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Urtext Prepares a Baroque Feast for its 30th Anniversary

Such is the focus of the sixth **Urtext Festival**, presented by its organizers as the most ambitious to date. It will bring together more than 200 artists in 25 events during a five-day gathering, distributed across two weekends between November 29 and December 7.

"We have two weekends in which we present music from Colonial Mexico—Mexican Baroque music," confirmed flutist and producer **Marisa Canales** in a telephone interview, expressing particular awe at the vastness of this repertoire.

"Between the archives of the Mexico City Cathedral and the Puebla Cathedral, there are nearly 10,000 works, and we haven't even begun to scratch the surface of the wonders held there," added the founder and director of the label, which specializes in the production, distribution, and promotion of concert music, primarily focusing on composers from Mexico and Latin America.

The celebration will kick off this Saturday the 29th at **El Colegio Nacional** with the keynote lecture "Mexican Baroque: Art and Music," featuring archaeologist Eduardo Merlo and historian Juan Miguel Zunzunegui, moderated by conductor and musicologist Benjamín Juárez Echenique.

Under his baton, the **Angélicum de Puebla** ensemble will perform Juan Gutiérrez de Padilla's *1657 Christmas Mattins* at the Temple of Nuestra Señora de Belén de los Mercedarios on Sunday the 30th. "Once the festival concludes, we are going to record this set of Mattins," Canales announced, along with another surprise.

"At the end of that concert, we will have—as was the custom during the viceregal era—churros and chocolate; they were offered to the faithful so they wouldn't continue suffering from the fast they had to endure to receive communion," related the performer, who will be part of the soloists' roster for the **Orchestral Gala** on Friday the 5th.

That night, the **Urtext Orchestra**, conducted by Diego Naser, will present a program of contemporary Mexican music in the presence of its composers: *Danzón No. 3* by Arturo Márquez; *Piano Concerto No. 2* by Samuel Zyman; *Antiphase* by **Enrico Chapela**, and *Antrópolis* by Gabriela Ortiz.

On the other hand, the **Urtext Baroque Orchestra**, comprised of musicians specializing in period instruments, will close the festival on Sunday the 7th with a recital in the central courtyard of the **Kaluz Museum**. The program features Cayetano Brunetti and Ignacio Jerusalem y Stella, masters of the Spanish and New Spanish Baroque.

The festival is rounded out by other activities, including the multimedia show *Lumínico*, created by flutist Alejandro Escuer; the exhibition *Counterpoint: A Graphic Tribute to the Baroque*; the presentation of *From Venice to Naples*, the latest album by the group **La Fontegara**; guitar, violin, and vocal clinics; and even the children's play *Of Crickets and Cicadas: A Brief Migrant Opera* by Marcela Rodríguez and Jomi Delgado.

"It speaks to the situation of migrants, the encounter between two communities—the crickets and the cicadas—who suddenly have to coexist in one place because one had the misfortune of losing their home," Canales explained.

"It's about how they learn to understand who the 'other' is and how to live together. I think it's a very beautiful way to address this theme with young children, and at a time that is so relevant for us worldwide, not just in Mexico."

Organizing this festival takes nearly 10 months of work, featuring only artists from the Urtext catalog, whom Canales refers to as a family. "What is special about this festival is that it's made among family," the flutist and producer affirmed.

All Urtext Festival activities are free of charge, though capacity is limited. The full schedule can be found online at (www.masmexico.org/vifestivalurtxt).

By Israel Sánchez | 11/28/2025

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