

Musical Instruments in Mission, Presidio, and Pueblo

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From the establishments of the viceroyalty of New Spain in the early sixteenth century, European musical instruments were used by the Franciscans, Augustinians, and Dominicans, and later the Jesuits, as a tool in the conversion of indigenous peoples. Indian musicians, originally taught by these missionaries, also played European instruments in church services in missions during the Spanish and Mexican periods in what is now the U.S. Southwest. These instruments were brought to colonial-era California, Arizona, New Mexico, and Texas overland and by sea from Mexico, and later the United States. Native peoples also constructed instruments using imported European models. The Spanish settlers and soldiers who accompanied the Spanish missionaries also imported or constructed, owned, and played musical instruments. Most of the *presidios* (military garrisons) spread out from San Francisco in Alta California to East Texas had musicians assigned to the regular companies—at the very least *cornetas* and *tambores* (buglers and drummers). Organs and other instruments were used in some of the presidio chapels. The Spanish and Mexican *pueblos*, *villas* and *plazas* (towns, cities, and hamlets), and *ranchos* likewise had resident instrumentalists, most frequently fiddlers, guitarists, and harpists. Documentary evidence in ecclesiastical and civil archives in the Southwest, Mexico, and Spain, as well as extant musical manuscripts from California and Mexico, and the continued use of some of these instruments in the current Hispanic-American and indigenous folk traditions demonstrate that European musical instruments were an important part of Native American and Hispanic daily life in the early Southwest.

This presentation examines the use of instruments in the main settlements in Northern New Spain, including colonial-era California, New Mexico, Arizona, and Texas in three principal sites: the Franciscan or Jesuit missions with their primarily indigenous populations, in the Spanish and Mexican presidios, with their Hispanic and Indian residents, and in the Hispanic *pueblos* and *villas*. The constant social interaction between indigenous peoples, especially those in the missions, and Hispanic settlers, encouraged a shared use of music for its social value and cultural power. European music, and musical instruments in particular, often served to unify disparate peoples. Because of the connections between mission, *presidio*, and *pueblo*, the use of instruments in each site is considered here.

Central New Spain and independent Mexico were always richer in musical activity and repertoires than the far north because of the former's much larger population, and since many more musical instruments were available there. The presence of instrument manufacturers in important viceregal cities such as Puebla and Mexico City fostered the production of keyboard instruments such as fortepiano and organ, the entire range of plucked and bowed string instruments, and woodwinds and brass instruments to a much greater extent than was ever possible in what is now the Southwest. The distribution of notated instrumental music was much better in the center than in the periphery because of extensive urban commercial activity (see Fig. 3 on p. 11 of the Handout at the end of this article), which lists most of the instruments used in New Spain and newly independent Mexico, from

the sixteenth through the early nineteenth centuries. Not all of these instruments were used in each century, nor were they all available throughout New Spain or independent Mexico.

Though we can study musical life in terms of what was not available in rural areas such as Alta California and other parts of northern New Spain, it is more productive to examine the surviving sources to determine exactly how the sacred liturgy and secular social dance were enlivened and enriched by the use of instruments and instrumental music. We can also compare patterns in northern frontier regions with those in areas with larger population center to determine common and divergent trends.

Instruments in the Presidios and Hispanic Pueblos

Four presidios were in operation in Alta California during the Spanish and Mexican periods: San Diego, Santa Barbara, Monterey, and San Francisco. In Arizona, the northernmost portion of the Pimería Alta, or upper Pima lands (part of which are now in the Mexican state of Sonora), presidios were located at Tubac and Tucson. Three presidios were established in New Mexico: San Elizario (now part of Texas), El Paso del Río del Norte (now Ciudad Juárez, Chihuahua, Mexico), and Santa Fe. The principal military establishments in Spanish and Mexican Texas (to 1836 and Texas independence) included San Antonio de Béjar in San Antonio, Los Adaes (now in Louisiana), San Juan Bautista del Río Grande, and La Bahía. Pueblos, villas, or other Hispanic civilian settlements were established in San Antonio, Santa Fe, Albuquerque, Tucson, Los Angeles, and San José, and in some other locations. Though very little has been published about musical activities in these presidios, pueblos, and villas, especially in comparison with California mission music and sacred music from colonial Mexico, Spanish- and Mexican-era archives reveal many instances of the employment of Hispanic military musicians and some non-military musicians in the Southwest. However, any notated instrumental music used by these musicians, if indeed it was used in the far north, seems to have vanished completely.

We do know that drummers and trumpeters or buglers were assigned as regular members of the presidial companies, though their status was often low. The Spanish terms *clarín* (trumpet) and *corneta* (bugle) seem to have been used interchangeably in New Spain, for both terms occur frequently in archival documents. Despite their low pay, military musicians were valuable additions to the Spanish and Mexican infantry and cavalry companies, especially with the signals they provided as part of the field music during military exercises, Indian skirmishes, and warfare. They probably also performed in other musical capacities in times of peace. Numerous published regulations and manuscript sources attest to the importance of wind bands and wind band music in central New Spain and independent Mexico. The regimental bands with full instrumentation associated with daily life in the major urban areas in New Spain did not seem to exist on the northern frontier to any similar degree, at least during the Spanish period. However, little research has been undertaken on this topic.

While no music of a military nature from the early U.S. Southwest seems to have survived, a ten-page published collection of bugle calls printed in Mexico City in 1825 provides a clue to the military music that could have been used in the far north. The *Toques de Ordenanza con la Corneta Para el Ejercito de la Republica de los Estados Unidos*

Mexicanos ("Bugle Calls for the Army of the Republic of the United Mexican States") *compuestos y uniformados* ("composed and standardized") by Narciso Sort de Sans, *Capitan agregado al Cuarto Batallon Permanente* ("Captain in the Fourth Permanent Battalion"), contain calls and signals which serve for all occasions of a bugler's military experience (see Fig. 2 on pp. 9-10 of the Handout for a list of the bugle calls in this collection). Sort de Sans was an interesting figure, since he not only served as a military musician but also as *maestro de capilla* (music director) at Guadalajara Cathedral at the end of the viceroyalty. His sacred music is found in the musical archives of Guadalajara and Mexico City Cathedrals. While the majority of these bugle calls were for use for infantry troops, cavalry calls are also included in this important collection, which is one of the few of its kind published in early independent Mexico. The music contained in the collection is simple, consisting entirely of bugle calls based on the natural overtone series. The bugle then had no valves and could only play diatonic melodies in its highest register. It had the entirely utilitarian though important purpose of maintaining military order among the troops.

The names of some military drummers and trumpeters or buglers are known, and in some instances details of their lives are recorded in archival documents, especially when they ran into trouble. For example, the importance of drummers in New Mexico presidial companies is verified by continued references to them in military reports throughout the eighteenth century. But they may have been relatively few in number, since a petition was addressed to the authorities in Santa Fe in 1757, stating that

in all New Mexico there was no one who was able to beat the drum and praying that Esteban Rodríguez, who was capable of performing that duty and who had declined the place because he thought he was incompetent, be appointed nevertheless as he was the only one in the whole province who could beat a drum.

Other tidbits of information also concern this topic. New Mexican Governor Pedro Fermín Mendinueta issued a *bando* (official edict) in Santa Fe in 1771 regarding the delinquency of the militia in responding to the call of the drum. Jacobo Ugarte y Loyola, Commandant General of the Provincias Internas del Poniente (comprising the two Californias, Sonora, Nueva Vizcaya, and New Mexico), wrote in 1788 from Chihuahua to Governor Fernando de Concha of New Mexico about the appointment of a drummer. In 1797, Concha reported from Santa Fe that he had enlisted a drummer for the Santa Fe Presidio, whom he caused to be trained. Drummer Miguel López, stationed at the Presidial Company of Monclova, Coahuila, received a salary between March 1825 and June 1826 from the paymaster of the presidio for teaching the drum to one Juan de Dios Salas. The thoroughly unsavory musician, Antonio Pérez, was notorious in the 1820s and 1830s for various acts of malfeasance: desertion, cattle and horse theft, and escape from imprisonment. In 1830 he was transferred to San Antonio, Texas, to be trained as a bugler, perhaps as punishment for his misdeeds. After several transfers between presidios in Texas during periods of imprisonment, he was sentenced to hard labor in 1832. Among the members of the Catalan Infantry Volunteers stationed at the San Francisco Presidio in Alta California in 1798 were the two drummers Juan Tico and José Martínez. Trumpeters or buglers and drummers were employed as late as 1855 in the Mexican presidial company in Tucson, Arizona. These are some of the musicians whose lives can be uncovered through reference to archival documents.

The pay of military musicians was usually low. In New Mexico towards the end of the Mexican period the annual salary for a common soldier was 240 pesos per year, while the captain in charge of the Santa Fe Presidio earned 1500 pesos annually. That the position of bugler was not as financially rewarding as that of the common soldier can be seen from a 1838 Santa Fe Presidio pay schedule (see section A of Fig. 1 on p. 8 of the Handout). Because of the trumpeter's relatively low pay, it is possible that these posts were filled by boys or young unmarried men, and not by men with family responsibilities. Musicians' salaries apparently had not increased towards the end of the Mexican period, for the pay of the *clarín* player at the Santa Fe Presidio in 1838 was actually less than that which had been mandated in 1824 by the Mexican government for military musicians in the *Instrucción provisional para los comisarios generales que han de administrar los ramos de la hacienda pública del gobierno general de los Estado Unidos Mexicanos* (see Fig. 1 on p. 8 of the Handout). The 1824 salary of 13 pesos 4 reales and 8 cuartillos per month for the cavalry trumpeter equaled 162 pesos and some odd cuartillos per year, this versus the 144 pesos given to the Santa Fe bugler 14 years later in 1838. Generally the horse troops, afforded a higher status, were more highly paid than their counterparts in the infantería.

The *Instrucción provisional* of 1824 reveals the presence of oboes in horse troops and players of the pipe and tabor (the Mexican equivalent of fife and drum) in infantry companies in central Mexico, but probably not in the far north. While trumpets or bugles and drums were the standard instruments used at most military garrisons, some presidios, such as those in Santa Barbara and Monterey, California, located in areas with abundant natural resources or in proximity to shipping ports or trade centers, benefited from greater financial resources and could thus afford to employ additional musicians and to purchase instruments such as organs, string, and other wind instruments.

In 1823, Fray Antonio Ripoll of Mission Santa Barbara asked Governor Luis Argüello in Monterey for the loan of an artilleryman from the Monterey Presidio, said to be proficient on the clarinet, so that he might instruct the Indian musicians on the six clarinets Ripoll had recently received from Mexico. An inventory taken in 1858 at the Santa Barbara Presidio Chapel, ten years after the close of the presidio as a Mexican military establishment, attests to the use of non-military instruments in the presidios. Included in the inventory are one small organ with four *mixturas* or mixtures, one small and one large seraphina (a type of harmonium), and one cello and three violins, all of which probably dated from the Mexican mission period. (See Fig. 4 on p. 12 of the Handout for inventories of instruments made after the secularization of the California missions. These indicate that the range of instruments available in Alta California was extensive during the late mission period.)

Guitars and violins were not always mentioned in presidial reports or inventories because such instruments were often individual rather than royal or military property. However, these instruments were indeed played by soldiers, either during the time of their military service, and/or after their retirement from active duty and in their later lives as farmers and ranchers. And there were many non-military Hispanic instrumentalists. Because of the close social and familial relationships between military personnel and civilians, there must have been continual musical interaction between soldiers and the families grouped around the presidios. The most probable common public performance venue for soldier and settler was the fandango, during which military men and Hispanic

settlers (and sometimes Indians) performed popular dance tunes. (The Selected References that begin on p. 13 of the Handout extract some of the available information about the use of instruments in the presidios, as well as the missions.)

Instruments in the Missions

Indian neophytes were first taught to play on instruments by the Franciscan missionaries in California, New Mexico, and Texas, and by the Jesuits in Arizona. As they became proficient, they undoubtedly undertook some of the pedagogical duties for themselves, though probably under the supervision of the missionaries. Franciscan friars such as Narciso Durán, Felipe Arroyo de la Cuesta, Florencio Ibañez, Estevan Tapis, and Juan Sancho especially encouraged music making in the missions through their work as conductors, music teachers, performers, music copyists, and directors of musical scriptoria. Some missionaries were also talented instrumentalists. The surviving corpus of California-mission music manuscripts, and the many accounts of musical life there document an extensive instrumental music tradition, though independent instrumental parts are scant in comparison to sacred choral scores and chant books. A significant notated instrumental music repertory from the missions independent from the choral music repertory is generally lacking, however. The rubrics on extant manuscripts indicate that instrumental accompaniment for sacred music for the mass and office was desired. In some instances, short bits of what must be instrumental interludes (often called *toccatas*, *tocadas*, or *tonadas*) are included. Instrumentalists often doubled vocal lines reading from choral scores, or improvised parts.

The instruments used in seventeenth-century New Mexico were different from those used in late-eighteenth- or early-nineteenth-century California, and this usage mirrored practices in central New Spain. In the early-seventeenth-century New Mexican missions, organs and *chirimías* (shawms) and *bajones* (bassoons) accompanied and/or doubled voice parts. The few extant eighteenth-century mission inventories from New Mexico that mention music show that violins and guitars commonly accompanied plainchant and part-singing. Nineteenth-century California-mission inventories reveal that almost all of the European and folk instruments known in Mexico were also used there: the organ, *seraphina*, clavichord, piano and/or fortepiano, barrel organ, drums of different sizes and shapes, triangles, cymbals, bugle and/or trumpet, horn, flute, oboe, clarinet, violin, cello, and bass (see Fig. 4 on p. 12 of the Handout). Some instruments were manufactured by the Indians themselves, most notably violins. The instruments not constructed in the California missions were brought from Mexico by the regular mission supply ships via San Blas, from Peru, and possibly from Hawaii. During the Mexican period, American trading vessels sold musical instruments to the missionaries at a high premium for specie or in exchange for hides and tallow.

Though no musical instruments with a military connection are presently known to have survived from the Spanish and Mexican periods in the Southwest, instruments used in civilian settlements and missions in California are extant. While a study of these remaining instruments is not attempted here, it will be useful to briefly mention some of the surviving European instruments that may have been used in California by Indian, Spanish, and Mexican musicians.

A few of these are in the Antonio Coronel Collection, which is now in the Los Angeles County Museum of Natural History. This collection contains important historical documents and ephemera relating to politics, history, economics, local society, theater, poetry, and music in California during the Spanish, Mexican, and early American periods. Besides the manuscript and printed materials, the collection contains several musical instruments, including a guitar, diatonic harp, and *salterio* (psaltery). These are the only non-keyboard instruments with a non-mission Hispanic California connection known to me.

Most of the instruments made in or brought to the California missions before secularization in the 1830s have been scattered over time. But several of the California missions preserve mission-era instruments. Those that survive were kept as curiosities, or were obtained later in the century from Indian musicians living outside the missions who had guarded them as treasures from their past. Some violins and guitars were used by the Indian musicians who continued to perform in church services well after the beginning of the American period in California. As the locally manufactured and imported mission-era fiddles and guitars wore out from continual use, they were sometimes replaced by new instruments purchased from local California music dealers, after the American annexation. The museum at Mission San Juan Bautista possesses the greatest number of instruments with a probable mission origin. These include a very interesting barrel organ, Indian-made violin (with a fanciful animal-head scroll), and string bass (with part of its original wood case intact). Several keyboard instruments, including pump organs and pianos now at the mission, may have been used soon after the admission of California to the United States. Other mission museums that contain one or more instruments with a possible or probable mission origin include Missions San Antonio de Padua, San Carlos de Borromeo, San Diego, and San Fernando.

More needs to be uncovered about the use of musical instruments in northern New Spain; for example, we know very little about their survival from the colonial period in the current northern Mexican states. Since many musical scores and some musical instruments survive from the mission period in California, and a few liturgical books with music remain from the New Mexican missions, it seems logical to assume that intensive research will uncover these musical items in northern Mexican ecclesiastical, civic, and private collections. Scholars such as Kristin Dutcher Mann have extensively studied musical life in the missions of northern New Spain besides California through exhaustive examination of historical sources. Craig Russell and William Summers have carefully investigated the sacred polyphonic musical sources from Alta California for their musical value and meaning. This brief overview of the use of European musical instruments in the separate but connected physical spaces of mission, *presidio*, and *pueblo* is intended to show how instrumental music was used not only in the spiritual precincts of the mission, but also in the civilian establishments and settlements. These were never isolated spaces, but were tied together by human, economic, social, and religious connections. Instrumental music was an important part of these connections.

HANDOUT

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FIGURE 1

MILITARY MUSICIANS' PAY

A. Huntington Library. Ritch Collection. RI 168.

Compañía permanente de Santa Fe. Número 11. Departamento de la Nueva Méjico. Enero-Diciembre 1838.

1 Clarín 144 pesos

Permanent [Military] Company of Santa Fe. Number 11. Department of New Mexico. January-December 1838.

1 Trumpet/Bugle 144 pesos [yearly]

B. Huntington Library. De la Guerra Collection. Folder 1101 (original at Santa Barbara Mission Archive).

Instrucción provisional para los comisarios generales que han de administrar los ramos de la hacienda pública del gobierno general de los Estado Unidos Mexicanos. Mexico: Imprenta del Supremo Gobierno de los Estados Unidos Mexicanos en Palacio, 1824.

Infantería (Infantry)

	Pesos	Reales	Cuartillos (<u>per month</u>)	
Tambor mayor	18	0	11	Drum major
Corneta mayor	18	0	11	Leader of the bugles
Cabo de cornetas	14	4	6	Bugler/Corporal
Corneta	13	4	8	Bugler
Tambor y pito	10	0	0	Pipe and Tabor (Fife and Drum)

Caballería del ejército (Cavalry of the Army)

Clarín mayor	20	0	5	Leader of the Trumpets
Oboé	14	0	8	Oboe
Clarín	13	4	8	Trumpet

FIGURE 2
MEXICAN MILITARY BUGLE CALLS

Narciso Sort de Sans. *Toques de Ordenanza con la Corneta Para el Ejercito de la Republica de los Estados Unidos Mexicanos*. Mexico City: J. Guerrero, 1825.

TOQUES DE GUERRA

1. Generala
2. Marcha Regular
3. Marcha Redoblada
4. Trote o paso Veloz
5. Retirada o Retreta
6. Estenderse
7. Reunirse o Tropa
8. Asamblea
9. Dispersion
10. Atencion
11. Derecha
12. Izquierda
13. Mto. (=Movimiento?)
14. Fuego
15. Cesar el Fuego
16. Destacar Guerillas
17. Vanguardia
18. Retaguardia
19. Flancos
20. Inclinarsse
21. Empeñarse
22. Persigase al Enemigo
23. Carga o ataque
24. Formar en Batalla
25. Formar en Columna abierta
26. Formar en Columna Cerrada
27. Formar por Compañias
28. Formar por Mitades
29. Formar a Cuadro
30. Formar la Cadena
31. Pecho a tierra
32. Levantarse
33. Al hombro las armas
34. Descansen Sobre las armas

PARA LOS PARTES

35. Interrogacion
36. Afirmacion

BUGLE CALLS FOR WARFARE

1. Call to Arms
2. Regular March
3. Double-time March
4. Quick Step
5. Retreat
6. Spread Out
7. Assemble the Troops
8. Assembly
9. Dispersal
10. Attention
11. Right
12. Left
13. Movement?
14. Fire!
15. Cease Fire!
16. Assign Guerillas (Soldiers)
17. Vanguard
18. Rearguard
19. Flanks
20. Kneel on the Ground
21. Begin Fighting
22. Pursue the Enemy
23. Charge or Attack
24. Fall In Battle
25. Fall In Open Column
26. Fall In Closed Column
27. Fall In by Companies
28. Fall In by Halves
29. Fall In Square Formation
30. Fall In Chains
31. Face Ground
32. Rise Up
33. Shoulder Arms
34. Rest on Arms

FOR THE PARTIES

36. Interrogation
37. Ready

- | | |
|---------------------------------|-----------------------------|
| 37. Negacion | 37. Cancel [Orders]? |
| 38. Enemigos | 38. Enemies |
| 39. Infanteria | 39. Infantry |
| 40. Caballeria | 40. Cavalry |
| 41. Artilleria | 41. Artillery |
| 42. Infanteria y Caballeria | 42. Infantry and Cavalry |
| 43. Poca Fuerza | 43. Little Force |
| 44. Mucha Fuerza | 44. Great Force |
| 45. El Enemigo Abanza | 45. The Enemy Advances |
| 46. El Enemigo esta a pie firme | 46. The Enemy is Secure |
| 47. El enemigo se retira | 47. The Enemy is Retreating |

DE QUARTEL

IN BARRACKS

- | | |
|-----------------------------|------------------------|
| 48. Diana | 48. Reveille |
| 49. Oracion | 49. To Prayers |
| 50. Misa | 50. To Mass |
| 51. Orden | 51. To Order |
| 52. Vando | 52. Proclamation |
| 53. Ranchos | 53. Mess Call |
| 54. Llamada | 54. Call |
| 55. Llamada para Exercicios | 54. Call to Exercises |
| 56. Llamada de Cornetas | 55. Call for Buglers |
| 57. Llamada de Sargentos | 56. Call for Sergeants |

TOQUES PARTICULARES PARA LA CAVALLERIA
SPECIAL CALLS FOR THE CAVALRY

- | | |
|--------------------------------|----------------------------------|
| 1. Marcha | 1. March |
| 2. Trote | 2. Quick Step |
| 3. Galope | 3. Galop |
| 4. Carga o Deguello | 4. Sabers Ready |
| 5. Vota Silla | 5. Jump Up on the Saddle |
| 6. Grupos | 6. Groups |
| 7. A cavallo | 7. On Horseback |
| 8. Dar Agua o Cevada y Limpiar | 8. Feed, Water, and Clean Horses |

FIGURE 3
INSTRUMENTS USED IN NEW SPAIN, INCLUDING THE PRESENT-DAY U.S.
SOUTHWEST, SIXTEENTH THROUGH EARLY NINETEENTH CENTURIES

Aerophones

Organs

Barrel Organ (Cilindro)
Hand Organ/Concertina
(Órgano de mano)
Organ (Órgano)
Reed Organ/Harmonium
Séraphine (Seraphina)

Woodwinds

Bassoon/Dulcian (Bajón)
Clarinet (Clarinete)
Piccolo/Fife? (Decavino)
Flute (Flauta)
Oboe (Oboe)
Shawm (Chirimía)

Brass (and Cup Mouthpiece)

Cornett (Corneta)
Horn (Trompa)
Trumpet (Trompeta/Clarín)
Bugle (Corneta)
Trombone (Sacabuche)

Membranophones

Drums (Tambor, Tambora,
Bombo)
Snare Drum (Redoblante)
Tambourine (Pandero)
Timpani (Timbal)

Chordophones

Plucked (or Hammered) Strings

Bandola
Bandolón
Bass Guitar
Guitar (Guitarra)
Harp (Arpa)
Jarana
Mandolin (Mandolina)
Psaltery (Psalterio)

Bowed Strings

Cello (Violón)
String Bass/Bass Viol
(Contrabajo/Bajo)
Violin (Violín)
Viola
Viol

Keyboard

Fortepiano/Clavichord?
Piano

Idiophones

Bells (Campanas)
Chinese Pavillion (Chinesco)
Clappers
Cymbals (Platillos)
Rattle (Matraca)
Sanctus Bells/Bell Wheel
Swiss Bells (Campanilla)
Triangle (Triangulo)

FIGURE 4
INVENTORIES OF INSTRUMENTS IN THE CALIFORNIA MISSIONS

- | | |
|--|--|
| <p>1. Mission San Francisco de Solano,
no date
2 violines
5 violones nuevos
3 violones viejos</p> | <p>1 tambora
5 tambores
2 triangulos
1 pandero
13 violines
1 violón
1 cilindro (a \$500)</p> |
| <p>2. Mission Santa Barbara, 1834
4 flautas
3 clarinetes
2 trompas
1 chinesco
1 bombo
2 tambores
3 triangulos
8 violines nuevos
16 violines
1 órgano con 6 registros y un
teclado y quatro diapasones</p> | <p>7. Mission San José, 1842
19 violines
1 violín viejo
4 violones
1 contrabajo
1 tambor
2 triangulos
1 cilindro y 3 cilindros
27 piasas</p> |
| <p>3. Mission Nuestra Señora de la
Soledad, 1834
2 flauti
3 violines buenos
1 violón viejo
1 tambor
2 triangulos buenos</p> | <p>8. Mission San Antonio de Padua,
1842
4 flautas
1 flauta nueva
1 trompa
1 clarín
2 triangulos
1 tambor
4 violines nuevos
1 violín viejo
1 violín grande llamado bajo</p> |
| <p>4. Misson San Diego, 1834
1 órgano (a \$70)</p> | <p>9. Mission Santa Clara, 1851
1 redoblante
1 tambor
2 triangulos
16 violines
3 bajos medianos
1 bajo grande</p> |
| <p>5. Mission San Carlos
de Borromeo, 1835
2 flautas
1 clarinete
1 tambor
7 violines
2 violones
1 órgano de siguiñela
con 3 cilindros</p> | <p>10. Santa Barbara Presidio Chapel,
1858
3 violines
1 violón
1 pequeño órgano con cuatro
mixturas
1 seraphina grande
1 seraphina pequeña</p> |
| <p>6. Mission Santa Clara
2 decavinos
2 flautas
2 clarinetes
2 clarines
2 cornetas
2 trompas</p> | |

Source: William Summers, "Spanish Music in California, 1769-1840: A Reassessment," *International Musicological Society Report of the Twelfth Congress, Berkeley 1977*, Daniel Hertz and Bonnie Wade, eds. (Basel: The American Musicological Society, 1981), 379.

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1. Martin Cole. "A Christmas Eve Before the Americans Came by José Ramón Pico." In *Pío Pico Miscellany*. Whittier, CA: Govenor Pico Mansion Society, 1978, p. 57.

Los Angeles, before 1846.

"Guitars of the Mexican and Spanish type [were used], made with twelve strings of wire, and mandolins"

2. Thomas Oliver Larkin. *The Larkin Papers: Personal, Business, and Official Correspondence of Thomas Oliver Larkin, Merchant and United States Consul in California*. Edited by George P. Hammond. Berkeley, CA: University of California Press, 1952, vol. III, p. 219.

Monterey, California May 31, 1845.

"...almost every Californio can play on a harp or guitar..."

3. Edward Vischer; Erwin Gustav Gudde, ed. "Edward Vischer's First Visit to California." *California Historical Society Quarterly* 19, no. 3 (September 1940): 8-9.

October 1842, Monterey. Edward Vischer writing about the band attached to the U.S. squadron led by Commodore Jones which occupied Monterey in October 1842. Jones mistakenly thought the U.S. was at war with Mexico.

"The Commodore [Thomas ap Catesby Jones] is a lover of music, and has taken care to hire a band of good musicians, among whom are several Germans, of course. The band-leader is also a German, a native of Nassau, who knows how to satisfy his superior's predilection for German music....he never fails to send his band to Monterey to brighten the evening hours of the inhabitants."

4. Alfred Robinson. *Life in California*. Salt Lake City, UT: Peregrine Smith, 1970, p. 94 (original edition, 1846).

In Santa Barbara during the wedding procession of Angustias de la Guerra and Manuel Jimeno.

"First came the military [presidio] band, consisting of about twenty performers, who were dressed in a new uniform of red jackets trimmed with yellow cord, white pantaloons made after the Turkish fashion, and red caps of the Polish order."

5. Hubert Howe Bancroft. *California Pastoral 1769-1848. The Works of Hubert Howe Bancroft*, 34. San Francisco, CA: The History Company, 1888, p. 417.

" 'At a party in Santa Barbara,' says García, writing in 1836, 'the band was brought by the ship *Quijote*, consisting of six negros, with a *bombo* [large drum], two *tambores* [drums], a *timbal* [kettledrum], and two clarinets...' "

6. Robert Stevenson. "The Latin Tinge 1800-1900." *Inter-American Music Review* 2, no. 2 (Spring-Summer 1980): 78.

Charles Grobe's *Veni, Vidi, Vici. The Battle of Buena Vista: A Descriptive Fantasie for the Piano, Composed and Most Respectfully Inscribed to Gen.^l Z. Taylor...* page three: "Gen. Taylor apprized of the Mexican approach, breaks up his camp at Agua Nueva and takes post in a strong position at Buena Vista."; page four: "The Mexicans appear immediately in front of the American forces, their bands playing their favorite march '[El] Perico.'"

Instruments in the California Missions

7. P. Manuel de Paz. *Medula del Canto Llano/en que se explican con toda claridad/sus esenciales reglas, con una breve instrucción para/cantar con facilidad por las Claves que tuvieron uno, dos/tres y cuatro sostenidos y B moles; y se explica/el Diapasón del Violín para los aficionados a este instru/mento, y modo de templarle con la Guitarra;y se/añade una breve práctica del Canto Llano para los días/más festivos del año, arreglada del modo posible/a los acentos gramaticales. Madrid: Joachin Ibarra, 1767.*

1767 Spanish plainchant treatise explaining how to accompany chant with violin and guitar. A probable influence on music in New Spain.

8. J. J. Peatfield. "Mission Music and Musicians." *Overland Monthly* 24, 148, 2nd series (April 1895): 348-353.

"A bass viol, a flute, and a huge guitar" still in Santa Barbara Mission circa 1895.

9. William Dane Phelps. *The Journal and Observations of William Dane Phelps, Master of the Ship "Alert."* Edited by Briton Cooper Busch. Glendale, CA: Arthur H. Clark Co., 1983, pp. 297-299.

San Diego Mission, May 1842.

"Mass was said, and anthems were sung. The orchestra consisted of about a doz. Indians who sang with good voices and performed on a hand organ & base & kettle drum, two fiddles and a tambourine...[after mass] a procession carrying flags, preceded by the Host, the padre and a band of music, going from house to house preaching at each...After each discourse the host was elevated and the music made most discordant sounds. At one elevation of the sacred symbol the organ played "Shove Her Up."...the whole band chimed in and away they went."

10. J. Adam. "Rare Old Books in the Bishop's Library." *Publications of the Historical Society of Southern California* 5, no. 1 (1897): 154-156.

Mentions "mass for four voices, with violin, trom [tromba--horn or trompa-trumpept], organ and bajo (bass viol) written by Ygnacio Jerusalem" in the library of Bishop Montgomery, circa 1895.

11. Juan Bautista Alvarado. *Historia de California*. Translated by L. Rojas and E. Hewitt. Paraphrased in Nellie Van de Grift Sánchez. *Spanish Arcadia*. Los Angeles, CA: Powell Publishing Company, 1929, p. 313.

Music for the arrival of Governor Pablo Vicente de Sola in Monterey, 1815.

"The native musicians played on their instruments--violins, flutes, and drums...The same Indians who had assisted in the mass of the morning...furnished the music for the dances; and they did it well, being much more accustomed even for their church music to lively and inspiring operatic airs and dancing tunes to slow and lugubrious elegies and dirges."

12. Mariano Guadalupe Vallejo. "Ranch and Mission Days in Alta California." *Century Magazine* 42, no. 2 (December 1890): 186.

Music at San José mission under Father Narciso Duran (at Mission San José 1806-1833).

"...there were often more than a dozen players on instruments..."

13. José Lugo. *Vida de un ranchero*. Translated as "Life of a Rancher by Don José del Carmen Lugo." *Historical Society of Southern California Quarterly* 32, no. 3 (September 1950): 227.

"San Gabriel Mission had an Indian orchestra comprising flutes, guitars, violins, drums, triangles, and cymbals."

14. José Señan. *The Letters of José Señan, O.F.M.* Edited by Lesley Byrd Simpson. San Francisco, CA: John Howell for the Ventura County Historical Society, 1962, p. 36.

Letter from Father José Señan, missionary at Mission San Buenaventura (Ventura) 1798-1823, November 3, 1808; to Father José Viñals, Procurator of the Franciscan College of San Fernando (Mexico) for the California missions requesting that Viñals purchase a barrel organ.

"1 cylindrical organ, suitable for a church, with volume adequate for a temple of fairly large capacity."

15. Francis F. Guest. *Fermín Francisco de Lasuén (1736-1803): A Biography*. Washington, D.C.: Academy of American Franciscan History, 1973, pp. 271-272.

Quoting letter of Vancouver regarding his gift in 1793 of a barrel organ to Lasuén for use in the missions.

"This consideration, in addition to the esteem I [Captain George Vancouver] had conceived for his [Lasuén's] character, induced me to solicit his acceptance of a handsome barrelled organ, which, notwithstanding the vicissitudes of climate, was still in complete order and repair. This was received with great pleasure, and abundant thanks, and was to be appropriated to the use and ornament of the new church of the presidency of the missions at San Carlos."

16. Finbar Kennedy, O.F.M. *Writings of Fermín Francisco de Lasuén*. Washington, D.C.: Academy of American Franciscan History, 1965, vol. I, p. 298.

*December 27, 1793, San Juan Capistrano, letter from Lasuén to Father Tomás Pangua, regarding Vancouver's gift of a barrel organ. (See Helen Gobres "Captain Vancouver's Organ." *San Diego Historical Society Quarterly* 9, no. 1 (January 1963): 12-13.)*

"...I came upon them in San Diego [Vancouver and company]...I visited them, and they were very gracious to me. Señor Vancouver made me a gift of an organ. I saw it in his cabin the previous year, and noted how much he esteemed it....By merely turning a small handle you get the most beautiful sound. It plays thirty-four brief melodies [tocadas], and none is far removed from what is sacred...He asked me to what church I would assign it, and I said to San Carlos of Monterey....It is now here in San Juan [Capistrano], and on Christmas Night and Christmas Day it was played to the indescribable delight and amazement of the Indians."

17. George Wharton James. *In and Out of the Old Missions of California*. Boston: Little, Brown, and Company, 1905, plate XVIII.

Photographs of matraca (wooden rattle used during tenebrae, tineablas, service during holy week) and wooden bell wheel used at Santa Barbara Mission (still there in 1905).

18. Maynard Geiger. "Harmonious Notes in Spanish California." *Historical Society of Southern California*. 57, no. 3 (Fall 1975): 243-250.

Letter of 26 October 1819 from Narciso Durán at Mission San José to Juan Cortés, Procurator of the College of San Fernando. First request for an organ with three stops (flute, trumpet and principal). See letter of 7 January 1821 (below).

19. Narciso Durán, O.F.M.; translated and edited by Francis Price. "Letters of Narciso Durán from the Manuscript Collections in the California Historical Society Library" *California Historical Society Quarterly* 37, no. 2 (June 1958), p. 101; 37, no. 3 (September 1958) pp. 249-253, 256-257, 261.

Letter of 27 November 1806 from Narciso Durán at Mission San José to José Viñals, Procurator of the College of San Fernando soliciting pianoforte and clavichord lessons of "Bails" [composer?] to "occupy periods of sadness and idleness."

Letter of 10 April 1820 from Narciso Durán at Mission San José to Juan Cortés, Procurator of the College of San Fernando. Durán cancels his previous request for an organ for Mission San José (26 October 1819).

"I overlooked asking the favor of Your Reverence to send us a contra bass viol, that is, one of those large ones, the player of which must stand, with good tones etc., and also four regular violins, with good rolls of bass strings for both instruments."

Letter of 7 January 1821 from Narciso Durán at Mission San José to Juan Cortes, Procurator of the College of San Fernando. Durán reinstates his request for an organ.

"One good full tone below the usual ones of our choirs...[to] conveniently permit the accompaniment by violins [of Indian choirs] without having to tighten the strings forcibly...with only three stops, that is: a flute stop for singing and carrying the voices, a full stop for accompanying the psalms and for offertories on less formal days, and a bugle [trumpet?] stop for solemn and major celebrations--all of good timbre which can well, well fill the whole body of the church, so that it can be well heard and distinguished although thirty or forty boys may be singing."

Letters of 22 April 1825 and 24 May 1825. Durán again asks for a bass viol and strings (and rosin). Letter of 7 March 1826. Bass strings are to be sent.

20. Alfred Robinson. *Life in California*. Salt Lake City: Peregrine Smith, 1970, pp. 22, 80 (original edition, 1846).

At Mission San Gabriel. "The solemn music of the mass was well selected, and the Indian voices accorded harmoniously with the flutes and violins that accompanied them."

At Mission San José. "Mass was soon commenced...The music was well executed, for it had been practised daily for more than two months under the particular supervision of Padre Narciso Durán. The number of musicians was about thirty; the instruments performed upon were violins, flutes, trumpets and drums."

21. Joseph Halpin. "Musical Activities and Ceremonies at Mission Santa Clara de Asís." *California Historical Quarterly* 50, no. 1 (March 1971): 41.

3 medium bass[es] in good condition
13 violins ditto in good and bad condition
2 triangles
2 brass cymbals
1851 inventory from Mission Santa Clara.

22. Inocente García. *Hechos históricos de California as Told to Thomas Savage 1878 (Hechos históricos de California relatados por Inocente García vecino de San Luis Obispo, 1878. Apuntados por Thomas Savage. Translated and edited by Thomas Workman Temple III. Santa Barbara: Flair Studio of Printing, 1974, p. 15.*

Regarding Father Florencio Ibañez of Mission Soledad: "He had good singers and a good orchestra."

23. Dmitri Zavalishin; James R. Gibson trans. and ed. "California in 1824." *Southern California Quarterly* 54, no. 4 (Winter 1973): 387.

1824, at Mission San Francisco de Solano (Sonoma). "There were not enough musicians or musical instruments (they used organs), and for me it was very strange to see in the new mission of San Francisco Solano some old, jingly clavichords (virtually abandoned [in 1806] by Rezanov...set inside a shed that substituted for a church, served as an altar and an organ, and that Padre José Altamira celebrated the rites and played the piano simultaneously, performing the duties of priest, organist, reciter, and chorister."

24. August C. Mahr. *The Visit of the "Rurik" to San Francisco in 1816.* Stanford, CA: Stanford University Press, 1932, pp. 325, 363.

At Mission San Francisco, 1816.

"The orchestra consisted of a violoncello, a violin, and two flutes..."

25. Marie T. Walsh. "The Mission of the Passes" *Santa Inés.* Los Angeles, CA: Times-Mirror Press, 1930, p. 57.

At Mission Santa Inés, circa 1930.

"On the museum walls hang the remains of two old cellos [used in the mission]."

26. Maynard Geiger, O.F.M. *As the Padres Saw Them: California Indian Life and Customs as Reported by the Franciscan Missionaries 1813-1815.* Santa Barbara, CA: Santa Barbara Mission Archive Library, 1976.

Mission San Luis Rey: "We note that they [Indians] are very quick in learning to play almost whatever instrument they take up."

Mission San Juan Capistrano: "I should like to add that the Indians are very quick in learning to play almost any kind of instrument."

Mission San Fernando: "They are fond of our instruments and they use them, string as well as wind instruments."

Mission San Buenaventura: "They are now very much inclined to sing and to play any string or wind instruments."

Mission Santa Barbara: "The Indians are very fond of singing and playing any instrument whether it be a wind or string instrument."

Mission Santa Inés: "The bass fiddle, the contrabass, the violin (instruments all manufactured by the neophytes, as also the drum); the sweet German flute, the trumpet, the bandola, are the instruments they now know and play in church celebrations. They are inclined to music and easily learn how to play by heart the sonatas they hear and which we teach them."

Mission San Luis Obispo: "They possess none of our instruments but when they become Christians I have seen them learn to play the violin, the bass viol, the flute, the guitar and the bandola."

Mission San Antonio: "They are much inclined to music. They play the violin, cello, flute, trumpept, drum and other instruments supplied by the mission."

Mission Santa Cruz: " They have no particular liking for any instrument. But when they are ordered to learn how to play the flute or the oboe they become outstanding players."

Mission Santa Clara: "They sing and play on sixteen violins and three cellos."

Mission San José: "At this mission there are fifteen violinists and three cellists."

Mission San Francisco: "At this mission we have taught some of the boys to play the violin, the bass viol, the drum and other instruments which are used in church."

27. Eugene Duflot de Mofras. *Duflot de Mofras' Travels on the Pacific Coast.* [Exploration du territoire de l'Oregon, des Californies et de la mer vermeille, exécuté pendant les années 1840, 1841 et 1842]. Translated and edited by Marguerite Eyer Wilbur. 2 vols. Santa Ana, CA: The Fine Arts Press, 1937, vol I, pp. 134, 221; vol. II, p. 13.

At Mission San Luis Rey: "A limited number, selected from the pupils who show the most intelligence, study music--elementary singing, the violin, flute, horn, violoncello, and other instruments."

14 September 1841: Band of musicians at Mission Santa Cruz (musicians from Mission Santa Clara played secular tunes learned from a French barrel organ (Le Marseillaise and Vive Henri IV).

August 1841: "Two drummers from the presidio of San Francisco."

28. Zephyrin Engelhardt, O.F.M. *San Diego Mission.* San Francisco, CA: James H. Barry Co., 1920, p. 339.

Inventory taken at Mission San Diego, 25 September 1834: "1 Òrgano a 70 pesos/"