

Université de Montréal

**José Antonio Gómez's *Ynvitatorio, Himno y 8 Responsorios*:
Historical Context and Music Analysis of a Manuscript**

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Cette thèse intitulée :

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Historical context and music analysis of a manuscript

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Résumé

Cette thèse se veut une étude historique et une mise en contexte de l'œuvre de José Antonio Gómez y Olguín (1805-1876), compositeur du début de l'indépendance du Mexique. Elle comprend l'analyse de son manuscrit musical, *Ynvitatorio, Himno y 8 Responsorios*. Ce manuscrit de plus de 500 folios, découvert en 2005 à l'Archivo Histórico Diocesano de San Cristóbal de Las Casas, Chiapas, et apporté en 1854 au diocèse de Chiapas à partir de Mexico par l'évêque Carlos María Colina y Rubio (1813-1879), demeure la seule copie existante de cette œuvre monumentale pour chœur et orchestre. Œuvrant à une époque tumultueuse sur la scène politique, Gómez a été un musicien reconnu dans son pays. Dans le domaine liturgique, il occupa les postes d'organiste, de compositeur et de chef pour la Cathédrale de Mexico, alors que dans le monde laïc, il fut un musicien polyvalent, comme compositeur, professeur et éditeur de musique. En outre, cette thèse retrace de manière critique l'historiographie musicale mexicaine qui, jusqu'à présent, avait écarté l'œuvre de Gómez, sinon traité comme un compositeur mineur, une sorte de sous-produit de la tradition opératique italienne. Au contraire, nous considérons que ses compositions, dont notamment l'*Ynvitatorio*, représentent un jalon incontournable d'une période négligée de l'histoire de la musique mexicaine, durant laquelle les différends entre l'Église et l'État ont agi directement sur la vie culturelle du Mexique.

Mots clés

19ème Siècle, Le Mexique Indépendant, Église, Musique, Opéra, Chiapas.

Abstract

This dissertation is a historical and contextual study of José Antonio Gómez y Olguín (1805-1876), a composer of Mexico's Independent period, and an analysis of his music manuscript, *Ynvitatorio, Himno y 8 Responsorios*. Gómez's *Ynvitatorio*, of over 500 folios, discovered in 2005 at the Archivo Histórico Diocesano of San Cristóbal de Las Casas, Chiapas, is the only extant copy of this monumental work for choir and orchestra brought in 1854 to the diocese of Chiapas from Mexico City by the Bishop Carlos María Colina y Rubio (1813-1879). Gómez, a renowned musician in his own time, a period of political turmoil, worked as an organist, composer and conductor for the Mexico City Cathedral and as a polyvalent musician, teacher, and publisher in the secular world of Mexico City. This dissertation reconsiders the Mexican historiography studies to date which have dismissed the works of Gómez as merely derivative of the Italian operatic tradition. Rather, his compositions, in particular the *Ynvitatorio*, are considered as complex testimonials to this neglected period of Mexican music history, a time in which tensions between the Church and the State acted directly upon the cultural life in Mexico.

Keywords

Nineteenth Century, Independent Mexico, Church, Music, Opera, Chiapas.

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