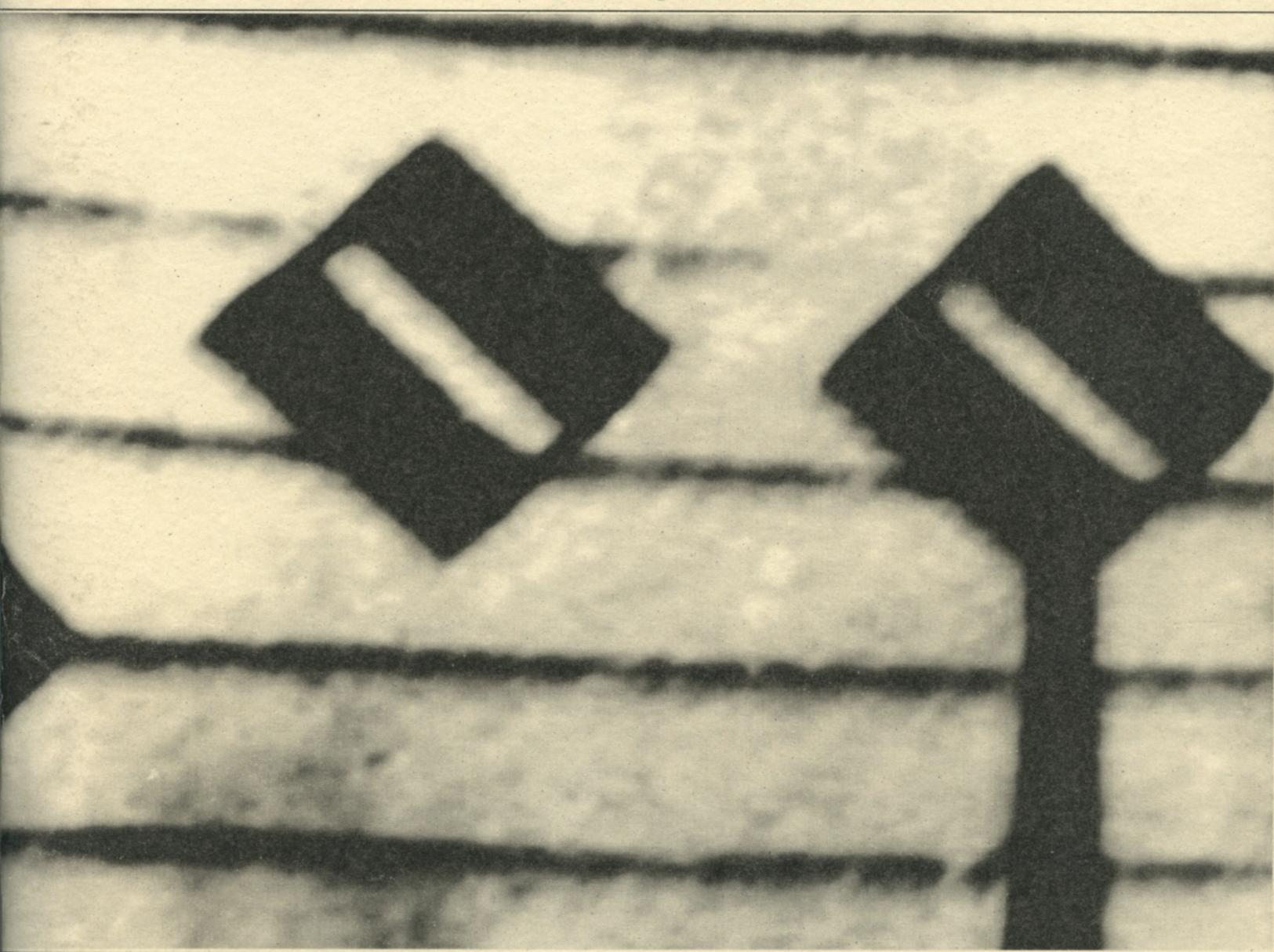


Cuadernos del Seminario Nacional de Música en la Nueva España y el México Independiente



José Narro Robles
Rector

Estela Morales Campos
Coordinadora de Humanidades

Arturo Pascual Soto
Director del Instituto
de Investigaciones Estéticas

Lucero Enríquez
Responsable del proyecto
Musicat y del Seminario Nacional
de Música en la Nueva España
y el México Independiente.

Coordinadores regionales
Durango y México: Drew Edward Davies
Guadalajara: Celina Becerra
Mérida: José Juan Cervera Fernández
Oaxaca: Sergio Navarrete Pellicer
Puebla: Montserrat Gali
San Cristóbal de las Casas: Morelos Torres

Catedral y Palacio Arzobispal de San Cristóbal de las Casas (SCLC). Fotografía del Archivo Histórico Diocesano (AHD) de SCLC.
Vista lateral norte de la Catedral de SCLC. Fotografía y cortesía de John Lazos.
Letras iniciales -ff. 35r y 70v-, del libro de coro manuscrito colocado en el facistol del AHD de SCLC.
Fotografía y cortesía de John Lazos.
Portada de Versos de 5o. tono para Tertia, Sexta ó Nona, obra de Joaquín Luna, 1855. Documento del AHD de SCLC.
Fotografía y cortesía de John Lazos.

Número 3
ISSN 1870-7513
Impreso en los talleres de Documaster, Av. Coyoacán 1450, Col. del Valle, C. P. 03100, México, D. F., septiembre de 2008
Tiraje: 300 ejemplares
Distribución Gratuita.

Editora
Silvia Salgado

Comité editorial
Drew Edward Davies
Lucero Enríquez
Lourdes Tourent
Montserrat Gali

Secretaría editorial
Margarita Covarrubias
Pablo Osset
Javier Flores Aguirio

Tipografía y formación
Carmen Gloria Gutiérrez

Las opiniones expresadas en los cuadernos del Seminario Nacional de Música en la Nueva España y el México Independiente son responsabilidad exclusiva de sus autores

Cuadernos del Seminario Nacional de Música en la Nueva España y el México Independiente es una publicación del proyecto Musicat del Instituto de Investigaciones Estéticas de la Universidad Nacional Autónoma de México, Circuito Mario de la Cueva, s/n, Ciudad Universitaria, C.P. 04510, México D.F.
Correo electrónico: musicat_web@yahoo.com.mx
www.musicat.unam.mx

CONTENIDO

PRESENTACIÓN

Montserrat Galí

Desde los archivos

MÚSICOS MADRILEÑOS CON DESTINO A LA CATEDRAL DE MÉXICO
Javier Marín López

FINDINGS CONCERNING THE LIFE AND SPANISH ORIGIN OF MATHEO TOLLIS
DE LA ROCCA (c. 1710-1781)
Dianne Marie Lehmann

REINVENTANDO LA MÚSICA DE MATEO TOLLIS DE LA ROCCA: UNA EDICIÓN
DE VOCE MEA AD DOMINUM CLAMAVI (1777-1797) CON COMENTARIOS
Drew Edward Davies

Informes

DISCOVERY OF THE AUTHORSHIP OF 34 SONATAS FROM EIGHTEENTH-CENTURY MEXICO CITY
Laureen Whitelaw

SOBRE LOS PORMENORES Y AVANCES DE LOS PRIMEROS TRABAJOS
DE INVESTIGACIÓN MUSICAL REALIZADOS EN EL ARCHIVO HISTÓRICO
DIOCESANO DE SAN CRISTÓBAL DE LAS CASAS, CHIAPAS
John G. Lazos

NOTAS CURRICULARES



2

5

15

24

54

56

70

DISCOVERY OF THE AUTHORSHIP OF 34 SONATAS FROM EIGHTEENTH-CENTURY MEXICO CITY

Laureen Whitelaw
Northwestern University

It is often said that the world is getting smaller; and indeed, we now live in a new era of internationalism in the exchange of ideas and information. However, my recent discovery of the authorship of the 34 Sonatas from a manuscript once preserved at Mexico City's Metropolitan Cathedral reminds us that this cosmopolitan trend toward globalization is nothing new.

In 2007, Lucero Enríquez, director of the Musicat project at the Instituto de Investigaciones Estéticas of the Universidad Nacional Autónoma de México published a monumental edition of an anonymous manuscript of 34 Sonatas for keyboard from late eighteenth-century New Spain. In spring 2008, I began to study these sonatas with Professor Drew Edward Davies, Regional Coordinator for Mexico City of the Musicat project, as part of an independent study toward my PhD in Musicology at Northwestern University.

I am excited and privileged to report that through study of Enríquez's work, I have been able to identify the composer of these pieces, which were heretofore considered anonymous. I found that they concord with works in the manuscript *Dodici solfeggi a voce sola di Soprano con Basso* by Leonardo Leo (1694–1744), one of the most celebrated composers and teachers of the Neapolitan tradition in the first half of the eighteenth century and one of the innovators of the galant style. This remarkable fact is yet one more

example that the internationalism of the galant style and Neapolitan teaching methods extended not only throughout Europe, but to New Spain as well.

The original genre of these pieces was the *solfeggio*, a Neapolitan teaching tradition heretofore seldom studied. From the late 17th until the early 19th centuries, biphonic *solfeggi* (like the monophonic bass lines of *partimenti*) were central to the training of European court musicians. Written as textless vocal and instrumental exercises and used primarily as pedagogical tools, they served as practice methods for students of various levels. In the Neapolitan conservatories, training was practical and intended for the serious student who would eventually perform at a church, in an aristocratic chamber, and/or at an operatic theatre; and many exercises required considerable musicianship. In *solfeggio* practice, the singer used one or more vowels (not the *solfège* syllables of today), sang long notes in *mesa di voce*, swelled in crescendo; and executed wide leaps to exercise the muscles of the vocal tract. Although their purpose was pedagogical, they could have been used in a number of ways, including in performance as solo sonatas, trio sonatas, or as accompanied solo works.

The process of identifying the authorship of these works was rewarding for me. After determining that the pieces showed characteristics of mid-eighteenth century Neapolitan music and

identifying that they had conventional *solfeggio* bass lines, I located a manuscript concordance in Münster, Germany, at the Santini-Sammlung. This collection at the Diözesanbibliothek in Münster houses one of the most extensive collections of Italian music of the period. It was first established by the Roman priest and musician Abate Fortunato Santini (1778–1861) who, under the patronage of Cardinal Odescalchi, was given access to the archives of the church and of aristocracy, as well as inheriting the music library of his teacher, Giuseppe Jannacconi (Gianacconi). It was sold to the Bistum Münster in 1862 and loaned to the Universitätsbibliothek Münster in 1923. The source location further attests to the internationalism of Neapolitan methods and music.

The initiative in the study of galant music at Northwestern University's School of Music is

helping to deepen the field's understanding of this period in music history, which is often misconstrued. The work of Professors Drew Edward Davies, Thomas Bauman, Robert Gjerdingen, and others is offering new scholarly focus on the influence of the Neapolitan style, not only in opera, but also within eighteenth-century religious culture. In the study of New Spain, we see the galant style most clearly in church music, but now also in the methods of music teaching employed there.

Further study of the pieces by Leonardo Leo at Mexico City forms part of a larger project on Italian *solfeggi* I am undertaking, and a more detailed analysis of the concordance between the 34 pieces and the manuscript at Münster, and other sources, will be forthcoming in my work.



187075131

