

The Role of the Chapel Master in the Preservation of Liturgical Music in Cuenca: A Study on Jhoffre Mora

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Abstract

This study analyzes the work of the chapel master Jhoffre Mora and his role in the preservation of liturgical music in the New Cathedral of Cuenca, Ecuador. For more than two decades, Jhoffre Mora has contributed significantly to the continuity of the sacred musical tradition, being one of the last exponents of a craft that has been fundamental in the religious and cultural history of the city. This work is framed in a context where the figure of the chapel master has been evolving since its origins in the Middle Ages and the Renaissance, adapting to liturgical and social changes, especially after the Second Vatican Council. The research is developed through a qualitative approach, using techniques such as interviews with relevant actors, documentary analysis of historical archives and scores, as well as direct observation of liturgical ceremonies. These methods allow a deep understanding of the career of Jhoffre Mora and his influence on the selection, adaptation and performance of the musical repertoire of the Cathedral. In addition, it explores the ways in which Mora has integrated the tradition of Gregorian chant and liturgical hymns with the contemporary needs of the Cuenca community, promoting an active participation of the faithful in religious ceremonies. The study highlights the importance of the chapel master not only as a performer and musical director, but also as a custodian of the intangible heritage that is liturgical music. Jhoffre Mora has played a key role in preserving a repertoire that connects the community to its spiritual roots, while also creating new works that reflect his own sensibility and the evolution of sacred music in the region. The research concludes that Mora's work is a living testimony to the cultural and spiritual relevance of liturgical music in Cuenca, underlining the need to value and support the work of chapel masters in the preservation of the city's musical and religious identity.

Keywords: Liturgical Music, Ecclesiastical Tradition, Gregorian Chant, Jhoffre Mora, Kapellmeister.

1. Introduction

The figure of the chapel master has played a fundamental role in the history of liturgical music, especially in the context of the city of Cuenca, Ecuador. Over the centuries, these musicians have been responsible for the selection, interpretation, and preservation of a repertoire that has brought religious ceremonies to life, acting as bridges between church tradition and musical artistic expression. In this context, the chapel master Jhoffre Mora stands out as one of the last exponents of this tradition, whose work in the New Cathedral of Cuenca becomes a valuable testimony of the preservation of liturgical music.

During the Middle Ages and the Renaissance, the figure of the chapel master was key in the training of young musicians and in the direction of the choirs and orchestras that accompanied religious ceremonies. This work included the teaching of Gregorian chant and the interpretation of instruments such as the organ, as well as the composition of works for special occasions within the liturgical calendar. With the passage of time, and especially after the Second Vatican Council, the responsibilities of the chapel masters were adapted to the new social and liturgical contexts, which implied a revaluation of their role in the community.

In the city of Cuenca, known for its cultural richness and strong religious tradition, the chapel master has been a pillar in the conservation of sacred music. The New Cathedral of the Immaculate Conception, an architectural and spiritual symbol of the city, has been the main stage where Jhoffre Mora has developed his work for more than two decades. Their dedication has made it possible to keep alive the musical traditions that accompany the celebration of the liturgy, adapting and enriching the repertoire according to the needs of the Cuenca community.

This study focuses on analyzing the career of Jhoffre Mora, highlighting his influence on the perpetuation of liturgical music in Cuenca. Through his work, he has not only managed to preserve historical pieces from the religious repertoire, but has also contributed with new compositions that reflect a contemporary sensibility, respectful of the roots of the Catholic musical tradition. This duality between preservation and adaptation is essential to understanding the impact of their work on the religious and cultural life of the city.

Additionally, the study of the figure of Jhoffre Mora allows us to reflect on the relevance of the chapel masters as custodians of an intangible heritage, which goes beyond mere musical interpretation. Her work, in a context where social and religious dynamics have changed, becomes an effort to keep alive a tradition that, despite its invisibility to the general public, is fundamental to the cultural identity of Cuenca. In this way, the analysis of his career invites us to value the role of the chapel master as a key actor in the transmission of the musical legacy of the Church.

Finally, this article seeks to highlight the importance of preserving the role of chapel masters today, not only as performers and directors of sacred music, but as educators and promoters of a repertoire that connects the community with its spiritual and cultural heritage. Jhoffre Mora's experience in the New Cathedral of Cuenca is presented as a living example of how liturgical music can continue to be a space for meeting and celebration, as well as a testimony to the richness and diversity of Cuenca's musical heritage.

2. General objective

To analyse the work of the chapel master Jhoffre Mora in the New Cathedral of Cuenca, highlighting his role in the preservation, adaptation and transmission of liturgical music, and his contribution to the maintenance of the city's religious musical heritage.

3. Methodology

3.1 Research Approach

The research focuses on the analysis of a specific cultural phenomenon (the role of the chapel master in the preservation of liturgical music) through the collection of qualitative data. This approach is suitable for exploring in depth the practices, experiences, and meanings associated with Jhoffre Mora's work.

3.2 Type of study

The research is structured as a case study focused on Jhoffre Mora, which allows a detailed analysis of his career, his repertoire, and his contribution to the liturgical music of the New Cathedral of Cuenca. The case study facilitates the analysis of the particularities and relevance of the chapel master within the specific context of the city of Cuenca.

3.3 Information collection techniques

Historical documents, minutes of the cathedral, missals, and repertoires used by Jhoffre Mora during his work as chapel master will be reviewed. This review will include the thesis that contains relevant material on the history of the Cathedral and musical activity in Cuenca. The analysis of liturgical scores and programs will allow a deep understanding of the repertoire and its evolution.

4. Results



Photograph 1. Maestro Jhoffre Mora on the organ of the New Cathedral of Cuenca.

Source: Maestro Jhoffre Mora Photographic Archive.

In 1988, Monsignor Luis Alberto Luna Tobar met maestro Jhoffre Mora. Knowing that Mora worked as a chapel master in the church of Santo Domingo, Monsignor Luis Alberto invited him to play at some eventual masses in the new Cathedral.

Seeing that Master Mora had an experience acquired in other churches, and even more, he was familiar with the liturgical repertoire corresponding to each celebration, Monsignor decided to hire him immediately as chapel master of the new Cathedral and asked him to be in charge of the entire calendar of activities of the same.⁷⁹

Maestro Jhoffre Mora accepts, after reaching an agreement on the schedule of his activities, since he already had a commitment made with the church of Santo Domingo.

Fr. Jhoffre was to solemnize the Masses of 7:00 a.m., 9:30 a.m. and 12:00 p.m. from Monday to Saturday and on Sundays the masses of 12:00 p.m., 1:00 p.m. and 8:00 p.m.

It has been 27 years that the master Mora has worked in the Cathedral, becoming the only formal chapel master that this church has had.

Unfortunately, there is no record of the beginning of the activities of Master Mora in the new Cathedral, to which Mr. Mora himself comments: "[...] before there were no contracts, one acted in good faith and fulfilled one's commitments because the word was what was worth [...]".⁸⁰

The only legal record that exists on the work activity of Master Mora in the Curia dates back only to 2008. It is an employment contract entered into on July 1 of this year between Monsignor Vicente Rodrigo Cisneros Durán in his capacity as President of the Governing Council of the Diocesan Assets of Cuenca and Mr. Jhoffre Hidalgo Mora Yanza as a worker, who is hired to perform as an organist and present his services of a temporary and extraordinary nature in the hourly modality.⁸¹

Despite this, the same archdiocese of Cuenca, in its publication "Archdiocesan Bulletin", publishes a report on Jhoffre Mora in which it says: "[...] an outstanding chapel master of our days is Don Jhoffre Mora Yanza, 68 years old and more than 50 years as a musician. He plays in the Cathedral of the Immaculate Conception [...]".⁸²

One of the people who was always supporting him was Mother Amable Cando, who, according to Maestro Mora's comments, always respected Mora's work and space as chapel master, allowing him to solemnize all the celebrations that took place in the Cathedral, both private and of the church itself.⁸³

From 2008 and the signing of this contract, Monsignor Cisneros decided to grant Sunday as a day of rest and began to take volunteer groups to cover the Masses on these days.⁸⁴

When Monsignor Luis Cabrera arrived in 2009, he decided to maintain the existing employment contract and respect the clauses established until March 2015 when teacher Jhoffre Mora decided to retire.

When referring to the profile of the ideal person to occupy the position of chapel master, Father Rector Santacruz states that: "[...] They have to be knowledgeable about the liturgy, people of

good morals, accepted in the community, men of faith, because the Eucharistic celebration is not a spectacle, it is not a space where the Master comes with his gifts to show off and surprise, but it is a service in which with his song, his gifts and music, it contributes to the moment of spiritual experience [...]"

4.1 Biographical sketch

Jhoffre Mora was born in the parish of San Cristóbal del Cantón Paute, province of Azuay, on November 5, 1944. He comes from a family of artists, son of Maestro Víctor Miguel Mora Inga and Mrs. Mariana de Jesús Yanza Pizarro.

At the age of 3 and a half, he was orphaned by his father and under the care of his mother, who instilled in her son a love for music.

He began his general studies at the Pio Bravo school in his homeland, where he attended up to the fourth grade, since at that time there was no fifth and sixth grade in it. He finished his primary education at the Argentine school in the Xavier Loyola parish – Chuquipata, province of Cañar, Azogues canton.

He completed his secondary studies in the city of Cuenca at the San Francisco National School, where he obtained his Bachelor's degree specializing in Social Sciences.

4.2 Musical studies

Jhoffre Mora belongs to the Inga family, who were by tradition chapel masters. His great-uncle, Don Alvino Inga, was organist of the church of San Francisco de Azogues and was the one who initiated Mora in this trade, taking him to this city to teach him everything related to the art of the chapel master.

Seeing the difficulties involved in moving to this city, he was forced to leave classes with his uncle and began to study with his cousin José Francisco Pizarro in the Church of San Cristóbal – Paute.

The spirit of learning and growth in the musical field made Jhoffre Mora look for new alternatives for study and improvement, this made him, with the support of his mother, deepen his studies with a private teacher.

It was at this time that he met Maestro Luis Tenén, a native of Llacao and organist of the old Cathedral of Cuenca and of the Oblate Fathers⁸⁶.

This teacher contributed to the liturgical learning of Jhoffre Mora, increasing his repertoire and teaching him figurative singing ⁸⁷, which has exact times and movements. At this time Jhoffre Mora was already playing the Blessed Sacrament in the forty hours; his teacher and tutor assigned him different churches in which he had to serve as organist during the four days that this celebration lasted, thus giving him the opportunity to grow musically not only with knowledge, but with direct service in the trades in which he played.

Another relevant teacher in Mora's life was Canon Adolfo Polo, Paute's father, who was in charge of teaching him Gregorian chant.⁸⁸

Gregorian chant is considered to be the proper chant of the Church, and in the words of St. Pius X, it is the only chant that the Church has inherited from the ancient Fathers.

In addition to the studies mentioned above, which undoubtedly direct him to the work he did throughout his life, Jhoffre Mora entered the "José María Rodríguez" Conservatory in the city of Cuenca, where he deepened his theoretical and practical knowledge.

- He received piano lessons with Maestros Lolita de la Rosa – Spain, and Ernesto Moncayo and Arturo Vanegas – Ecuador.
- He took accordion lessons with Ecuadorian Maestros Carlos Ortiz Cobos and Leopoldo Yanzahuano.
- He studied trumpet with Professor Luis Arindia.
- He received English horn lessons with Master Max Jurth – Russia.
- He studied drums with Professor José Ignacio Romero.
- She perfected her vocal technique by taking singing lessons with baritone Galo Cárdenas.

All these activities helped maestro Mora to become an integral and multifaceted musician, with virtues and skills that would make him a quality chapel master for the needs that arose along the way.

In the pedagogical aspect of his life, Jhoffre Mora worked as a teacher of theoretical subjects in several prestigious schools in the city of Cuenca, such as the Benigno Malo school, the Dominican Military Academy and the Children's Home N.3.

In addition, he was a professor of theoretical subjects and professor of piano at the José María Rodríguez Conservatory.

4.3 Musical compositions

He gave way to creativity in his musical life and owner of his own style he composed some works of national character such as:

- Hymn to the Chilla Agricultural College.
- Hymn to the San Francisco National School.
- Hymn to the Pío Bravo School.
- Hymn to San Martín de Porras. (St. Martin was a Dominican saint. This hymn is sung in the church of Santo Domingo on Mondays at mass)
- Corridors: Understand, Return, etc.
- Parades: Linda Mujer, Malpateñita, etc.
- Religious music.

Given his compositional experience, he participated in several festivals, including:

- Christmas Carol Festival in the canton of Paute.
- Paute por Siempre Festival.
- Christmas Melodies Contest organized by the Cuenca Conservatory of Music.
- Accordion Festival in Guayaquil, etc.

Jhoffre Mora was the only Chapel Master affiliated to the IESS by the Curia since July 1, 2008. In the new cathedral he worked as Chapel Master for 27 years and in the Church of Santo Domingo for 44 years until March 2015. He retired on March 5, 2015.

4.4 Early churches

As we explained earlier, Jhoffre Mora began his musical training with his great-uncle, Don Alvino Inga, who took him with him to the church of San Francisco de Azogues. The study he carried out was very practical, so his first steps in work were taken under the protection of his uncle in this Church.

When studying with José Francisco Pizarro the process was the same, he collaborated with the church of San Cristóbal at the request of his teacher and in this way he developed the necessary skills for his future work, because later, he would work here.

During the time when he was a disciple of maestro Luis Tenén, he had the opportunity to play in several churches in the city. Let us remember that maestro Tenén was organist of the old Cathedral, for this reason, he must have been closely related to the liturgical environment. This allowed him to have several contacts and to be highly sought after to solemnize religious activities, which gave him access to enrolling his disciples in this musical art; an example of this is the forty-hour masses, to which Mora tells us:

“[...] Don Luis Tenén took us to play at some celebrations, he usually took us to the forty hours of the Blessed Sacrament [...] it was tiring [...] it lasted four days practically, there were 40 hours that one had to be playing [...] for him it was very convenient because he arrived only at the Deposition⁸⁹ and then to finish. On the other hand, we had to stay playing all the time [...]”. ⁹⁰

Let us remember that the feast of the Forty Hours is a liturgical celebration that has a very important musicological component. The chapel master had to be present during all this time of celebration with songs according to the occasion that incite us to reflection and repentance, the same ones that should remind us of the suffering and death that Jesus Christ had to suffer.

The feast began on Good Friday and here the events from the descent from the Cross and the permanence of the body of Jesus Christ in the Holy Sepulchre until his resurrection were recreated.⁹¹

After going through this stage of collaboration and learning, in 1961 Jhoffre Mora was invited to serve as chapel master in the Church of Pucará and for a year he had to divide his time between

this church and the churches of San Cristóbal and Xavier Loyola, in which he continued to collaborate.

4.5 Churches relevant in the work of Jhoffre Mora

In the midst of all the musical activity of Jhoffre Mora we find three churches that marked Mora's life as chapel master.

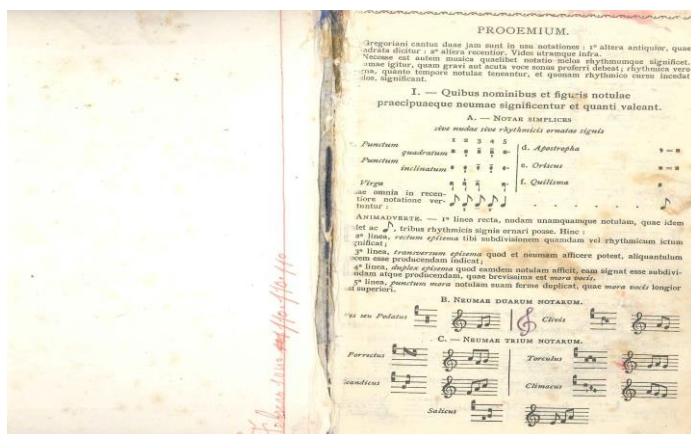
- The church of Chuquipata.
- The church of Santo Domingo.
- The church of the new Cathedral.

We then find three stages in the work of Jhoffre Mora as chapel master, which we will delimit by the presence of these three churches that are the links in which he remained as chapel master for the longest time.

4.6 First stage: the church of Chuquipata

In 1962 Jhoffre Mora was invited to serve as chapel master in this church, an activity he carried out for 7 years.⁹²

It was at this time that Jhoffre Mora used the knowledge acquired with his teachers Luis Tenén and Adolfo Polo, since Mora had to solemnize religious activities by applying the repertoire he learned of Gregorian chant and Latin.



Photograph 2. Missal. Jhoffre Mora's musical archive

Page 1. Taken from the Latin Missal that Maestro Mora used to solemnize Masses in the early years of his musical activity. It has all the detailed parts for the liturgical year. The book has no title, only printing instructions: Imprimé per la Societé Saint Jean L'Evangéliste, DESCLÉE & CIE. Imprimatur. Tornaci, die I Februari, 1924. Photo taken by Priscila Urgilés E.

This was a period of much learning and dedication to his work as chapel master, because within the repertoire that he had to assume there were scores that needed a lot of study for their execution.

In this regard, Jhoffre Mora states: "[...] At that time, the organists had a fundamental role together with the priest because they had to interpret the songs in Latin and, depending on the type of Mass, sometimes they were so long that the parents even fell asleep and our job was to be aware of everything [...]". 93

The online magazine Religión Católica Romana maintains: "[...] It is the Church that has created this liturgical musical language that has a spontaneous accent and a flexible and natural rhythm that responds so wonderfully to the feelings of the soul that prays by singing or that sings by praying [...]". 94

Gregorian chant was born to be interpreted within the liturgy of the Church, needless to say then that the liturgy is its natural setting and that it had certain particularities that were a function of that liturgy.

Among its characteristics we can mention:

- They are songs made on the modal system. (referring to the scales and compositional rules of melody used in ancient musical systems). 95 This serves to awaken various feelings such as recollection, joy, sadness, serenity, etc.
- Gregorian chant is vocal music that must be sung a cappella, 96 that is, without the accompaniment of musical instruments.
- It is monodic, that is, it has a single melody.
- It is sung with rhythmic freedom, according to the development of the literary text and not with established values as figurative singing does. The word constitutes its most important essence. 97
- Its melody is syllabic if each syllable of the text corresponds to a sound and it is melismatic when a syllable is composed of several sounds.
- The texts are in Latin, the language of the Roman Empire that spread throughout Europe, which were generally taken from the psalms or other books of the Old Testament. Some came from the Gospels and others were of their own inspiration, usually anonymous. There were also some liturgical pieces in the Greek language, such as the Kyrie Eleison, which belongs to the Ordinary of the Mass. 98
- It had a reduced register, accommodating the natural register of the male voice, since the female voice was not allowed. 99
- He used generally small intervals. Joint, third, fourth, and fifth degrees joust, and exceptionally octaves jous. 100

○ Depending on the liturgical function, it can be sung in three ways: Antiphonal: Two choirs alternate.

Responsorial: Alternates as and soloist in singing. Direct: No alternation. The soloist and choir sing directly.

About his writing:

It was written on tetragrams, that is, on 4 lines. The pitch of the sounds was indicated by the location of the notes in the tetragrammaton and had the possibility of additional upper and lower lines.

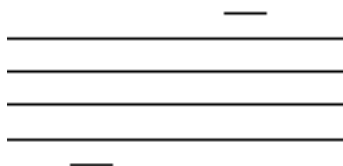


Figure 1. Tetragram and additional lines, top and bottom.

The keys they use are those of C and F, these can be in the second, third or fourth line.



Figure 2. C and F clefs in the Tetragrammaton.

Its simple notes are called:

Square point (punctum quadratum):

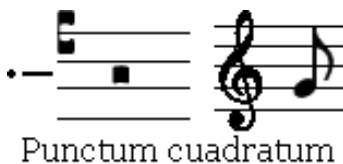


Figure 3. Punctum quadratum.

Virgas if they appear individually:



Figure 4. Virga.

Inclined point (punctum inclinatum):

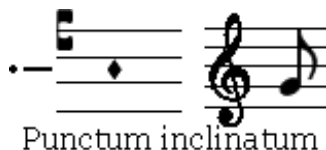


Figure 5. Punctum Inclinatum.

Naeumas:



Figure 6. Neuma Salicus.

There are also composite pneumes, specialty pneumes and ornament pneumes.



Photograph 3. Fragments of the nomenclature in Gregorian Chant. Jhoffer Mora's musical archive. Page XI. Photo taken by Priscila Urgilés E.

Let us remember that until 1965, many differences could be found in ecclesiastical celebrations, one of the most significant, the language. The celebrations were given in Latin, therefore, the songs were also in this language. Hence the need for chapel masters to know this type of musical and religious art, a particular one that Jhoffre Mora applied in his first stage in which he served as chapel master in the churches of Pucará, San Cristóbal, Xavier Loyola and Chuquipata, where he served as chapel master until 1969.

4.7 Second stage: the church of Santo Domingo



Photograph 4. Maestro Jhoffre Mora on the organ of the church of Santo Domingo.
Photographic Archive Mst. Carlos Freire.

In 1969 he left the church of Chuquipata, and was invited to serve as organist in the churches of San Roque and Buen Pastor, until 1971, the year in which he was called as chapel master to the church of Santo Domingo, where he worked for 44 years.¹⁰²

The liturgical repertoire that he had to address still maintained texts in Latin, however, like any process of change, it was gradually transformed.

As we have stated before, from 1965 the Second Vatican Council was promulgating the Decree "Sacrosancta Concilium" for liturgical reform. It was the first of the documents emanating from the Second Vatican Council. The transformations took place little by little until 1992 when the change that the church had taken was already evident.

Jhoffre Mora told us that approximately since 1972, the celebrations in which he participated were transforming from Latin to Spanish, which led him to investigate a new repertoire to integrate it into his masses.

The Second Vatican Council in its Constitution on the Sacred Liturgy tells us: "[...] This sacrosanct Council aims to increase Christian life among the faithful day by day, to adapt better

to the needs of our time the institutions that are subject to change, to promote everything that can contribute to the union of those who believe in Jesus Christ and to strengthen what serves to invite all men and women to the bosom of the Church [...]" 103

It is worth noting the intense activity on the part of Popes Paul VI and John Paul II in the application of the decrees approved at that Council. The promulgation of the new Roman Missal in 1969, the Liturgy of the Hours in 1971, a new Code of Canon Law for the Latin Church in 1983, a Code of Canons for the Eastern Churches in 1990, and a new Catechism of the Catholic Church in 1992. All this is a work carried out by the episcopal conferences and the Synod of Bishops.104

The Second Vatican Council in Chapter I on the General Principles for the Reform and Promotion of the Sacred Liturgy, referring to the liturgical language in No. 36 maintains: "[...] The use of the Latin language in Latin rites shall be preserved, except by particular law. [...] However, since the use of the vernacular language is very useful to the people on many occasions, both in the Mass and in the administration of the sacraments and in other parts of the Liturgy, it can be given greater space, first of all, in the readings and monitions, in some prayers and songs, in accordance with the norms that on this matter are established for each case in the following chapters [...]" and adds "[...] The translation of the Latin text into the vernacular, which is to be used in the Liturgy, must be approved by the competent territorial ecclesiastical authority mentioned above. [...]". 105

In No. 54, with reference to Latin and Vernacular Languages in the Mass he states: "[...] In Masses celebrated with the attendance of the people, the place due to the vernacular may be given, especially in the readings and in the "common prayer", and according to the circumstances of the place, also in the parts that correspond to the people, according to article 36 of this Constitution. Care, however, should be taken that the faithful are also able to recite or sing together in Latin the parts of the ordinary of the Mass that correspond to them. [...]". 106

As we can see, from these dispositions began a process of transformation in the liturgy as far as language was concerned, and the chapel master, in addition to the repertoire he already had in Latin, had to introduce songs in Spanish in the masses of the Catholic Church, which sought a closer relationship and a more active participation between the people and the priest who promulgated the Holy Mass.

Among the differences that we find between before and after the Second Vatican Council we can mention the following:

COMPARATIVE TABLE VATICAN COUNCIL II	
BEFORE THE SECOND VATICAN COUNCIL	AFTER THE SECOND VATICAN COUNCIL
The official language of the liturgy was Latin	There is no official language. The language or dialect most accessible to believers in an area is used.
The Mass is celebrated with its back to the faithful	The Mass is celebrated with the people present and the altar is closer to the faithful.
Stained glass windows and images represent Jesus according to the way in which he was characterized in the Middle Ages (focusing more on his divine dimension)	Art represents Jesus according to the vision that is held of him in the twentieth century (relying more on his dimension as a human being and his everyday life)
	The faithful become important, and participate in prayer, singing, etc.

The priests were the only ones who could give Mass and were responsible for all the acts of the Church.

There is no rapprochement between the different Christian conceptions.

There is greater communication between the different manifestations of the Catholic religion

Diagram 1. Comparative Outline of the Second Vatican Council

The Second Vatican Council, in Chapter VI, which refers to sacred music, as far as popular religious song is concerned, states: "[...] Popular religious singing should be strongly encouraged so that, in pious and sacred exercises and in liturgical actions themselves, in accordance with the norms and prescriptions of the rubrics, the voices of the faithful may resound. [...]" 108

Thus, popular and traditional music opens up space within the liturgical activity of the Catholic Church.

4.8 Third stage. The church of the new cathedral

In 1988 Jhoffre Mora was invited by Monsignor Luis Alberto Luna Tobar to play in several masses in the new Cathedral and seeing his musical quality, and, above all, his knowledge in relation to participation in the celebrations, he invited him as chapel master of the same, entrusting him with the entire calendar of activities of the new Cathedral.

4.8.1 Jhoffre Mora's performance as chapel master at the New Cathedral of Cuenca.

As stated above, since the opening of the new Cathedral, the chapel master maintained a purely musical activity in his performance in the services that were held regularly. With maestro Jhoffre Mora it could not be different.

The main responsibility that Mora had was the liturgical animation with the song, thus becoming an active part of the moment of the liturgy, even more so with all the changes established in the celebrations since the Second Vatican Council.

The Doctoral Thesis, *Maestros de Capilla de la Colegial de Olivares*. Juan Pascual Valdivia clearly helps us to analyze the differences between the responsibilities of chapel masters in different times and social contexts. In this thesis, a statute is cited that says: "[...] One of the said Canonicals is to be provided to a Chapel Master, very skilled in composing and governing the Choir of Organ Singing, in whose charge this ministry will be, and to give a lesson in the same Song, one hour before Vespers, every day to all those who wish to hear it, free of charge, in the afternoon. outside of Holy Week, and Saturdays and Feasts of Keeping, instructing the capable Choir Boys to help the Chapel of Music. [...]"

Some differences and similarities can be found between the activity and the procedure of the two realities.

In the Colegiala they had statutes that were duly filed and that over the years became a clear guide to corroborate information. In the new Cathedral of Cuenca there is unfortunately no record of the activities carried out in it. One of the reasons may be the fact that, since the opening of this church is so recent, the people who worked here did not bother to keep a record of activities. In addition, we had stated that there are documents not entered into the archives of the Curia that will surely have valuable information. The data obtained are based on interviews with personnel

related to the liturgical work of the church and most importantly, it is based on the direct interview of the actor in question in this work.

Another of the points of the quoted fragment tells us about the skill of composing, governing the choir of singing, organ and teaching classes of the same singing. While it is true that the pedagogical activity of the chapel master has not been clearly established in our environment in previous times, it is also true that it has not been discarded within his work, since on special dates it was usually requested from musicians to enrich and serve as support in the musicalization of the masses. and it is here that Mora had to manage, teach and direct the musicians participating in these special celebrations.

We can also say that composition in recent times has not been necessary on the part of the chapel masters either, since several music books have been generated within the church that seek a greater participation of the faithful at the time of liturgical celebrations, however, despite the fact that this compositional need does not exist and Jhoffre Mora does not define himself as a composer, The maestro has made some compositions for special occasions, some of them commissioned, and others looking for variety in the repertoire he used in the cathedral, since the selection of the repertoire to be performed was in his hands.

He has also made several adaptations of the repertoire he used in his early stages, such as the Mass to the Heart of Mary by an unknown composer, which has texts in Latin. Maestro Mora added the texts translated into Spanish so that it could be interpreted in some special celebrations.

Romero adds: "[...] Among the obligations of every master of the Chapel of Olivares is to give organ singing lessons "to all those who want to hear it, free of charge". Free for students, but the Chapel Master does receive a stipend [...] the lessons will be in charge of other people; vacancies of the Chapel Magisterium, ailments of the Master and other situations. In such a case, it is entrusted to give classes to some other member of the Chapel: the organist or some outstanding chaplain, receiving a gratuity for the work. [...]". 113

Pedagogically, there is a clear difference here because our chapel master did not carry out any activity that involved teaching musicians inside or outside the church. Jhoffre Mora has maintained the activity with organ singing in the daily work he carried out in the church and his responsibility was focused on maintaining an adequate repertoire that is related to the liturgy for the celebrations in which he participated.

In the chapel of the schoolgirl they summon organists and chaplains, but in the new Cathedral, there were no people who shared the activity of the chapel master. Jhoffre Mora, as organist and cantor, covered all the masses that were in his charge. We had found this particular in the previous chapter when talking about the chapel masters in the Mother Church because in that period the chapel masters were in charge of a staff of musicians and singers, as for example, in the case of José María Rodríguez.

Regarding music, Romero says; "[...] Naturally, the main obligation of the Kapellmeister is with music [...] In this regard, much literature of the time insists on what has become a cliché: originality in the composition of works. Especially in Christmas carols. It is expected that the

Master will compose new carols each year, and that they will be of his own creation [...] the bulk of the carols and other works that were sung in a cathedral or college were originals of the Maestro de Capilla [...]"

Generally, priests had the power to give or suggest a certain repertoire for the liturgies, even more so when the celebrations belonged to the times called *forts* and solemn masses. In the case of Jhoffre Mora, he had total freedom to choose the songs that were going to be played in any celebration of the liturgical year, therefore, he did not have the need to receive anyone's approval before any celebration, this entailed a great responsibility and shows us the knowledge and experience that Mora must have developed with his years of work in this office. Mora states that at present there are many errors in the selection of the songs that musicians perform, especially in private masses such as marriages, baptisms and first communions. "[...] people think in terms of music and not of the liturgy [...]". 115 Nowadays, many songs that come from the Christian and Evangelical churches have been incorporated into the Masses, and the musicians do not take into consideration that the Catholic Church uses songs with texts from the Scriptures themselves or that allude to a certain religious act or date. To this Mora adds: "[...] the songs must be well chosen and must have a close relationship with the liturgy that is being developed [...]".

4.9 Model of Jhoffre Mora's work as chapel master

The importance of musical activity in the church lies in the service it provides to worship, that is the most important point of this activity.

If we analyze in retrospect all that is cited in this research work, we can see what is the work that Jhoffre Mora developed throughout his life, thinking only of religious worship and by virtue of the dogmatic needs that had to be fulfilled.

Thus, primarily, the chapel master must analyze each of the liturgical seasons in order to, according to these texts, choose the most appropriate repertoire, turning the song into a prayer of praise set to music.

The chapel master must be related to the compositional activity, because although it is true that today there are a number of sources to access different repertoires, it is also true that the chapel master must handle composition techniques that allow him to create new works according to the needs of the church.

The chapel master must also have pedagogical skills that will serve him for his performance since he must be in charge, on many occasions of musicians to perform the established repertoires.

Finally, we can say that the teacher is a musician who must be continuously prepared, in search of new options for his best performance.

5. Conclusions

After concluding the development of the report of this research, the following conclusions can be formulated:

The work of the chapel master in the new Cathedral of Cuenca reveals similarities with that which was carried out in other latitudes; it is worth saying that, without there being any written codification for the development of this exercise other than some bulls of the nineteenth century, the work under study is integrated into what can be defined as a tradition. This exercise included the preparation, selection and execution of the repertoire to be performed in religious ceremonies; and it was closely related to the teaching, management and direction of the chapel in which the corresponding teachers served. They had to prepare the musicians who were in their charge, if the case warranted it. Generally, they also gave the endorsement for certain contracts; and they had to solemnize all the activities of the liturgical calendar.

Jhoffre Mora comes from a family of chapel masters; For this reason, he is a continuation of these generations and also part of a tradition. In line with the above, his work was subordinated to the study of the liturgy, the biblical texts and the calendar of activities.

Master Jhoffre Mora is the only official Chapel Master that has existed in the new Cathedral of Cuenca. There are records of his activity in it and the Curia recognizes him as the only Chapel Master of the Cathedral.

The repertoire used by Jhoffre Mora reveals itself to be a product of the accumulation of years of experience and study. In a first stage, he used the techniques of Gregorian Chant and a repertoire in Latin. In a second stage, in accordance with the dogmatic changes after the Second Vatican Council, he adapted to a new repertoire and a search for new material. In a third stage, Mora's style was further consolidated. It was then that he began to compile and rescue part of the repertoire that he had performed at some point, especially the works of greater aesthetic merit (for example, of the highest level of elaboration), which he adapted to the current realities of his environment (including language issues, such as translations-adaptations from Latin to Spanish).

From the second stage identified in his work, Mora manifests himself as a musician capable of skilfully satisfying the necessary subordination of music to the text of the compositions; To this end, among other resources, the simplification of the musical technical aspects of many productions in their new versions is revealed. By means of the sung text, which finds in music an attractive complement, it seeks to reach the listener's sensitivity; hence the spirituality of the text.

The model of work that Jhoffre Mora has represented as Chapel Master can be described as admirable. He officiated simultaneously in the Church of Santo Domingo and in the new Cathedral, without any complaints or faults in his performance. Their work has only left a trace of quality cultural productions and works that illustrate an exercise of professional merit, so it acquires a highly representative character within their work and an example for future performances.

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