

TRANSLATING NEW SPANISH GENRE CONVENTIONS INTO INFORMED CONTEMPORARY PERFORMANCES

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In recent years, scholarly understanding of New Spanish music has developed substantially, and the repertoire of edited pieces available today is beginning to reflect the diversity of viceregal musical practices. Nonetheless, performances and recordings of viceregal musics could be more informed if two fundamental issues were translated from scholarly discourse into performance practice: 1) an understanding of the origins, conventions, and rhetorical goals of New Spanish musical genres; and 2) a more nuanced awareness of the socio-cultural realities and exchanges among the institutions in which such genres were originally produced. This paper proposes to offer a summary of these issues by drawing two case studies from Puebla Cathedral: *A siolo Flasiquiyo* (1653) by Juan Gutiérrez de Padilla and *Christum regem* (c1690) by Antonio de Salazar. The first example will connect the *negrillo* subgenre of the villancico directly with contemporaneous peninsular Spanish literary traditions and show unequivocally that its indexing of African individuals derives from European theatrical traditions rather than local social contexts. The second will exemplify how to integrate a seemingly tiny liturgical work with the practices of plainchant the way original performers might have done in order to create an informed and satisfying performance. An accompanying handout will summarize the basic musical conventions of most genres recognized in the New Spanish repertoire for the benefit of performers.