MANUEL DE SUMAYA: Reexamining the a Cappella Choral Music of a Mexican Master

In 1710 the deteriorating eyesight of chapelmastor Antonio de Salazar necessitated that he find an assistant to help with his musical obligations and teaching duties at the Mexico City Cathedral and the Public School (Escoleta Pública). Overriding a seniority system that would have placed Francisco de Atienza y Pineda as his right-hand man, Salazar chose as his assistant his own aspiring pupil, Manuel de Sumaya.¹ Instead of

¹ I would like to express my deepest thanks to Robert Snow for having sent me facsimiles of the pieces discussed in this article years ago when I first developed an interest in Sumaya and his music. I am indebted to his profound generosity and tireless encouragement.

Craig Russell


Recently, the Peruvian scholar Aurelio Tello has added important new findings regarding Sumaya and his output. Consult Tello's: Archivo Musical de la Catedral de Oaxaca: Catálogo, Serie Catálogos I (Mexico City: Centro Nacional de Investigación, Documentación e Información Musical [CENIDIM], 1990); Intro. to Manuel de Zumaya, Cantadas y Villancicos de Manuel de Sumaya, rev., ed. & trans. by Aurelio Tello, Archivo Musical de la Catedral de Oaxaca III, Tesoro de la Música Polifónica en México...
looking to past service (Atienza having served as Salazar’s aid in 1703)
Salazar used merit and potential as the salient criteria for his decision,
and it proved to be a wise one. For the next half-century, Sumaya com­
posed some of the most magnificent gems of the New World, inspired
works that rival in subtlety, splendor and compositional craft those of his
better know European contemporaries.

The adolescent Sumaya first appears in the Cathedral records in a
document dated 25 May, 1694, in which the Cathedral Chapter arranges
for the youngster to study organ privately with the Cathedral’s Principal
Organist, José de Ydíaquez, and composition with the chapelmaster,
Antonio de Salazar. He is identified as a recent graduate of the choirboys
(the resident child singers known as los Seises). They praise his musical
talents that had been amply demonstrated ever since he entered the serv­
ice of the Cathedral (probably around 1690 as a boy of ten to twelve
years in age) and gladly award him a stipend of 30 pesos for clothing.
The first row between Sumaya and his older but less talented rival, Fran­
cisco de Atienza, occurs in February 1710 when Atienza protests Su­
maya’s selection as assistant to the chapelmaster Salazar. Atienza had
established himself in the number-three slot back in 1695 with only Sala­
zar and principal organist Ydíaquez outranking him. He also had gar­
nered some experience serving as Salazar’s assistant in 1703. Robert
Stevenson and Steven Barwick have suggested that Sumaya may have
journeyed to Italy in that year, thus explaining why Salazar settled for a
lesser talent in Atienza—necessitated by Sumaya’s absence—and why
Sumaya showed such intimate familiarity with the fads of European mu­
sical taste even as a lad. One can imagine the slight, then, when Atienza
was skipped over in preference for a “mere” choirboy. Immediately, Su­
maya proved himself worthy as the two consummate artists—Salazar and
Sumaya—collaborated on at least three Latin himnos or motets in which
the teacher Salazar composed the prima pars and left the task of com­
posing the subsequent and concluding secunda pars to his pupil Su­
maya. They are exquisite four-voice pieces in a pseudo-Renaissance

VII (Mexico City: CENIDIM, 1994); and his intro. & commentary to Tres Obras de la
Catedral de Oaxaca, Tesoro de la Música Polifónica en México III (Mexico City: CENIDIM, 1983).

A third scholar, Julio Estrada, has contributed significantly to our knowledge of Su­
maya. Consult his Música y músicos de la época virreinal, orologue, revision & notes by
2 Robert Stevenson, Music in Mexico, p. 149 and Steven Barwick, Two Mexico City
Choirbooks of 1717: An Anthology of Sacred Polyphony from the Cathedral of Mexico,
transcription and commentary by Steven Barwick (Carbondale, Illinois University: Southern Illinois Press, 1982), p. xxiii
3 There are three motets in Choirbook VI in the Museo Virreinal de Tepotzotlán near
Mexico City that identify Salazar as the composer of the prima pars and Sumaya as the
composer of the secunda pars. They are: Egregie Doctor Paule (ff. 3'-6); Christe Sancto­
um decus (ff. 6'-7); and Miris modis repente liber, (ff. 12'-14). Although Iesu dulcis
memoria (ff. 1v-3) does not have a specific ascription for the prima pars, it does label the
composer of the secunda pars as Sumaya. Given the location of this piece in the section
in Choirbook VI of jointly authored motets—and given that the ascription to Sumaya
only occurs halfway through the piece rather than at its beginning—it is likely that Sala­
zar is the composer of the prima pars, making this a fourth jointly-authored composition.
Manuel de Sumaya

style. It can be safely assumed that the exquisite a cappella vocal settings authored entirely by Sumaya and recorded in the 1717 choirbooks now housed at Tepotzotlán date from this decade when Sumaya was under the tutelage of Salazar's artistic pedagogy. With the appointment of the new viceroy (Don Fernando de Alencastre Noroña y Silva, Duke of Linares) in 1711, Sumaya was presented with the opportunity to write an opera to be performed in the Viceroy's palace on 1 May, 1711. This early date gives Sumaya the honor of being the first native-born American to have composed an opera. The Italian text was written by Silvio Stampiglia, but the published libretto is bilingual (Italian and Castilian), and given Sumaya's demonstrated skills as a libretto translator, we might assume that this translation was his doing as well. Unfortunately, the opera score is lost.

Sumaya continued to pile up distinctions. In 1714 he was promoted from second organist at the Cathedral—a position which he had held since 1708—to principal organist. His ascent in the Cathedral's hierarchy culminated in his appointment as chapelmaster in 1715. The eyesight of his mentor Salazar had degenerated to the extent that near-blindness compelled the elder master to relinquish his post. The Cathedral Chapter announced a competition to determine his successor, and once again the two principal applicants were Sumaya and his arch-rival Atienza. Thrust into the public arena of musical combat, the two competed against each other.

\footnote{Choirbooks IV and VI in the Museo de Tepotzotlán contain numerous works by Sumaya, a good number of which have been edited and published by Steven Barwick, Two Mexico City Choirbooks of 1717: An Anthology of Sacred Polyphony from the Cathedral of Mexico and by Russell Editions, 541 Lilac Drive, Los Osos, CA 93402. In addition, valuable information concerning these books is found in Robert Stevenson, Renaissance and Baroque Musical Sources in the Americas (Washington, D.C.: General Secretariat, Organization of American States, 1970), esp. pp. 138-41. Except for the five-voice Adua nos Deus all of the cited compositions are for four voices distributed SATB. I list here the Sumaya works in these choirbooks using the pagination supplied by Stevenson (pagination that disagrees somewhat with that used by Barwick); an asterisk indicates the work is published by Barwick and an ampersand indicates the work is available from Russell Editions. Book IV: Adua nos Deus (ff. 1V-4)*&; Miserere mei* (ff. 4V-12); De lamentatione* (ff. 22V-33); Christus factus est* [no ascription but probably by Sumaya] (ff. 33V-35); and another Miserere mei*& (ff. 35V-45). Book VI contains the works jointly authored by Salazar and Sumaya mentioned in the previous footnote as well as the following works composed entirely by Sumaya: Maximus Redemptor (ff. 10V-11); Nokis summa Trias (ff. 14V-15); Christus Regem* (ff. 15V-16); Sacris Solemnis* (ff. 16V-17); Laudemus Deum nostrum (ff. 17V-18); Aeterna Christi munere “& (ff. 18V-20); Alma Redemptoris Mater& (ff. 20V-22); and an incomplete Ave Regina caelorum& (ff. 24V-26v). Barwick's edition includes the following additional pieces by Sumaya not mentioned in Stevenson's catalogue that he states also are drawn from Book VI: Magnificat primi toni; Magnificat secundi toni; Magnificat tertii toni; Confitebor Tibi Domine; Credidi propter quod iucundus sum. There also are important sources of a cappella music in the Music Archive of the Oaxaca Cathedral, all of which are catalogued by Aurelio Tello in his Archivo Musical de la Catedral de Oaxaca: Catálogo. They are for expanded choral resources, and it is unclear as to whether they were composed during Sumaya's tenure at Mexico City or were later works that he composed after his move to Oaxaca. The Oaxaca sources include: Lauda Sion Salvatore a7 (Caja 49.25); Clausulas de la Passion de Musica, Miercles: Santo a4 (Caja 49.26); Lauda Jerusalem a8 (Caja 49.27); Victimae Paschali Laudes a7 (Caja 49.30); Dixit Dominus a8 (Caja 49.34); and Laudate Dominum a8 (Caja 49.35).}
other for several days in exams that probed their abilities, knowledge, and expertise in nearly every area of music. The contest officially began on May 27; on June 3—in one of their most demanding trials—each applicant was presented with a villancico text and asked to set it to music. This was a standard exam of the time, and we can safely assume that they were given the customary time limit of twenty-four hours for the work’s completion. Sumaya dashed off the jaunty and imaginative Solfa de Pedro for four voices and continuo and summarily was acclaimed the victor on June 7. The Chapter awarded him the post of chapelmaster with an annual salary of 500 pesos for his duties in the Cathedral and an additional 200 pesos for teaching daily at the Public School.

Musical life at the Cathedral flourished under his directorship. One of his earliest acts was to have the scribe Simón Rodríguez de Guzmán copy out the large choirbooks now housed at the Museo del Virreinato in Tepotzotlán. Sahagún informs us in his entries in the Gacetas de México that Sumaya was actively composing vespers and matins services for San Pedro (1728), the Resurrection (1730), the Assumption (1730), and extensive vespers services for the Congregation of the Oratory (1731, 1732, 1733) during their spectacular festivities each October. He expanded the size of the Cathedral substantially in 1734 hiring many more string players, and adding violins, cellos, basses, trumpets, and other instruments again in 1736. The Holy Office mounted magnificent spectacles each September for their patron saint, San Pedro Arbues, and in the mid-1730s Sumaya continued the long tradition of Cathedral chapelmasters who composed, rehearsed and performed with the cathedral choir for the occasion.

The records for the contest between Sumaya and Atienza had been misplaced or lost as early as 1750, for during the subsequent contest for chapelmaster in 1750 there was a written request for the details of the Sumaya and Atienza battle—and they were nowhere to be found. Nevertheless, such contests were commonplace, and there is no reason to believe that procedures were substantially different in this specific instance. For a discussion of this competition and the general exam process for determining the selection of a chapelmaster, consult Estrada, Música y músicos de la época virreinal, pp. 55, 63-65, 109-14. Also, invaluable information is found in Stevenson, Renaissance and Baroque Musical Sources in the Americas, p. 105, and his “La música en el México de los siglos XVI a XVIII,” p. 67.

Estrada, Música y músicos de la época virreinal, p. 112-13. 


Consult my article, “Rowdy Musicians, Confraternities and the Inquisition: Newly Discovered Documents Concerning Musical Life in Baroque Mexico,” a paper delivered at the 15th Congress of the International Musicological Society, Madrid, April 3-10, 1992. It appeared in Rovista de Musicología XVI/5 (1993), pp. 2801-13. The Archivo General de la Nación preserves the documents related to the festival of San Arbues. Sumaya signs the receipts for having received 20 pesos in conjunction with this festival for the years 1733, 1734, 1736, and 1737. For the one intervening year of 1735, Francisco de Castillo
This productive era in Mexico City came to an end when Sumaya moved to the provincial city of Oaxaca in 1739 to follow his close friend Tomás de Montañó who was consecrated Bishop of Oaxaca on 5 September, 1738. The modern Peruvian scholar Aurelio Tello has done extensive research on this last important epoch in Sumaya’s life and published his findings in several lucid and notable publications. In spite of the protestations and supplications by the Mexico City authorities for Sumaya to return, he remained in Oaxaca until his death on 21 December, 1755.

SUMAYA’S EARLY COMPOSITIONS

Sumaya’s place in history would be assured, if for no other reason, because he has the distinction of being the first American to compose an opera. His craftsmanship and aesthetic sensibilities, however, reveal that he deserves attention as well for his creative and artistic brilliance. A perusal of his early works reveals a highly original artist with daring melodic gestures, a distinctive sense of harmony, and carefully planned architectural formal structures.

He is particularly fond of introducing the soprano line in the stratosphere soaring high above the other sonorities. In *Alma Redemptoris Mater*, for example, the soprano makes its second entrance by floating in an octave above the other sounding voices with the words “quae periva caeli” (m. 7) and the contrary motion of their melodies momentarily propels them even farther apart. The daring separation of sonorities is even more pronounced in the *secunda pars* where the soprano first enters an octave and a fourth above the other voices (m. 30)!

*Aeterna Christi munera* similarly spotlights the soprano’s entrances in the mid-points of both the *prima* and *secunda pars* (mm. 8 & 33) by layering them above low sonic foundations. In an equally bold move in his five-voice *Adjuva nos Deus* (Example 1 below), Sumaya inserts the first soprano on a high g against an f in the second soprano that has been tied over from the previous measure. A crunching 2-3 suspension results, but not by the customary rules of preparation—instead, the first soprano has launched into the texture with a compelling dissonance that then impels the phrase forward.

Harmonically, Sumaya has a predilection for chains of secondary dominants and all manner of seventh chords. *Alma Redemptoris Mater* provides representative examples in measures 22-24 as does his *Adjuva nos Deus* from measures 81-88. A driving harmonic energy results

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signs the receipt instead of Sumaya as being the person who had been in charge of the music.


11 *Adjuva nos Deus* is found in Choirbook IV in the Museo Virreinal de Tepotzotlán, ff. 1v-4.
that moves forward with inexorable drive towards the anticipated cadences. Imaginative voice-leading—coupled with Sumaya's rich harmonic vocabulary—often result in the juxtaposition of two vocal lines that first appear to collide on the page. For example, the tenor in *Adjuva nos Deus* ascends from e to f-sharp at measures 20-21 simultaneously while the first soprano descends from f-natural to e. (See Example 1.) An unstable interval of a seventh thus lunges forward to an equally unstable ninth, due to the two voices' unsettling cross relation and daring exchange of pitches—and to the listener's utter amazement, it all works splendidly! This sort of piquant gesture is frequent in Sumaya's and Salazar's works and is representative of the richly flavored harmonies and bold effects of the American polyphonists.

Symmetry abounds in Sumaya's compositions; careful planning of large architectural features is one of his hallmarks. For instance, the extant portions of Sumaya's "*Ave Regina caelorum*" consist of a *prima* and *secunda pars*; both begin with an alto and tenor duet, who are then subsequently joined by the outer voices—first the soprano and later the bass.¹² Midway through the section the texture builds upwards, moving the sonorities into progressively higher registers; the bass and tenor begin with a duet and are then joined by the alto and ultimately by the soprano. This structure and order of entrances is replicated in both of the extant partes or sections, as can be seen in Example 2.

¹² *Alma Redemptoris Mater* is found at the back of Choirbook VI in the Museo Virreinal de Tepoztlan, ff. 18v-20. Unfortunately, the final folios of the volume have been removed from the choirbook; it is clear that the final sections of *Alma Redemptoris Mater* are missing and we therefore cannot make a final judgement on its structure until the entire piece is reconstructed or found.
Example 2. Symmetry in *Ave Regina Caelorum*

Sumaya shows similar meticulous care in crafting the formal structure of the *Lamentations of Jeremiah* for Holy Saturday. The *Lamentations* are unique textually in the Bible. Hebrew letters stand as mysterious and untranslatable beacons that herald the beginnings of poetic lines; each letter is used three times in succession to introduce three subsequent lines of text. Sumaya takes advantage of this consistent repetitive textual structure by mapping out musical symmetries that underscore the text’s tripartite nature. When a Hebrew letter is first introduced, he has the four voices move forward in slow, rich chords with very little rhythmic activity. The second statement of any Hebrew letter is much more active and steeped in imitative counterpoint. For the third and final appearance of a letter, Sumaya returns to a setting that is non-imitative, slow and sonorous—reminiscent of the letter’s first appearance. This ternary structure (slow-and-chordal, active-and-imitative, slow-and-chordal) is immutably preserved for each of the successive letters, Heth, Teth, and lod.

The lines of text that follow the Hebrew letters—unlike the letters themselves—are not rounded off in a ternary configuration, but instead are grouped so that they become increasingly contrapuntal, impulsive, and active. In this way, Sumaya engenders a sense of growth and forward momentum in each major section through the increased rhythmic activity of the verses—and this crescendo in activity is juxtaposed against the balanced, symmetrical (and more reserved) architecture of the letters themselves. The final culminating phrase, “Hierusalem, Hierusalem, convertere ad Dominum Deum tuum” is the longest musically of the composition, and Sumaya’s setting is one of the most exquisite in the vocal repertoire.

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Example 3. Spanish Lamentation Tone

Other details subtly reinforce the symmetrical structure of Sumaya's Lamentations. In setting each Hebrew letter, Sumaya faithfully quotes the Spanish Lamentation tone in one of the voices and often paraphrases it in the others.\(^{14}\) If one graphs out the nine occurrences of Hebrew letters and the voices that preserve the Lamentation tone as a cantus firmus, one finds that Sumaya distributes this privilege of quotation equally among the voices: the soprano, alto, and tenor each quote the tune on two separate occasions. Sumaya gives the bass voice the Lamentation tone one extra time (which was a mathematical necessity, given that nine occurrences were to be distributed among four voices). He highlights the bass's privilege by always placing the bass's quotation as the second—and thus central—occurrence of the Hebrew letter. Thus, the soprano, alto, or tenor voice sings the cantus firmus when a letter is introduced, after which the bass states it at the fulcrum, and finally all is balanced out by the reiteration of the letter for the third and last time as the cantus firmus is sung once again in one of the upper voices. This pattern reinforces the ternary aspects of the textural setting that have already been discussed. (See Example 4 below.)

Sumaya takes considerable care to express the text and word relationships by his musical decisions. For example, he sets the words "Animae quaerenti illum (to the souls that seek Him)" in four-part homophonic motion—the first time he has chosen to use that declamatory device: in the succeeding line, he writes his second passage in four-part homophony at the words "salutare Dei (for God's salvation)" that is similar to the homophonic setting employed in the previous line. Sumaya's textures thus tie together the concepts of seeking God with the granting of salvation to those who seek Him. When Sumaya sets "Bonum est praestolari cum silencio (It is good to wait in silence)," he has all four voices come to a rest—and all sounds stop as they literally come to silence.

Example 4. Symmetry in Sumaya’s *Lamentations*

<table>
<thead>
<tr>
<th>Section 1</th>
<th>Section 2</th>
<th>Section 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heth (1)</td>
<td>Iod (1)</td>
<td>Concluding Phrase:</td>
</tr>
<tr>
<td>Slow &amp; Consonant</td>
<td>Slow &amp; Consonant</td>
<td>&quot;Hierusalem,</td>
</tr>
<tr>
<td>*cantus firmus in</td>
<td>*cantus firmus in</td>
<td>Hierusalem.&quot;</td>
</tr>
<tr>
<td><em>Alto</em></td>
<td><em>Tenor</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Heth (2)</td>
<td></td>
</tr>
<tr>
<td>Active &amp; Imitative</td>
<td>Iod (2)</td>
<td></td>
</tr>
<tr>
<td>*cantus firmus in</td>
<td>Active &amp; Imitative</td>
<td></td>
</tr>
<tr>
<td><em>Basso</em></td>
<td>*cantus firmus in</td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Basso</em></td>
<td></td>
</tr>
<tr>
<td>Heth (3)</td>
<td>Iod (3)</td>
<td></td>
</tr>
<tr>
<td>Slow &amp; Consonant</td>
<td></td>
<td></td>
</tr>
<tr>
<td>*cantus firmus in</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Tenor</em></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Example 5. Motivic Unity in *Aeterna Christi munera*

![Motivic Unity Diagram]

Sumaya aptly expresses the solitary isolation of the line “Sedebit solitarius et tacebit (He sits alone and keeps silent)” by a reduction in texture to a duet between the tenor and bass; the two upper voices are thus removed from the texture and are “alone” and “silent.” When the text conjures up images of falling and of humble lowliness with the line “Ponet in pulvere os suum (Let him put his mouth in the dust),” the melodies plummet downwards to the “dust” of the low register. The despair of that line suddenly shifts to one of hope with the words “si forte
sit soes (if hope be strong),” and Sumaya appropriately reverses the me­
locic direction as they too swirl upwards in an ascent of musical hope
that nullifies the previous cascading line. Solemn homophony prevails
twice in a row with the double occurrence of the line “Hierusalem,” and
momentarily turns from mode 1 to mode 7 in an expression of uplifting
optimism at the concluding hopeful supplication, “Converte ad Domi­
num Deum tuum (Turn to the Lord your God).”

In yet another early work, Sumaya demonstrates splendid control
over structural and musical resources in his motet *Aeterna Christi munera*. He replicates the cantus firmus in slow, majestic motion in the
soprano voice in the *prima pars* and then passes the same melody to the
slow-moving tenor in the *secunda pars*—while the soprano sings a para­
phrased version of the tune in diminution. The harmonies produce a
powerful forward drive in measure 13 with one of Sumaya’s preferred

Example 6. Dropping thirds in *Aeterna Christi munera*

![Example 6. Dropping thirds in Aeterna Christi munera](image)

harmonic devices, the use of chains of secondary-dominant chords. Su­
maya generates more rhythmic activity coupled with consonant passages
in flowing parallel thirds and tenths in the *secunda pars*, thereby pro­
ducing a sense of motion, growth, consonant richness and burgeoning
excitement as the motet unfolds. The entire work is sewn together with a
motivic gesture that recurs in one guise or another throughout the piece.
After an initial rest, the motive falls twice in a row with two descending
intervals of a third (or in some cases the latter interval is a second), after

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15 *Aeterna Christi munera* is found in Choirbook IV in the Museo Virreinal de Tepot­
zotlán, ff. 18v-20.
which the gesture leaps upwards by a perfect fourth of fifth. This melodic thread weaves persistently through the motet.

The importance of the falling third is underscored beginning at measure 7 as each voice enters a third below its predecessor, creating a long chain of falling thirds beginning on g and making the descent through the six other diatonic pitches until it finishes off on b-flat, as is illustrated in Example 6.

Close scrutiny of the motet reveals the rigorous symmetry between the two halves of the composition. Each idea and gesture of the *prima pars* is meticulously replicated and reflected in the corresponding location in the *secunda pars*. Example 7 lays out the musical events of the *prima* and *secunda pars* in parallel columns, illustrating the work's identical and unfailing symmetry. Example 8 provides the complete score for this composition.

**Example 7. Symmetry in Sumaya's *Aeterna Christi munera***

<table>
<thead>
<tr>
<th>Prima pars</th>
<th>Secunda pars</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1st Phrase</strong></td>
<td><strong>1st Phrase</strong></td>
</tr>
<tr>
<td>Soprano moving slowly with chant tune while other voices move faster</td>
<td>Tenor moving slowly with chant tune while other voices move faster</td>
</tr>
<tr>
<td><strong>Head motive</strong> in imitation between T&amp;B at the distance of a 5th</td>
<td><strong>Head motive</strong> in imitation between A&amp;B at the distance of a 5th</td>
</tr>
<tr>
<td>Subsequent imitation (between T&amp;B) of descending figure encompassing a 5th at the distance of a 5th</td>
<td>Subsequent imitation (between A&amp;B) of descending figure encompassing a 5th at the distance of a 5th</td>
</tr>
<tr>
<td>{\begin{align*} &amp; \downarrow  \uparrow  \ &amp; \text{Cadence on open C harmony} \text{ (m.7)} \end{align*}}</td>
<td>{\begin{align*} &amp; \downarrow  \uparrow  \ &amp; \text{Cadence on open C harmony} \text{ (m.32)} \end{align*}}</td>
</tr>
</tbody>
</table>

| **2nd Phrase** | **2nd Phrase** |
| Imitation by three voices (A,T,B) at the distance of a 5th after a 5th developing the falling-third motive | Imitation by three voices (A,T,B) at the distance of a 5th after a 5th developing the falling-third motive |
| Daring entrance by sky-high soprano on f, a full 10th above the other voices | Daring entrance by sky-high soprano on f, a full octave above the other voices |
| Rapid ascending scale in one voice (Alto) energetically drives toward cadence | Rapid ascending scale in one voice (Bass) energetically drives toward cadence |
| Cadence on open F harmony | Cadence on complete F triad |

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*Manuel de Sumaya*
Example 7, cont'd

**Prima pars**

3rd Phrase

Imitation by three voices (A,T,B) at the distance of a \( \frac{4}{4} \) after a \( \frac{3}{4} \) developing ascending scales in slow \( \frac{3}{4} \), rising the distance of a 5th. \( \text{m.17} \)

Cadence on open C harmony \( \text{m.18} \)

4th Phrase

Double Canons: voices grouped into pairs, rhythmically & melodically

Melodically: the general contour of all voices spells out third relations that gradually descend in sequence, step by step

Rhythmically: a canon of steady \( \frac{3}{4} \) between T&S staggered by distance of \( \frac{4}{4} \)

Builds from low voices to high (T&B, then A enters, & lastly, S)

Cadence on open F harmony \( \text{m.24} \)

**Secunda pars**

3rd Phrase

Imitation by three voices (S,A,B) at the distance of a \( \frac{4}{4} \) after a \( \frac{3}{4} \) developing descending scales in rapid \( \frac{3}{4} \), falling the distance of a 5th. \( \text{m.37} \)

but utilizing the earlier motive.

\[ \text{m.42} \]

Cadence on open C harmony

4th Phrase

Double Canons: voices grouped into pairs, rhythmically & melodically

Melodically: the general contour of two voices (A&T) spells out third relations that gradually descend in sequence, step by step

Rhythmically: a canon of steady \( \frac{3}{4} \) between T&A staggered by distance of \( \frac{4}{4} \)

Builds from low voices to high (T&B, then A enters, & lastly, S)

Cadence on full F triad \( \text{m.48} \)

In summary, Sumaya’s extant music reveals his imaginative originality and compositional craftsmanship. His works are harmonically rich and daring, structurally well-conceived, and permeated with refined touches that are subtle and sophisticated. Truly, Sumaya had learned his
craft well. It is little wonder that his mentor and teacher, Antonio de Sa-
lazar, had such confidence in the young composer. Reexamining the
contest between Atienza and Sumaya, we are reminded that the middle-
aged Atienza had complained when the blind Salazar chose the younger
Sumaya to be his assistant and probable successor; Atienza felt slighted,
and he demanded a reason for this unacceptable rupture of the seniority
system. Salazar’s reply may well have been condensed to one
word—merit. Rarely has a teacher gazed with such lucid clarity into the
future. He had the foresight to see the promise of his brilliant pupil and
envisioned the elegant musical compositions that were to issue forth
from Sumaya’s pen. Salazar’s eyesight had failed him, but not his vision.
He could see what Sumaya was to become—the greatest American com-
poser of the eighteenth century.
Example 8. Manuel de Sumaya, *Aeterna Christi Manera*

Craig H. Russell
Example 8, cont’d

*Originally time value was a breve (half note).
Example 8, cont’d