

CHUQUISACA IN THE XIX CENTURY AND PEDRO XIMENEZ DE ABRIL Y TIRADO

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In the 19th century, Chuquisaca (later Sucre) still had remnants of its splendor from the colonial period when it was an important court, ecclesiastical, political, social, and judicial. Descendants of this elite were part of the republic's founding. In various ways they replicated the interests of the social and political elite in which the indigenous people had no voice. With the founding of the new republics throughout South America, after the War of Independence, the first rulers tried to maintain a high cultural level. In accordance with this, Pedro Ximénez de Abril y Tirado (1874-1856) was hired from Arequipa, already recognized in Peru as a great musician. Ximénez arrived in the capital of Bolivia in 1833, as a chapel master of the Chuquisaca Cathedral thanks to the decision of the president of the republic, Mariscal Andrés de Santa Cruz.

He directed the cathedral orchestra made up of excellent musicians from Sucre, such as the Roncals, who received a beneficial influence from the Maestro. As well as this, he taught music and singing to numerous "seises" (children singers in the cathedral choir). He was also a professor of music at the College of Educandas and the Junín College, and a private teacher at a time when music was absent from official education. He taught singing techniques and musical performance on several instruments such as: piano, flutes, guitar, clarinet and requinto; in addition he taught composition techniques, music theory, "the modulation of harmonies and the numbered bass." Through these activities his pupils became good performers and composers for piano music and for marching bands, creating religious pieces and even symphonies. Some pupils had their own compositions published.

The researcher Gael Bruneau Calderón (2009) has discovered Cathedral records between 1833 and 1856, the period of Ximénez direction in the Cathedral of Chuquisaca: they show forces of 14 instrumentalists (2 to 3 violins, 2 harps, 2 organists, 2 trumpets, 2 oboes, 2 flutists, 1 bassoon. And the singers: 3 to 4 cantors, 1 to 2 singers “musicians” and 6 “seises” (child singers). When the children voices broke they became cantors with longer working hours and a more substantial salary. In the sources consulted by Bruneau (Archivo Arquidiocesano, Sucre (ABAS) an interesting fact is also revealed, the instrumentalist positions were occupied by indigenous people. There are several dynasties of Indigenous bass players and oboists, generally the sons of caciques.

In the magnificence that the church had in the colonial period with great masters in charge of the cathedral orchestra, singing children or seises were also present. In the case of Chuquisaca, an anonymous painting of the XVIII century, now in the Soumaya Museum (Mexico), shows "Danzantes" of the feast of Corpus in Chuquisaca with a group of five seises, two musicians with flute and three with drum, all in ordered choreographic movement. The seises were singing children of the cathedrals of Spain (an institution later transferred to America), who sang the soprano voice and received musical training. They were also charged with executing a religious dance without embellishments or movements that could be considered sinful.

Upon his death in 1856, Ximénez left a lasting memory in his many students. He is an extraordinary composer in the history of Bolivian music, and perhaps in Latin America, both in religious and secular music. He left more than forty symphonies and other large works, but he also composed love songs, odes, couplets, tonadillas and patriotic songs (Nueva Era, Sucre, 25. 6. 1856). Ximénez is said to have been extraordinarily talented and had studied the vocal and instrumental music of Haydn, Mozart, Pleyel, and Beethoven. In addition to playing various instruments.

Another great musician who lived in Chuquisaca in the same period was the catalan Mariano Rosquellas (1790-1859), he was a violinist, composer, singer, playwright and musician in the chamber of King Fernando VII, and gave performances in various European cities. He founded the Philharmonic Society in Sucre, and composed several musical works. He joined the trend of the nascent nationalist composers with "Brilliant Variations on the Kaluyo" or "Variations on National Airs of Bolivia" and other works on

folkloric themes and also songs. Mariano Rosquellas animated the cultural life of the city, together with his son Luis Pablo (1823-1883), born in Rio de Janeiro and a precocious violinist in Buenos Aires, a city where they stayed for a short time, having to escape to Bolivia due to the repressive policy of the Argentine government.

At that time, the work of Ximénez de Abril was already known in Peru, and 20 yaravías had been published. During the years he stayed in Chuquisaca, the collection of 100 minuets for guitar was published in Paris.

Much of his extensive work has been rediscovered in recent decades and acquired by the National Archive and Library of Bolivia (ABNB). The cataloging was carried out by the musicologist Carlos Seoane Urioste and later a complementary cataloging was made by the Chilean musicologist José Manuel Izquierdo (2015).

Unlike the religious, masses and rituals of celebrations of the Catholic liturgical year at the Cathedral which all social classes attended, the secular compositions of Ximénez were only heard in private concerts.

Whereas Rosquellas frequented the high society of Chuquisaca, Ximénez de Abril had a more withdrawn life, with a total dedication to musical activity and a stronger relationship with the local population. This is how one author expresses it: "since he was among us, the taste for music spread here: a constituency of his followers testify to this truth" (La Nueva Era, Sucre, 25.6.1856). In the same text appears the term "the feeling" of his contemporaries, his followers and people close to the Maestro. He was known not only as a transmitter of musical knowledge, but also in the relationship of friendship, solidarity and deep feelings of cultural identity, explicitly expressed in the aforementioned elements: it leaves an air of unspeakable nostalgia for the national soul, especially in guitar and identity shown by the Yaravías and other pieces, recognized by both his contemporaries and by the listeners of the XXI century.

The obituary dedicated to Maestro specifically points out that the influence of the homeland is evident in at least three of his works, aside from individual songs. In one of his military music compositions, he skillfully and gracefully incorporates all the genres of music unique to Bolivia and Peru, such as huayños, yaravías, collitas, cáchuas, and bailecitos (Ibid.). Similarly, in some of the vocal duets and trios with guitar and piano accompaniment

meant for stage or salon performances. Finally, it mentions that one of the adagios or andantes in the meditations of the Quinario for Holy Week is related to one of Bolivia's unique music genres called "yaraví" – the author adds, "the charm of this kind of soft and melancholic music, which only we Bolivians and Peruvians know and appreciate" (Ibid.).

The pieces mentioned refer to the so-called "airs of the land." In reality, all these genres belong to that group and to the denomination that signifies their connection to the American land.

This desire to enrich European music with touches, sometimes exotic, of native music was a fairly widespread phenomenon that can also be applied to Ximénez, as he also composed "folkloric airs", yaravías and other guitar pieces. Or, it is possible to think that these composers belong as precursors to the nationalist movement that continued to develop steadily. This phenomenon has been studied in depth in various countries of Latin America, since it is not only about imitation but about the search for new musical sounds that correspond to the American world that artists and creators inhabit. Izquierdo mentions the very scarce presence of these folkloric airs in the work of Ximénez y Abril, many of them lost or in private collections, and does not notice the extraordinary American presence in those folkloric airs. And even more, he maintains that they are actually European music, especially Haydn's notes (Izquierdo, 2016).

In contrast, the researcher Jenny Cárdenas in her work entitled *La historia de los boleros de caballería* (2016), a unique genre in the country that emerges from the Yaraví, studied Yaravías 8 and 11 from Ximénez, belonging to the published collection of 24 yaravías (Sucre), as well as other works, such as the Divertimento for Guitar and Orchestra. In her opinion, this music reflects a Creole-mestizo aesthetic, the result of life experience. On the other hand, it is the bridge between indigenous and Spanish culture, present in emblematic cities of the Creole identity such as Arequipa and Chuquisaca. And more specifically, "a first figuration of a new music, more creole, more mestizo, which reached full expression at the end of the 19th century, during which the Bolivian nation was formed" (Cárdenas, p. 69).

The conditions of the public and of the cultural market in small cities were not the same as the Rosquellas had known in Buenos Aires. On the other hand, there were no cultural policies or patrons that subsidized musical talents, despite the great wealth of the southern oligarchies. Although

some ambassadors and travelers also frequented the private concerts given by these extraordinary musicians, a solid market had not developed, therefore they only recorded their quality as performers. That was also the situation of the Rosquellas who had to pursue to other professional activities.

While privileged groups permanently managed to renew their cultural and musical patterns to be in European fashion and at the same time achieve the required social distance, the popular-middle-class musicians took refuge in other genres to feed their spirit and their nascent regional identity. Without being totally rejected by the elites sectors, these musics were the object of certain considerations. The models of music and culture were closely related to social class and the elements of hierarchy and discrimination. This tendency continued to be accentuated until the 1870s by the boom in silver mining and the consolidation of the southern oligarchy, resident in Sucre. But, on nights and days of joys and sorrows, the local musicians and neighbors were weaving the endless repertoire of bailecitos and cuecas in the houses or chicherías.

Although there is still a lot of research to be done on Ximénez, "his music is experiencing a growing rebirth and boom," says Izquierdo. Several chamber groups and guitar soloists from neighboring countries are making public presentations of several of this maestro's compositions and they can be heard on online platforms.

The Yaraví, the song of joy and sadness

As stated along with sources (Urquidi, 1921; Cortés, 1861), the yaraví was one of the most popular genres in the nineteenth century in Peru and Bolivia, as well as huayño. The yaraví until the early twentieth century and the huayño are still alive in the twenty-first century with adaptations and changes. Certainly, its existence and history are part of pre-Hispanic indigenous music.

It is essential to establish historical and modality differences between the pre-colonial Yaraví in its indigenous origin and the Yaraví of colonial and republican origin in which the Hispanic influence intervenes. The researcher of the Quechua language, Jesús Lara, argues that the Inca "arawi" embodies not only the sorrow with which this genre is identified from the eighteenth

century onwards. This conception invariably confined to melancholy by the authors, contradicts the different varieties of this genre of collective and rural character. Lara says that the arawi, yarawi, or yaraví, is not originally a song of sadness, as it was rather the song of love that could translate "all the moods that passion could engender." The Inca "arawi" included songs referring to joy, beauty, or atonement, therefore, there were both jubilant and sad arawis, among which is located the "jarayarawi", which is specifically defined as "song del amor doliente" (Lara, 1947: 77), also related to the songs that collected the indescribable suffering that led to the death of the Inca, the fall of the Inca Empire and the subjugation of the indians. Huaman Poma also transcribes songs with the painful tones of that tragedy.

On the other hand, the arawis of the Quechua poem Ollantay are symbols of a lyric of great intensity and beauty of this genre, in its expression of the pain produced by the penalty of love. Lara attaches as much importance to the significance of the arawis as to aesthetics and feeling, based on the analysis of the texts of each of the forms of this genre.

The arawi as well as other poetic musical genres –the huayño and the hailli– which have survived unlike others, lost during colonial times, was the heritage of several Andean groups. Versions of pre-colonial Aymara Arawis are known:

The two of them together always for the coldest places / You for me, brimming with tenderness, only You. Listen to me, I beg you on this icy night! / Come, hurry to my heart, in which I will take you forever! / But, if you resist, my bleeding heart will cry (En: Beltran, 1891).

Kolla poetics exerted an influence on Inca poetry, but it was the latter that took these expressions to their maximum splendor with the precious instrument of the Quechua language.

Teófilo Vargas, author of the monumental study *Aires Nacionales de Bolivia* of 1940-1945, and important cochabambino composer, synthesizes in the Yaraví "the concentration of the aesthetic spirit of the national soul and its historical tradition. This song brings to our imagination the distant and incessant echo of the solitary soul that remained immersed in a life of pain and martyrdom, with the thought of its present sorrow and the disturbing uncertainty of its future" (Vargas, 1940: 12). The composer explains in detail

the concurrence of the political struggle in this kind of general depressive state. Dark thoughts harbor "the national soul" and sounds of pathos modulate the ear of those born in this land, sheltered by the church and the secular life, sounds accompanying a history full of tragic events between wars, guerrillas and revolutions.

The yaraví in the novel *Juan de la Rosa* are sung or interpreted in the different social strata, from the chicherías to the meetings of aristocratic ladies accompanied by European instruments. The motivations and content of such yaravís are also multiple: some are dedicated to the death of the Inca, others from the work *Ollantay*, which can also be allegories of deep sadness and nostalgia,

The theme of the love and lost loves

In relation to this subject there is a clear and extraordinary intertwining, mutual influence or very close parallel existence between the Yaraví from the native culture, from Quechua lyricism, and that from Hispanic sources. In this strand we find a combination of Spanish poems which had major influence on the literary productions of the colonies or provinces of the Crown in America in the eighteenth century, as well as Peruvian and even Bolivian composers in the nineteenth century. Among the yaravías of the greatest composer of this genre in Peru, Mariano Melgar, are the following verses:

Come back, that I can no longer live without your love; come back, "mi palomita", go back to your sweet nest.

Two pigeons have wanted to, / Lulling me in the hollow / From the trunk of a dry tree, / Living together in a nest.

As an example of these parallels and reflection of baroque verses of Pedro Calderón de la Barca can be cited as follows:

When his consort loses sad lover "tortolilla", in his cravings stumbling runs, flies, turns and part ...

This is another example of the Spanish poet Juan Meléndez Valdés, considered the greatest lyric poet of his time, from whom Melgar takes the lyrics for this yaraví:

Come back, “*mi palomita*” go back to your sweet nest.

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