.

The goal of *Nosotros Existimos: Mexican Choral Repertoire and Resources*, is inclusion and belonging; by connecting choral conductors to Mexican repertoire and resources to include in their programming, they will demonstrate belonging for their students and community.

Through historic timelines, repertoire lists, playlists, diction aids, and performance practices sources, in the form of handouts and websites, participants will gain some of the necessary means to share UMS voices with their students and audiences. This session also recognizes the role of indigenous peoples and includes all available choral repertoire and resources to share their marginalized voices. At the end of this session, attendees will have more insight on Mexican choral music and its history. Participants will also have information about where to find Mexican repertoire for mixed, treble, and tenor/bass choruses.

The Chicano/a/e population in our country is growing and, while our representation on the concert stage has also grown, it largely falls behind the rapid growth we can expect based on Frey's findings. In the spirit of togetherness, participants who create space for this repertoire will, in turn, hold spaces for their students to create a deeper sense of belonging, allow for unheard voices to be shared, and continue our work to build community through music.

Presentation Outline for Note-Taking

- I. Purpose: We Exist
 - a. Absent and misrepresented
 - b. Visibility and standing on the side of the marginalized
 - c. Long standing history of choral music
- II. Purpose: We Exist!
 - a. Absent and misrepresented
 - b. Visibility and standing on the side of the marginalized
 - c. Long standing history of choral music
- III. As a Result of Today
 - a. Overview of Mexican music history (choral composer perspective)
 - b. Where to find our repertoire
 - c. Mixed, Treble, and Tenor/Bass choir repertoire
 - d. More resources
- IV. Acknowledgements
 - a. Indigenous peoples
 - b. Mexico
- V. Mexican Music History, Brief Overview
 - a. Colonial Era, 1521 – 1821
 - i. Choral music as Evangelicalism
 - ii. Cathedrals – Maestro de Capillas
 - iii. Genres: Masses, motets, psalms cantatas, and villancicos
 - 1. Polyphonic saturation

- b. Hernando Franco, 1532 - 1585
 - i. Spanish born
 - ii. Mexico City's Maestro de Capilla from 1575 – 1582
 - iii. One of the earliest that we track
 - iv. Listening example: [Asperges Me](#) (SATB)
- c. Manuel de Sumaya, 1678 - 1755
 - i. Mexican born
 - ii. Maestro de Capilla at both the Mexico City and Oaxaca (delays)
 - iii. Height of the Baroque movement in New Spain
 - iv. First possible LGBTQIA+ composer?
 - v. Listening example: [Celebren publicquen](#) (ATB + SATB)
- d. Manuel Arezana, 1762 – 1821
 - i. Mexican born
 - ii. Puebla's Maestro de Capilla starting in 1792
 - iii. Straddles the end of New Spain and the beginning of Mexico
 - iv. Listening example, ["Kyrie" from Mass in D](#) (SATB, soloists)

v. 19th Century

1. Mexico gains independence in 1821
 - a. Slavery abolished in 1837 (28 years before the USA)
 - b. Conquering attempts
 - c. Presidents
2. Choral music falls out of style; cathedral funding declines
3. Mexico enamored with Italian opera styles
4. Sacred to Secular

vi. Italian Opera in Mexico

1. Opera choruses
2. Listening examples:
 - a. Melesio Morales, 1838 – 1908
 - i. ["Coro Introduzione" from *Ildegonda*](#) (SATB)

vii. 20th Century

1. Political turmoil and revolution
2. Choral music returns
3. Nationalistic trends
4. Avant-garde elements lead away from the nationalistic trend;
experimentation
5. All styles and fusions are fair game

viii. Manuel Ponce, 1882 - 1948

1. Mexican
2. Nationalism with dissonant harmonies, twelve-tone, minimalism, and graphic notation
3. Listening example: [Pasas por el Abismo](#) (SATB)

ix. Julián Carrillo, 1875 – 1965

1. Mexican
2. Composer and theorist
3. Sonido Trece
4. Listening example: ["Gloria" from Mass for Pope John the XXIII](#) (TTBB + TTBB)

x. Contemporary

1. Music composed with a purpose
2. Vessels for messages (political, stories, social justice, expressions of oppression)
3. Past and Present collide
 - a. Finding new ways to express older styles

xi. Mario Lavista, 1943 – 2021

1. Mexican
2. Blending medieval and renaissance sound worlds with unusual timbres
3. Listening example: [Stabat Mater](#) (SATB)

xii. Gabriela Ortiz, b. 1964

1. Mexican
2. Heavily influenced by electroacoustic elements, contemporary music, rock, African and Afro-Cuban styles
3. Listening example: [Yanga](#) (SATB)
4. Website: gabrielaortiz.com
5. Instagram: [@gabrielaortizcomposer](https://www.instagram.com/gabrielaortizcomposer)

xiii. Diana Syrse

1. Mexican
2. Writes for voice, electronics, and traditional Latin American instruments
3. Drama
4. Listening example: [Mar de Sueños](#) (SATB)
5. Website: dianasyrse.com
6. Instagram: [@dianasyrse](https://www.instagram.com/dianasyrse)

xiv. Mari Esabel Valverde

1. Texas born with Mexican roots
2. Repertoire ranges from lush to social commentary
3. Listening example: [Cantares](#) (SSA)
4. Website: marivalverde.com
5. Instagram: [@mariesabelvalverde](https://www.instagram.com/mariesabelvalverde)

xv. David García Saldaña

1. Los Angeles Chican@
2. Engaging secular and sacred literature, holiday repertoire, and a tongue twister!
3. Listening example: [El ángel Gabriel](#)
4. Website: davidgarciasaldana.com
5. Instagram: [@dgsaldana](#)

VI. Where is it?!

a. Latin American Music Center

- i. Indiana University (IU)
- ii. Contains a myriad of resources
- iii. Various voicings
- iv. Access through:

1. Website: lamc.Indiana.edu
2. Interlibrary Loan (ILL)
3. In person

b. Tesoro de La Música Polifónica en México

- i. 15 volumes of Mexican polyphony
 1. Encompasses most of the Viceregal period
- ii. Compiled together by various scholars
- iii. Free to access via ILL or the Internet (raulconducts.com)
- iv. All SATB and solo voice literature

c. Seminario de Música en la Nueva España y el México Independiente

- i. Universidad Nacional Autónoma de México (UNAM)
- ii. musicat.unam.mx
- iii. Databases that contain scans of manuscripts
 - 1. Catálogos de música
 - 2. Red Digital Musicat
 - 3. Colección Estrata
- iv. Modern editions

d. Mapa Mundi

- i. Mapamundimusic.com
- ii. Founded in 1977 to publish Hispanic church music from the Renaissance
- iii. Download their catalog and email your order
- iv. All SATB

e. Graphite Distributor

- i. Graphitepublishing.com
- ii. [Vocal Essence MusicPress](http://VocalEssenceMusicPress)
 - 1. ¡Cantaré! series
- iii. [Border CrosSing](http://BorderCrosSing)
 - 1. Ahmed Anzaldúa
- iv. Both contain various voicings

- f. La Voz Publishing
 - i. Lavozmusicpublishing.com
 - ii. A brand-new platform to share and honor the “unique sounds and diverse traditions of Latin American choral music.”
 - iii. Various voicings
- VII. Repertoire List
 - a. Mixed Chorus
 - i. [Dios itlaçonantzine](#)
 1. Hernando don Franco, arr. Ahmed Anzaldúa
 2. SATB, unaccompanied
 3. Marian motet
 4. Hybridity: European polyphony with Nahuatl language
 5. Published through Border CrossSing (Graphite)
 - ii. [Christus factus est](#)
 1. Antonio Juanas, ed. Raul Dominguez
 2. SATB, violins, flutes, cello, continuo, or piano reduction
 3. Da capo
 4. Soon to be published through La Voz
 - iii. [La barca de oro](#)
 1. Abundio Martínez, arr. Ahmed Anzaldúa
 2. SATB, piano
 3. Salon dance; song of farewell
 4. Published through Border CrossSing (Graphite)

iv. [Adiós bien amado](#)

1. Julio Morales
2. SATB (div.), unaccompanied
3. Images of hope and healing after loss
4. Published through La Voz

v. [Tipitin](#)

1. María Grever, arr. Raul Dominguez
2. SATB, unaccompanied (also SSAA)
3. Waltz
4. SATB is a Grade 4 on PML
5. Published through Alfred, Lawson-Gould Series

b. Treble Chorus

i. [Cantate Domino](#)

1. Jesús López Moreno
2. SA, piano
3. Composed for the children's choir
4. Published through VocalEssence Music Press (Graphite)

ii. [La Ofrenda](#)

1. Sabina Covarrubias
2. SA + Small group, guitar
3. Communicates the richness of Día de los Muertos
4. [Comes with a guide](#)
5. Published through VocalEssence Music Press (Graphite)

iii. [Mariposa candorosa](#)

1. José Antonio Rincón (resides in México)
2. Mexican danzón
3. SSA, flute, guitar, and percussion
4. Published through Carus

iv. [Xicochi](#)

1. Gaspar Fernandes, arr. Ahmed Anzaldúa
2. SSA, continuo, percussion
3. Christmas lullaby in Nahuatl
4. Published through Border CrossSing (Graphite)

v. [Allí había una niña](#)

1. Jorge Córdoba Valencio
2. SSAA, unaccompanied
3. Extended techniques
4. Published through PH Publishers

c. Tenor/Bass Chorus

i. [Cielito Lindo](#)

1. arr. Juan Tony Guzmán (Dominican Republic)
2. Unison and piano
3. Mexican folk song
4. Published through Boosey & Hawkes

ii. [De Colores](#)

1. Arr. Mari Esabel Valverde
2. TB, T solo (or TTB), and piano
3. Mexican folk song
4. Published through La Voz

iii. [Yo ya me voy a morir a los desiertos](#)

1. Arr. Ahmed Anzaldúa
2. TTB, unaccompanied
3. Cardenche singing; ripped out of your body
4. Extreme emotion and vocal range
5. Published through Border CrossSing (Graphite)

iv. [Aleluya](#)

1. Jorge Córdoba Valencio
2. TTBB, unaccompanied
3. Up-tempo and rhythmically complex
4. [Comes with a guide](#)
5. Published through VocalEssence Music Press (Graphite)
(Graphite)

VIII. For More Information

- a. [At Raulconducts.com](#), you'll find...
 - i. [Side by Side History Timeline](#)
 - ii. [Choral Repertoire List](#)
 - iii. [Playlist](#)
 - iv. [Spanish Diction Resource](#)
 - v. [List of Performance Practice Resources](#)
 - vi. [My Sources](#)

IX. Thank you for coming!

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