

REDISCOVERED TREASURES III: GALANT MUSIC FROM MEXICO & SPAIN

Program notes

The music collections amassed by cathedral musicians in the Spanish world of the eighteenth century reveal a culture eager to modernize according to progressive tastes, yet steadfast in its edification of religious ritual. The cosmopolitan galant style characteristic of so much music preserved in Spanish and Mexican archives served both purposes well, as it expressed contemporary notions of good taste while providing a majestic yet transparent framework for singing religious texts. This concert, the Chicago Arts Orchestra's third annual showcase of galant repertoire, explores these two complementary directions in Spanish and New Spanish (Mexican) church music: the acquisition of modernity through instrumental music prescient of the classical style, and the preservation of tradition through intellectually appealing liturgical music.

The galant style, once known as the "pre-classical" style, was the dominant style of art music practiced in Europe and its principal possessions between about 1720 and 1780. Defined by uncomplicated textures and tuneful melodies, it was the Italian style taught at the conservatories and coveted by the European nobility. In much galant music, the vocal melodies are the musical focus, for which the harmonically simply string accompaniment serves as a springboard for virtuosic expression. At the same time, new genres such as the keyboard concerto emerged that adapted techniques of vocal composition to the wordless rhetoric of the keyboard, as will be heard in the piece by the Valencian composer Manuel Narro. And some composers, including Billoni, retained elements of earlier styles, such as counterpoint, in their church music. The works on this program were composed in 18th-century Spain, New Spain, and Italy, but most of them are preserved today exclusively in the collections of Mexico City or Durango cathedrals in Mexico.

Domenico Gallo (1730-c1768): *Trio in G minor*

A Venetian composer of both instrumental and church music, Domenico Gallo is known to the musical world today primarily as the real composer of many of the "Pergolesi forgeries," instrumental pieces published by Robert Bremner in 1780s London under Pergolesi's name to capitalize on the legend of the Neapolitan composer. Stravinsky derived his "Pergolesi" sources from Bremner's collection while composing *Pulcinella*. The *Trio in G minor* is not one of the pieces formerly attributed to Pergolesi but rather from a collection Gallo published in Venice around the mid century. Surprisingly, a manuscript copy of this work is preserved at Durango with a selection of other mid-century symphonies and overtures. It was almost certainly copied from the printed collection in Italy and brought to Durango in the viceregal period.

At that time, around 1750, the genres of symphony, overture, and trio sonata all tended to consist of three short movements in the order fast-slow-fast. But unlike the symphony, the trio sonata tended to retain the ideal of all parts being of equal

importance. This is especially audible in the final movement of Gallo's trio sonata, which is a fugue.

Professor Drew Edward Davies PhD, Northwestern University

Matheo Tollis de la Rocca (1714-1781): *Quæ est ista quæ ascendit*

Translation:

Quæ est ista quæ ascendit sicut aurora consurgens, pulchra ut luna, electa ut sol, terribilis ut castrorum acies ordinata?

Who is this that ascends like the rising dawn, beautiful as the moon, bright as the sun, terrible as an army ordered for battle?

Like Ignacio Jerusalem, Matheo Tollis de la Rocca was also trained in the Galant style in Europe and worked most of his life in Spain. Unlike him, however, Tollis de la Rocca was Spanish, born in Madrid, and learned the style after it had spread from Naples to elsewhere in Europe. He arrived in Mexico City in 1756, after working for several years as an organist in the Spanish Royal Chapel. Once in Mexico, he was appointed second chapelmaster to Jerusalem and took over the post upon the latter's death, holding the position until his own death in 1781.

This is an example of one of Matheo Tollis de la Rocca's Matins responsories, the genre in which he was by far the most prolific. In fact, Tollis wrote very few works in Spanish as villancicos and arias were no longer in style by the time he was chapelmaster in 1770. This work, written in 1776, was part of the Matins service of Our Lady of Guadalupe. Tollis uses a slight amount of word painting here, both at the word "ascendit" ("ascends") which is set with a rising melody, and the portion beginning with "terribilis" ("terrible") which features the voice joining the violins and continuo in the dotted figure. Overall, the responsory has a militaristic feel, with the rhythms suggested a marching army. The piece, originally scored for alto soloist, two violins, two horns, and continuo, was adjusted at the end of the eighteenth century by a later, currently unidentified, composer. By that time, Tollis' score was damaged and missing the last page; the other composer refinished the work, transposed it for a soprano soloist, and omitted the horns. It is this later version of the piece that is performed tonight.

Ignacio Jerusalem (1707-1769): *Vierte blandamente*

*Vierte blandamente,
celestial rocío,
al que omnipotente
yace en un portal.*

Pour gently,
celestial dew,
into the Almighty
that lies in a manger.

Nace que luciente
dándome albean mío,

What shining light is born
giving me a whiteness,

muestra en lo que siente
señas de mortal.

showing how signs of
being mortal feels.

Hailing from Lecce, in southern Italy, Ignacio Jerusalem was trained in the galant style that was so prevalent in the Naples area and later in most of Europe. Before coming to Mexico City in 1742, he composed music for the *Coliseo* theatre in Cádiz, Spain. Once in Mexico, Jerusalem first played in the *Coliseo* theatre orchestra and then became chapelmaster of Mexico City Cathedral between 1750 and his death in 1769. During his tenure, he requested that the cathedral purchase new and better instruments for use in the services and advocated for his musicians to earn better wages.

Jerusalem wrote many examples of music in the vernacular – villancicos, arias, cantadas, and odes. Unlike the ode *Al combate*, the da-capo aria heard now is quite short, compact, and has a much more contemplative feel because it is slower and more chromatic. Although on the surface there seems to be only two metaphors at work in the text, “dew” in the first section and “light” in the second section, there are far more references that meet the eye. For example, the word “albean” (from *albear*, to make white) could be taken to mean a forgiveness of sins or, more literally, to mean a kind of power in the colonial society. Although Mexico City was a city full of mixed-race people by the eighteenth century, the public who attended Christmas Eve services at the cathedral included the nobility and upper classes – almost exclusively Spaniards and creoles (people born in Mexico, but of Spanish heritage).

~Dianne Lehmann Goldman, PhD Candidate Northwestern University

Ignacio Jerusalem: *Mi Dios, mi bien*

The most prolific composer in New Spain, Jerusalem wrote a wide variety of pieces ranging from the festive large-scale ode *Al combate* to some shorter pieces for more intimate ensembles. *Mi Dios, mi bien*, a duet for two sopranos with string accompaniment, exemplifies music that corresponds to ideas of interior devotion or “Enlightenment Catholicism” that were current in the mid eighteenth century. It is a touching work about transfiguration in which two souls narrate their experience entering heaven with a sense of almost erotic pleasure. As the piece opens, Jerusalem’s music sounds hollow and trepidatious as the staccato string parts move through chromatic harmonies that signify earthly pain. But as the sopranos find consolation, the music simplifies and builds warmer harmonies that climax in a statement of the opening ritornello transposed to a major key. Yet the recurring da capo structure necessarily brings the transfigured listener back to earth and its realities, as do Jerusalem’s descending chromatic melodic motives. This piece is exceptional for Jerusalem on account of its emotional intensity. It also highlights how a composer could use the galant style – in this case in a darker minor mode – to bring an operatic style musical dramaturgy to a sacred music.

Translation:

Mi Dios,
Mi bien,
Que ya mi contento
Me da más aliento
Para sólo amar,
Ay, ¡qué favor
Es el gozar
Quien llega a amar!
Pues dando la vida
De luz encendida
Se llega a mirar.

My God,
My goodness,
That my contentment
Now gives me nourishment
Only to love,
Oh, what a blessing
Is the pleasure
Of someone arriving to love!
Giving life
From a burning light,
That one arrives to see.

Mi Dios,
¡Qué favor
Es el gozar,
Un gran favor!
Pues el vivir es amar,
Y en querer está el vivir,
Pues cesa del padecer
Continua tranquilidad.

My God,
What a blessing
Is the pleasure,
A great blessing!
To live is to love,
And in loving is life,
So cease the suffering,
Tranquility forever.

Mi Dios,
Ya llego,
Mi dueño,
Ya empiezo,
Aguardo,
¡Qué gusto es morir!
Dura compasión,
Oh, ¡qué fiero rigor!
Pues sólo el verte
Es el gozar,
Llegué, mi Dios, a verte,
Ya gocé de ti un favor,
Continua tranquilidad.

My God,
I arrive now,
My Lord,
Now I am beginning...
Wait,
What a pleasure it is to die!
Harsh compassion,
oh, what wild rigor!
For only seeing you
Is pleasure.
I arrived, my God, to see you,
Now I have delighted in your blessing,
Tranquility forever.

Eterno es el vivir
Que prometió tu poder.
De tanto padecer,
En premio del penar,
Pues la felicidad
Es llegarse a vencer.

Eternal is the life
That your power promised.
From so much suffering,
And as an award for pain,
Happiness is
Arriving to vanquish.

Manuel Narro Campos (1729-1776): *Concerto for Harpsichord in G major* (1767)
The *Concierto* for harpsichord and orchestra (1767) by Manuel Narro (c. 1719-1776) is the oldest known Spanish concert for keyboard. The unique source for this work is a manuscript preserved in the Archive of the Royal Collegiate Church in

Roncesvalles (Navarre), an important religious centre in the Spanish Pyrenean border with France far from the Valencian region where the composer had been active as organist most of his life. Narro worked at the Valencian Corpus Christi College (also known as El Patriarca, where he had been educated as a choirboy), the Collegiate Church of Játiva, the Cathedral of Valencia, and the convent of the Descalzas Reales in Madrid, before going back to his native Valencia, where he died in 1776. Narro published a brief pedagogical work on plainchant, the *Adición al Compendio del Arte de Canto Llano de fray Pedro de Villasagra* (Valencia, 1766), a kind of supplement to the treatise published by Villasagra the previous year. The approximately 70 extant compositions attributed to Narro in Spanish and Mexican archives, today mostly unpublished, include sacred polychoral pieces in Latin, villancicos in Spanish, sonatas and other keyboard works, some of them specifically for organ.

Narro's *Concierto* is a good example of galant style in mid-eighteenth-century Spain. The original title in the manuscript, *Concierto de clave con violines, viola y violón obligados* [Harpsichord concert with obligatti violins, viola and violone/double bass] shows the composer's interest in using the specific colour of each instrument, including viola, very uncommon in the instrumental ensembles used in Spanish churches at the time. Narro organized this work in three movements, with sonata structures similar to those in many other European *concerti*. The first movement follows the basic sonata-allegro scheme (exposition, development, recapitulation), adapted to the usual seven sections in the *concerti* (four *tutti* and three *solí*). The brief second movement in *ABA'* form, without a specific written part for harpsichord, could lead to an improvised *cadenza* by the soloist. In the third movement we find again the scheme *ABA'*, but with larger proportions. Polyphonic writing, still present in some organ pieces by Narro, has disappeared in the *Concierto*, where we find a very idiomatic language for keyboard, with ornamental passages and stereotyped designs of accompaniment, such as the Alberti bass, drum bass and murky bass. The *Concierto* uses repetitive melodic patterns and a simple harmonic planning with almost no elaboration of musical themes, as was characteristic in many works at that time.

We have no evidence about the origin and performance context of Narro's *Concierto*. The composer had no known connection with the music chapel at the Roncesvalles Collegiate Church, where the manuscript of the *Concierto* is preserved. Maybe the piece arrived there with the Valencian composer Juan de Acuña y Escarche, who was chapelmaster at Roncesvalles between 1777 and 1825. The *Concierto* would have been performed as entertainment music by musicians living in Roncesvalles, an important entrance place for European pilgrims going to Santiago de Compostela, but quite far from any relevant village or city. Today's performance constitutes the U.S. premiere of Narro's *Concierto*, whose charming simplicity and transparency gives us the flavour of the Spanish early classical style.

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Antonio Brioschi (fl1725-1750): *Symphony in E flat major*

Although almost unknown today, Antonio Brioschi counts among the founders of the symphony genre. Like the more famous composer Giambattista Sammartini, Brioschi worked in Milan, but his instrumental compositions were quickly disseminated throughout Europe. The author of over 50 symphonies, about half of his output dates from before 1740. This symphony, typical of his output, follows the conventional fast-slow-fast pattern of movements and, like Milanese symphonies, has a fairly active second violin part that sometimes crosses above the first part. Surprisingly, this work, along with several others of Brioschi, also arrived in Durango during the eighteenth century, indicating the quick and far-flung adoption of the early symphony.

Santiago Billoni (c1700-c1763): *Vespers*
Beatus vir, Fabordones, Credidi propter, Laetatus sum, Lauda Jerusalem, Laudate Dominum, Magnificat

The Divine Office of the Catholic Church reaches a ritual peak at Vespers, the service of psalms and prayers that corresponds with sunset and culminates with the *Magnificat*, the Canticle of the Virgin Mary. Entoning psalms at Vespers according to specific formulas counts as one of the most ancient known musical practices of the church, and the tradition of providing elaborate polyphonic music for Vespers psalms dates to the early Renaissance and reaches a peak in northern Italy and Spain during the seventeenth century. Like most collections of Vespers psalms, Billoni's is a compilation of independent pieces that could be chosen for performance as needed. They do not form a liturgical cursus, would not all be utilized together on the same day in their original context, and are preserved as separate, independent pieces in manuscript. Therefore, this performance of the Billoni *Vespers* does not attempt to reconstruct a Vespers liturgy, but rather present the repertoire in a modern context as musical works, as would a performance of Monteverdi's important *Vespers* of 1610.

Billoni, a Roman composer who worked in New Spain and served as chapel master at Durango Cathedral between 1749 and 1756, wrote these psalms for the musical chapel of that establishment, where he also played first violin. As a violinist who must have been trained in the orbit of Corelli, he was capable of virtuosic passagework and ornamentation – a skill he worked into the musical fabric of these psalms. In fact, they seem almost like concerto grossos for voices, solo violin, and strings on account of the complexity and virtuosity of their solo violin writing. Consisting of chromatic turns, rapid scales, and nearly impossible arpeggios, Billoni's violin parts have no known parallel in the Vespers repertoire. The pieces are full of unexpected musical effects: the surprise entrance of the violins in *Beatus vir*; the pizzicatos and fugue of *Credidi propter*; the recapitulation of the opening sequences of *Laetatus sum*; the Venetian sounding duet for violins at the heart of *Lauda Jerusalem*; the minor key and extended Doxology in *Laudate Dominum*; and

the stunning violin passagework that glues together the verses of the *Magnificat*. In other words, these works showcase Billoni as a creative composer who didn't just write functional music for church services, but rather managed to create a unique and artful Vespers collection with the musical means available at a relatively small cathedral at the periphery of the Spanish world.

The *Fabordones* are the orchestral equivalent of organ versets, namely short instrumental pieces that could substitute for the even numbered verses of a psalm intoned with a recitation formula performed antiphonally. In this concert, instead of performing the nine *Fabordones* as verse substitutes, they will serve as brief interludes between the psalm settings. This piece survives incomplete, and I was delighted to collaborate with my colleague Professor Robert O. Gjerdingen at Northwestern University to reconstruct a plausible continuo part so that Billoni's piece could be performed.

Translations:

Beatus vir (Psalm 111)

Beatus vir qui timet Dominum: in mandatis ejus
volet nimis.

Potens in terra erit semen ejus: generatio
receptorum benedicetur.

Gloria et divitiae in domo ejus: et justitia ejus
manet in saeculum saeculi.

Exortum est in tenebris lumen rectis: misericors,
et miserator, et iustus

Jucundus homo qui miseretur et commodat,
disponet sermones suos in iudicio: quia in
aeternum non commovebitur

In memoria aeterna erit Justus: ab auditione
mala non timebit.

Paratum cor ejus sperare in Domino,
confirmatum est cor ejus non commovebitur
donec dispiciat inimicos suos.

Dispersionem dedit pauperibus: justitia ejus manet
in saeculum saeculi: cornu ejus exaltabitur in
Gloria.

Peccator videbit, et irascetur, dentibus suis
fremet et tabescet: desiderium peccatorum
peribit.

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper, et in
saecula saeculorum. Amen.

Blessed is the man that feareth the Lord: he
shall delight exceedingly in his
commandments.

His seed shall be mighty upon earth: the
generation of the righteous shall be blessed.
Glory and wealth shall be in his house: and his
justice remaineth for ever and ever.

To the righteous a light is risen up in
darkness: he is merciful, and compassionate
and just.

Acceptable is the man that showeth mercy
and lendeth: he shall order his words with
judgment: because he shall not be moved for
ever.

The just shall be in everlasting remembrance:
he shall not hear the evil hearing.

His heart is ready to hope in the Lord: his
heart is strengthened, he shall not be moved
until he look over his enemies.

He hath distributed, he hath given to the poor:
his justice remaineth for ever and ever: his
horn shall be exalted in glory.

The wicked shall see, and shall be angry, he
shall gnash with his teeth and pine away: the
desire of the wicked shall perish.

[Glory to the Father, and to the Son, and to the
Holy Spirit:

as it was in the beginning, is now, and will be
for ever. Amen.]

Credidi propter (Psalm 115)

Credidi propter quod locutus sum: ego autem humiliatus sum nimis.

Ego dixi in excessu meo: omnis homo mendax. Quid retribuam Domino, pro omnibus quae retribuit mihi?

Calicem salutaris accipiam: et nomen Domini invocabo.

Vota mea Domino reddam coram omni populo ejus: pretiosa in conspectu Domini mors sanctorum ejus

O Domine quia ego servus tuus: ego servus tuus, et filius ancillae tuae.

Disrupisti vincula mea: tibi sacrificabo hostiam laudis, et nomen Domini invocabo.

Vota mea Domino reddam in conspectu omnis populi ejus: In atriis domus Domini in medio tui Jerusalem.

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Laetatus sum (Psalm 121)

Laetatus sum in his quae dicta sunt mihi: in domum Domini ibimus.

Stantes erant pedes nostril, in atriis tuis Jerusalem.

Jerusalem, quae aedificatur ut civitas: cujus participatio ejus in id ipsum.

Illic enim ascenderunt tribus tribus Domini: testimonium Israel ad confitendum nomini Domini.

Quia illic sederunt sedes in iudicio, sedes super domum David.

Rogate quae ad pacem sunt Jerusalem: et abundantia diligentibus te.

Fiat pax in virtute tua: et abundantia in turribus tuis.

Propter fratres meos et proximos meos, loquebar pacem de te:

Propter domum Domini Dei nostril, quaesivi bona tibi.

Gloria Patri, et Filio, et Spiritui Sancto.

I have believed, therefore have I spoken; but I have been humbled exceedingly.

I said in my excess: Every man is a liar.

What shall I render to the Lord, for all the things he hath rendered unto me?

I will take the chalice of salvation; and I will call upon the name of the Lord.

I will pay my vows to the Lord before all his people: precious in the sight of the Lord is the death of his saints.

O Lord, for I am thy servant: I am thy servant, and the son of thy handmaid.

Thou hast broken my bonds: I will sacrifice to thee the sacrifice of praise, and I will call upon the name of the Lord.

I will pay my vows to the Lord in the sight of all his people: in the courts of the house of the Lord, in the midst of thee, O Jerusalem.

[Glory to the Father, and to the Son, and to the Holy Spirit:

as it was in the beginning, is now, and will be for ever. Amen.]

I rejoiced at the things that were said to me:

We shall go into the house of the Lord.

Our feet were standing in thy courts, O Jerusalem.

Jerusalem, which is built as a city, which is compact together.

For thither did the tribes go up, the tribes of the Lord: the testimony of Israel, to praise the name of the Lord.

Because their seats have sat in judgment, seats upon the house of David.

Pray ye for the things that are for the peace of Jerusalem: and abundance for them that love thee.

Let peace be in thy strength: and abundance in thy towers.

For the sake of my brethren, and of my neighbours, I spoke peace of thee.

Because of the house of the Lord our God, I have sought good things for thee.

[Glory to the Father, and to the Son, and to the Holy Spirit:

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Lauda Jerusalem (Psalm 147)

Lauda Jerusalem Dominum: lauda Deum tuum Sion.

Quoniam confortavit seras portarum tuarum: benedixit filiis tuis in te

Qui posuit fines tuos pacem: et adipe frumenti satiat te.

Qui emittit eloquium suum terrae: velociter currit sermo ejus.

Qui dat nivem sicut lanam: nebulam sicut cinerem spargit.

Mittit crystallum suum sicut buccellas: ante faciem frigoris ejus quis sustinebit

Emittet verbum suum et liquefaciet ea: flabit spiritus ejus et fluent aquae.

Qui annuntiat verbum suum Jacob: justitias et judicia sua Israel.

Non fecit taliter omni nationi: et judicia sua non manifestavit eis.

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Laudate Dominum (Psalm 116)

Laudate Dominum omnes gentes: laudate eum omnes populi.

Quoniam confirmata est super nos misericordia ejus: et veritas Domini manet in aeternum.

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Magnificat (Luke 1: 46-55)

Magnificat anima mea Dominum,

Et exsultavit spiritus meus in Deo salvatore meo.

Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generations.

as it was in the beginning, is now, and will be for ever. Amen.]

Praise the Lord, O Jerusalem: praise thy God, O Sion.

Because he hath strengthened the bolts of thy gates, he hath blessed thy children within thee.

Who hath placed peace in thy borders: and filleth thee with the fat of corn.

Who sendeth forth his speech to the earth: his word runneth swiftly.

Who giveth snow like wool: scattereth mists like ashes.

He sendeth his crystal like morsels: who shall stand before the face of his cold?

He shall send out his word, and shall melt them: his wind shall blow, and the waters shall run.

Who declareth his word to Jacob: his justices and his judgments to Israel.

He hath not done in like manner to every nation: and his judgments he hath not made manifest to them.

[Glory to the Father, and to the Son, and to the Holy Spirit:

as it was in the beginning, is now, and will be for ever. Amen.]

O praise the Lord, all ye nations: praise him, all ye people.

For his mercy is confirmed upon us: and the truth of the Lord remaineth for ever.

[Glory to the Father, and to the Son, and to the Holy Spirit:

as it was in the beginning, is now, and will be for ever. Amen.]

My soul doth magnify the Lord.

And my spirit hath rejoiced in God my Saviour.

Because he hath regarded the humility of his handmaid; for behold from henceforth all generations shall call me blessed.

Quia fecit mihi magna, qui potens est:
et sanctum nomen ejus;
Et misericordia ejus in progenies et progenies
timentibus eum.
Fecit potentiam in brachio suo: dispersit
superbos mente cordis sui.

Deposuit potentes de sede: et exaltavit humiles.

Esurientes implevit bonis: et divites dimisit
inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae.
sicut locutus est ad patres nostros, Abraham et
semini ejus in saecula.
Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper, et in
saecula saeculorum. Amen.

Because he that is mighty, hath done great
things to me; and holy is his name.
And his mercy is from generation unto
generations, to them that fear him.
He hath shewed might in his arm:
he hath scattered the proud in the conceit of
their heart.
He hath put down the mighty from their seat,
and hath exalted the humble.
He hath filled the hungry with good things;
and the rich he hath sent empty away.
He hath received Israel his servant,
being mindful of his mercy:
As he spoke to our fathers,
to Abraham and to his seed for ever.
[Glory to the Father, and to the Son, and to the
Holy Spirit:
as it was in the beginning, is now, and will be
for ever. Amen.]

The text and orthography of the Psalms is given as in the *Liber usualis*, which is how it is sung. The numbering of the Psalms is according to the Vulgate. The translations of the Psalms and the *Magnificat* are based upon the Douay version of the Bible.

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