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978-0-521-76686-9 - Music and Urban Society in Colonial Latin America

Edited by Geoffrey Baker and Tess Knighton

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Music and Urban Society in Colonial Latin America

The Spanish colonial project in Latin America from the sixteenth to the eighteenth centuries was distinctly urban in focus. The impact of the written word on this process was explored in Ángel Rama's seminal book *The Lettered City*, and much has been written by historians of art and architecture on its visible manifestations, yet the articulation of sound, urban geography and colonial power – 'the resounding city' – has been passed over in virtual silence. This collection of essays by leading scholars examines the role of music in Spanish colonial urbanism in the New World, and explores the urban soundscape and music profession as spheres of social contact, conflict and negotiation. The contributors demonstrate the role of music as a vital constituent part of the colonial city, as Rama did for writing, and therefore illustrate how musicology may illuminate and take its place in the broader field of Latin American urban history.

GEOFFREY BAKER is a senior lecturer in the music department, Royal Holloway, University of London. He has published *Imposing Harmony: Music and Society in Colonial Cuzco* (2008), which won the 2010 AMS Robert Stevenson Award, and his essays on music in colonial Peru have appeared in *Early Music*, *Latin American Music Review*, *Il Saggiatore Musicale* and *Revista Andina*. His research also encompasses Cuban popular music and music education in Cuba and Venezuela.

TESS KNIGHTON is a Fellow of Clare College, Cambridge, and is Editor of the Boydell Press's Studies in Medieval and Renaissance Music series. Her research interests focus on music and culture in early modern Spain, Portugal and the New World, and she has taught and published widely in these fields. Recent publications include *Devotional Music in the Iberian World, 1450–1800* (2007), co-edited with Álvaro Torrente, which won the 2008 AMS Robert Stevenson Award.

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TESS KNIGHTON is a Fellow of Clare College, Cambridge, and is Editor of the Boydell Press's Studies in Medieval and Renaissance Music series. Her research interests focus on music and culture in early modern Spain, Portugal and the New World, in which field she has taught and published widely. Recent publications include *Devotional Music in the Iberian World, 1450–1800*, co-edited with Alvaro Torrente, which won the 2008 Robert Stevenson Award. She is currently preparing *Music and Ceremony at the Court of the Catholic Monarchs*.

JAVIER MARÍN LÓPEZ studied musicology at the University of Granada, where he received his doctorate in 2007 with a thesis on music and musicians in Mexico City cathedral from the sixteenth to the eighteenth century. He has published several articles and book chapters on colonial music and its connections with musical practices and repertoires in the Iberian Peninsula. His study of the polyphonic sources of Mexico City cathedral is in press. He teaches at the University of Jaén and is Artistic Director of the Early Music Festival of Úbeda and Baeza.

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en el Madrid de Felipe IV (2002) and is currently working on a history of music in colonial Chile with Víctor Rondón.

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Preface

Recent years have seen a flurry of interest in the music history of Latin America during the colonial period, in terms of scholarly publications, performances and recordings of a rich and often highly distinctive musical repertory. Yet this interest has its roots in a longer scholarly tradition that was for several decades largely ignored. The starting point for the musical discovery of the New World for scholars was the material published in a series of monographs in the 1950s and 1960s by the pioneering and indefatigable Robert Stevenson. First came *Music in Mexico: A Historical Survey* (1952), which was followed by *The Music of Peru: Aboriginal and Viceroyal Epochs* (1960) and *Music in Aztec and Inca Territory* (1968). A corollary to these regionally based studies, *Renaissance and Baroque Musical Sources in the Americas*, appeared in 1970. As a student in the later 1970s and early 1980s, I read Stevenson's findings avidly, conscious of his achievement, but also aware that the wealth of material he presented opened the door on otherwise more or less uncharted territory in terms of music history: a new world indeed. Stevenson subsequently published a series of seminal articles on musical activity in various colonial Latin American cities in his own journal, *Inter-American Music Review*, in the course of the 1980s.

Contemporaneously with Stevenson's research, or following on from it, music historians from Latin America were unearthing musical and documentary material in their own archives and libraries, and were actively publishing catalogues, articles and editions, often by local presses and in local journals, making their findings at times somewhat difficult to access outside Latin America. Among these were Juan Carlos Estenssoro and Andrés Sas, who worked on Peruvian sources, Jesús Estrada, José Antonio Robles Cahero and Aurelio Tello (Mexico), Francisco Curt Lange (Brazil), Eugenio Pereira Salas and Samuel Claro Valdés (Chile), Carlos Vega and Leonardo Waisman (Argentina), Bernardo Illari and Piotr Nawrot (Bolivia), and Egberto Bermúdez (Colombia). Some of this research has recently found an international outlet through the *Diccionario de la música española e hispanoamericana*, edited by Emilio Casares and published in Madrid from 1999 to 2002. Although these short entries were embedded within the tomes of what is in essence a Spanish music dictionary, this was nevertheless the first

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time that so much information – and much of it new – on Latin American composers became relatively easily accessible. A new generation of younger scholars, including several of the contributors to this book, have benefited from the research of the 1980s and 1990s that found its way into the *Diccionario*, as is also clear from the recently published conference proceedings entitled *La música y el Atlántico: Relaciones musicales entre España y Latinoamérica* (2007), edited by María Gembero-Ustárriz and Emilio Ros-Fábregas. Indeed, Gembero's research project based in the Archivo de Indias in Seville is reaping rich rewards, and her recent work on music in the *doctrinas* is represented here.

Recognition of the rich and important legacy of music in the colonial Americas has also been apparent in the more recent music histories, which have tended towards including brief surveys among the geographical patchwork of early modern Europe – for example, some twenty years ago the *Companion to Baroque Music* (1990), edited by Julie Anne Sadie, included an essay entitled 'The Spanish and Portuguese heritage: Music in Spain, Portugal, and the Spanish New World in the Baroque', written by Louise Stein. Indeed, Stein has contributed to a number of such projects and is currently preparing a chapter on Spain and its colonies for the forthcoming *Cambridge Companion to Eighteenth-Century Opera*, edited by Pierpaolo Polzonetti. Monographs dedicated to the musical history of Latin America remain relatively scarce, however, though some studies that focus on specific geographical areas have appeared, including Geoffrey Baker's *Imposing Harmony: Music and Society in Colonial Cuzco* (2008) and Craig H. Russell's *From Serra to Sancho: Music and Pageantry in the California Missions* (2009). David Irving's study of music in colonial Manila – the farthest-flung outpost of the Spanish empire and an important and fascinating example of the urban musical paradigm – is also published this year, and Bernardo Illari's *Domenico Zipoli: Para una genealogía de la música clásica latinoamericana* is in press. There have been increasing efforts to bring together historical and ethnomusicological approaches, whether in a collection of essays like *Musical Repercussions of 1492: Encounters in Text and Performance* (1992), a volume edited by Carol E. Robertson to mark the Columbus anniversary, or in monographs such as Gary Tomlinson's *The Singing of the New World: Indigenous Voice in the Era of European Contact* (2007).

On a much smaller scale, the Columbus anniversary prompted me to attempt to put together a themed issue of the journal *Early Music* on different aspects of Latin American music from before 1800; the immediate result in the 1990s was a sequence of three issues dedicated to early music in the Iberian Peninsula, but it was not until August 2004 that a cluster of articles

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about music in Cuzco, Chile and Manila, by Geoffrey Baker, Alejandro Vera and David Irving, appeared. Further articles by Baker, Vera, Rogério Budasz and Javier Marín have since been published in *Early Music*, and I very much hope that this rich vein of material, not least as far as syncretic performance practices are concerned, will continue to be mined in future issues.

The present contribution to the field does not in any way pretend to be encyclopaedic, although it does cover a wide chronological span and many of the principal geographical regions of colonial Latin America. Rather, this collection of essays by many of the leading scholars in the field is intended to see music through a single, though multifaceted prism: that of urban music history. The importance of the city in the New World, with all the ensuing implications for the ordering of society in the colonial context and for the inevitable cultural ramifications, is discussed at length in Geoffrey Baker's introductory essay to this volume, and his response to Ángel Rama's notion of the 'lettered city' has informed and inspired all the other contributions. However, the seeds for this project were sown during four separate events which Geoffrey Baker and I have attended since the turn of the century. The first was a series of seminars organized by Fiona Kisby at the Institute of Historical Research in London that resulted in the collection of essays entitled *Music and Musicians in Renaissance Cities and Towns* (2001). I remember very clearly the seminar given a few years earlier by Egberto Bermúdez entitled 'Urban musical life in the European colonies: Examples from Spanish America, 1530–1650', which began to open new horizons in research on colonial South America. In May 2000, I was involved in the conference entitled *Música y cultura urbana en la edad moderna* held at the University of Valencia and organized by our Spanish colleagues Andrea Bombi, Juan José Carreras and Miguel Ángel Marín. On this occasion I was deputed, very happily, to chair the session on 'La música en la ciudad colonial', which included papers by Geoffrey Baker and Leonardo Waisman – the latter builds on this paper in the present volume – subsequently published in *Música y cultura urbana en la edad moderna* (2005), edited by the three conference organizers.

The third gathering at which the germination of the ideas behind this collection was advanced took place in December 2006 in Baeza, at a course on *Música e instituciones eclesiásticas en Andalucía durante la edad moderna*, held at the Universidad Internacional de Andalucía and co-directed by Miguel Ángel Marín and myself. Several of the contributors to this volume participated in a thought-provoking session dedicated to ecclesiastical institutions in the New World. It was there that we first met David Coifman, whose work on music in colonial Venezuela is represented here. On

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reviewing that session in the crowded, lively atmosphere of the bar round the corner from the elegant palace where the course was held, and surrounded by tapas and *vino tinto*, Geoffrey Baker and I commented how the gathering momentum in the study of music history in Latin America reflected a general broadening of the kinds of documentary, literary and ethnographic material that was being unearthed and scrutinized. While Robert Stevenson, and most other earlier scholars, had based their findings largely on the chapter acts of colonial cathedrals, affording a detailed but essentially cathedral-centric view of musical developments in the New World, more recent researchers were delving into diocesan, notarial, municipal and even inquisitorial archives to reveal a much more holistic account of urban culture and the place of diverse musics – indigenous, African and European – within it.

We are still at an early stage in this process of recuperation – much remains to be done in all geographical regions and from all viewpoints, particularly with regard to the first two centuries of colonial rule – but it nevertheless seemed the right moment to bring some of these findings together in a single volume and in English, in a form accessible to historians without specialist musical knowledge. To this end, Geoffrey Baker organized a panel entitled ‘Music and the city in Latin America’ at the Society for Latin American Studies conference in Newcastle in 2007, at which he and other contributors to this volume – Drew Edward Davies, Javier Marín and Egberto Bermúdez – presented early versions of the papers included herein. The following year, a further, more fortuitous encounter in Santa Cruz, Bolivia, sealed the involvement of Paulo Castagna and Jaelson Trindade in consolidating the Brazilian section of this book. Hopefully, this new collection of essays, which brings together the strands from these various events, will help to fertilize and nurture more seeds in the rich but largely untillied soil of this field.

As with all collective volumes of this kind, our thanks must go first and foremost to all the contributors; it has been a pleasure to work with such a dedicated and inspiring group of scholars from different corners of the world. Translations from Spanish and Portuguese were undertaken by myself, but with much help and advice from individual contributors and with the great benefit of Geoff’s eagle editorial eye. We are also very grateful to Victoria Cooper of Cambridge University Press for seeing the potential in this project, and for her enthusiasm and support along the way. Thanks are also due to Joanna Garbutt, Rebecca Jones and Rosina Di Marzo of Cambridge University Press and to Alison Thomas for seeing the book through the production process. The work, support and advice of many scholars, archivists and librarians lie behind these essays and we would like

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Preface

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to take this opportunity to express our gratitude to them on behalf of all our contributors as well as ourselves. We would like to dedicate this book to Miguel Ángel Marín, whose work on music in the small Aragonese town of Jaca provided such a useful and insightful model, and to Tim Carter, who might be described as the *éminence grise* behind the urban musical venture.

Tess Knighton