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Francisco Guerrero en el monasterio de Sant Jeroni de la Murtra (1581)

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Resumen

La investigación en años recientes de la vida musical de la ciudad de Barcelona durante el largo siglo XVI ha resultado en el descubrimiento de una referencia antes desconocida al maestro de capilla y compositor sevillano, Francisco Guerrero. Una crónica de principios del siglo XVII del monasterio jerónimo de San Jeroni de la Murtra, situado fuera de las murallas de la ciudad cerca del puerto de Badalona, indica la presencia de Guerrero allí al menos durante unos meses a finales del verano y principios del otoño de 1581. El compositor esperaba zarpar a Roma para supervisar la imprenta de dos volúmenes polifónicos suyos: el Missarum liber secundus y el Liber vesperarum. Ambos fueron publicados en la ciudad pontificia en 1582. El Cardenal Alessandro Riario se hallaba también en el monasterio en aquel momento, y favoreció al compositor, invitándole a comer a su mesa y haciéndole su compañero preferido. Quedan por explorar las posibles consecuencias de este periodo prolongado de contacto entre cardenal y compositor.

Palabras clave

cartografiando Francisco Guerrero; obras impresas de Francisco Guerrero; misa (género musical) ; Francisco Guerrero (compositor, maestro de capilla); Alessandro Riario (cardenal); Francesc Talet (cronista)

Title

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Abstract

Recent research in the musical life of the city of Barcelona during the long sixteenth century has uncovered a hitherto unknown reference to the Sevillian cathedral chapelmaster and composer, Francisco Guerrero. An early seventeenth-century chronicle of the Jeronymite monastery of San Jeroni de la Murtra, situated outside the walls of the city near the port of Badalona, indicates Guerrero’s presence there at least in the late summer and early autumn of 1581. The composer was waiting to set sail to Rome where he was to oversee the printing of two polyphonic volumes: the Missarum

liber secundus and the Liber vesperarum, both of which were published in the papal city in 1582. Cardinal Alessandro Riario was also present at the monastery at that time, and favoured Guerrero by inviting him to dine at his table and to be his constant companion. The implications of this prolonged contact between cardinal and composer have yet to explored in depth.

Keywords

mapping Francisco Guerrero; printed works by Francisco Guerrero; misa (music genre); Francisco Guerrero (composer, chapel master); Alessandro Riario (cardinal); Francesc Talet (chronicler)

Robert Stevenson, in his classic study of Spanish Cathedral Music in the Golden Age (1961), charts Francisco Guerrero's biography in some detail. He established from Guerrero's correspondence with the chapter of Seville Cathedral that in 1581-2 he journeyed to Rome to publish his second book of Masses and the Liber vesperarum. However, Stevenson noted that during the journey to Rome Guerrero was 'delayed for six months for some strange reason' (Stevenson 1961: 162). It can now be shown that for at least two months of that time, in the late summer and early autumn of 1581, the composer was staying at the Jeronymite monastery of Sant Jeroni de la Murtra just outside Barcelona. According to a detailed chronicle of life at the monastery, completed in the early seventeenth century by Francesc Talet, Jeronymite monk and corrector de cant (similar in role to a cathedral succentor), Guerrero resided there, together with other noteworthy travellers, including an Italian cardinal, while he waited to set sail to Rome. Talet's diary records the presence of Cardinal Alessandro Riario (1543-1585) between 21 July and 8 September 1581, during which time he showed the composer special favour: '[The monks] strove to accommodate not only Cardinal [Riario] and his retinue, but also many Spaniards en route for Rome, in the best rooms they could, including in particular Francisco de Guerrero, chapel master of Seville Cathedral, to whom the Cardinal showed great favour and generosity, inviting him to eat at his table, and to be his constant companion' ['No solo lo dit cardenal [Riario] y tota sa gent, però encara molts espanyols que anaven a Roma procuraren acomodar en altres aposentos lo millor que pogueren, y en particular al señor Francisco Guerrero, mestre de capella de la yglesia major de Sevilla, al qual lo cardenal feya molt favor y regalo, menjant en su taula y anant de ordinari ab sa companyía'; Talet, Crònica: 630]. Cardinal Riario had been sent to Spain as papal legate to speak with Philip II who earlier in 1581 had been crowned King of Portugal following the death without issue of Cardinal Enrique of Portugal. Philip's military actions to secure the Portuguese throne were viewed with displeasure and some anxiety by the papacy: since Enrique was a cardinal at the time of his death, it could have been argued that Portugal belonged to the Church. Riario was sent ostensibly to broker peace between Spain and Portugal, but in reality to test the political waters, without success. On his return journey, he awaited passage to Rome at the monastery in the comfort of the purpose-built hostal for travelling visitors. Ships bound for Italy left from nearby Badalona, usually under the captaincy of members of the celebrated Doria family. Guerrero did not form part of the Cardinal's entourage, and may have arrived earlier at the monastery, although it seems highly likely that Guerrero and the Cardinal sailed on the same ship to Rome. In a letter to the Seville Cathedral chapter of 13 November 1581, Guerrero mentions that he had encountered the protection of 'illustrious cardinals'; Alessandro Riario must have been one such cardinal, although he is not mentioned by name. Thus, one reason for the composer's delay in

reaching Rome was his extended sojourn at the Jeronymite monastery near Barcelona. Might he have taken advantage of the tranquillity of several months of monastic life to finish preparing the musical material for his Liber secundus missarum and his Liber vesperarum, which he had struggled to do while still in Seville? He had already delayed his departure from Seville for over two years during which time he had neglected the choirboys in his care and often failed to give the statutory daily lesson in contrapunto. Is it also possible that he left the monastery, where polyphony was performed on a regular basis, copies of some of his music, in particular one of the Marian Masses from the Liber secundum missarum (1582)? Not long after Guerrero's sojourn, when fra Lorens Daviu (1582-5) presided over the monastery, Talet recorded that the monks were practising a polyphonic Mass for the feast of the Immaculate Conception during the visit to the monastery of the royal capellán mayor, don Jorge de Teyde ['Al temps que aquest senyor don Jorge de Teyde passava per davant lo corredor de la Obra Nueva, estavan uns quants religiosos cantant y proveint una missa a cant de orgue per a la festa de la Conceptió de Nostra Senyora [...]' (Talet, Crònica: 672)].

Fuente

Talet, Francesc La primera crónica del monestir de Sant Jeroni de la Murtra (1413-1604), ed. Carles Díaz Martí. Barcelona: Pagès, 2013, 630, 672.

Bibliografía

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Recursos

El claustro de Sant Jeroni de la Murtra, Badalona (Barcelona). Fotografía de Tess Knighton

https://www.youtube.com/embed/1iSXDMdhtyw

"Kyrie". Missa de Beata Virgine. Francisco Guerrero

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