

Paper Proposal submitted by Sherrill Blodget

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“Exploring Exchange: Church and Theatre, Iberia and the Americas, Past and Present”

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Unveiling Ignacio de Jerusalem’s *Los Maitines de Nuestra Señora de la Concepción* (1768)

Despite expanding research and efforts to disseminate the music of 18th Century Mexico, there are still a limited number of edited scores and recordings available. In an effort to expand the available body of repertoire this paper will present one of the grand Matins settings by Ignacio de Jerusalem – *Los Maitines de Nuestra Señora de la Concepción* – and discuss the challenges of preparing a historically informed edition and performance of this work. The Matins will be performed at the close of the Symposium by the Arizona Choir.

Ignacio de Jerusalem (1707-1769), lauded as one of the most talented and important composers in eighteenth-century Latin America, served as *maestro de capilla* at the Mexico City Cathedral from 1750-1769. Of his extensive output, which includes Matins settings, Vespers psalms, Latin motets, *loas*, *villancicos*, and several single- and double-choir Masses, the Matins services from his last decade are the most monumental in scale. The responsories include elaborate choral-orchestral settings and virtuosic concerted arias. To date, only one of these complete settings, the *Matins for Our Lady of Guadalupe* (1764), has been published in modern edition,¹ performed, and recorded.²

The scores and parts for the Invitatory, hymn, and first seven responsories of *Los Maitines de Nuestra Señora de la Concepción* (The Matins for our Lady of the Conception) (1768), can be found in *Legajo C10* and *C11* of the Mexico City Cathedral Archive. The Matins is set for violins, *trompas*, oboes, flutes (one movement only), basso continuo, and SATB choir and soloists. The setting exemplifies Jerusalem’s exquisite compositional style, which combines the *galant*, late baroque, and individual traits. The arias display the theatrical, operatic side of Jerusalem’s writing, contrasting the simpler choral style in the choral responsories. The presentation will discuss questions of performance practice, as well as highlighting aspects of Jerusalem’s characteristic compositional style as evidenced in this Matins.

¹Craig Russell, *Matins for the Virgin of Guadalupe* (California: Russell Editions, 1998).

²Ignacio de Jerusalem, *Matins for the Virgin of Guadalupe* (1764). Chanticleer & Chanticleer Sinfonia, cond. by Joseph Jennings. Das Alte Werke. Hamburg: Teldec, 1998. (Compact Disk: 0630-19340-2).