

Jerônimo de Sousa

To survey the life of any member of the Sousa Lobo family is a task that, to a great extent, must rely on speculation. At the present stage of research the statement made by musicologist Francisco Curt Lange in 1946, in his first essay on the music of eighteenth- and nineteenth-century Minas Gerais, continues to be valid. At that time, Lange stated that he was baffled by the surnames Sousa and Lobo “*due to their frequency, and due to the impossibility to situate chronologically several of their bearers.*”²

Documents from the various lay associations of Vila Rica (present-day Ouro Preto) reveal that the members of the Sousa Lobo clan were responsible for the religious music performed during a period spanning from the seventeen-twenties to the eighteenth-thirties – more than one hundred years of uninterrupted musical activity. The first record dates from 1723. A ledger book of the Irmandade do Senhor Bom Jesus dos Passos registers Antônio de Sousa Lobo as responsible for “*music on Sunday afternoons, processions, and on Friday afternoons.*”³ This musician, considered by Lange to be the

“*patriarch of musical activity in Vila Rica,*” was a native of Rio de Janeiro, whence he moved to Vila Rica, then capital of Minas Gerais, at an unknown date.⁴ He also collaborated with the brotherhoods of Santo Antônio, Nossa Senhora do Pilar, and São José. It is known that he maintained an ensemble comprising other family members, brothers and sons, often referred to in brotherhood ledgers as the “*música dos Lobos,*”⁵ but there is no indication that Antônio de Sousa Lobo was a composer. In the early seventeen-forties he was ordained priest. He died in April 1782.

There are further questions, however, concerning other family members. Considerable is the confusion surrounding at least three of the four like-named individuals who lived in Vila Rica at the time, two of which, perhaps three, were composers. Their precise identities have not yet been established since they were all referred to as Jerônimo de Sousa Lobo or, to make matters even more complicated, simply as Jerônimo de Sousa.

Father Antônio de Sousa Lobo had a brother, Jerônimo de Sousa Lobo, who was also born in Rio de

² “[...] *por su abundancia y por la imposibilidad de poder dar ubicación cronológica a una serie de sus portadores.*” LANGE, Francisco Curt. La música en Minas Gerais: un informe preliminar. *Boletín Latino Americano de Música*, Rio de Janeiro, ano 6, n.6, p.426, abr. 1946. Translated in: LANGE, Francisco Curt. A música em Minas Gerais: um informe preliminar. In: MOURÃO, Rui. *O alemão que descobriu a América*. Belo Horizonte: Itatiaia; Brasília: Instituto Nacional do Livro, 1990. p.118. (Reconquista do Brasil, série 2, v. 181)

³ LANGE, Francisco Curt. *História da música nas irmandades de Vila Rica: Freguesia de Nossa Senhora do Pilar do Ouro Preto; primeira parte*. Belo Horizonte: Imprensa Oficial [Conselho Estadual de Cultura], 1979. p.182. (Publicações do Arquivo Público Mineiro, v.1)

⁴ This Rio de Janeiro origin was established by Aldo Luiz Leoni based on his research at the Arquivo do Museu da Inconfidência de Ouro Preto. See: RICCIARDI, Rubens. Manuel Dias de Oliveira: esboço biográfico e a partitura de “Eu vos adoro.” I COLÓQUIO INTERNACIONAL A MÚSICA NO BRASIL COLONIAL, Lisboa, 9-11 out. 2000. Lisboa: Fundação Calouste Gulbenkian, 2001. p. 283.

⁵ LANGE, Francisco Curt. op. cit., 1979. v.1, p.192.

Janeiro, around 1721. In a document of the Irmandade de Nosso Senhor São José, he is recorded as follows: “*in like manner, the said Treasurer received three octaves of gold from Jerônimo de Sousa Lobo, executor of the will of his Brother Antônio de Sousa Lobo.*”⁶ The date of his death is uncertain, but it must have taken place after 1804. A Vila Rica census from this year lists one Jerônimo de Sousa Lobo age 83, poor, living in the company of eight freedmen – this is the brother and executor of the testament of Father Antônio de Sousa Lobo.⁷

Another namesake was Jerônimo de Sousa Lobo Lisboa, whose date of birth is unknown. It is documented, however, that he was married to Ana Maria de Queirós Coimbra, for an electoral register, maintained by the Irmandade de Nossa Senhora do Parto, describes her as a white individual, a judge, and “*wife of Jerônimo de Sousa Lobo,*” in 1760/61 and 1776/77.⁸ Furthermore, from a ledger book of the Ordem Terceira dos Mínimos de São Francisco de Paula we learn that Sousa Lobo Lisboa died prior to March 1803, for Ana Maria de Queirós Coimbra is referred to, in this document, as the “*widow of Jerônimo de Sousa Lobo.*”⁹

The couple adopted a child, Jerônimo de Sousa Lobo Queirós, yet another namesake active in Vila Rica at the turn of the nineteenth century.¹⁰ More frequently referred to as Jerônimo de Sousa Queirós, his is the only composer of the group to whom a specific work can be unequivocally ascribed, namely the “*Missa e Credo a quatro vozes com acompanhamento de órgão pelo Sr. Jerônimo de Sousa Queirós em 1826.*” The autograph belongs to the Curt Lange Collection of the Museu da Inconfidência de Ouro Preto (CT-MIOP 206).

A fourth like-named citizen of Vila Rica is documented in a suit against the Ordem Terceira de São Francisco da Penitência, in 1761. In this document, he declares himself to be a saddle maker by trade, at 32 years of age.¹¹ However, the possibility that this could be one of the above-cited composers, pursuing a parallel profession, cannot be entirely dismissed.

These individuals, thus, cannot be clearly distinguished based on the available documentation. The first record of a musician by the name of Jerônimo de Sousa Lobo, dating from 1746, evinces his participation in the “*music for the Novena, feast and procession*” pro-

moted by the Irmandade de Nossa Senhora do Pilar. There are similar records kept by the brotherhoods of Santo Antônio (1756-1757), Nossa Senhora das Mercês de Cima (1783), and Santíssimo Sacramento (1795-1797). In these documents, the musician in question is identified as organist, conductor, or generically as an instrumentalist. Is this the Sousa Lobo of the 1804 census or the Sousa Lobo Lisboa who died before March 1803?

However, in the ledger books of the Irmandade do Santíssimo Sacramento, Curt Lange identified two distinct scripts for the signature “Jerônimo de Sousa,” which he attributed to Jerônimo de Sousa Lobo Lisboa and his son Jerônimo de Sousa Queirós. According to Lange, from 1798 it is the latter that signs the receipts, presumably in place of his father, as both organist and repairman.¹² Queirós’s activity in Vila Rica is documented up until the eighteen-twenties. From ledger book 4 of the Irmandade de Nossa Senhora do Carmo we learn that he earned 24\$000 réis for the composition of “*a Mass and Credo for two choirs,*” in 1824.¹³ Two years later, for his participation in the feasts of Saint Teresa and Our Lady of Carmel, he received 4\$500 réis, as well as “*a tortoise shell in order to tune and play the organ at the mass during the Feast.*”¹⁴

Approximately 26 works survive through manuscripts copies produced in the nineteenth and the beginning of the twentieth century. The surnames Lobo or Queirós are rarely cited, and Lisboa never specified. Perhaps the copyists themselves no longer knew who was who. The date of composition is also lacking, a detail that could have been determinant of the authorship of some works. The Museu da Música de Mariana holds two sets of copies, from the second half of the nineteenth century, preserving the *Matins of Maundy Thursday* (C-AC 1; AMB 26)¹⁵ and *Good Friday* (C-AC 2),¹⁶ which indicate Jerônimo de Sousa Queirós as the composer. The very same works, however, are ascribed to Jerônimo de Sousa Lobo in other manuscripts, shedding doubt as to who the actual composer is.

Among the works known today, all of them sacred, two groups of pieces stand out. Matins settings encompass the entire Holy Week cycle: Wednesday (in the liturgy *Feria Quinta*), Thursday (*Feria Sexta*), and Friday (*Sabbato Sancto*). Other examples include

⁶ LANGE, Francisco Curt. História da música na Capitania Geral das Minas Gerais. v.2: A Irmandade de São José dos Homens Pardos ou Bem Casados. In: *Anuário do Museu da Inconfidência*, Ouro Preto, n.6, 1979, p.78.

⁷ RICCIARDI, Rubens. op.cit., 2001. p.283.

⁸ LANGE, Francisco Curt. op. cit., 1979. v.2, p.224, 225.

⁹ LANGE, Francisco Curt. op. cit., 1979. v.1, p.431.

¹⁰ RICCIARDI, Rubens. op. cit., 2001. p. 283.

¹¹ LANGE, Francisco Curt. op. cit., 1979. v.2, p.17.

¹² LANGE, Francisco Curt. op. cit., 1979. v.1, p.133.

¹³ LANGE, Francisco Curt. op. cit., 1979. v.1, p.263.

¹⁴ LANGE, Francisco Curt. op. cit., 1979. v.1, p.265-266.

¹⁵ MMM, CDO.06.001 (antigo OP-SS2), C-1. “*Composição de Jeronimo de Sousa Queiroz e propriedade / de Antonio Luis de Magalhães Musqueira / feria 4ª.*”

¹⁶ MMM, CDO.06.002 (antigo OP-SS3), C-1. “*Composição de Jeronimo de Sousa Queiros propriedade / de Antonio Luis de Magalhaes Musqueira / feria 5ª.*”

the *Matins of Saint Anthony* (C-AC 18; PAMM 13) and the *Matins of Saint Francis of Paola* (C-AC 19). The latter, comprising only four Responsories, is missing the soprano part.¹⁷

Litanies (C-AC 11 to 17) represent another numerically important group. The wide dissemination of these works, extant in countless archives in Minas Gerais and São Paulo, attests to the popularity of the Litany of the Blessed Virgin Mary over the course of the nineteenth century. Other works attributed to Sousa Lobo include four *Credo-Sanctus-Agnus Dei* settings (C-AC 7 to 10); the *Novena of Our Lady of Carmel* (C-AC 20); the *Septenary of Our Lady of Sorrows* (C-AC 21); three Antiphons, *Sicut cedrus* (C-AC 22, from Matins of the Assumption of the Blessed Virgin Mary), *Ego sum* (C-AC 23, from the Novena of the Most Blessed Sacrament), and *Salve Sancte Pater* (C-AC 24, from the Novena of Saint Francis of Assisi); as well as the Pre-Sermon Solo *O Patriarca pauperum* (C-AC 25), also for the feast of Saint Francis of Assisi.¹⁸

Minas Gerais is the chief repository of this repertoire. Especially noteworthy are the archives of the Orquestra Lira Sanjoanense and of the Orquestra Ribeiro Bastos, two centuries-old ensembles from São João del-Rei. Also important are the Museu da Inconfidência de Ouro Preto, housing the Curt Lange Collection (CT-MIOP 188 to 206), and the Museu da Música de

Mariana, which draws together musical manuscripts from numerous Minas Gerais locations. Works are also found in the Arquivo Eclesiástico da Arquidiocese de Diamantina, Casa de Cultura de Santa Luzia, Sociedade Musical Santa Cecília (Sabará), Sociedade Musical Euterpe Itabirana, Orquestra Ramalho (Tiradentes), and the Arquivo Vespasiano Gregório dos Santos (Belo Horizonte),¹⁹ not to mention the musical archives in the city of Viçosa²⁰ and various other collections that have not yet been catalogued.

In the state of São Paulo, this music is housed in the Arquivo da Cúria Metropolitana de São Paulo;²¹ the Museu Carlos Gomes do Centro de Ciências, Letras e Artes de Campinas, which preserves music that belonged to Manuel José Gomes (CT-MCG 303 a 306); the Laboratório de Musicologia da Escola de Comunicações e Artes da Universidade de São Paulo; and in the private collection of the musicologist Régis Duprat, whose manuscripts are originally from the Paraíba Valley region.

Given the above, it must be kept in mind that the works in this volume under the generic authorship “Jerônimo de Sousa” cannot be securely ascribed to an specific composer: Jerônimo de Sousa Lobo (fl.1721-1804), Jerônimo de Sousa Lobo Lisboa (fl.1760-before 1803), Jerônimo de Sousa Queirós (fl.1798-1826), or even another member of this eminent musical clan.

André Cardoso

(Universidade Federal do Rio de Janeiro)

BIBLIOGRAPHY

- CARDOSO, André. Jerônimo de Sousa Lobo no panorama da música mineira do século XVIII. II SIMPÓSIO LATINO-AMERICANO DE MUSICOLOGIA. Curitiba, 21-25 jan. 1998. *Anais...* Curitiba: Fundação Cultural de Curitiba, 1999. p.135-166.
- CASTAGNA, Paulo. A Seção de Música do Arquivo da Cúria Metropolitana de São Paulo. *Brasiliana*, Rio de Janeiro, v.1, p.16-27, 1999.
- FONSECA, Modesto Flávio Chagas. Catálogo temático de manuscritos musicais para Semana Santa em arquivos de Viçosa (MG). Dissertação (Mestrado). Rio de Janeiro, 2004. Uni-Rio - Universidade Federal do Estado do Rio de Janeiro. 252f.
- LANGE, Francisco Curt. *História da música nas irmandades de Vila Rica*: Freguesia de Nossa Senhora do Pilar do Ouro Preto; primeira parte. Belo Horizonte: Imprensa Oficial [Conselho Estadual de Cultura], 1979. 458p. (Publicações do Arquivo Público Mineiro, v.1)
- _____. *História da música na Capitania Geral das Minas Gerais*. v.2: A Irmandade de São José dos Homens Pardos ou Bem Casados. *Anuário do Museu da Inconfidência*, Ouro Preto, n.6, p.9-231, 1979.
- _____. A música em Minas Gerais: um informe preliminar. In: MOURÃO, Rui. *O alemão que descobriu a América*. Belo Horizonte: Itatiaia; Brasília: Instituto Nacional do Livro, 1990. p.99-179. (Reconquista do Brasil, série 2, v.181)
- _____. La música en Minas Gerais: un informe preliminar. *Boletín Latino Americano de Música*, Rio de Janeiro, ano 6, n.6, p.409-494, abr. 1946.
- RICCIARDI, Rubens. Manuel Dias de Oliveira: esboço biográfico e a partitura de “Eu vos adoro.” I COLÓQUIO INTERNACIONAL A MÚSICA NO BRASIL COLONIAL, Lisboa, 9-11 out. 2000. Lisboa: Fundação Calouste Gulbenkian, 2001. p.235-292.

¹⁷ CARDOSO, André. Jerônimo de Sousa Lobo no panorama da música mineira do século XVIII. II SIMPÓSIO LATINO-AMERICANO DE MUSICOLOGIA, Curitiba, 21-25 jan.1998. *Anais...* Curitiba: Fundação Cultural de Curitiba, 1999. p.152-153.

¹⁸ CARDOSO, André. op. cit., 1999. p.154-160.

¹⁹ The musical manuscripts at the Arquivo Vespasiano Gregório dos Santos were digitized by the musicologist and conductor Márcio Miranda Pontes at <<http://www.tmb.uemg.br/vespasiano/index.htm>>

²⁰ FONSECA, Modesto Flávio Chagas. Catálogo temático de manuscritos musicais para Semana Santa em arquivos de Viçosa (MG). Rio de Janeiro, 2004. Dissertação (Mestrado): Uni-Rio - Universidade Federal do Estado do Rio de Janeiro. 252f.

²¹ CASTAGNA, Paulo. A Seção de Música do Arquivo da Cúria Metropolitana de São Paulo. *Brasiliana*, Rio de Janeiro, v.1, p.16-27, 1999.