

D. COLONIAL MEXICO: HISTORY, MUSIC, ART 1520-1820

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Thursdays, 1:00 – 2:30 p.m. Norris University Center

Apr. 9 Introduction to Mexico

This initial session offers an overview of the geography, history, and arts of Mexico in three contrasting epochs: the pre-Columbian, the colonial, and the modern. We will learn about distinct traditional cultures and their presence as both archeological and living heritage, in addition to a broad timeline of significant historical events. The course as a whole focuses on the colonial period (1521-1821) with excursions to earlier and later centuries.

Apr. 16 Music and Indoctrination

European missionaries included music teaching as an integral part of religious indoctrination and social control in sixteenth-century Mexico. In this class, we explore the earliest accounts of European style music activity in mission settlements, discuss the compositions *Sancta Mariae in ilhuicac* and *Dios itlazonantzine* (with texts in the indigenous *nahuatl* language) and virtually visit the Franciscan convent of Huejotzingo to see its art and architecture. We will learn how to differentiate among the different Catholic religious orders in colonial Latin America and to identify different types of church buildings.

Apr. 23 Seventeenth-Century Puebla

The central Mexican city of Puebla de los Ángeles was a seventeenth-century economic powerhouse that supported a vibrant cultural life. This lecture focuses on Puebla Cathedral around the time of its consecration in 1649 and neighboring institutions such as the Biblioteca Palafoxiana, the oldest public library in the Americas. Puebla hosted a notable lineage of composers throughout the century, with Juan Gutiérrez de Padilla counting as the most important. We will study his *Missa Ego flos campi* and explore the achievements and controversies of the contemporaneous bishop, Juan de Palafox y Mendoza.

Apr. 30 Villancicos and Fiestas

This class introduces the characteristic Spanish baroque genre of the *villancico*, which presents poetry for major religious occasions in popularizing styles. We will look at how *villancicos* by Padilla and others work together with visual iconography to convey the central meanings of feast days such as Christmas, the Immaculate Conception of Mary, and saints' days. Finally, we shall trace the performance history of Latin American baroque music since the 1960s and see how contemporary ideas about folklore and diversity have been appended onto the baroque material. The case study will be *Convidando está la noche* by Juan García de Céspedes, the most frequently recorded piece of Latin American colonial music.

May 7 Italians in New Spain

This class follows the migration of two musicians, Santiago Billoni and Ignacio Jerusalem, from southern Italy to Mexico in the eighteenth century. The former, a Roman violin virtuoso, created a unique repertory of music for Durango Cathedral that showcased his own talents. Jerusalem, a cellist, became the most widely disseminated composer in the colonial period, with his works reaching California. Looking at Billoni's *Por qué Pedro* and *En silencioso calma*, as well as at Jerusalem's *Lamentations of Jeremiah* and *Missa "de los niños,"* we will consider how Italian baroque music was transformed abroad, and how local composers like Manuel de Sumaya wrote Italian style pieces. We will also compare the architecture of Mexico City and Durango Cathedrals.

May 14 Al combate

In 1761, the University of Mexico held a poetry competition in honor of the recently crowned King Charles III of Spain. As part of this elaborate event, Jerusalem wrote an ode entitled *Al combate* that counts as the longest known piece of colonial period secular music from New Spain. This lecture situates the work within the history of the Spanish Enlightenment, the role of the university in Mexico, and compares it with similar pieces by Handel. We will look in depth not only at the poetry written for this occasion but also at poems and other literature by Juana Inés de la Cruz that contain references to music.

May 21 Our Lady of Guadalupe

No religious symbol is of greater centrality to Mexican culture than Our Lady of Guadalupe, an advocacy of Mary that commemorates a series of apparitions near Mexico City in 1531. This lecture explores the original image and the iconography of Our Lady of Guadalupe, *villancicos* in her honor by Manuel de Sumaya including the piece *Cerca de México el templo*, and popular devotional activities including community singing of religious songs. We will also look at the architecture of the Basilica of Guadalupe in Mexico City and contemporary popular Guadalupan art.

May 28 Mexico in Photolithography

Taking a break from music, this lecture delves into an early layer of photography in Mexico, using images by Hugo Brehme and others, to see not only how the pre-Columbian and colonial heritage appeared in ca.1895-1925, but also to contemplate how competing narratives of progress and primitivism were staged to build identity at home and convey exoticism to foreigners. Focusing on buildings and ethnographic images, it will also look into the fascinating commercial world of the early postcard industry in Mexico City and its connections to Central Europe. This occurred at a turbulent time in history that spanned the end of the dictatorship of Porfirio Diaz and the centennial of Mexican independence.

Jun. 4 Modern and Contemporary Mexican Music

In the final class, we look at the music of three composers – Carlos Chávez, Silvestre Revueltas, and Gabriela Ortiz – to see how issues such as identity, folklorism, religiosity, the pre-Columbian heritage, modernism, and cosmopolitanism are present in the arts of the twentieth and early twenty-first centuries. The works studied will include Chávez's *Sinfonía india* (1936), Revueltas's *Sensemayá* (1938), and Ortiz's *Altars* series (1995+), and we will try to find resonances in these works of the topics we studied from further back in time. You will be an informed visitor to Mexico after completing this course!