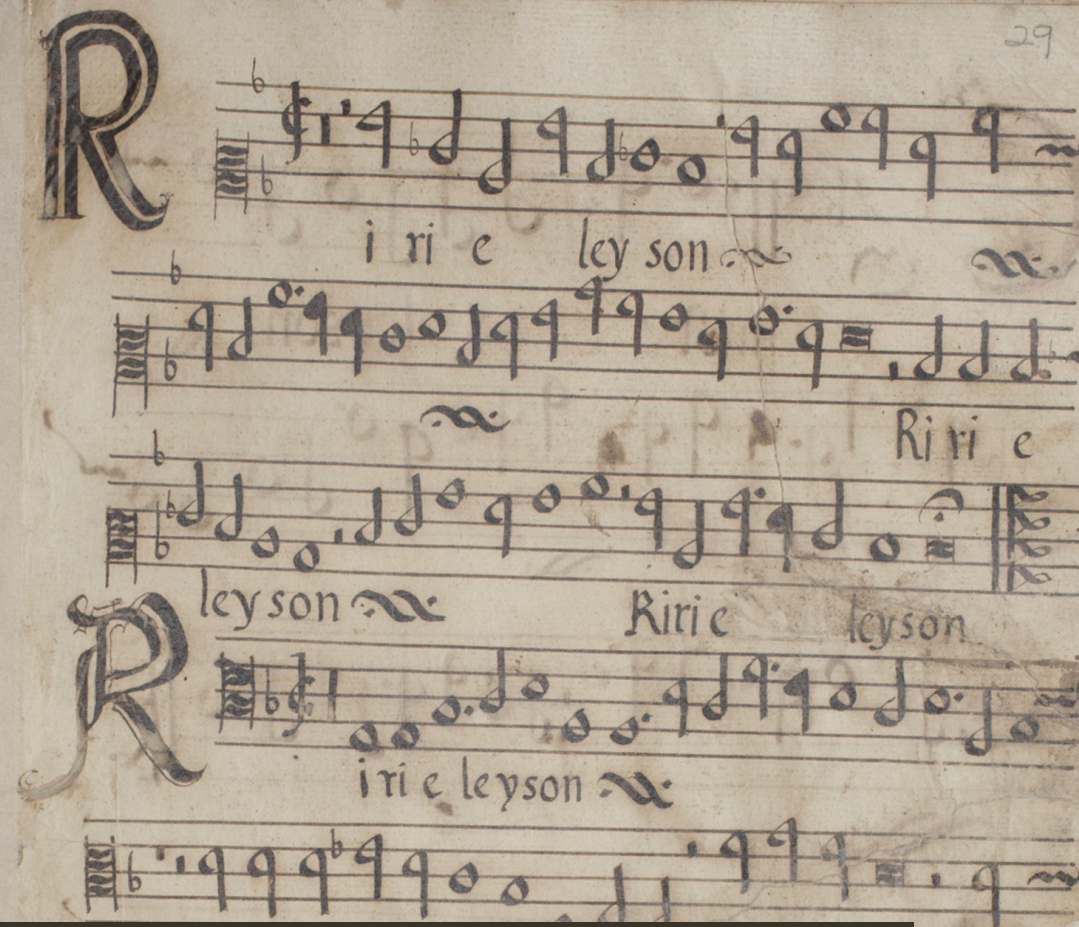
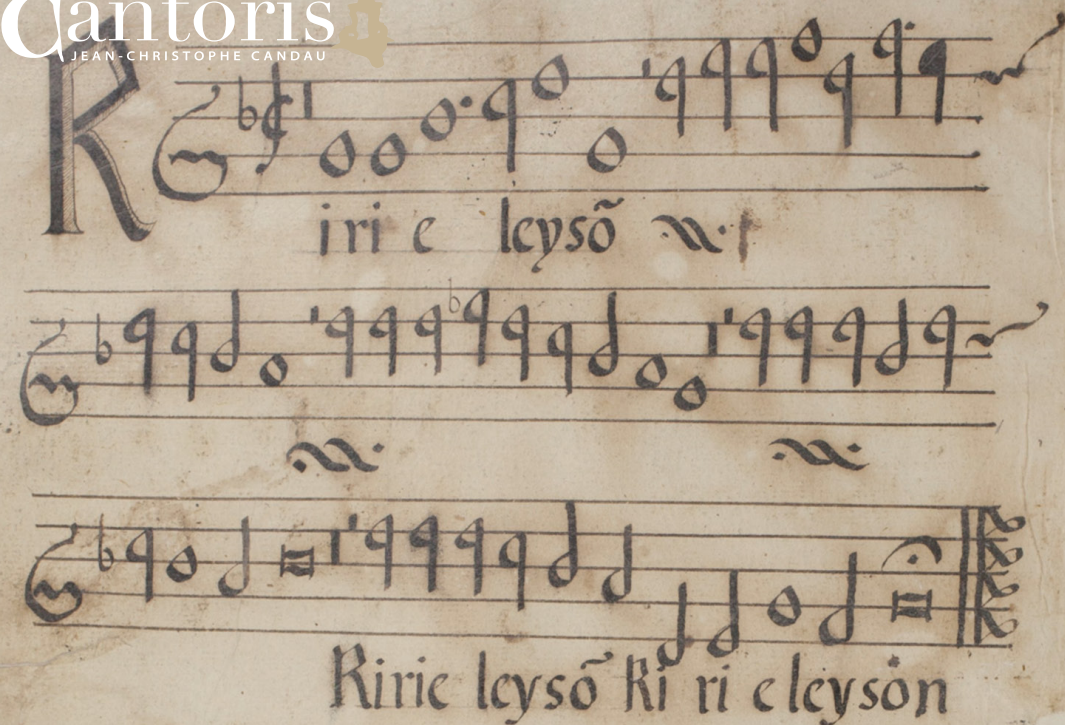
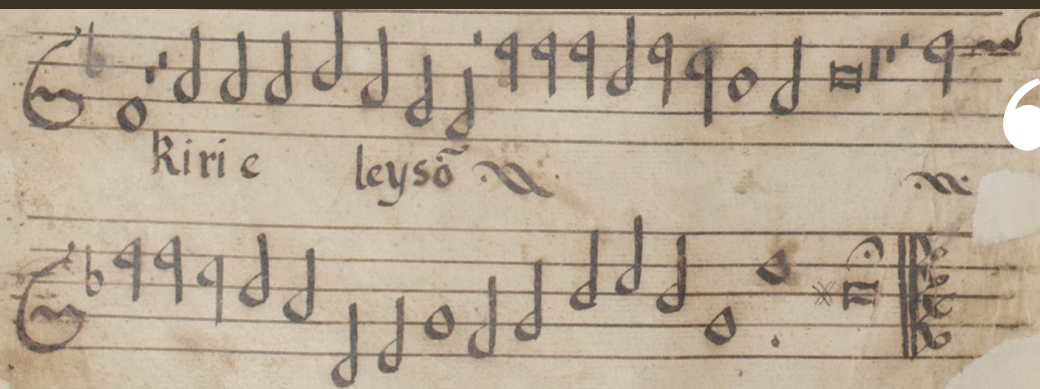




POLYPHONIC SPLENDORS OF MEXICO

Convents and Cathedrals of Mexico (16th–18th Centuries)



“The result is of striking realism, joined to the purity of the voices: the sopranos, with their seraphic timbre, and the tenors and basses, of great gentleness... On MAG”

PRESENTATION

This program is a sample of a broad research and dissemination project begun in 2014 around the musical collections of the cathedrals and convents of Mexico.

This exploration became possible when two members of the Patrimonio Musical de la Nueva España Association travelled to the Newberry Library in Chicago to retrieve the microfilm of six polyphony books that had belonged to the Convent of the Incarnation (Mexico). Thanks to this, the ensemble Vox Cantoris presented for the first time the extraordinarily rich musical universe of these Conceptionist convents, including, among other works, an unpublished five-voice Mass on the theme of the chanson *Suzanne un jour*, an office of Compline composed by the first Indigenous musician, Juan de Lienas, as well as the Vespers of Saint James the Greater, which bring together works from four to eleven voices.

Parallel to this conventual musical corpus, we undertook the exploration of the musical libraries of the cathedrals, beginning with that of Mexico. From this collection we present two emblematic composers of the cathedral: Hernando Franco (1532–1585), of Spanish origin and buried in the cathedral choir, and Antonio Rodríguez de Mata (†1643). Both served as maestro de capilla of the Cathedral.

In 2022, in collaboration with the Alliance Française, we came into contact with the musical collection of the Cathedral of Puebla, particularly with the works of Juan Gutiérrez de Padilla, one of the most prolific composers active in Puebla.

Furthermore, the Harp Helu Foundation opened to us the archives of the Cathedral of Oaxaca, which contain a volume entirely devoted to the works of the Sevillian composer Juan Navarro Hispalensis (1530–1580).



PROGRAM

DISTRIBUTION

SUPERIUS Ileana Ortiz & Helena Bregar
ALTO Fanny Chatelain
TENOR Jean-Christophe Candau
BASS Jean-Marc Vié

PREAMBLE

Jesu dulcis memoria - Tomás Luis de Victoria (1548-1611)

CONVENT OF THE INCARNATION (MEXICO)

Deus in adjutorium (for 5 voices) - Anonymous

Antiphon Misit Herodes

Magnificat in the Sixth Tone (for 4 voices) - Cirstóbal de Morales (1500-1553)

Salve Regina (for 4 voices) - Juan de Lienas (1617-1654)

Susanne un jour Mass (for 5 voices) - Anonymous
Kyrie, Sanctus, Agnus

CATHEDRAL OF MEXICO

Lamentations for Good Friday (for 4 voices) - Antonio Rodríguez de Mata (-1643)

Christus factus est (for 4 voices) - Hernando Franco (1532-1585)

CATHEDRAL OF PUEBLA

Tantum ergo - Juna Gutierrez de Padilla (1590 – 1664)

Ave Rex noster & Ipse autem - Juan Gutierrez de Padilla

CATHEDRAL OF OAXACA

Alma Redemptoris Mater - Juan Navarro Hispalensis (1530-1580)

CONTACT

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