

## Reviews

*Revista de Musicología*, Vol. xvi, N° 1, 1993. *Actas del XV Congreso de la Sociedad Internacional de Musicología. "Culturas musicales del mediterráneo y sus ramificaciones."* Madrid/3-10/iv/1992. Vol. 1. [Sociedad Española de Musicología]

The meticulous editing and palmary presentation of this first volume of the Acts of the Fifteenth Congress of the International Musicological Society testify to the nonpareil organizational skill and erudition of Ismael Fernández de la Cuesta, president of the Organizing Committee of the Congress and of the Spanish Musicological Society in succession to its founder, Augustinian Samuel Rubio Calzón. Attending valiantly to all the extremely demanding details of the editing and publication of this first volume of Acts devoted to Round Table papers, Alfonso de Vicente headed an editorial group that included Pepe Rey, Juan Carlos Asensio Palacios, Emilio Rey García, Cristina Bordas, Xoan M. Carreira, and Juan José Carreras.

In both his welcoming and farewell remarks, Christoph-Hellmut Mahling (Mainz), president of the International Musicological Society, rightly hailed Ismael Fernández de la Cuesta—"without whose tireless effort this Congress could never have been realized" and "whose optimum organization had assured its success."

Nur wer selbst einmal einen solchen Kongress organisiert hat, weiss, wie viel Arbeit zu leisten ist und wie viele Schwierigkeiten zu überwinden sind.

Only someone who has once organized such a Congress comprehends what labors doing it presupposes and what difficulties must be overcome.

The Congress opened in the Palacio de Congresos with an orchestral concert that included Manuel Castillo's *Cuatro cuadros de Murillo* and the world premiere of Tomás Marco's *Ceremonia barroca*. In their inaugural allocutions that immediately followed the concert, both

Ismael Fernández de la Cuesta and Joaquin Laguina (president of the Comunidad de Madrid that helped subsidize the Congress) alluded to the Third Congress. Held at Barcelona in 1936, on the eve of the Spanish Civil War and amid forebodings of World War II, the Barcelona Congress remained still dominated by Europe. In contrast, the Fifteenth Congress reached out to representatives from Argentina (Carmen García Muñoz, Gerardo V. Huseby, Bernardo Illari, Ercilia Moreno Chá, Melaine Plesch, Irma Ruiz, Leonardo J. Waisman), Australia (John Griffiths, Jane Morlet Hardie, Wesley D. Jordan, Margaret J. Kartomi, Kathleen E. Nelson, Michael J. Noone, Alberto Pizzaiia, J. B. Stockigt), Canada (L. H. Chang, Eugene C. Cramer, James Deaville, Walter Kurt Keyszig, D. K. Kirk, Richard Kitson, Peter Landey, Tamara Levitz, Zoltan Roman, Dujka Smoje), Chile (Samuel Claro-Valdés, María Ester Grebe, Luis F. Merino)—to go no further with an alphabetical list.

Both the Round Tables and Study Sessions joined the Free Papers in enjoying the facilities of the Real Conservatorio Superior de Música at c/Doctor Mata, 2, 28012 Madrid (conveniently near the Atocha Station)—thanks to hospitality offered by the illustrious director, Don Miguel del Barco, who was effectively aided by his corps of dedicated faculty and staff.

The ten Round Tables that met between April 3 and 9 began Friday afternoon with RT 8, "The Events of the 1570s and 1580s and the Changes in Musical Balance between the Mediterranean Countries and Northern Europe." Meeting in the Sala Manuel de Falla, RT 8—chaired by the editor of the "new" *Die Musik in Geschichte und Gegenwart*, Ludwig Finscher—enlisted papers by panelists Nina Gerasimova-Persidskaia ("Italian Influences on East European Church Music in the late Sixteenth and Seventeenth Centuries"), Klaus Hortschansky ("Der Umgang mit der italienischen Kultur in der zweiten Hälfte des 16. Jahrhunderts Überlegungen zu Tradition und Innovation an den Höfen in Prag





und Dresden”), Joseph Kerman (“An Italian Musician in England, 1562–78”), Gary Tomlinson (“Giaches de Wert and the Discourse of Petrarchism”), and Elżbieta Zwolińska (“Italianità und Sarmatismus. Einige Bemerkungen zum Problem der Determinanten der polnischen Musikkultur am Ende des 16. Jahrhunderts”).

In the established tradition of historical scholarship, Kerman enlarged his own previous findings and other Alfonso Ferrabosco I (1543–1588) scholarship by securely identifying him as an English agent (page 564):

William Cecil, Lord Burghley, Queen Elizabeth’s secretary of state [whom Ferrabosco addressed as “mio Procuratore e Prottettore”] employed Alfonso as a secret agent on his trips abroad (and, for all we know, at home too). And when Alfonso left England for good in 1578, his adventures read like a bad historical novel—the jewels and huge purses he is delivering to Burghley’s Italian spies; his consorting with the infamous Egremont Radcliffe, brother of Sussex, Henry Horne, and Leicester’s double-dealing servant Sylvanus Scory, his methodical entrapment by the Papal Nuncio in Paris, Dandino; Catherine de Medici’s letter on his behalf to the Pope, and his imprisonment by and somewhat banal confession to the Inquisition.

Craig Monson having initiated the investigations that provide the “incontrovertible evidence that Alfonso was a secret service agent for Elizabeth”—evidence deemed lacking by the author of the 1980 *New Grove* article [vi, 478], Kerman leaves to Monson the further details extracted from the “dozen or so letters about Alfonso written by Dandino, who reports everything evil he can about his subject.”

Kerman deals next with Alfonso the Elder’s decisive influence on William Byrd (pages 567–568):

Alfonso’s seventy-odd Latin compositions include ten full or abbreviated psalms, four Lamentations, and not a single motet referring to the Virgin Mary or any other saint. And since so many of Alfonso’s motets were used as models by Byrd and one was used by Robert Parsons who died in 1570, there is no reason to doubt that Alfonso’s motets were written in England for England.

Yet there is reason to doubt that they were sung at court. . . . One place where it [Alfonso’s Latin music] very probably was sung was Nonesuch, the great mansion of the powerful Earl of Arundel, head of the old Catholic party. . . . [Byrd] modeled composition after composition on works by his Italian friend [Alfonso Ferrabosco I], and joined with him to produce a much-admired lost set of canons on the Miserere.

Alfonso I’s madrigals were another matter. Their post-humous currency, promoted by his English-born homonym son, persisted until at least the 1620s, when John Jenkins used the elder Alfonso’s madrigal *Zefiro torna* as the basis of a viol fantasia. Joan Wess also named a fantasia by John Coprario “that is modeled on Alfonso [I’s] *Come dal ciel* [“Like as from heaven” in *Musica transalpina* i].

Not only did madrigal composers, major (John Wilbye) and minor (Michael Cavendish, John Bennet, John Farmer), sub-

mit to Alfonso’s guidance, so also did composers of viol fantasies—and so did composers of lute ayres: for Wess also observes that John Dowland quotes from Alfonso’s madrigal “Vidi pianger Madonna” at the beginning and at the end of one of his most famous songs, whose words were the *Musica transalpina* version of that madrigal: “I saw my lady weep.” The song appeared in 1600.

The second among the Round Tables meeting during the April 3–10 week took for its theme: “The contributions of the New World to the Music of the Old.” Convening Saturday morning April 4 appropriately in the conservatory’s Sala Manuel de Falla, this group was chaired by Malena Kuss, in whose country of birth Falla spent his final years. Other members of the RT 2 included John Rosselli (Latin America and Italian Opera: A Process of Interaction, 1810–1930). Jürgen Machder (Cristóbal Colón, Motecuzoma II, Xocoyotzin and Hernán Cortés on the Opera Stage. A Study in Comparative Libretto History), Marcello Conati (Fortuna e aspetti del *Guarany* di Gomes), Antonio Gallego (La visión del nuevo mundo en *Atlántida* de Falla), Ivanka Stoianova Gallego (La visión del nuevo mundo en *Atlántida* de Falla), Ivanka Stoianova (Deux découvertes de l’Amérique à travers Antonin Artaud: Wolfgang Rihm—*Tutuguri* et *Die Eroberung von Mexico*), and Ramón Pelinski (“Yo es otro”: Reflexiones sobre el encuentro musical entre Europa y América). Kuss filled her own eagerly awaited projection (The “Invention” of America: Encounter Settings on the Latin American Lyric Stage) with numerous felicitous data—ending her presentation with the showing of a portion of a José Montes-Baquer 1982 film with original score by Hans Werner Henze. Reverting to the first Mexican *episodio musical* with a Mexican subject, *Guatimotzín* in nine numbers staged September 13, 1871, with Angela Peralta and Enrico Tamberlick in protagonists’ roles, Kuss describes its premiere “as part of an operatic marathon that included overtures and acts from operas by Moderatti, Weber, Flotow, and Méhul. The marathon included the Sinfonia and Act III of *Il cavaliere di Marillac* [sic] by Cayetano Moderatti [sic]; the overture to *Oberon*; acts I and II of Flotow’s *Martha*; and the overture to Méhul’s *Le jeune Henri*.”

In contrast with Ortega’s *Guatimotzín* that never survived beyond its Mexican premiere four years before the composer’s death, the Brazilian Carlos Gomes wrote a full-length *Il Guarany* that not only enjoyed its sensation-ally triumphant premiere at Milan’s La Scala opera house March 19, 1870, but that stood up triumphing in opera seasons over the entire world—premiering at London’s Covent Garden, July 13, 1872, Warsaw at the Wielki, February 11, 1876, Montevideo at the Solís, July 7, 1876, at Moscow’s Bol’soj, February 8, 1879, Melbourne, at Her Majesty’s Theatre, November 17, 1877, at Constantinople’s Concordia, May 17, 1884, at Manila’s Del



Tondo, February 26, 1887, and so on, for a total of 173 opera seasons in its first century after the La Scala world premiere. So far as plot goes, Gomes also broke the mold with a libretto pairing a European heroine with a Brazilian indigenous hero.

In Antonio Gallego's illuminating discourse on "The Vision of the New World in Falla's *Atlántida*," he passes in review relevant stage works that begin with Lope de Vega's *La famosa comedia de El nuevo Mundo descubierto por Cristóbal Colón*, published in Part IV of his works (1614) but performed before 1604. In Lope's Act I two Moorish musicians accompany a royal entourage at Granada. In Act II an Amerindian couple, the Caribbean cacique Dulcanquellin and his beloved Tacuana, are entertained by a girl of their tribe singing a salute to the couple. She elicits a choral response in every alternate line, *Hoy que sale el sol* ("Now that the sun appears")—a refrain sung nine times. Dulcanquellin, gratified by both the singing and accompanying dancing, responds: "All of you have sung well, danced well, and played well." This latter praise referred to the percussive *tamborcillos y panderos* brought by the aborigines to the areito staged in Dulcanquellin and Tacuana's honor. Next arrive Columbus and his sailors who after shooting their weapons sing a *Te Deum* and plant a Cross. Whoever provided the music for Lope's first play with an American theme cannot have known any authentic Caribbean aboriginal tunes, only Jean de Léry's five Tupynambá melodies first published in 1585 being accessible in 1600 as representative American indigenous tunes.

Later Columbus spectacles staged at Madrid ranged from a 1790 play by Luciano Comella with choral and instrumental interludes composed by Bernardo Álvarez Acero, Ramón Carnicer's *Colombo, melodramma serio in due atti*, anonymous libretto adapted from Felice Romani, mounted at the Madrid Príncipe, January 12, 1831, *Cristóbal Colón* (presumably to the same libretto) performed at Seville in 1839 with music by Ventura La Madrid, and to the "one-act *¡Tierra!* with music by Antonio Llanos premiered in 1879 and expanded into three acts for performance in 1892. Jürgen Maehder, insufficiently versed in Spanish theatrical history, omitted both the 1839 *Cristóbal Colón* and 1892 three-act *Cristóbal Colón* expanded from *¡Tierra!*—as also Ignacio Ovejero's "opera italiana" *Hernán Cortés* performed at Madrid in the presence of royalty March 18, 1848, and Ruperto Chapí's *Las naves de Cortés* with lyrics by Antonio Arnao that won him his first applauded success April 19, 1874 at the Madrid Teatro Real.

No matter, so far as Falla's "Vision of America" in his unfinished *Atlántida*. Rather his oratorio/cantata, not opera, owed its inspiration more to his teacher Felipe Pedrell's *Els Pirineus* and literary defense published in 1891 (Barcelona: Henrich y Cía.), than any prior stage

work involving Columbus. Gallego, a supreme Falla authority, supports placing *Atlántida* finished by Ernesto Halffter, in the *auto sacramental* tradition.

*Atlántida* nos propone una utopía; es una obra "americana" que termina justo cuando todos "los hijos de Iberia" están en el mar camino del Nuevo Mundo. No hay, pues, confrontación, ni siquiera encuentro. El Nuevo Mundo es, sobre todo, una inmensa esperanza.

*Atlántida* proposes for us a utopia; it is an "American" work which ends just at the moment when all "the sons of Iberia" are on the high seas en route to a New World. Therefore, neither confrontation nor encounter is involved. The "New World" is above all an immense hope.

Following a rest day, Sunday April 5, the next Round Table held in the Sala Manuel de Falla took for its subject, "The Meeting of Jewish, Christian, and Muslim Musical Cultures in the Iberian Peninsula (before 1492)," chaired by Israeli musicologist Amnor Shiloah. The panelists ranged from Leo J. Plenckers (The *Cantigas de Santa María* and the Moorish Muwaššah; another way of comparing their musical structures), Jozef Pacholczyk (Early Arab Suite in Spain: An Investigation of the Past Through the Contemporary Living Traditions), Christian Poché (Un nouveau regard sur la musique d'al-Andalus: le manuscrit d'al-Tifāshī), Ismael Fernández de la Cuesta (Relectura de la teoría de Julián Ribera sobre la influencia de la música arábigo andaluza en las *Cantigas de Santa María* y en las canciones de trovadores, troveros y minnesingers). Shiloah himself offered both Introductory Remarks and a paper entitled "The Jews in Spain and the Quest for Cultural Identity." Attention was lavished on the papers presented during this Round Table 4 in *Inter-American Music Review*, xiv/2 (Winter-Spring 1995), 100-101.

Tuesday morning the Round Table chaired by José López-Calo, "Cathedral Music in the Iberian World, 1500-1800," included eight panelists, four of whom provided papers published in the volume presently reviewed—Francesc Bonastre (Antecedentes hispánicos del tema *Kommt, ihr Töchter* de la *Matthäus-Passion* de J. S. Bach (BWV 247). Historia de la pervivencia de un programa semántico nacido en el barroco musical español), Tess Knighton (Cantores reales y catedrales durante la época de los Reyes Católicos), Alfred E. Lemmon (Toward an International Inventory of Colonial Spanish American Cathedral Music Archives), and Craig H. Russell (The Mexican Cathedral Music of Ignacio Jerusalem: Lost Treasures, Royal Roads, and New Worlds).

Craig Russell ends his traversal with his transcription of the first two verses of Psalm 109 (Vulgate). These verses take 1'34" to perform on the Chanticleer recording of the entire psalm in *Mexican Baroque* (Teldex 4509-96353-2), issued in 1994 by Warner Music Manufacturing Europe. The remaining verses 3 through 10 bring the





total recorded time of this *Dixit Dominus* first vespers psalm to 9'08". Concerning Jerusalem's style, Russell characterizes it as being (page 102)

replete with sigh motives, "Scotch snaps," slow harmonic rhythm, phrase repetitions (as opposed to chains of sequences), occasional "drumming basses," a preference for homophonic textures, and melodies that exhibit great rhythmic contrast—freely moving from eighth-notes to dotted rhythms, to triplet subdivisions, and so forth. The phrasing is quite classical with frequent rests and hierarchical organizing of the phrases.

Wednesday morning's Round Table chaired by Kenneth Levy took for its theme "The Iberian Peninsula and the Formation of the Early Western Chant." Following Levy, Ismael Fernández de la Cuesta (El canto viejo-hispánico y el canto viejo-galicano), Manuel Pedro Ferreira (Three Fragments from Lanego), Michel Huglo (Recherches sur les tons psalmodiques de l'ancienne liturgie hispanique), and Don M. Randel (The Old Hispanic Rite as Evidence for the Earliest Forms of the Western Christian Liturgies) completed the panel. With his unequaled learning Fernández de la Cuesta strongly reinforced the dependence of the Gallican rite on the Old Hispanic (Canon 2 of the Fourth Toledo Council [633] prescribed *unus igitur ordo orandi atque psallendi nobis per omnem Hispaniam atque Galliam...unus modus in missarum sollemnitatibus, unus in vespertinis matutinisque officii*). For the origins of psalm antiphons, service books containing liturgies, prayers, and psalm collects, African usage dating back to St. Augustine's episcopacy must be searched.

Manuel Pedro Ferreira advanced strong reasons for denying a Portuguese origin to "the fragment in the Coimbra University Archive with horizontal neumatation which António de Vasconcelos found and first described in 1929." Against assigning a local origin to the early eleventh-century fragment, Ferreira suggested a Toledan origin for "the only Portuguese fragment with Hispanic neumes" known, until his discovery at Lamego's Episcopal Palace of a bifolio—the left page containing "most of the *Sono Refugium meum deus meus*, the *Laudes Laudate dominum a terra montes*, and the reading from the Lamentations of Jeremiah (III, 1–3) for the fifth Sunday of Lent."

The page on the right begins with a reading from the Gospel of John (6:66–70) and continues with the incipits of the *Laudes Cantabo domino* and the *Sacrificium In simplicitate*, the *Missa* or first prayer of the Hispanic Mass, and the beginning of the second prayer, *Alia*, for the Friday in the fifth week of Lent. . . . The melodies, as far as anyone can tell, are the same as found in the León Antiphoner.

Ferreira proposes dating this fragment "in the second half of the tenth- or in the eleventh-century" and assigns it a northern origin. "Given that the Lamego Cathedral was restored, in the third quarter of the eleventh century,

by the King of Castile, it is possible that this fragment was originally part of a book of Castilian origin."

Continuing with his revelations, Ferreira writes thus:

The second oldest manuscript in the Lamego's Episcopal Palace is a fragment from a Missal which contains the text and some of the music for the fourth Sunday in Advent. . . .

Ferreira dates this fragment "between approximately 1090 and 1120, but concludes that the fragment "was most probably not written in Lamego." After exhaustive comparison with 16 other relevant chant sources, Ferreira concludes: "There is then some reason other than the historical facts mentioned earlier to believe that the Lamego manuscript [second fragment] represents Christian chant in Coimbra around 1100." Moving to "a third and last fragment to be considered" he dates the bifolio in question as having probably been written in the late twelfth or early thirteenth century and to have been "originally part of an antiphoner." After exhaustive analysis, Ferreira concludes thus:

The Lamego bifolio [fragment 3] encountered mirrors the liturgical tradition in Braga [and thus demonstrates] the musical kinship between this tradition and the Aquitanian antiphony Toledo 44.1. A musical connection of Braga with Cluny, filtered through Aquitanian monasteries, unlikely though it seems for the Mass, appears to be a plausible hypothesis for the Office repertory.

Round Table 10 (Thursday Morning, April 9) brought together three panelists from Germany, two from Spain—their papers taking account of the theme "Nationalism and Internationalism in Southwestern Europe of the Twentieth Century."

Among the five panelists assembled by Howard Mayer Brown in the Sala Manuel de Falla Thursday afternoon—four from the United States, one each from Italy and Great Britain—William F. Prizer addressing "The Study of Patronage at the Italian Courts" discussed the

insidious ramification of an object-centric view of our discipline: only "masterpieces" and their "genius" creators are fitting objects for study. The explication of works in the canon (and upon occasion works claimed "worthy" of joining the canon) is viewed as the *summa* of the musicologist's craft. In consequence, only elite culture (in this context, court culture) is seen as a worthy subject of inquiry and we either overlook other kinds of music and the groups who produced them or dismiss them as not influencing our noble, exalted musics.

In comparison with the *Atti del XIV Congresso della Società Internazionale di Musicologia*, 1, *Round Tables* published in 1990, three years after the Bologna sessions August 27–September 1, 1987, and Ferrara-Parma August 30, 1987, the Spanish volume enjoys the exquisite refinement of footnotes in the page rather than appearing as endnotes. The Bologna Round Tables included no papers specifically beamed on music in the Americas, whereas Madrid Round Tables 1 and 2 gave the Americas



ample space. The personnel invited to participate in (or lead) both Bologna and Madrid Round Tables included a few holdovers: Margaret Bent, Iain Fenlon, Michael Huglo, Margaret Murata, and Joseph Kerman, for instance, but the Madrid event paid witness to the thinning of the ranks by death—as in the instance of John Blacking and Carl Dahlhaus. Bologna Round Tables included no Spanish or Portuguese panelists. Future attendees at IMS congresses will throw light (let us hope) on the problems and policies of exclusion versus inclusion—not only of personnel but even more meaningfully of topics.

*La publicación y difusión de la música en el mundo ibérico. Study Session I.* Chairman: LUIS MERINO. Manuel Carlos de Brito/Samuel Claro-Valdés/Cristina Magaldi/José Peñín/James Radomski/Jorge Velazco. *Separata* de la Revista de Musicología, Volumen XVI, n° 3—1993 (Madrid, Sociedad Española de Musicología [Carretas, 14, 8° J-5, E-2801 - Madrid], 57 pp.)

With his accustomed virtuosity and authority, Manuel Carlos de Brito traces the history of “Edições musicais em Portugal nos séculos XVII e XVIII: Distribuição e significado.” Alejandro Luis Iglesias, talented finder of a unique copy of Gonçalo de Baena’s *Arte novamente inventada per aprender a tanger* (Lisbon: Germain Galhard, 1540), now envisions publication of a facsimile edition with transcription (Salamanca: Europa-Ediciones de Arte). This earliest instructor for keyboard performance to reach print in the Iberian peninsula was written by João III’s organist. The rest of Brito’s article abounds in equally fascinating data.

Samuel Claro-Valdés (July 31, 1934–October 10, 1994), whose select bibliography of 79 titles Carmen Peña Fuenzalida published in *Revista Musical Chilena*, XLVIII/182 (July–December 1994), 116–120, begins his invaluable eight-page “El Instituto de Extensión Musical y su aporte a la difusión de la música en Chile” with a traversal of Chilean music history after 1820. Cristina Magaldi’s masterful “A publicação e circulação de música no Rio de Janeiro e Pernambuco: Século XIX” resumes a century during which Brazil outstripped every other South American nation in quantity of music and music-related publications. José Peñín’s “La publicación y difusión de la música en el mundo ibérico: La imprenta musical en Venezuela” makes as much of its subject as is currently possible.

James Radomski’s article—the sole one in English, in this *Separata*, “The Works of Manuel del Pópulo Vicente García: Publication and Popularization,” twelve pages in length—is fittingly not only the longest but also one of the best and most informative of the six contributions to Study Session I. In his welcome “Edición y circulación

de publicaciones musicales entre México y Europa,” Jorge Velazco gives his readers an exhilarating aperçu that stretches the horizon from 1556, year of the first music imprint in the Americas, to Rodolfo Halffter’s final triumph, when in June 1981 he induced the Coordinador de Humanidades of the Universidad Nacional Autónoma de México, Diego Valadés, to order the creation of a Colección de Música Sinfónica Mexicana (with world-renowned conductor and musicologist Velazco himself as Secretary of the enterprise).

*Recerca musicològica, XI–XII, 1991–92. Actes del Congrés Internacional “Felip Pedrell i el Nacionalisme musical” 1991*, ed. FRANCESC BONASTRE with the aid of Josep Maria Gregori, and Maria Dolors Millet i Loras, 1996, 528 pp. (Bellaterra [Barcelona]: Institut de Documentació i d’Investigació Musicològiques “Josep Ricart i Matas,” Universitat Autònoma de Barcelona, Servei de Publicacions, 1996)

Founded in 1981 as a yearbook published through 1987 by the Institut de Musicologia Josep Ricart i Matas of the sponsoring Universitat Autònoma de Barcelona, and from 1988 forward by the successor Institut de Documentació i d’Investigació Musicològiques “Josep Ricart i Matas,” *Recerca Musicològica* has from its inception been meticulously directed by distinguished professor of musicology of the Universitat Autònoma de Barcelona, doctor Francesc Bonastre. Yearbooks VI–VII (1985–1987), IX–X (1989–1990), and XI–XII (1991–1992) published as combination single volumes in the subsequent years 1988, 1992, and 1996, bring the total number of presently available bound volumes to nine (rather than twelve).

The total number of articles published to date in the Catalan language runs to 40, in Spanish to 21; the total number of notes, documents, and communications in Catalan reaches 19, in Spanish runs to 21. In addition to the 61 articles in Catalan and Spanish in all volumes, Volume VI–VII (1986–1987) included two in English, one in Italian (XI–XII) and one in French (II) bringing the summation of articles in single and double yearbooks through XI–XII to 65—none of which has received an entry in *The Music Index* nor a résumé in *RILM (Répertoire international de littérature musicale)*.

This inadvertence prejudices the study of Catalan music history, which is properly Bonastre’s main concern.

Born at Montblanc (Tarragona province) April 20, 1944, Francesc Bonastre [i Bertran] opted at age eleven for a career in the church (against the wishes of his father who was a postal official in his hometown). From 1955 to 1962 he studied humanities and religion at the diocesan seminary at Tarragona where the director of the Schola Cantorum and music professor, Mon-





señor Francesc Tàpies, at once discerned his musical talent and insisted on his family's purchase of a piano for him. In 1963 he finished with distinction a course at the Tarragona conservatory.

His seminary training served him well when next he enrolled in the Universitat Autònoma de Barcelona from which institution he proceeded licentiate and doctor in Romance Philology (1967, 1970), each degree being awarded with highest honors. A composer and conductor, he took charge of the university Schola Cantorum from 1967 to 1972.

He also displayed a talent for teaching at as early an age as fourteen in the seminary, where he for several years taught solfège to students older than he himself. In 1973 he co-founded the Societat Catalana de Musicologia and became in the same year a corresponding member of the San Fernando Academy at Madrid. His publications include

*Música y parámetros de especulación*. Madrid: Alpuerto, 1977 [184 pp.]

*Felipe Pedrell: acotaciones a una idea*. Tarragona: Caja de Ahorros Provincial, D.L., 1977 [160 pp.]

*Juan Pau Pujol: la música d'una época*. Mataró: Patronat Municipal de Cultura; Barcelona: Alta Fulla, 1994 [181 pp.]

*La Banda Municipal de Barcelona: Cent Anys de Música Ciutadana*. Barcelona: Ajuntament de Barcelona, 1986 [197 pp.]

*Francesc Bonastre/Oriol Martorell Conversa transcrita per Xavier Febres*. Diàlegs a Barcelona. Barcelona: Ajuntament de Barcelona, 1989 [106 pp.]

Volume XI–XII, the second double yearbook devoted to a hero of Catalonian musicology (the first homage volume having been dedicated to Anglés), reaches the public five years after the international congress that brought together the contributing scholars. In order, the papers (*ponències*) published in the 1996 volume obey this scheme: Pedrell and other composer-musicologists; Pedrell first historian of Spanish music (Miguel Querol Gavaldà); Felipe Pedrell's musical nationalism: Reflections on *Por nuestra música* (Francesc Bonastre); Felipe Pedrell facing late 19th-century ideological and aesthetic shifts at Barcelona (Xosé Aviñoa); Felipe Pedrell and the Spanish musical Renaissance (Josep Maria Gregori); Pedrell's stage music: *Els Pirineus*, *La Celestina*, *El Comte Arnau* (Francesc Cortès i Mir); Pedrell's compositions beheld by Cristòfor Taltabull [Balaguer, *b* Barcelona July 28, 1888] (Josep Soler); Pedrell and the discovery of the Baroque Spanish theater (Antonio Martín Moreno); Reception of T. L. de Victoria's *Officium Hebdomadae Sanctae* edited by Pedrell (José Vicente González Valle); Pedrell and the sacred music reform (José López-Calo); Pedrell and ethnomusicology (Josep Martí i Pérez); Luigi Torchi and Italian musicology in his epoch (Alberto Basso); Pedrell and Catalonian pianists at Paris (Montserrat Bergadà); Pedrell, Barbieri, and the restoration of Spanish music (Emilio Casares Rodicio).

Fourteen *comunicacions* follow the thirteen above listed *ponències*: Citations of Pedrell's works in Spanish music literature: *Tesoro sacro-musical* (Josep Pavia); Pedrell and accompanied art song in 19th-century Spain (Celsa Alonso); Pedrell and Catalonian folklore (Lluís

Calvo); Pedrell and Ruperto Chapí (Lluís G. Ibern); Pedrell's music criticism published in the daily press (Begoña Lolo); Pedrell and religious music; his relationship with the Montserrat monastery (Daniel Codina); Julio Gómez's counterpart to Pedrell's example (Beatriz Martínez del Fresno); Antonio González del Valle, Asturian musician (Fidela Uría); Utilization of historic materials in Pedrell's *Els Pirineus* trilogy (José M. García Laborda); Reflections on the musical boundaries observed in Pedrell's *Cancionero Musical Popular Español* (Jaume Ayats); Pedrell's confection of his incompleting *Diccionario biográfico y bibliográfico de músicos y escritores de música* (Anna Cazorra i Basté); the role assigned Pedrell in the period of post-civil war nationalist euphoria (1939–1949) (Gemma Pérez Zalduondo); the Canuto Berea company prior to publication of the *Teatro Lírico Español* (Xoan M. Carreira); Comment on Pedrell's opinion of Marcial de Adalid's *Cantares viejos y nuevos de Galicia*.

Not the first impressive monument erected to Pedrell's memory, *Recerca musicològica*, XI–XII was preceded by *Anuario Musical*, Volumen xxvii, 1972 (Barcelona 1973), dedicated to his memory on the fiftieth anniversary of his death. According to Mariano Jover's "Felipe Pedrell (1841–1922), Biografía" opening the 1972 tribute, his parents were Felipe Pedrell Casadó and María Sabaté Colomé; he was baptized in Tortosa Cathedral the day of his birth, February 19, 1841, and at seven he became a boy chorister in the cathedral choir directed by Juan Antonio Nin y Serra (*b* Villanueva y Geltrú June 9, 1804; *d* Tortosa August 8, 1867). In later life he recalled shedding tears while hearing the Credo of the *Missa dominicalis* that he credited to Victoria in Volume VIII of the *Opera Omnia* (Leipzig: Breitkopf und Härtel, 1913), 5–14, but that Raffaele Casimiri in his "Una *Missa Dominicalis* falsamente attribuita a Tommaso Ludovico de Victoria," *Note d'archivio*, x, 3 (July–September, 1933), pages 185–188, conclusively proved to be a spuriousity. At age 15 Pedrell wrote his first composition, a *Stabat Mater* for three voices. At age 19 he started practicing feverishly on a vertical piano, newly acquired by his family. At age 26 he married Carmen Domingo Estrany in a cathedral ceremony celebrated September 29, 1867. On Spetember 11, 1868, his wife died, leaving in his care and that of his family a daughter Carmen, born a few weeks earlier. In September 1873 he moved to Barcelona. The further circumstances of his life are pursued in encyclopedia articles.

In *Recerca Musicològica*, iv (1984), 177–242, María Cruz Gómez-Elegido Ruizolalla published "La Correspondencia entre Felipe Pedrell y Francisco Barbieri,"



an article beginning with an analysis and continuing with 53 letters in Spanish, directed from Barcelona to Barbieri at Madrid.

This series is complemented by 42 letters written by Barbieri to Pedrell, 36 of which are replies. In "Documents epistolars de Barbieri adreçats a Felip Pedrell," *Recerca Musicològia*, v (1985), 131–177, Francesc Bonastre published not only the 42 letters but also provided a table, showing which letter of Pedrell was being replied to. Throughout all their interchange, beginning with Pedrell's letter dated November 10, 1882, written on the stationery of the weekly *Notas musicales y literarias* (editorship of which Pedrell had assumed the previous July), Pedrell remained always the petitioner. Apart from soliciting Barbieri's contributions to the periodicals that he edited (*Ilustración Musical Hispano-Americana* beginning in January 1888), Pedrell in his letter of February 14, 1888, identified Barbieri as the publisher of the facsimile edition of Juan Bermudo's *El arte Tripharia* (Osuna: Juan de León, 1550) and asked for permission to publish in facsimile some of Barbieri's similar treasures. In his letter of July 30, 1888, Pedrell solicited the meaning of names for three instruments mentioned in Cerone's *El melopeo y maestro: sordones* (Cerone, 1063), *doblados* (1064), and *bordeleto*. In his reply dated August 11, 1888, Barbieri identified Cerone's *sordón* as the Spanish *bajón*, *doblados* as Spanish *orlos* or German *Krummhorn*; on August 26 he speculated that *bordeleto* signifies Spanish *bajoncillo*. On September 25, 1888, Pedrell boasted of possessing the extracts from Málaga capitular acts that rectified errors concerning Cristóbal de Morales's last years. Without revealing that youthful Rafael Miljana y Gordón (*b* Málaga, December 6, 1869) had transcribed the capitular acts that he was to publish in *Hispaniae schola musica sacra*, volume 1 (1894), at pages xxiv–xxv, concerning Morales's final two years, 1551–1553, and in volume 2 (1894) at pages vii–ix concerning Francisco Guerrero's election to succeed Morales at Málaga, Pedrell initiated a custom that he was to follow later on, much to the dismay of those who dislike Pedrell's hiding the names of his informants.

In his letter to Barbieri dated "March 1889" Pedrell related the death of his brother at Tortosa and the grief of his still surviving parents. To Barbieri's request for his *curriculum vitae* so that he might be elected a corresponding member of the Academia de San Fernando, Pedrell replied that he never accepted such honors. Nonetheless, he concluded by asking for Barbieri's own complete biography. He ends his May 26, 1889, letter with a postscript mentioning four translated Anacreontic odes—three set to music by Ramón Carnicer, one (no. 18) by Méhul—as an appendix added to the 266-page *Anacreonte, Safo, y Tirteo Traducidos del griego en prosa y verso por D.*

*José del Castillo y Ayansa* (Madrid: Imp. Real, 1832).

In his letter of June 8, 1889, Pedrell added a paragraph quoted from page xxxviii of José del Castillo y Ayansa's prologue:

Wishing to add possible interest to my book. . . . I add at the end four of the most exquisite odes set musically, no. 18 by Méhul, the rest by our able professor Ramón Carnicer, to whose friendship I owe them.

In his letter of November 30, 1889, Pedrell asks how close to publication is Barbieri's *Cancionero musical de Palacio*, which he intended to make the chief subject of a forthcoming Ateneo address. In a reply dated January 14, 1890, Barbieri anticipates that the lithographer will have completed his task in February. He therefore suggests Pedrell's choosing Francisco Valls's *Mapa armónico práctico* (1742), a copy of which the Biblioteca de Catalunya possessed, but the autograph copy of which Barbieri offered to send Pedrell, along with all documents, printed and in manuscript, elicited by the so-called Valls controversy erupting between 1715 and 1737. In his letter of April 3, 1890, Pedrell acknowledged receipt of Barbieri's *Cancionero*. In the same letter he wrote of his many efforts, including three articles in *La Vanguardia*, to assure purchase by the provincial Diputació of the supremely important collection of musical rarities assembled by Juan Carreras y Dagas (1828–1900), native of Gerona—a collection which when finally purchased by the Diputació in 1892 became the nucleus of the Barcelona Biblioteca de Catalunya music section. In his letter of May 9, 1890, Pedrell mentioned his published offer to catalogue the Carreras collection—but an offer that met with no thanks from the Diputació. In his letter to Barbieri dated December 10, 1890, Pedrell asked for confirmation that José Melchor Gomis y Colomer [1791–1836] did indeed compose the music of the *Himno del Riego* (premiered February 19, 1820, on General Rafael de Riego y Núñez's entry into Málaga). In his reply December 13, 1890, Barbieri cast doubt on Gomis's having composed it. (*Inter-American Music Review*, xv/2 [Summer/Fall 1996], 103, makes Trinidad Huerta y Caturla the composer.)

On October 13, 1891, Pedrell—consumed by the envy which prevented his acknowledging the genius of either Tomás Bretón (1850–1923) or Ruperto Chapí (1851–1909)—took malicious pleasure in citing Eduard Hanslick's vicious review published in the *Neue freie Presse* of October 6, 1891, slashing the Vienna premiere of Bretón's *Los Amantes de Teruel*. Pedrell did concede in his same letter of October 13, 1891, that Hanslick had unjustly attacked *all* Spanish art, old and new, as insignificant, Hanslick having used Bretón's five-act opera (premiered at the Madrid Teatro Real February 12, 1889)





as a prime example of Spanish worthlessness. Meanwhile, Pedrell kept hoping fruitlessly that the Madrid Real would stage his own *Els Pirineus*. In reply, Barbieri urged Pedrell to publish an open letter correcting Hanslick's historic nescience, and on October 28, 1891, followed with thanks for Pedrell's having done so. "However, the fault is ours so far as Gevaert, Fétis, Hanslick, and the rest go, because we have been too indolent to rescue our own legitimate artistic glories," added Barbieri in his reply of October 28, 1891.

In his letter of October 12, 1892, Pedrell announced the Diputació's having paid 18,000 pesetas for Carreras's collection, having been impelled to do so by the Infanta's desire to exhibit the most spectacular manuscripts and books in Vienna as a corrective to the ignorance vaunted by Hanslick in his *Neue freie Presse* denunciation of Spanish art.

Still on *Ilustración Musical Hispano-Americana* stationery, Pedrell in his letter to Barbieri dated January 28, 1893, revealed his plans concerted with the Barcelona pianist, composer, and teacher turned music publisher in 1888, Juan Bautista Pujol (1835-1898), to issue a series of historic editions outdistancing Hilarión Eslava's grandiose *Lira sacro-hispana* ten-volume series (1869- ). Each volume would be designed to contain 40 to 50 pages of music by a single author, the music being preceded by biobibliographic notes in Spanish and French. Juan Bautista Guzmán (1846-1909), transcriber and editor of the two-volume *Obras musicales del insigne maestro español del siglo XVII Juan Bautista Comes* (Madrid, 1888)—having just pronounced vows at Montserrat—Pedrell now owned "all the works that Guzmán had gathered at Valencia and elsewhere." These, added to his own collection, enabled Pedrell to envision a monumental series of both sacred and secular historic masterpieces.

On March 28, 1893, Barbieri regretted Pedrell's having omitted in his recent Ateneo discourse Morales, "the precursor of *expressive* religious music, anterior to Palestrina and Victoria," and told his preference for giving the forthcoming historic series a Spanish, instead of a Latin, title. Nonetheless, Pedrell on July 8, 1893 prefigured *Hispaniae Schola Musica (Pars sacra)* as title of the series, the first volume dedicated to Morales containing unpublished data concerning his death (uncredited Mitjana y Gordón had supplied the "unpublished data" received by Pedrell shortly before his letter to Barbieri of September 25, 1888).

In his follow-up letter of July 31, 1893, Pedrell promised to snatch Morales from the claws of the Netherlanders ("Quiero arrebatar Morales a los neerlandeses; no puede ser que hayan influido en su manera de componer").

How tendentious was Pedrell's understanding of Morales's totality, comes forcefully to the fore in the

preface to *Hispaniae schola musica sacra*, I (1894), page ix:

When a nation, I affirm, produces a work (and I wish to cite no more than one, so that my praises will not appear excessive) such as that incomparable motet *O vos omnes* (also included in this volume), a work not surpassed by modern art—in which the purest forms of religious musical art are condensed; when a predecessor of Palestrina creates works like this, a true portent of inspiration not in any way affected by counterpoint nor the Netherlandish influence, one must affirm with full conviction that the genesis of our music and its psychological basis which legitimates its nationality, resides here in the *expressive* element, an artistic novelty indisputably a conquest of the Spanish genius in the element called *sentimental* by Ambros.

Cuando una nación, afirmo yo, produce una obra (y no quiero citar más que una para que mis elogios no parezcan desmedidos) como este incomparable *motectum*, *O vos omnes* (también contenido en este volumen), composición no superada por el arte moderno, en la cual aparecen condensadas las más puras formas del arte musical religioso: cuando un predecesor de Palestrina (1514 [sic]-1594), crea obras como ésta, verdadero portento de inspiración con el cual no tienen que ver nada el contrapunto ni la influencia neerlandesa, ha de afirmarse, plenamente convencido, que la génesis de nuestra música y el fundamento psicológico que legitima su nacionalidad están aquí, en el elemento expresivo, nuevo para el arte, indiscutible conquista del genio español, en ese elemento llamado por Ambros *sentimental*...

But unfortunately, all this rodomontade falls flat when Tomás Luis de Victoria (c1549-1611) in 1572 reveals himself in his first motet publication to have been the true composer of the *incomparable motectum O vos omnes* ascribed by Pedrell to Morales as the summit of Morales's creation.

With true tact, Barbieri in his lengthy letter dated August 14, 1893, suggested that Pedrell reduce all his overabundant Latin adverbs denoting expression to a minimum, and that he use Italian adverbs generally accepted throughout Europe, rather than Latin. ("Creo que extrema V. demasiado cuanto se refiere a la expresión, y que toda esa muchedumbre de adverbios latinos debería V. reducirla a lo más estrictamente indispensable, y en este caso servirse no de voces latinas sino de las italianas generalmente admitidas en toda Europa.")

Pedrell's seventy letters to the Augustinian musicologist and composer Luis Villalba Muñoz (1873-1921), written between March 19, 1896, and June 14, 1908, conclude María Antònia Virgili i Blanquet's article "Felipe Pedrell y el músico vallisoletano Luis Villalba: correspondencia inédita," *Recerca musicològica*, I (1981), 151-192. While at Madrid 1894-1904 Pedrell composed his operas *La Celestina* (1899-1902) and *El Comte Arnau* (1903-1904); during the same decade he saw through the press eight volumes of *Hispaniae schola musica sacra* (1894-1898), a *Diccionario técnico de la música* (1894), a five-volume *Teatro lírico español anterior al siglo XIX*



(1897–1898), an *Emporio científico e histórico* (1901), an aborted *Diccionario biográfico y bibliográfico* (1894–1897), and the first three volumes of his Victoria *opera omnia* edition.

What remained unpublished in the *Hispaniae schola musica sacra* series because the publisher Juan Bautista Pujol died at Barcelona December 28, 1898, was his edition of Diego Ortiz's 1565 collection of liturgical works (Letter 5, November 1, 1896 [p. 163]). The *Diccionario biográfico y bibliográfico de músicos y escritores de música españoles, portugueses e hispano-americanos antiguos y modernos* (Barcelona: Tip. de Victor Berdós y Feliu) collapsed after the letter "F"; the reason: Pedrell and the publishers had lost 3000 pesetas on 715-page Volume I, which completed printing October 31, 1897 (Letter 14, May 2, 1898 [p. 167]). In his letter to Villalba dated May 2, 1899, Pedrell revealed that he lacked only Victoria's 1600 anthology to complete transcription of Victoria's works (*solo me falta la transcripción de la edición de 1600 de Victoria, para terminar la parte material de mi trabajo* [Letter 20, p. 170]). In addition to loaning him the 1600 partbooks Valladolid Cathedral authorities had sent him Duarte Lobo's *Cantica B. Mariae Virginis, vulgo Magnificat, quaternis vocibus* (Antwerp, 1605), Sebastián López de Velasco's *Libro de missas, motetes, salmos, Magnificas y otras cosas tocantes al culto divino* (Madrid, 1628), and an unidentified item by Juan Navarro. In his letter dated at Madrid September 10, 1898 (Letter 18, p. 168), he had confessed his weariness, after having examined that summer the translation (transcription) of the Victoria editions of 1572, 1576, and 1585, and 1605. He awaits the arrival of five Victoria imprints being sent him from Tarazona, and one from Gandía.

Dejo descansar un poco a Victoria después de haber examinado durante este verano la traducción de las cinco ediciones que he tenido a la vista, la de 1572, 1576 y 1585 y la última de 1605, el *Officium Defunctorum* a la Emperatriz María. Confío en que veré las cinco que han aparecido en Tarazona y otra en Gandía.

However the word *traducción* is understood, Pedrell does not leave in doubt his being sent the imprints themselves, not photographs. In his letter dated January 8, 1899, he affirms having had in his house ten of the fifteen first editions of Victoria's works. Of the five remaining, he expects to receive three from abroad, sent by diplomatic pouch. The transcriptions of the ten editions present in his house had totaled something over 1500 pages, in score.

De las 15 ediciones *princeps* tengo y he tenido en casa diez, ya traducidas; apunto a 2 que hay en Valladolid y a ver si esas otras tres vienen del extranjero por la vía diplomática. Las 10 ediciones transcritas ya (sin interpretación etc.) suman 1,500 y pico de páginas en partitura.

In a December 1899 letter (exact day not specified)

Pedrell wrote that he had signed an agreement with Breitkopf und Härtel to start publication of the Victoria *Opera omnia* as soon as he personally obtains 100 subscribers in Spain. But the Spanish government has agreed to take only six copies of each published volume.

A propósito de Victoria. He firmado la escritura para emprender la edición (Breitkopf, Leipzig) tan pronto como reúna en España 100 suscriptores. Esta es la principal condición, Los editores creen que el gobierno alemán subvencionará estas obras como subvencionó las de Palestrina. El gobierno español, en cambio, no ha hallado forma de quedarse.... seis ejemplares. Et nunc erudimini y ... vamos regenderandos.

La edición constará de 8 vols. en gran folio de 160 pgs. cada uno; el último destinado a obras no impresas o dudosas y esclarecimientos de todo, género en tres textos, español, alemán y francés.

On August 26, 1906 [Letter 62, p. 186] Pedrell revealed himself as collector of the sums due Breitkopf und Härtel from Spanish subscribers. Looking through receipts for sums that he had himself sent the editors in 1902–1903, he faced the embarrassment of dunning Villalba for the 76.50 pesetas that in those years represented 46.16 German marks.

*Art 022. Revista da Escola de Música da Universidade Federal da Bahia.* Eds. PAULO COSTA LIMA and MARIA DA CONCEIÇÃO PERRONE (Salvador, BA [Parque Universitário Prof. Edgard Santos, 40.000-000]. August 1995. 150 pp. bibliographies)

The eighteen entries in the 22nd issue of *Art* testify to the diversity of subject matter treated by invitees to the II Simpósio Brasileiro de Musica, organized and coordinated at Salvador, Bahia, September 19 to 25, 1993, by the soul of the symposium, Manuel Veiga. Himself a professionally trained engineer, concert pianist, historical musicologist, and ethnomusicologist of the first water, he returned to the Universidade Federal da Bahia after receiving a Ph.D. with highest distinction at the University of California, Los Angeles, in 1981, to organize graduate music studies on the loftiest level at his home university.

In the article "Coexistencia en la Diversidad: la musicología latinoamericana frente al fin de siglo," Gerardo Victor Huseby (Stanford University Ph.D., 1982 ["The Cantigas de Santa María and the medieval theory of mode"]) now resident at Deán Funes 173, 1876 Bernal, Argentina) decries the rigidity of some surviving disciples of Carlos Vega (1898–1966) and beckons towards a more multifaceted discipline in which the theories of diffusionism and upward and downward cultural transmission no longer serve as dogma. Manuel Carlos de Brito's "A herança não assumida: A influência do Brasil na música portuguesa do século XVIII" abounds in important





hitherto neglected data concerning transatlantic transmission of the *modinha* and *lundu*. Quoting travel accounts by William Beckford, Carl Israel Ruders, and others, Brito stresses the importance of the interpretation, not the mere notation of *modinhas*. Of primal significance in the dissemination of Brazilian popular types at Lisbon was the transplanted mulatto priest Domingos Caldas Barbosa (*d* 1800) whose *Viola de Lerenó* (with music) has recently come into Manuel Veiga's knowing hands. In Brito's analysis of Antônio Leal Moreira's *farsa* with libretto by Caldas Barbosa, *A vingança da cigana*—mounted at São Carlos theatre at Lisbon in 1794 by an Italian troupe assigning all women's roles to castrati—he dwells on the role of Cazumba whom the barber Grilo hails as "O herói de Angola."

The Chilean authority, José Pablo González, differentiates the dictionary space afforded leading Latin American composers in his intriguing article, "Criterios de discriminación musicológica." Why Luis Gianneo (1897–1968) and Carlos Sufferin should have emerged in Rodolfo Arizaga's *Enciclopedia de la música argentina* (Buenos Aires: Fondo Nacional de las Artes, 1972) with more space than Mauricio Kagel, Astor Piazzolla, Gerardo Gandini, and Carlos Gardel (the latter with a mere 18 lines) defies immediate reasoning. Eighth- and ninth-place Roberto Caamaño and Alberto Williams in Arizaga's count-down cause similar questioning. The *Enciclopédia da Música Brasileira* (São Paulo: Art Editora, 1977) allots five popular idols (Wilson Batista, Vincius de Moraes, Ari Barroso, and Ataufo Alves) more space than either Camargo Guarnieri or Carlos Gomes enjoy.

In the third article that he contributed to this issue, Huseby reflects on recent research at Chiquitos, Bolivia ("Un repertorio misional jesuítico sudamericano y sus supervivencias en el siglo XX: Investigaciones recientes sobre la música en Chiquitos, Bolivia"). Huseby's footnotes 1 and 2 provide welcome lists of prior publications and articles touching on mission music survivals in eastern Bolivia.

A mere roll-call of the remaining articles in this invaluable issue cannot do justice to their contents. Juan Pablo González in a second contribution urges the diligent study of all phases of popular music and a critical examination of the music industry. The articles by Elizabeth Travassos ("Improvisação, oralidade e gravações sonoras"), Angela Lühning ("Novas pesquisas: rumo à etnomusicologia brasileira"), and Marcos Branda Lacerda ("Ensaio preliminar de representação do ritmo na música africana") are joined by informed discourses on music for the masses, the distance between performer and scholar—to go no further with a report on this resonant issue.

ARTEUnesp, Volume 11, directed by MARIA HELENA MAESTRE GIOS (São Paulo, Instituto de Artes, Rua Dom Luis Lazagna, 400, 04266-030 São Paulo, 1995. 213 pp.)

Introduced by Maria de Lourdes Sekeff's Editorial summarizing contents of this yearbook, the present issue contains eleven articles ranging in subject matter from Iole Di Natale's "Mulheres em Roma entre o período medieval e a Idade Moderna" to Ricardo Tacuchian's "Bartók e a pesquisa etnomusicológica." Of specific interest to Brazilian music students, Adazil Corrêa Santos's "Arias gomesianas" opening the yearbook contains analyses of arias in Carlos Gomes's *Il Guarany* (4 acts, one aria among 25 sung numbers), *Salvator Rosa* (4 acts, 2 arias among 35 sung numbers), and *Maria Tudor* (4 acts, 2 arias among 27 sung numbers). The five arias range in length from Pery's *Vanto io pur superba cuna* (71 measures) in *Il Guarany* of 1870, to Maria's *Forse, salir vedendoti* (51 measures, preceded by a 54-measure preamble) in *Maria Tudor* of 1879. The author supplies short musical excerpts and defines the position of each aria within its act.

Among nine masters' theses and one doctoral dissertation summarized at pages 193–197, José Estevam Gava's thesis, *A linguagem harmônica da Bossa Nova* and Maria Alice Volpe's thesis *Música de câmara do período romântico brasileiro: 1850–1930*, both supervised by Professor Regis Duprat, promise especial delights. Not including art song, solo or duo piano literature, Volpe located some 400 chamber works by 67 composers. To find and examine them she visited eleven institutions and consulted the private collection of Sérgio Alvim Correa (Alberto Nepomuceno's grandson). Her list of institutions gives future investigators clues to the places to visit in São Paulo (Conservatório Dramático e Musical, Centro Cultural, Instituto de Estudos Brasileiros of the Universidade de São Paulo), in Rio de Janeiro (Biblioteca Nacional, Biblioteca da Escola de Música da Universidade Federal, antiga Escola Nacional de Música, Arquivo Nacional), at Campinas (Museu Carlos Gomes) and at Porto Alegre (Discoteca Pública Natho Hehn). Even so, Volpe itemizes no institutions in northeastern Brazil.

Like all interdisciplinary yearbooks, ARTEUnesp easily eludes the attention of specialists. *Inter-American Music Review*, XIII/1 (Fall–Winter 1992), 112–114, gave attention to ARTEUnesp, vol. 2/4 (1986/88) and vol. 7 (1991). But neither review persuaded University of California, Los Angeles, acquisitions director, to subscribe.



*Pauta. Cuadernos de Teoría y Crítica Musical*, Vol. xvi, Nos. 57–58, enero–junio de 1996; MARIO LAVISTA, director; LUIS IGNACIO HELGUERA, jefe de redacción (México: Centro Nacional de Investigación, Documentación e Información Musical [Calzada de Tlalpan y Río Churubusco/Colonia Country Club/04220, México, D.F.; Fax: 420 4454]. 208 pp., 77 photos, 15 music excerpts)

Although continuing to specialize in concise *Reader's Digest* type contributions—many of them translations or reprinted articles—pocket-size *Pauta* does transgress its usual custom by including in this double issue a 35-page article entitled (in Spanish) “The Oedipus myth in music history,” by José Perrés. According to his summary biography on page 208, Perrés was born at Cairo, Egypt, in 1944; lived in Uruguay from childhood, and settled in 1976 at Mexico City. He there obtained from the Universidad Nacional Autónoma de México a master's degree in clinical psychology and from the UAM a doctorate in Social Science. From 1980 he has taught at the UAM Xochimilco. He professes especial interest in the relations between psychoanalysis and music.

How deficient were the data available to the author appears at once when he writes on page 157 concerning Orlandini, composer of a 1718 *Antigone*: “We lack any data concerning Orlandini [no first name], and his opera, apparently never recorded.” But here begin the copious data concerning Giuseppe Maria Orlandini (*b* Florence, April 4, 1676; *d* there October 24, 1760): patronized by Prince Ferdinando de' Medici, he called himself *maestro di cappella* of Gian Gastone as early as 1711. *All* manner of exact detail concerning his private life, his operas, their influence, and his style, follow in the three-column article with titles, librettists, and dates of first production of his 45 operas, plus a 15-title bibliography published in 1992 *New Grove Dictionary of Opera*, III, 754–756.

In Marita P. McClymonds's article *Antigone*, in the same dictionary, I, 147, she outlines the plot of Orlandini's 1718 five-act *Antigone*, and continues with a list of 15 other operas on the same subject produced before 1800. Perrés omits 10 of these 15 *Antigone* operas produced before 1800. Obviously, he did not have at hand *The New Grove Dictionary of Opera* published four years before his article.

On the other hand, Aurelio Tello's “De los villancicos de Sor Juana” published in the same issue of *Pauta*, at pages 5–26, with the comprehensive title “Sor Juana Inés de la Cruz y los maestros de capilla catedralicios o de los ecos concertados y las acordes músicas con que sus villancicos fueron puestos en métrica armonía” can hardly be overpraised for the completeness and accuracy of the documentation.

*Pauta*, unlike *Heterofonía*, does not frequently include

bibliographic footnotes. Also, in contrast with *Heterofonía*, it welcomes poetry. Both these periodicals now fulfill differing and distinct roles. In abeyance for some time, the resumption of the periodical *Heterofonía* so earnestly founded, and fought for by Esperanza Pulido, will be thunderously welcomed.

*Boletín de la Asociación Argentina de Musicología*. Año 12/1, Número 35. (Córdoba, April 1997. 18 pp., il.)

Despite cancellation of the XII Jornadas Argentinas de Musicología, the Asociación announced in this *Boletín* that the XI Conferencia annual would meet at Córdoba August 21–24, 1997, in the Museo Histórico Marqués de Sacro Monte, calle Rosario de Santa Fe 218, parallel with the session on performance. Bernardo Illari—winner of the American Musicological Society's 1996–97 Howard Mayer Brown Award—promised a workshop devoted to the theme: “La musicología y la interpretación de la música colonial americana.” His University of Chicago Ph.D. dissertation, chaired by Philip Bohlman (author of *The World Centre for Jewish Music in Palestine, 1936–1940: Jewish musical life on the eve of World War II*, Oxford, Clarendon Press, 1992), takes for its subject “Cathedral Music in Chuquisaca (Bolivia), 1700–1765: The History of a Colonial Music Culture.”

Mario Díaz Gavier's comments on the contents of the *Revista del Instituto Superior de Música de la Universidad Nacional del Litoral*, N° 1 (Agosto de 1989), N° 3 (Noviembre de 1993), occupying pages 5–8 of the present *Boletín*, cover all four, rather than only the two numbers 1 and 3.

Laudable as is the use of the reviewed periodical published every other year (in 1989, 1991, 1993, and 1995) to serve as receptacle for local authors' articles, such contributions as Jorge Edgard Molina's “Identidad latinoamericana y creación musical” (1989) and “La Música Contemporánea de Santa Fe” (1991) remain a distinctly disappointing minority. The 1993 issue, although reaching 150 pages, and including five extended contributions, reached out to Latin America with only Miguel Angel Baquedano's analysis of Juan Carlos Paz's trajectory. The fourth issue, including articles ranging in subject matter from gypsy influences in Brahms's chamber music to Morton Feldman's “For John Cage” (violin and piano) lacks anything that can commend itself to Latin Americanists.

Two necrologies occupy pages 12–13 of the present *Boletín*—those paying tribute to Ernesto Epstein (1910–1997) and to Juan Pedro Franze (1922–1997). In English translation these obituaries conclude the current issue of *Inter-American Music Review*.





*La polyphonie tolédane et son milieu des premiers témoignages aux environs de 1600.* By FRANÇOIS REYNAUD (Paris, CNRS Éditions, 1996. xxii + 525 pp., tables, diagrams, 5 manuscript facsimiles, bibl., indexes)

This monumental masterpiece, focused on musical life in Spain's primatial cathedral during the peninsula's apogee, abounds throughout in information of the highest value. For the first time we learn details extracted from ecclesiastical and notarial documents that permit our knowing the most intimate details of the daily lives of adult singers, maestros de capilla, choirboys, organists, instrumentalists and their servants.

Chapters VI–VIII, "Liturgie et polyphonie à la Cathédrale de Tolède au XVI<sup>e</sup> siècle" (pages 269–343), "Les livres de musique polyphonique de la Cathédrale aux XV<sup>e</sup> et XVI<sup>e</sup> siècles, confection et acquisition" (345–371), "La musique à Tolède dans les fêtes et cérémonies d'exception" (373–389), give way to two fascinating novelties, "La pratique de la musique dans la société tolédane au XVI<sup>e</sup> siècle" (391–398) and "Les luthiers tolédans au XVI<sup>e</sup> siècle" (399–422), in which Reynaud regales us with further fruits of his exhaustive research in the Toledo Archivo Histórico Provincial, Archivo Histórico Nacional, Archivo Diocesano, Archivo Municipal de Toledo, Biblioteca Nacional, and other archives with relevant materials.

Despite the cathedral's deflowering during the nineteenth century by minions of Mendizábal's stripe, no other Spanish cathedral continues boasting even today the riches that were first signaled in Felipe Rubio Piqueiras's *Códices polifónicos de la S.I.C.P. de Toledo. Estudio de la catedral primada* (Toledo: A. Medina, 1925), followed by Robert Stevenson's differently organized "The Toledo Manuscript Polypohonic Choirbooks and some other lost or little known Flemish sources," *Fontes Artis Musicae*, xx (1973), 87–107. Although Stevenson's *Spanish Music in the Age of Columbus, Spanish Cathedral Music in the Golden Age, La música en la catedral de Sevilla, 1478–1606. Documentos para su estudio*, and *La música en las catedrales españolas del siglo de oro* published between 1960/1964, 1961/1976, 1954/1985, and 1993, afforded abundant documented data used by the present distinguished author on composers, chapelmasters, organists, and instrumentalists, nothing by Stevenson begins to approach the magisterial accumulation of details in the present volume that often belong as much to the realms of sociology and anthropology as they do to what has traditionally passed as musicology.

In this mere preliminary book notice, which will be followed by a suitably lengthy review solicited by another periodical, the option here chosen pretends to list in

alphabetical order merely the articles in the 1980 *New Grove Dictionary of Music and Musicians* that in the forthcoming revision will profitably incorporate Reynaud's fresh data.

**ESCOBEDO, Bartolomé**, expand line 25 thus:

resident benefice at Segovia. On 22 March 1555 during his stopover at Toledo, his opinion was sought on a contested musical matter involving the cardinal-archbishop of Toledo, Martínez Siliceo, and the chapter. On 21 March

**ESPINOSA, Juan de**, replace lines 8–9 with the following:

1508 Toledo Cathedral documents designate him *cantor contrabajo* and *maestro de la música* with a 1275-maravedís sum and a wheat ration for taking care of the choirboys, whom he had begun instructing in December 1507. In 1513 he still boasted a cathedral prebend but no longer held the title "master of the boys." On 1 July 1513 the chapter threatened to dismiss him even as a singer, and on 4 July advertised for a replacement. However, he continued holding his prebend, being given a leave of absence from December of 1514 to Easter of 1515. In 1520 he designated himself in his *Tractado* published at Toledo that year as both cathedral prebendary and archpriest of S Eulalia, a dignity in Toledo Cathedral. On 9 October 1528 the Toledo chapter awarded the prebend that he had held to Pedro de Montemayor, a sopranoist. He may have died in 1528 or gone elsewhere. In the plagiarized *Vergel de música*

**LAGARTO, Pedro de**, replace lines 1–2 with:

Lagarto, Pedro de (*b* c1468; *d* Toledo, 1536) Spanish composer. In about 1475 he was admitted a boy chorister at Toledo cathedral, the master of the boys being in 1483 Juan de Triana. On 19 June 1490 he was himself appointed

Replace line 8 with:

substitute during a protracted illness was Juan de Espinosa, appointed in December 1507. On 2 March 1509 he was referred to in capitular acts as *maestro de la música*, but the title was now an honorary one. A singer's pension of a yearly 5000 maravedís awarded him in 1511 was so modest that in 1513 he assumed the duties of *tesorero de la Obra*. From 1530 to 1534 he served as cathedral master of ceremonies. In 1537 he successfully petitioned to be relieved of all chaplaincy duties after his 62 years of cathedral service. He made a lengthy will (published in Reynaud, 429–432) dated 4 November 1536 in which he asked the nuns of S Ursula convent in Toledo to sing the "Incarnation of our Lord" Mass in his behalf and a vigil the same afternoon, but sought to be



buried in the cathedral. He divided his handsome cash estate among his Toledo relatives, chiefly his sister's six children.

**MORALES, Cristóbal de**, on page 555, column 2 of his *New Grove* article, expand line 32 thus:

borrow. As one expedient on the previous 22 September 1546 he had sent his envoy Juan de Castro to Saragossa to recover from the book dealer Juan Cepero the moneys thus far collected for his 1544 volumes sent from Rome for sale in Spain, and if any remained in Cepero's stock, with orders to sell them also (Reynaud, 113). But whether or not Castro availed mattered little because Morales soon fell gravely ill and

**ORDÓÑEZ, Pedro de**, expand line 18 thus:

to Rome. He left the choir before 1 January 1553, and on 4 December 1552 competed against three other candidates for the post of *maestro de capilla* in Toledo Cathedral. The winner, selected by secret tally the next day, was Bartolomé de Quevedo with 14 votes against his 13.

**QUEVEDO, Bartolomé de**, page 515, column 1: *d* Toledo

column 2, change line 9 to read:

for serious infractions on 27 October 1562. Although he fought to remain, he was henceforth a mere honorary *maestro de capilla*, but with outside income from property in Toledo, and a rented ecclesiastical living in Guarda diocese, Portugal. In July 1569 after long sickness, he began disposing of his property to his niece and nephew, the latter a student at Alcalá de Henares university receiving his valuable library.

**RIBERA, Bernardino de**, expand the first 4 lines to read: (*b* Játiva 1520; *d*? Toledo, shortly before or after 8 January 1572). Spanish composer. A pupil of his father Pedro Ribera, who was a native of Seville, and was for many years *maestro de capilla* of the collegiate church in Játiva, Bernardino studied also with his father's successor Jayme López. On 12 June 1559 the Ávila cathedral chapter inducted him as chapelmaster in succession to deceased Gerónimo de Espinar. He thus taught the young Victoria, who

change lines 7-9 to read:

October 1562 the Toledo cathedral treasurer proposed him as a suitable successor to the refractory Toledo *maestro de capilla* Quevedo. On the succeeding 16 November he competed for the post against four contenders, and won with 22 votes against 3 and 2 for his nearest competitors. But not until 15 April 1563 was he formally admitted with a yearly salary of only 30,000 maravedís (contrasting with Quevedo's 43,000). Finally in 1570 he

was raised to 44,000. In the meantime he had composed prolifically, presenting the cathedral that year with a volume of his own masses, motets, and magnificats so exquisitely illuminated that numerous works cannot be now transcribed perfectly because vandals have cut out the vignettes.

On 2 November 1570 he received a 30-day leave of absence, on account of sickness. Although still receiving a cathedral salary through 1571, he had vacated his prebend by 8 January 1572.

on page 828, change lines 1-8 to read:

Andrés de Torrentes substituted for him with the title of *cantor* from 9 February 1571, until being himself formally named *maestro de capilla* 22 December 1571.

Ribera's sacred works surviving in Toledo Codex 6 (itemized in Rubio Piqueras's *Códices* and Stevenson's "The Toledo Choirbooks") include two *De beata Virgine* Masses; in the Credo of the second, the Ave maris stella hymn persists up to the Crucifixus. H. Eslava y Elizondo published the two motets *Virgen prudentissima* and *Rex autem David* in *Lira sacro-hispana*, 1, i (1869). But not until 1996 was Ribera completely vindicated when Reynaud published *Conserva me, Domine* (To 6, 74<sup>v</sup>-80), *Beata Mater* (84<sup>v</sup>-87), both motets *a* 6, and *Hodie completi sunt* (92<sup>v</sup>-98) *a* 5—all three motets being of the most exquisite facture. Especially notable is the rhythmic vitality in each virtuosic voice part. Although not moving as fast as the upper parts, even the bass indulges in occasional quirks. These motets alone suffice to reveal him as a great master with a highly individual style. To 6 is completed with 8 Magnificats, 2 each for Tones I-IV.

Other motets by him survive in *E-P*, *V*, *VACp* and *Zs*.

**TORRENTES, Andrés de** (*b* Berlanga 1510), change lines 20-21 to read:

His testament signed a few days before his death, followed by an inventory of his possessions, dated 13 September 1580, denotes him as a householder of considerable wealth. As universal heir he named his married niece Catalina de Torrentes residing at Berlanga. He remembered also his sister-in-law Ysabel Ruiz and a niece María de Torrentes, who was a nun in Concepción convent at Berlanga. All 150 masses endowed in his will were to be said, not sung. However, his property included a large vihuela de mano and a harp. In contrast with other Toledo maestros he was able as early as 7 October 1551 to guarantee the Toledo

Reynaud takes cognizance of Michael Noone's M.A. thesis, *Andrés de Torrentes (1510-1580), Spanish Polyphonist and Chapelmaster: Opera omnia, Biography and Source Study* accepted by the Faculty of Arts, University of Sydney in 1982, offering an evaluation at page 113,





notes 137 and 138. In order not to overlap, Reynaud desisted from reviewing Noone's transcriptions, but did provide Torrentes's will and the inventory of his effects, not seen by Noone. Reynaud's exemplary bibliography at pages 492–500 will serve future researchers as a touchstone. The Index deserves especial praise, because names are followed by identifications. The musical transcriptions include not only Bernardino de Ribera's three motets but also Morales's previously unpublished four-voice *Agnus redimit oves* (1549), *To 21*, and *Israel es tu, Rex Davidis, To 22*.

With the fourth centenary of Philip II's death (September 13, 1598) approaching, the regulations imposed for his exequies at Toledo Cathedral, recorded in the *Actas capitulares* of September 18 and 20, 1598, excite interest. On the Monday after his death the chapter ordered singing of the responses in polyphony, as was done in 1580 for the deceased queen Ana. On the octave (September 20) was ordered sung a polyphonic requiem, preceded by a vigil. The *corregidor* Francisco de Carvajal meanwhile ordered the silencing of all vihuelas and guitars during the mourning period (2000 maravedís fine and 10 days in prison for disobedience). The following Toledo choirbooks contain funeral responses for lessons 2 through 6 and 9: **22** (Cristóbal de Morales, *Qui Lazarum resuscitasti*); **6** (Bernardino de Ribera, *Domine quando veneris iudicare terram*); **22** (Morales, *Memento mei, Deus*); **7** (Sanctos de Aliseda, *Hei mihi Domine, quia peccavi nimis*) and **22** (Morales, *Anima mea turbata est*); **21** (Francisco de la Torre, *Ne recorderis peccata mea Domine*); **21** (Torre, *Libera me, Domine*).

*Historia de la música "española" y Sobre el verdadero origen de la música.* By JOSEPH DE TEIXIDOR BARCELÓ (¿1750–1814?), Organista y Vicemaestro que fue de la Real Capilla de Madrid. Ed. with transcription and critical analysis by Begoña Lolo, Premio "Emil Pujol" de musicología histórica, 1993 (Lleida [Lérida], Institut d'Estudis Ilerdenc [Impresión: INO Reproducciones, S.A., 50013 Zaragoza; ISBN: 84-87029-90-6], 1996. 291 pp., bibl., names and music indexes, facs. [20 pp. of manuscript music], dictionary of terms)

Hilarión Eslava y Elizondo (1807–1878) and Mariano Soriano Fuertes (1817–1880) disputed ingloriously with each other for the honor of having written the first history of Spanish music. Whichever contender deserves the palm, both were lavishly indebted (oftenest without acknowledgment) to José Teixidor—author of the true first history of Spanish music, a history however left unpublished at his death. Now at last made available in an elegant folio volume admirably edited by doctor of musicology Begoña Lolo Herranz (who presently teaches his-

tory of music at the Universidad Autónoma de Madrid, the university that awarded her degree), Teixidor's pioneer history enforces a radical reassessment of his role in Spanish historiography.

Lolo Herranz came well prepared for so monumental a task. *Inter-American Music Review*, XIII/2 (1993), 155–157, carried Miguel Querol Gavaldá's encomiastic review of her 300-page published doctoral dissertation, *La música en la Real Capilla de Madrid: José de Torres y Martínez Bravo (h. 1670–1738)* (Madrid: Ediciones de la Universidad Autónoma de Madrid, n.º 32, 1990). Subsequently, she published three memorable articles: "El sentido de la historicidad en música: España versus Europa," *Anuario del Departamento de Historia y Teoría del Arte de la Universidad Autónoma de Madrid*, iv (1992), 359–365; "Consideraciones en torno al legado musical de Sebastián Durón después de su exilio a Francia," *Revista de Musicología* [Madrid], xv/1 (1992), 195–208; and "La música en la Real Capilla después de la Guerra de la Independencia. Breve esbozo del reinado de Fernando VII," *Cuadernos de Arte*, Granada, 26 (1995), 157–169.

In his valuable prologue to the present volume Antonio Martín Moreno—one of the five jury members who in 1993 awarded Lolo Herranz the Premio "Emil Pujol"—cites among various eighteenth-century tentatives toward recording Spain's musical past: Francisco Valls's manuscript *Mapa Armónico Universal* (1742), which

suplica referencias históricas relativas al villancico, a la música dramática y a algunas otras formas.

Antonio Ventura Roel del Río's *Institución harmónica, o doctrina musical teórica y práctica* (Madrid, 1748) contains some "curious data, including his discovery that Martín de Tapia in his *Vergel de música* (Burgo de Osma, 1570) ruthlessly plagiarized Juan Bermudo's *Declaración de instrumentos musicales*." Antonio Rodríguez de Hita's *Diapasón instructivo* (Madrid, 1751) contains

algunas breves noticias históricas,

and the exiled Jesuits Andrés, Arteaga, Eximeno, and Requeno "added some historical observations"; but until Teixidor no one attempted a general history of music—much less a history of Spanish music.

Loss of volume II of the baptismal registers at Serós (Lérida) prevents encyclopedists from pinpointing the exact date of Teixidor's birth in 1752 (not 1750). That Cosme José de Benito's Escorial catalogue (1875) correctly made Teixidor a pupil of Antonio Soler rests on such facts as these:

- (1) Teixidor's dated compositions in the Escorial archive—the two Christmas villancicos a 8 "with violins," *Pastorcillos de Belén* (1772) and *Pastores, alerta* (1779)—are his sole extant Spanish-text works (*Catálogo del Archivo de Música del Monasterio de San Lorenzo el Real de El Escorial*



[1971], pp. 90 and 557) and the same archive contains his sole *Misa a 12* (D Major, Ti Ti A Te, Ti A Te B, Ti A Te B, two organs, *contrabajo*; scored copy in *Libro de Partitura 22*, fols. 163–175v; 17 partbooks, sig. 1898; based on the Spanish hymn, *Sacris solemnii*)

- (2) Teixidor's intimate knowledge of Soler's correspondence with Padre Giambattista Martini—in particular, Soler's letters dated September 28, 1771, and November 22, 1772 (*Padre Martini's Collection of Letters in the Civico Museo Bibliografico Musicale in Bologna: An annotated Index* [1979], items 5105, 5106), in which Soler discusses the *Dialogus de Dimensione Monochordi*, commonly referred to as the *Micrologus*, of Guido of Arezzo, edited in Wolfgang Figulus's *De musica practica Liber primus* (Nuremberg: Neuber & Berg, 1565), a copy of which was in the Escorial library. Teixidor (page 123 of Lolo's edition) states that not to deprive Martini

nos tomamos nosotros el trabajo de copiarle fielmente y remitirselo.

- (3) All Teixidor's allusions to Soler breathe respect and admiration (pp. 53, 123, 145, 207 of the present volume).

From 1774 to 1778 Teixidor occupied the post of first organist at the Descalzas Reales convent in Madrid, his salary being an annual 1000 ducats. On July 22, 1778, he competed successfully for the post of Vicemaestro de la Real Capilla and vicerector of the relevant boys choir-school. In 1781 he competed unsuccessfully for the post

of maestro de capilla at Córdoba Cathedral and in 1784 unsuccessfully for the same post at Santiago de Compostela Cathedral. On March 7, 1788, he rose to fourth organist, on March 18, 1801, to third organist, and on May 6, 1805, to second organist of the Real Capilla. The date and place of his death remain conjectural, Murcia in 1811, Madrid in 1814 or 1815 having been proposed. On April 10, 1836, Vicente Martín Argenta, a resident of Béjar, petitioned for the wages due Teixidor for services in the Real Capilla from 1808 to June 11, 1811, the date of his formal separation from the Real Capilla. According to José López-Calo, *La música en la catedral de Zamora* (Zamora, 1985), 356, the historian Teixidor born around 1752 (not 1750) was perhaps the father of Felipe Teixidor Latorre, maestro de capilla in Albarracín Cathedral 1798 to his death in 1836.

López-Calo agrees with Lolo in citing Juan José Rey Marcos's "Jose Teixidor: Nota bibliográfica," *Tesoro Sacro Musical*, LVI, no. 645, 1978, 74, as the best listing of Teixidor's extant compositions. The same issue contains Rey's transcription of the first 13 *Glosas con yntenciones sobre el Himno del Sacris Solemniis*. (A sample 7 are reproduced below.)

Teixidor's first chapter in his history of Spanish music omits such names as Cristóbal de Morales and Tomás

Glosas con yntenciones sobre el Himno del Sacris Solemniis

The image displays a musical score for seven different glosas (ornaments) on the hymn 'Sacris Solemniis'. The score is arranged in two columns. The left column contains six systems of music, each labeled 'Lute' on the left margin. Each system consists of a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The right column contains one system labeled 'Cornets' and another system without a label. The 'Cornets' system shows a treble clef staff with a more complex melodic line and a bass clef staff with a simple accompaniment. The final system on the right is a continuation of the lute accompaniment from the sixth system on the left.







[2] [2]

Alegro  
 Corneta de Eco

Eco  
 Trompeta IIIa

Pine





Luis de Victoria. Instead, he treats at length the musical prowess of Francisco de Borja (1510–1572), third general of the Society of Jesus, including the lyrics of a tonada beginning *Ay que cansera dexeme V.*, the music for which serves as the example published at pages 150–151 of Lolo's volume. In his second chapter Teixidor enumerates the maestros de capilla of Descalzas Reales convent from Francisco Páez de Ávila (appointed November 16, 1607; *d* 1618) to Francisco Givaret (or Gisbert) y Teixidor, appointed c.1805. As Lolo observes, Felipe Pedrell copied the list in his aborted *Diccionario Biográfico y Bibliográfico* (Barcelona, 1897), 479, but without correcting Teixidor's faulty chronology. Both Teixidor and his echo omit Miguel de Ambiela (1666–1733), Descalzas Reales maestro in 1708. Pedrell excludes Tomás Micières, later professor at Salamanca. (His predecessor at Descalzas Reales, Pedro Martínez Vélez, died at Madrid March 2, 1652). Manuel Mencia, predecessor of Givaret or Gisbert, whom Teixidor names as maestro at the time of writing his history of Spanish music, died August 7, 1805. Therefore Teixidor wrote his history of Spanish music after 1805.

Teixidor recounts having himself seen *cuatro madrigales en el dialecto portugués* by Duarte Lobo. His downputting Cerone in chapter III betrays his ignorance of *El Mellopeo y maestro*, which he avers was dedicated to Philip IV (who did not ascend the throne until eight years after *El Mellopeo* was published). Teixidor blames Cerone for exaggerating Spanish musical inferiority, but himself ceaselessly lauds Italian opera composers. In chapter V Teixidor lengthily summarizes the plot of Lope de Vega's *La selva sin amor*, the music for which he assigns to Clavijo (no first name). He wishes to date it at the time of Prince Charles's visit to Madrid in search of the infant's hand (Charles and Buckingham arrived at Madrid in February 1621). Teixidor's desire to compare everything possible haunts him: in chapter VII: French music compared with Spanish. In chapters VIII and IX he veers right and left in his efforts to show English and German indebtednesses to Spanish precedents. For him, Domingo Terradellas and Vicente Martín y Soler cap Spanish glories, precisely because their operas resounded successfully abroad.

For the printed text occupying pages 49–145 of Lolo's edition, she thus availed herself: (1) the text printed in roman comes from Escorial source entitled *Manuscrito que se cree sea el 2º Tomo de la memoria sobre la música*; (2) the text printed in italics derives from additional material in the Biblioteca Arús manuscript at Barcelona entitled *Apuntes curiosos sobre el arte musical*; (3) the few passages in bold are additional material not found in either the Escorial or Arús manuscripts, but occurs in *Fragmentos autografos*, a source bequeathed by Barbieri to the Madrid Biblioteca Nacional that is catalogued MSS

14.060<sup>14</sup>. In Emilio Casares's *Documentos sobre música española y epistolario (Legado Barbieri)*, Volume 2 [1988], item 543 (pp. 286–307), the 13 lines in bold at page 130 of Lolo's edition equal page 305, column 1, lines 46–67 (with some variants). Only the Escorial source contains the musical examples reproduced in facsimile at pages 150–169 of Lolo's edition.

She signals the three histories known to Teixidor as those by Giovanni Bontempi (Perugia, 1695), Martini (Bologna, 1757, 1770, 1781), and Jacques Bonnet (Paris, 1715). Neither Hawkins (1776) nor Burney (1776–1789) reached him.

If his limitations can be pinned to his deficient bibliography, nonetheless his history of Spanish music deserves all the meticulous attention given it by paragon Lolo. Her Teixidor articles in *The New Grove* revision will encapsulate her discoveries, and will also open new vistas on Teixidor's creative output. The catalogue of his works known to José Rey Marcos deserves reproduction as a coda to this review: The *Sacris solemnii* hymn tune taken to points as distant as Jauja in Peru (*Symbolo Catholico Indiano*, Lima, 1598) and used as the basis for a Mass a 6 (A Te, Ti A Te B, violin, accomp.) by the late eighteenth-century José Mariano Mora (copy at Oaxaca Cathedral) whose other Latin works are at Puebla Cathedral (*Fontes artis musicae*, xxv, 1978/2, p. 177), apparently knows no congener outside Spanish dominions.

- 1772. *Pastorcillos de Belén*.
- 1779. *Pastores, alerta*. Villancico a 8 con violines. (Escorial).
- 1779. Misa a 8, «Eripe me domine ab homine malo» (Palacio).
- 1780. Misa a 8, «Soli Deo honor et gloria» (Palacio).
- 1781. *Visperas de Santos a 8 con orquesta* (Palacio).
- 1794. *Sonnata para Clave o forte Piano*. Compuesta por Dn. Josef Teixidor, organista de la Real Capilla. Obra 1.<sup>a</sup> 20 rs. (Bib. Conservatorio de Madrid).
- 1801. *Quarteto Primero para dos Violines, Viola y Violoncelo* por Don Joseph Teixidor, Organista de la Real Capilla . . . (Bib. Nacional).
- 1804. *Discurso sobre la historia universal de la música*. Imprenta Villalpando, Madrid.
- Fragmentos autógrafos sobre Historia de la Música (Bib. Nacional).
- 24 Glosas con yntenciones sobre el Himno del Sacris Solemniis (Bib. del Cons.)
- Misa a 12 sobre el «Sacris Solemniis» (Escorial).
- Letanía de Nuestra Señora a 8 (Escorial).



*Obra religiosa de cámara de Mariano Rodríguez de Ledesma (1779-1847)*. Ed. with preliminary *estudio* by TOMÁS GARRIDO (Saragossa, Institución "Fernando el Católico" [C.S.I.C.], Sección de Música Antigua, Exma. Diputación Provincial, 1997. 134 pp., of which pp. 29-125 comprise 6 musical items transcribed from Archivo general de Palacio, Madrid, leg. 1524 and leg. 1525, by the editor [Polifonía Aragonesa XII])

Ranked by Rafael Mitjana y Gordón, author of *El maestro Rodríguez de Ledesma y sus Lamentaciones de Semana Santa: estudio crítico biográfico* (Málaga: Imp. de "El Cronista," 1909; 65 pp., 100 copies) as the outstanding Spanish composer of his generation, Ledesma began first receiving foreign dictionary coverage in F.-J. Fétis's *Biographie universelle*, v (1875), 248. Baltasar Saldoni's *Diccionario biográfico-bibliográfico de efemérides de músicos españoles*, II (1880), 176, contains Ledesma's baptismal certificate, reproduced in the welcome present publication at page 11.

Baptized in the Saragossa San Gil parish church with the names "Mariano Nicasio" December 15, 1779, the day after his birth, he was the son of Antonio Ledesma, native of Barcarrota in Badajoz diocese and of Josefina Agustín, native of Lequeruela in Saragossa diocese. His article in the *Enciclopedia Universal Ilustrada*, 51 (1926), 1287-1288, that summarizes the biographical data published by Mitjana in 1909, identifies the parish church at Vinaroz, a Mediterranean coastal town 46 mi. NE of Castellón de la Plana, as the church that he served as music director and organist 1799-1802. The Vinaroz organ of 65 *registros* although constructed by organ builder Solanova in 1741 remained still playable (after repairs) at the close of the century. In 1804 Ledesma transferred to Seville, where the local touring opera company designated him tenor and *maestro compositor y director*.

He debuted as tenor soloist at Madrid in a tonadilla sung at the Teatro de la Cruz April 26, 1805. On September 13, 1806, he gained appointment with a 10,000-real annual stipend as *tenor supernumerario* in the Real Capilla.

Driven from Madrid in December 1808 by the French invaders who confiscated his possessions because he took up arms against them, he arrived at Seville December 21. During 1809 he survived giving lessons at Cádiz, moving early in 1811 to London. After a futile fortnight at Madrid in 1812 spent seeking to recoup his confiscated belongings, he was again forced to flee to Cádiz where he composed the patriotic hymn, *En tan infausto día* ("In such an ill-fated day," lyrics by Juan Nicasio Gallego).

His wanderings between 1813 when he again settled at London and his appointment to direct the Real Capilla effective June 8, 1836, occupy pages 12 through 16 of Garrido's preliminary *estudio*. His published composi-

tions listed under 19 headings in *The Catalogue of Printed Music in the British Library to 1980* (London, etc.: K. G. Saur, 1984), 34, page 359, date from approximately 1810 to 1850. Samuel Chappell (c.1782-1834) issued at London his *A collection of forty exercises or studies of vocalization . . . preceded by observations upon the organical & material part of the voice* (14 + 94 pp., Palau y Dulcet, 17, item 274193).

His earliest anthology in the British Library is *Seis canciones españolas con acompañamiento de pianoforte ó harpa . . . por M. de L. Sechs spanische Lieder*, a 21-page collection of songs with both Spanish and German lyrics, was published at Leipzig and Berlin *Im Kunst- und Industrie-Comptoir* c.1810. (K. G. Saur, 1984, 33, p. 388). *Allgemeine Musikalische Zeitung*, September 14, 1814 (no. 37), columns 620-621, saluted him with a laudatory biography accompanied after column 624 with a three-page Romanze, *El Pescador. Der Fischer*. The Library of Congress, Washington, D.C., holds his *Tre ariette per voce di basso, coll'accompagnamento di pianoforte* (Leipzig: Breitkopf und Härtel [1816], plate 2306; Italian and German lyrics, 21 pp.). His two canzonettas, *Se mai turbo il tuo riposo* and *Trova un sol mia bella Clori*, both published at London by Monzani & Hill in 1826, set verse by Metastasio, as do also *Amo te solo*, Notturmo for two voices, and the five ariette—*Ch'io i mai vi possa*, *Da quel semblante*, *In te spero*, *Più non si trovano*, and *Tardi s'avvede*—all published at London in 1826 during Ledesma's third English sojourn.

Franz Pazdirek's *Universal-Handbuch der Musikliteratur aller Zeiten und Völker*, v/1, 272, lists in addition to Ledesma's vocal works a *Martial Divertimento for flute and piano* (London: Monzani & Hill, c.1815), a *Boléro* from Ledesma's *Divertissement espagnol* for flute and piano, and a *Juego de versos* published at Barcelona by Juan Ayné.

The earliest dated *Obertura* of his three itemized at Madrid by Francisco Asenjo Barbieri on May 12, 1868—*La Jeunesse*—was composed in 1820 (*Biografías y Documentos sobre Música y Músicos Españoles, Legado Barbieri* [Madrid: Fundación Banco Exterior, 1986], p. 284). José Luis Temes (*b* Madrid, 1956), present director of the Orquesta y Coro Nacionales de España, conducted a revival of Ledesma's *Obertura "La Jeunesse"* at a Concierto Extraordinario on December 5, 1996, in the Auditorio Nacional, Sala Sinfónica, that included also the *Sinfonía en Sol mayor* (Andantino maestoso-Allegro-Presto) by José Pons (c.1768-1818), the *Sinfonía a grande orquesta "La sala de sgrima" en Mi Bemol mayor* (Introducción: Adagio cantabile-Allegro-Più allegro; Suplemento: Minuetto [Vivace]-Trio) by Francisco Javier Moreno (1748-1836), and *El diablo en Sevilla, Obertura* (Marziale-Andante-Allegretto [Minore-Maggiore]) by José Melchor Gomis (1791-1836). All the





N. 4. *Beilage zur allgemeinen musikalischen Zeitung.*

**El Pescador. Der Fischer.**

*Andantino.*

Mariano de Ledesma.

Guitarra.

*piano e dolce*

Voz.

O - ril - las del — mar ten -  
Am wogenden — Meeres-

Pianoforte.

*Andantino.*

*p sempre*

di do — — — un Pescador — a sus solas, O rillas del  
strande — — — ein Fischer ruht hingestreckt; am wogenden

— mar ten-di-do — un Pescador a sus solas — — —  
— Meeresstrande — ein Fischer ruht hingen - strecket — — —



como la ro-ca alas o - las ha si bur-laba a cu-pi - do, ha si bur-laba a cu-  
*und wie der Felsen die Wel len, al-so die Liebe er nek - ket, al-so die Liebe er*

pi - do - - - - No pretendas Dios traidor - - - que de do -  
*nek - ket: - - - Falsche, entweiche von hier! - - mich wirst du*

ble la ro - dil-la - mi te soro es mi bar-qui - lla mis redes so-lo mi amor  
*nimmer be - siegen - siehe, wie lieblich ge - nü - gen Nachen und Nez - ze mir!*





The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a grand staff (treble and bass clefs) and a key signature of one sharp. The music is in a 2/4 time signature.

mi te-so-ro es mi bar-qui - lla, mis redes solo mi a - mor.  
siehe, wie lieblich ge - nü - gen Nachen und Nez - ze mir!

The second system continues the piano accompaniment from the first system, consisting of two staves. It includes various musical notations such as slurs, accents, and dynamic markings.

The third system features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment is in a grand staff. There is an asterisk (\*) above the vocal line in the middle of the system.

The fourth system continues the piano accompaniment from the third system, consisting of two staves. It includes various musical notations such as slurs, accents, and dynamic markings. There is an asterisk (\*) above the piano line in the middle of the system.

D. C. a la S.

The fifth system continues the piano accompaniment from the fourth system, consisting of two staves. It includes various musical notations such as slurs, accents, and dynamic markings.

D. C. a la S.

The sixth system continues the piano accompaniment from the fifth system, consisting of two staves. It includes various musical notations such as slurs, accents, and dynamic markings. At the bottom right of the system, there is the text "V. S.".

V. S.



Moreno, Ledesma, and Gomis items on this program belonging to the series *Música Sinfónica Española en los tiempos de Goya* were edited by Tomás Garrido (announcing himself as having been born at Arnedo, La Rioja [1955]).

Apart from transcribing and editing the orchestrally accompanied *Benedictus* a 4, Responso *Libera me Domine, O! Admirable Sacramento* a 4, *O! Admirable Sacramento* a 5, and *Stabat Mater* a 5 included in the present *Polifonia Aragonesa*, Vol. XII, that closes with Ledesma's last work, *Misa de cuaresma* (1844), pages 104–127, a Lenten Mass accompanied solely by bassoon (the Real Capilla in 1844 having been reduced to a mere shadow), Garrido did his hero a further transcendental service by conducting Ledesma's *Oficio y Misa de Difuntos para las Honras de la Reyna N. Sra. Da. María Ysabel de Braganza que esté en Gloria del Mtro. Supernumerario D. Mariano Ledesma Año 1819* at a concert given in the Sala Sinfónica of the Madrid Auditorio Nacional Thursday night, April 24, 1997. (Cooperating forces: Orquesta Sinfónica de Madrid and the Coro Nacional de España.)

The 40-page *Notas al Programa*, dedicated to the memory of Rafael Mitjana by Garrido, testify to Garrido's abiding interest in Spain's most important but hitherto most neglected composer bridging the eighteenth and nineteenth centuries.

*A New-World Collection of Polyphony for Holy Week and the Salve Service. Guatemala City, Cathedral Archive, Music MS 4.* Ed. with an introduction by ROBERT J. SNOW (Chicago and London, The University of Chicago Press, 1996. [Monuments of Renaissance Music, Volume IX, Bonnie J. Blackburn, General Editor], 475 pp., of which pp. 114–472 contain music transcriptions)

This superb volume—fruits of decades of consummate research by the world's premier authority in his areas of specialization—will require months of dedicated study by any reviewer bent on penetrating all its excellencies. No doubt adequate reviews in leading musicological journals will therefore await the end of 1997 or later, months after publication of the present mere book notice.

Snow focuses his attention on the contents and circumstances of Choirbook 4 at Guatemala Cathedral, a manuscript source not seen by the visitor who was the first to invite scholarly attention to Guatemala Cathedral musical riches—the Benedictine David Pujol (*b* April 11, 1894) in his article “Polifonía española desconocida conservada en el Archivo Capitular de la Catedral de Guatemala y de la Iglesia parroquial de Santa Eulalia de Jacaltenango,” *Anuario Musical*, xx (1965), 3–10. At

pages 25–26 Snow provides corrected and amplified inventories of the manuscripts tallied by Pujol as Guatemala 1, 2A and 2B, and 3.

In MS 1, Snow further identified the Mass by Pierre Colin as his *Missa Pere de nous*, and that by Rodrigo Ceballos as his *Missa Simile est regnum coelorum*. In MS 2A Snow identified Francisco Guerrero as composer of the hymns listed as Pujol's nos. 19, 20, 23, and 24. In MS 3, Snow identified Pujol's items 29 through 32 and 34 through 40 as motets by Orlandus Lassus—these five-voice motets and also Pujol's no. 33 having been extracted by the scribe from Lassus's *Sacrae cantiones quinque vocum tum viva voce tum omnis generis instrumentis cantatu commodissimae iam primum in lucem editae* (Wolfgang Boetticher, *Orlando di Lasso und seine Zeit* [Kassel and Basel: Bärenreiter, 1958], 171–172).

Robert Stevenson published Pujol's item 19 (Snow's 23) in *Portugaliae Musica*, xxxvii (Lisbon: Fundação Calouste Gulbenkian, 1982), 128–132, with prefatory biographical data concerning Filipe da Madre de Deus at page xlv. The presence of the two items immediately preceding Madre de Deus's *Salve Regina* forces us to accept the late seventeenth century or early eighteenth for the copying of these items in Guatemala 3. Madre de Deus's prolific repertory of villancicos performed at Guatemala Cathedral as late as mid-eighteenth century are itemized in *Renaissance and Baroque Musical Sources in the Americas* (Washington D.C.: General Secretariat, Organization of American States, 1970), page 89.

Pedro Bermúdez, present in Guatemala 4 with 16 items, four of which are Salves, followed by Hernando Franco (Guatemala *maestro de capilla* 1570–1575), with 10 items, five of them *Salve Regina* settings, make Snow's elucidation of the Salve Service in Spanish dominions a major event of the present edition. He is also the first to have ferreted the concordances that adorn certain Puebla Cathedral choirbooks. His unsurpassed liturgical expertise enables him to expand his “Commentaries on the Individual Compositions,” pages 89–110, into a dictionary of Spanish usages.

According to Snow (page 103) Guatemala 4 and 2A were copied by the same scribe. Item 19 in Guatemala 4 is Palestrina's on the authority of its concordance in Puebla Cathedral 1, where it is headed on fol. 103<sup>v</sup> as “A. 5. de palestina.” Concerning item 24, Francisco Guerrero's *Vexilla regis prodeunt*, Snow writes as follows (page 63):

Guerrero's setting of *Vexilla Regis prodeunt* in Guatemala 4 and 2-A differs in a number of ways from the settings of this text that appear in his *Liber vespertinum* of 1584. The settings of strophe 2 exhibit a moderate amount of difference, whereas the settings of strophe 4 differ only slightly. The settings of strophe 6, however, are completely different, with the one in print being for five voices and the one in the Guatemala sources for four.





Differences also exist between the strophes of many of the seventeen other hymns by Guerrero in Guatemala 2-A and their counterparts in the 1584 print. A comparison of the settings in the two sources reveals that those in Guatemala 2-A originally were part of a cycle of Vespers hymns that Guerrero must have composed in the mid-1550s according to the usage of Seville, whereas the cycle in the *Liber vesperarum* is a reworking of this cycle designed to bring it into conformity with the requirements of the *Breviarium Romanum* of 1568.

*Alberto Ginastera Técnicas y Estilo (1935–1950)*. By GUILLERMO SCARABINO (Buenos Aires, Instituto de Investigación Musicológica “Carlos Vega,” Facultad de Artes y Ciencias Musicales, Pontificia Universidad Católica Santa María de los Buenos Aires, 1996 [Cuaderno de Estudio No. 2], 144 pp., 124 music ex., end notes, bibliography)

Author of “Pitch Materials in the Music of Alberto Ginastera: 1934–1954,” an M.A. thesis accepted at the Eastman School of Music, University of Rochester, in 1967, Scarabino draws his 124 examples from Ginastera’s publications labeled opus numbers 1 (1939) through 24 (1954), omitting examples from opus numbers 4, 5, 14, and 17. He organizes his discussion under the following headings: Tonalidad, Lenguaje melódico, Organización vertical, Combinación de unidades tercio-cuartales, ritmo, and forma.

Compositions from the years chosen by Scarabino do not include *Primer Concierto Argentino* for piano and small orchestra (composed 1935, premiered at Montevideo, Uruguay, July 18, 1941), *El arriero canta* for accompanied chorus (composed 1937), Symphony No. 1 (“Porteña,” 1942) and Symphony No. 2 (“Elegíaca,” 1944), the latter premiered at Buenos Aires, May 31, 1946, and a quadrennium later at Santiago de Chile where Erich Kleiber introduced it in his second concert with the Orquesta Sinfónica de Chile during a season that began May 4, 1950. The Chilean premiere—attended by Ginastera who spent a fortnight at Santiago during which he was made an honorary member of the University of Chile Music Faculty and a corresponding member of the Chilean Asociación Nacional de Compositores (“Visita de Alberto Ginastera a Chile” *Revista Musical Chilena*, vi/38 [Invierno de 1950], 107)—resulted in an outburst of critical acclaim that forces any Ginastera enthusiast to take his later withdrawn second symphony with utmost seriousness. Wherever the score may now reside, the Santiago first performance was taped. The tape, housed in the archive of taped performances belonging to the University of Chile music faculty, can be assessed for its merits, even if the score is lost. Quiroga’s review (“Tem-

porada de Erich Kleiber” *Revista Musical Chilena*, vi/38, 129–130) includes these sentiments:<sup>1</sup>

In his second concert, Kleiber offered a first hearing of the Second Symphony of the Argentinian composer Alberto Ginastera. This is a work of great merit, intensely tragic in its expression, written in a symphonic language of high flight. Its composer dedicated it as a tribute to those who died for [the cause of] liberty but there is no programmatic intention in the work. Rather, it is a construction that harbors the composer’s recondite expression, delivered in a violent language the harshness of which seems at times almost too forced, but which is also always logical and organized. Its rhythmic, harmonic, and orchestral language—maintaining as is natural, a relation with grand present-day musical figures—places Ginastera among the most distinguished musical creators of the Americas.

The Argentinian attains with it a lofty significance within the realm of contemporary continental symphonic composition, because it combines the power of ideation with a magisterial technique in the management of musical resources. Kleiber’s version brought out the best qualities of the work, which was enthusiastically received by the public.

Another composer, poles apart from Ginastera, who wished to suppress a symphony premiered when he was 24, comes to mind—Rachmaninoff. Preservation of the orchestral parts made possible a restoration of his Symphony, Op. 13, revived at Moscow twelve years after his death. If indeed Ginastera did destroy the scores of his *Primer Concierto Argentino* and of his *Elegíaca* Symphony, can the scores be similarly reconstructed from parts?

One piece of juvenilia that Ginastera could not suppress, much as he later desired doing so, was his *Impresiones de la puna* for flute and string quartet (1934) completed when he was eighteen and published by Francisco Curt Lange as twelfth among the 60 items issued at Montevideo before 1946 by the Editorial Cooperativa Interamericana de Compositores (ECIC).

The manuscripts in the Paul Sacher Stiftung (Auf Burg, Münsterplatz, CH-4051 Basel) range from Gina-

<sup>1</sup> En su segundo concierto, Kleiber ofreció la primera audición de la *Segunda Sinfonía* del compositor argentino Alberto Ginastera. Es ésta una obra de grandes méritos, intensamente trágica en su expresividad, escrita con un lenguaje sinfónico de alto vuelo. Su autor la dedicó como un homenaje «a los que mueren por la libertad», pero no existe intención programática en ella. Antes bien, es una construcción que recoge la expresión recóndita del autor, entegrándola por medio de un lenguaje violento, a veces casi demasiado forzado en su dureza, pero siempre lógico y organizado, cuya inventiva rítmica, armónica y orquestal, manteniendo como es natural, relación con los aportes de algunas grandes figuras actuales de la música, colocan a *Ginastera* entre los más destacados creadores musicales de América. El músico argentino logra en esta composición una creación de alto significado dentro del aporte continental a la música contemporánea en el terreno de la Sinfonía, pues se unen en ella la potencia de su ideación y la evidencia de una técnica magistral en el manejo de los recursos musicales. La versión de Kleiber hizo realzar las mejores cualidades de esta obra que fue recibida entusiastamente por el público.



stera's works with opus numbers 1, 3 through 20, 22 through 54, and include incomplete *Sinfonía Porteña* portions (Malena Kuss: *Alberto Ginastera Musikmanuskripte* [Winterthur, Switzerland, Amadeus Verlag, 1990], page 27). Much as is the deference due Scarabino for his diligence and devotion, Ginastera's formative years call for a follow-up monograph that will still further sharpen the focus on his stylistic development through 1954, the year that he wrote *Pampeana, No. 3* on commission from the Louisville Orchestra—1954 being the year that should substitute for 1950 in the title of this beautifully produced monograph.

*El montuvio y su música.* By MANUEL DE JESÚS ÁLVAREZ, ed. Pablo Guerrero (Quito, Dirección General de Educación y Cultura, Departamento de Desarrollo y Difusión Musical, Archivo Sonoro, 1994. iv + 20 pp., 3 music exx., *presentación* and 10 footnotes by the editor)

The folklorist Manuel de Jesús Álvarez Looor (*b* Chone, Manabí, December 25, 1901; *d* same place, December 16, 1958) studied piano, harmony, and composition in the Panamá Conservatorio, returning home in 1925. After collecting local specimens in the northern part of Manabí (coastal province directly west of Quito) he published a booklet *Estudios folklóricos sobre el montuvio y su música* (Chone: Imprenta La Esperanza, 1929, 12 pp.) containing the three musical examples reprinted in the present brochure.

Not described by Isabel Aretz in *The New Grove* article on "Ecuador," the dance-songs of the mixed African and Hispanic-descended montuvios (montubios), who inhabit the coastal region, are all in accentuated, vigorous duple meter, divide into 8- or 12-bar phrases (*caminante*) or into 16- or 24-bar phrases (*amorfino*). The examples that start in minor move to relative major and back.

Folklorist Rodrigo Chávez González, with whom Álvarez corresponded, published a monograph, *El montubio y su música* (Portoviejo [capital of Manabí province]; Colegio Normal Eugenio Espejo de Chone, 1973), in which he recalled having encountered the dance-song *La iguana* in three adjacent Ecuadorian provinces (Esmeraldas, Los Ríos, and Guayas). In "La iguana," *Revista Ilustrada Semana Gráfica*, año VII, no. 359 (Guayaquil, May 7, 1938), pages 7–15, Chávez González recalled having heard a set of variations based on *La iguana*, composed by Casimiro Arellano (Guayaquil, 1880–1970) with the title *Fantasia sobre Motivos del Amorfino... La iguana*.

*Música y sociedad coloniales.* By JUAN CARLOS ESTENSORSORO. (Lima, Editorial Colmillo Blanco [Colección de Arena. Avenida Benavides 449-20, Miraflores], 1989. Prólogo by Enrique Iturriaga. 160 pp., ill., bibl., index)

This notable volume—originating as a *memoria para optar al grado de bachiller en humanidades con mención en historia en la PUC* [Pontificia Universidad Católica] (thesis presented [in 1985] for the bachelor's degree in humanities with history specialization)—deserves highest praise when viewed as the triumph of a 21-year-old author. Published four years after submission of the *memoria*, the present book diverges in no way from the *memoria*, except that it lacks the detailed catalogue of the music in the *archivo arzobispal de Lima* (hereafter *AAL*) that served as an appendix to the *memoria*. As explanation for its omission, the author states at page 16: *Dado lo extenso del apéndice, no ha sido posible publicarlo en esta ocasión.* (However, Estenssoro frequently refers to the omitted catalogue throughout his presently published volume.)

In *Latin American Music Review*, 12/2 (Fall–Winter 1991), Gerard Béhague published at pages 200–204 the first (and apparently sole) review thus far offered the international public. Without here attempting to go over the same ground already covered with Béhague's usual acuity, the present overview will begin by assessing various connections with the only book thus far available in English that broaches Estenssoro's subject—*The Music of Peru* (Washington, D.C.: General Secretariat of the Organization of American States, 1960 [viii + 331 pp.]). At Estenssoro's page 40 he repeats what Pedro Joseph de Peralta Barnuevo had reported in *Lima Triumphante* (1708), fols. M2v–M3, concerning the repertory of the nine musicians brought to Lima in 1707 by incoming Viceroy Manuel de Oms y Santa Pau, that included "motets and sonatas of such Italian masters as [Bonifazio] Graziani and Corelli" (*The Music of Peru*, page 137, note 17). At Estenssoro's page 64 he quotes Francisco Ruiz Cano y Galiano's *Jubilos de Lima en la dedicación de su Santa Iglesia Cathedral* (1755), fol. 141v, concerning the poems written to music by Corelli, Lully, Mondonville [1711–1772, French royal chapelmaster at mid-century], and Galuppi that were sung at Lima Cathedral re-dedication ceremonies. In *The Music of Peru*, 200, note 19, Ruiz Cano is quoted to the added effect that of the music by the four named Europeans which *se executaron generalmente en esta noche*, Mondonville and Galuppi were the composers who *tomaron un rumbo mas seguro, y mas bello*, because "they strove for a noble simplicity and refused to multiply notes."

As an aid to deciphering the text of Juan de Araujo's





*Los coflades de la estleya*, published in *The Music of Peru*, 236–249, with the heading *Los Negritos*, Estenssoro suggests that the last word in the lines: “Oylemos un viyancico / que lo complondía Flacico / ziendo gayta su focico /” refers to a nose flute of the type mentioned by José Rossi y Rubí in his article “Idea de las Congregaciones Públicas de los Negros Bozales,” published in *Mercurio Peruano*, nos. 48 and 49 (June 6 and 19, 1791): “Tienen [los negros] unas pequeñas flautas, que inspiran con los narices” (*The Music of Peru*, 151).

Among the 35 vernacular and 4 Latin works in the *AAL* credited in *Renaissance and Baroque Musical Sources in the Americas* [hereafter *RBMSA*] (Washington, D.C.: General Secretariat, Organization of American States, 1960), 126–128, to Antonio Ripa (baptized at Tarazona December 27, 1721; died at Seville November 3, 1795), Estenssoro classes Ripa’s *Estupenda negreria* (page 102, note 127) as the sole example of the ubiquitous “fun, fun, fun” *negro* type in the Lima Archivo Arzobispal. Concerning this item *RBMSA* had offered this note: “Para la Navidad la Proseccion delos Negros con 2.º Organos Obligados,” and had described it as containing three sections (1) D minor, 2/4, frequent eighths and sixteenths (2) F Major, mad scramble, Presto, 2/4 *perpetuum mobile* (3) F Major, Moderato Minuet. Estenssoro obliges his readers with the entire text (note 127):

Capitana la sargenta / la nobata, la cupeta / la pecuca, la zapato, / la gallina cola gato / pone sima Flaciquia / no me quebra la cotiya. / Daca provo la midora, / baca prima se corona / nos trubá daca pitolo / daca borico race / júntame cola, tovaco / daca silla sentá sima / camina ci su tarima / camina su paso poso / no me va quebrá su brazo / camina no me da pena / no me va quebrá su pierna / crutu, crutu / camina que va seguro. / Qué dichosa qué glaciota / qué bonita qué pleciosa / y a la plocesio caba / a lo niño que nacé / mucho glacia se le da.

Estenssoro regrets the limited documentation, 1680–1830, concerning indigenous music developments. Rather than the “infinite” variety of indigenous dances prevalent at the outset of the seventeenth century when Felipe Guaman Poma de Ayala penned his lavishly illustrated *Nueva corónica y buen gobierno* (c1615) and Bernabé Cobo completed his *Historia del Nuevo Mundo*, iv (1653), only eleven regional dances gained itemizing in the *Explicación Previa de los carros y Mascara con que la Nación indica de esta capital* . . . (Lima, 1790): (1) Huancas de Barrio nuevo (2) Chimbibitos de Camarones de Malambo (3) Hortelanos del Cercado (4) Guaylillas del Pueblo de Late y Cienegrilla (5) Tixerias [no place name] (6) Matachines del Pueblo de la Magdalena (7) Jibaros del Pueblo de Vellavista (8) Payos chicos del Pueblo de Pachacamac (9) Tixerias del Pueblo de Carabaillo (10) Danza redonda del Pueblo de Lurin (11) Danza nombrada de los negritos. The last may well have been an

African choreography imitated by an indigenous group. In Joseph Laporte’s *Le voyageur françois; ou la connaissance de l’Ancien et du Nouveau Monde* (Paris, 1768–95), translated as *El viajero universal; ó Noticia del mundo antiguo y nuevo* (Madrid, 1795–1801), Estenssoro found in the Spanish text (xiv, 63) the following notice: “Only two caciques are now around, those of Miraflores and of Surco—both so miserable that they are reduced to the necessity of making a living by teaching in Lima how to play instruments.”

The periodical sources listed at Estenssoro’s page 130 include the *Diario de Lima* of 1822, *El Investigador* of 1813–14, *Gaceta del Gobierno de Lima* 1816–28, *Gaceta de Lima* 1744–55, 1756–65, *Mercurio Peruano* of 1827–30, *Minerva Peruano* of 1805–6, and *El Telégrafo de Lima* of 1827–28, none of which has been previously combed for all the musical tidbits appearing here and there in them. By way of example, a contributor signing himself *El Viagero* submitted a complaint published in *El Investigador*, no. 121, June 16, 1814, in which the correspondent asseverated against the profanation of the Corpus Christi procession by a *comparsa de guinea* danced by African men and women after the manner of a *mogiganga*—two or three of the jokesters naked, and the rest indulging in indecent movements (Estenssoro, note 92). *El Investigador*, no. 117, of June 12, 1814, had contained a bitter railing against the crowd of thieving *maestros de capilla* who paid their performers only six of the eight reales allotted to each of them by authorities for musical services, pocketing the other two reales. *Mercurio Peruano*, no. 758, of March 8, 1830, contained a diatribe against cathedral chapelmaster Julián Carabaillo who played no chief instrument such as violin, flute, or French horn, but instead pounded the piano so brutally that the *gran Masoni* [Santiago Massoni (1798–1878)] *nunca consintió a Carabaillo en sus conciertos filarmónicos*.

Estenssoro rightly classes the psalm *Beatus Vir qui timet Dominum* (*RBMSA*, 123), by the priest Pedro de Montes de Oca y Grimaldo (hired at 250 pesos *a 8* on April 22, 1681) as the “oldest Peruvian polyphony in the archiepiscopal archive” (*The Music of Peru*, page 105, note 80). Nothing by Lima chapelmasters any earlier than Roque Ceruti (at Lima Cathedral 1728–1760) survives in the *AAL*. Nonetheless, the *AAL* does still hold an anonymous truncated *Magnificat de facistol de Segundo tono* (*RBMSA*, 116, and musical excerpt, 104) that discovers its three verses, *Et exultavit*, *Quia fecit*, and *Gloria Patri*, to be by Francisco Guerrero (who died at Seville in 1599). Citing these verses as by an unknown eighteenth-century composer, Arndt von Gavel published them in his *Investigaciones musicales de los archivos coloniales en el Perú* (Lima, 1974). In the LP *Música Sacra de la Época Co-*



lonial en el Perú (Virrey DVS-728, Stereo) recorded at Lima under his direction in 1971, Von Gavel assigned the same Magnificat to ca. 1760. "J. N."—reviewer of this LP in *La Mañana*, December 10, 1971—qualified the Magnificat in question as a work of *poderosa emotividad* . . . *que también hace recordar las páginas de los grandes maestros barrocos* ("powerful emotional expressiveness . . . that also makes [us] recall pages of the great baroque masters"). No small tribute to Guerrero's proleptic genius, as was emphasized in the analysis of Von Gavel's *Investigaciones* published in *Revista Musical Chilena*, xxviii/128 (October–December 1974), page 103.

At his note 121 on page 97, Estenssoro itemizes twelve funeral eulogies dated 1728, 1731, 1744, 1756, [1756], 1760, 1761, 1763, 1776, 1776, 1789, and 1808, that contain previously unexploited musical allusions. Taking his cue from Luis Jaime Cisneros's article, "Sobre Espinosa Medrano: Predicador, músico y poeta," published in *Cielo Abierto*, x/28, pages 3–8, Estenssoro extracts musical and dance commentaries from sermons by Bernardo de Mispilivar (*Segundo arbitrio, conmutación de comedias de Corpus* . . . , [1679], fols. 3v, 11), Tomás de Torrejón, son of the composer (*Sermones morales* [Madrid, 1736], I, p. 53), and Pedro Rodríguez Guillén (*Sermones Varios* [Madrid, 1736], II, pp. 307–308). According to Mispilivar, "Christianizing profane usages with the same means that previously conduced to vanity, is the first outreach of God and his church" (*que christianizar profanas usanzas con los mismos medios que servian antes a la vanidad, es de Dios y en su iglesia la primera atencion*). Dancing as well as music can be lifted from the base to the sublime. The demons danced in their domain when Satan corrupted mankind, but the unborn John the Baptist danced within the womb in anticipation of man's salvation. Music with its echoes of the sublime sounds anticipatory strains of Heaven, according to the Jesuit Torrejón, who agreed that even *la profana es precioso nectar* until it turns into poisonous dregs when misapplied.

Estenssoro takes issue with Samuel Claro Valdés, who categorized villancicos as secular music, but only colonial music with Latin texts as truly religious music. Nonetheless, he does admit that the text of Ripa's *Hoy al portal ha venido* (no. 268 in his unpublished *AAL* catalogue) has the odor of the burlesque, and categorizes the text of Gaytán's *Aunque ya yo no canto por ser viejo* as bordering on opera buffa risibilities.

Not available to him at the time of writing this epoch-making book was the mulatto José Onofre de la Cadena's *Cartilla música* (Lima, 1763), discussed by Guillermo Lohmann Villena in *Revista de Indias*, xix/76 (Madrid, 1959), 223–225. However, *Historia y Cultura*

✠  
**CARTILLA**  
**MÚSICA**  
**Y PRIMERA PARTE**  
 QUE CONTIENE UN METHODO  
 facil de aprehenderla  
 à cantar.  
 MEDICADA  
 A D. YGNACIO DE LA PORTILLA,  
*Capitán del Batallón de Infantería del Comercio &c.*  
 POR SU AUTOR  
*Joseph Onofre Antonio de la Cadena.*  
 ✠  
 Con licencia del Ordinario. Impresa en Lima  
 en la Oficina que está en la Casa de los Niños  
 Espositos. Año de 1763.

Madrid: Biblioteca Nacional M/178.

The *Gazeta de Lima*, número 6, May 20–July 12, 1763 (Imprenta Nueva de la Calle de la Coca), p. 18, announced publication. See Lohrmann Villena, *Revista de Indias*, xix/76 (1959), 223.

published in 1990 Estenssoro's follow-up monograph, "El mulato José-Antonio Onofre de la Cadena: modernismo, didáctica y estética musical en el Perú del siglo XVIII." In it he revealed that de la Cadena, a native of Trujillo, vied unsuccessfully for the post of *maestro de capilla* in his hometown cathedral—blaming his being rejected on the color of his skin.

Estenssoro's further publications include his Pontificia Universidad Católica master's thesis, *Música, discurso y poder en el régimen colonial* (1990); "La plástica colonial y sus relaciones con la gran rebelión," *Revista Andina*, ix/2 (December 1991), 415–439; "Modernismo, estética, música y fiesta: elites y cambio de actitud frente a la cultura popular. Perú 1750–1850" in Henríque Urbano (compiler), *Tradición y modernidad en los Andes* (Cuzco: Centro de Estudios Regionales Andinos "Bartolomé de Las Casas," 1992), pp. 181–195; "Los bailes de los indios y el proyecto colonial," *Revista Andina*, x/2 (December 1992), 353–389; and "La plebe ilustrada: El pueblo en las





fronteras de la razón" in Charles Walker (compiler), *Entre la retórica y la insurgencia: Las ideas y los movimientos sociales en los Andes, siglo XVIII* (Cuzco: Centro de Estudios Regionales Andinos "Bartolome de Las Casas," 1995), pp. 33–66. The biographical data concerning Juan Carlos Estenssoro Fuchs at page 361 at this last book locates him at the moment of its publication as a doctoral candidate at L'École des Hautes Études en Sciences Sociales at Paris, and credits him with a further book in press at Lima: *El Arpa del Reino. Música, discurso y poder en el Perú*.

*Diccionario de música en México*. By GABRIEL PAREYÓN (Guadalajara, México, Secretaría de Cultura de Jalisco [Cabañas 8, Plaza Tapatía, 44360 Guadalajara]. 1995. 612 pp.)

In 1870 Joaquim de Vasconcellos (*b* Oporto, February 10, 1849; *d* Oporto, March 1, 1936) published in the second city of Portugal *Os músicos portugueses; biographia-bibliographia*, a dictionary qualified by Alec Hyatt King (*The New Grove Dictionary*, xix, 560) as "a remarkable publication for a man of 21." No less remarkable must be accounted the present *Diccionario* published in the second city of Mexico by a youth of only 21 (*b* Zapopan, slightly west of Guadalajara, in 1974 according to the back cover).

According to the author's *proemio* (July 1995) the dictionary contains profiles of almost 2000 personalities, of all chief Mexican cities, defines relevant terms, categorizes instruments used by the indigenes as well as brought in by the invaders, offers data on and chronological lists of works performed in important locales and by significant organizations, and includes discourses on topics as diverse as the coronation ceremonies for the seventh Aztec King and the festival music performed on days after July 18 in the neighborhood of Oaxaca during the so-called *guelaguetza* (a word of Zapotec affinity).

On a conservative word-count, this dictionary contains 384,000 words. Densely packed in double columns to the page, the text is buttressed at pages 607–610 with a Bibliography of books credited to some 75 authors (many authorities with more than a single entry), 13 periodicals, 8 daily newspapers, 23 interviews, programs from the Palacio de Bellas Artes in Mexico City and the Teatro Degollado in Guadalajara—all of this fleshed out by material accessed in the archives of the Centro Nacional de Investigación, Documentación e Información Musical and in the music section of the Institute of Fine Arts.

Throughout, Pareyón strives to be as exact as possible in giving dates (month and day, if possible, of birth and death, of premiere performances, of openings of theaters,

of arrivals and departures). In addition to belonging in 1996 to the section of CENIDIM-INBA appointed investigators, he is a composer who in the summer of 1996 was completing a concerto for trombone and large orchestra, his teacher being Mario Lavista.

Neither *Latin-American* nor *Inter-American Music Review* enters Pareyón's list of available *publicaciones periódicas*. Only numbers 100–108 (credited to the years 1989–1993) of *Heterofonía* are itemized, and of *Pauta* the issues 19–45 (1986–1993). Given these and other inaccessibilities, the user of his dictionary must all the more fervently endorse him as a wonder-worker whom not even 21-year-old genius Joaquim de Vasconcellos could upstage.

*Francisco López Capillas (ca. 1608–1674). Obras*. Volumen Segundo. Transcripción de Juan Manuel Lara Cárdenas (Mexico City, CENIDIM, 1994. 156 pp., ill: [Tesoro de la música polifónica en México, vi], music occupies last 100 pp.)

Containing 16 Lenten, Holy Week and Easter items (all *a 4* unless otherwise stated) this volume includes

two motets found at Puebla Cathedral in legajo 30 (*Ante diem festum* and *Sanctus Deus*);

five at Mexico City Cathedral in a previously uncatalogued choirbook (*Adiuva nos, Deus* [*a 5*]; *Gloria, laus*; two settings of *Israel es tu Rex* [*a 3* and *a 4*]; *Dic nobis, Maria*);

and nine in Mexico Cathedral Choirbook VIII (*Ecce nunc tempus*; another *Gloria, laus*; *Passio Domini Nostri Iesu Christi secundum Matthaeum*; *Lamentatio Hieremiae prophetae* [*a 5*]; *Christus factus est*; *Velum templi*; *Tenebrae factae sunt*; *Alleluia, Dic nobis, Maria*; *Alleluia*). The editor transcribes two items in high clefs, *Ecce nunc* and *Tenebrae factae sunt*, a whole step down.

Every aspect of the introduction and transcriptions breathes fastidiousness and care. The *Gloria, laus* at pages 26–27 was previously published in *Inter-American Music Review*, vii/1 (Fall–Winter 1985), 59; the *Alleluia* at page 90 is in *Inter-American Music Review*, vii/1 at page 60; the *Alleluia, Dic nobis* at pages 84–85 equals *Inter-American Music Review*, vii/1, 62. In 1975 the Roger Wagner Chorale in Los Angeles recorded the *Inter-American Music Review* transcriptions in an Eldorado LP S1 entitled *Festival of Early Latin American music*.

*Renaissance and Baroque Musical Sources in the Americas* (Washington, D.C.: General Secretariat, Organization of American States, 1970), pp. 137, offered a list of the Holy Week and Easter music indexed in Mexico City Cathedral Choirbook VIII. Choirbook II contains



the Palm Sunday Passion published in the present volume at pp. 30–38. The lengthiest work in the reviewed volume—well worth a comparative study—is the Lamentation, *Lectio 1, a 5*, at pp. 40–54.

*Santiago de Murcia's "Códice Saldívar No. 4": A Treasury of Guitar Music from Baroque Mexico; Vol. I, Commentary; Vol. II, Facsimile and Transcription.* Edited by CRAIG H. RUSSELL. (Urbana and Chicago: University of Illinois Press, 1995, 2 vol.: 301 pp., 305 pp.)

Although the complete non-conjectural biography of Santiago de Murcia can be expressed easily in a single sentence, the Spanish guitarist left three volumes of historically and esthetically important music. Here at last we have a Murcia study that acknowledges this in the most meaningful way—with musical priorities.

Himself a guitarist and composer, California Polytechnic State University, San Luis Obispo professor Craig H. Russell is the author of the dissertation "Santiago de Murcia: Spanish Theorist and Guitarist of the Early Eighteenth Century" (University of North Carolina at Chapel Hill, 1981) and some fifteen other related articles and papers. His devotion to his subject is real and his knowledge of the pertinent literature is encyclopedic.

The *Códice Saldívar No. 4* is a manuscript of Baroque guitar tablature purchased by the late Mexican historian and writer Gabriel Saldívar y Silva in Guanajuato in 1943. Although the manuscript lacks a title page or any identification of its author, it is the long-suspected companion volume to Murcia's *Passacalles y Obras* of 1732, as Russell demonstrates clearly. In making this identification, Russell follows a trail blazed by Robert Stevenson, Monica Hall, and Michael Lorimer (who published a facsimile of the manuscript privately at Santa Barbara in 1987), as well as Saldívar himself.

Russell deals fairly with his predecessors, as well he might. The importance of this study lies not in bio-bibliographical discoveries, but in developing a wide-ranging context for the music. In two chapters, covering 102 pages, Russell first sketches a general history of Spanish Baroque theater and dance music, and then describes each of the 69 items from the Saldívar manuscript in detail, providing extensive literary and performance references, as well as tracing the traditional harmonic, rhythmic, and melodic patterns that define each of the dance genres.

In treating these dance histories, Russell is not exploring the complete unknown. His inevitable foundation is Emilio Cotarelo y Mori, although he seems to know the truly pioneering efforts of Francisco Asenjo Barbieri

on which much of Cotarelo's work is based—only through Aurelio Capmany's book on Spanish folklore and customs. Some of Barbieri's greatest and most productive labors remained in manuscript, but the valuable articles that Capmany summarizes—published serially in *La Ilustración Española y Americana* in a polemic exchange with Julio Monreal (identified by Russell as Felipe Monreal)—are now reprinted in the second volume of the new Barbieri biography by Emilio Casares Rodicio (Madrid: Instituto Complutense de Ciencias Musicales, II, 356–372).

Russell's survey, however, is undoubtedly the most comprehensive and cogent of any in English. He also adds fascinating references from colonial Mexico that present a rich history of striking theater and festival performances.

Russell does add a chapter of biography, largely a concatenation of hints, possibilities, and wishful thinking, some more plausible than others. His prodigious archival work has unearthed only a likely parentage and the barest outline of a life outside the pillars of Murcia's three volumes of music.

Of far greater import is the supplementary material, which comprises more than half of the first volume of Russell's study. An appendix identifying concordances and sources of the music in the Saldívar manuscript—and with the possible exception of the concluding three-movement sonata, quite reminiscent of Domenico Scarlatti, virtually all of the pieces are based on either generic dances or copies of French repertory—should prove an enormously valuable ready reference for anyone working in this repertory. Russell's well-documented reference notes come next, followed by an extensive bibliography. Typographical errata are few and usually obvious.

The second volume of Russell's study includes a photographic facsimile of the manuscript and Russell's transcription. This is highly attractive and sophisticated music for the most part, although Russell's description of the "mature sonata form" he finds in the finale of the concluding sonata is not completely convincing for all its enthusiasm.

Despite presenting "enhanced" images of some pages, the facsimile can be very difficult to read, low in contrast and greatly reduced in size. Even in second generation photocopies, facsimile pages from Lorimer's edition are easier to read than this book.

The transcription follows, making comparison an awkward matter of flipping pages. Making the effort, however, reveals a high degree of accuracy and completeness in the transcription, with a few missing accidentals apparently the only real errors.

Not surprising, the matter of tuning is more troublesome. This transcription is not for the performer, on





either a period or modern instrument, but rather for the scholar. Russell intends to show how the music sounds, but even accepting his choice of a tuning, his reflection of it is often inconsistent.

Russell posits a re-entrant tuning common in the French repertory Murcia so frequently exploited, with the fourth course in octaves but both strings of the fifth course tuned to the upper octave, making the D *bordón* on the fourth course the lowest sounding note. When it seems necessary to the voice leading, Russell indicates pitches produced by the upper octave of the fourth course in parentheses, while at other times only the lower octave is indicated.

This tuning is quite plausible for much of the music although Russell's efforts to establish it conclusively involve some exaggerations and labored reasoning—Murcia's "repeated use" of a benchmark cadence on G actually is only twice out of the 21 possible pieces. Those are two very French minuets, and there are other pieces in which a *bordón* on the fifth course would add much in both harmonic stability—and just how concerned with that Murcia and other Baroque guitarists were is open to debate—and texture.

While recommending the re-entrant tuning of the "Roman masters," Gaspar Sanz acknowledged the common use of *bordonas* in Spain and its appropriateness for "música ruidosa." A stick dance such as "El Paloteado" in this collection, for example, would certainly seem to fall into the "noisy music" category and the sound of its A-major key would be strengthened by a fifth-course *bordón*. Most practicing guitarists use more than one instrument and tuning for different styles, and the effort to fit all the music of a given source onto a single tuning seems a needless vexation in many transcriptions of Baroque guitar repertory.

None of this affects an appreciation of the high musical quality of Murcia's work, however. Unlike the facsimile pages, the transcriptions are quite readable, and Russell's editorial emendations and additions are clearly indicated. Murcia was a master of variation techniques, and some of these compositions are extended works that would transfer well in suitable arrangements to the concert guitar today.

—JOHN HENKEN

*Antonio Sarrier, Sinfonista y Clarín.* By RICARDO MIRANDA. Prefacio de Robert Stevenson (Morelia, Michoacán, Conservatorio de las Rosas, A.C., 1997 [Santiago Tapia 334, Centro]. iv + 30 pp., bibl., music exx., diagrams, il.)

Among the 29 composers whose works Miguel Bernal Jiménez catalogued in *Morelia Colonial: El Archivo*

*Musical del Colegio de Santa Rosa de Santa María de Valladolid (Siglo XVIII)*, a 45-page monograph published in 1939, Carlos Patiño (baptized at Santa María del Campo, Cuenca, October 9, 1600; died September 15, 1675, at Madrid) was the earliest and the sole seventeenth-century representative. Among eighteenth-century composers in the Morelia archive, Antonio Rodil and Antonio Sarrier caused the greatest surprise. Their overtures (*sinfonías*) premiered under Bernal Jiménez's direction in the Teatro Ocampo at Morelia May 30, 1939, evoked memories of early Franz Joseph Haydn.

Antonio Rodil, whose life Ernesto Vieira sketched in his *Diccionario biográfico de músicos portugueses* (Lisbon: Mattos Moreira & Pinheiro, 1900, II, 261), turns up as a Spanish oboist and flautist hired as chamber musician by José I of Portugal in 1766. Richard Twiss in his *Travels Through Portugal and Spain in 1772 and 1773* (London: G. Robinson, 1775, p. 10) identified Rodil as having been a famous player of oboe and flute at London before being lured to Portugal. Twiss heard him at the Theatro da Rua dos Condes in November of 1772. Rodil died at Lisbon July 13, 1787.

Antonio Sarrier's identification proved more elusive. Both Luis Herrera de la Fuente in 1976 (Orquesta Sinfónica de Xalapa, RCA Víctor-México, MRS 020) and Jorge Velazco in 1986 (RIAS-Sinfonietta, Berlin, Koch Schwann Musica Mundi, CD 311 035 G1, digital recording) perpetuated notable interpretations of the three-movement Sarrier *Obertura*. In Velazco's notes accompanying his CD, he dated the inauguration of the *Conservatorium mulierum et puellarum* of Las Rosas (as it was denominated in a bull emitted by Pope Benedict XIV). On August 30, 1743, the opening ceremony was presided over by Francisco Mathos-Coronado, 20th Archbishop of Michoacán. But as for Antonio Sarrier's identity, Velazco added: "we know nothing except his name and the existence of his manuscript," edited by Eduardo Mata.

To brilliant Ricardo Miranda, paramount Mexican musicologist of his immediate generation, belongs the credit for having unravelled Sarrier's identity. During excavations at the Archivo General de Palacio (Casa Real) in Madrid, Miranda followed a lead provided in Antonio Martín Moreno's *Historia de la música española, 4. Siglo XVIII* (Madrid: Alianza Editorial, 1985). On pages 55-56 Martín Moreno reproduced a list of members of the Real Capilla dated May 2, 1756, that included Antonio Sarrier as second *clarín* earning a yearly 10,000 reales. José de Nebra, first organist, earned that same year 16,000 reales and Luis Misón as third oboe and flute player earned 9,000.

Working with *expedientes* 23 and 24 of Caja 985 and *expediente* 6 of Caja 262, Miranda dated Antonio Sarrier's first salaried position in the Real Caballería (Royal



Cavalry) as that of *timbalero* (drummer) beginning November 29, 1726. On April 23, 1749, Sarrier joined Felipe Crespo, first *clarín* in the Real Capilla. Miranda suggests that Sarrier's *Obertura con Violini, Viola, Oboe, Trompas e Basso* (D Major: Allegro-Andante-Fuga) may have served as "water music" entertaining court passengers during their journeys 1752 to 1757 on a seven-kilometer stretch of the Tagus river.

So far as performances after arrival of Sarrier's pre-classic symphony at Valladolid (Morelia) are concerned: Miranda suggests the availability of cathedral players for a special festivity. He refers to José de Nebra Blasco's *Missa con acompañamiento de violines y trompas* copied in 1778 (Nebra died July 11, 1768), as illustrative of the time lapses between composers' death dates and arrivals of copies in Mexico.

*Últimas Variaciones.* By MARIANO ELÍZAGA, ed. with preliminary study by Ricardo Miranda (Mexico City, Centro Nacional de Investigación, Documentación e Información Musical, 1994. 50 pp., incl. reproducción facsimilar of the original imprint [pp. 23–30], bibl., music exx., transcription into legible notation [pp. 33–47])

Author of the didactic *Elementos de Música* (México: Imprenta del Supremo Gobierno en Palacio, 1823) and *Principios de la armonía y de la melodía, o sea fundamentos de la composición musical* (México: Imprenta del Aguila, 1835), José Mariano Elízaga (*b* Valladolid [renamed Morelia in 1828], September 27, 1786; *d* there October 2, 1842) enjoys renown as Mexico's ablest native-born composer, theorist, pianist, organist, and pioneer conservatory organizer in the first years of independence. In association with José Antonio Gómez he founded Mexico's first Sociedad Filarmónica in 1824, and conjointly with Manuel Rionda he established Mexico's first secular music press in 1826.

With abundant added detail, much of it now published for the first time, Miranda justifies Elízaga's primacy at the nation's dawn. Miranda's serendipitous discovery of the six-page *Últimas Variaciones*, joined to a title page, ranks as one of the most sensational Mexican musical findings in the last several decades.

Luxuriously published in oblong format, the facsimile and legible realization, permit a re-evaluation of Elízaga's sovereignty. A work of 145 measures in common time, the variations embrace a subject lasting 8 + 8 bars of *Andante lugubre* marching funereal tread in C minor; followed by 8 + 8 bars in reposeful C Major. Each eight-bar segment sustains a repeat. The three variations observe the same minor-major scheme, same pattern of repeats, and same phrase structure. The German aug-

mented-sixth chord in measure 14 reappears in corresponding bars of the ensuing variations. The lowest note is the lowest G on the current keyboard; the highest is the C an octave below the top note. Although no pedalling is prescribed, pedalling is a necessity; this is not a work alternately for harpsichord. Dedicated to the "tender memory of the señorita D.<sup>a</sup> G. G. de G. who played them at first sight," these variations demand no less keyboard facility than do Beethoven's rondos, Opp. 51, nos. 1 and 2, and 129.

The excellent quality of these variations, matched by the superiority of the editing and analysis, challenge Elizaga's admirers to rescue, transcribe, and perform his abundant surviving large-scale sacred works.

*Detener el tiempo. Escritos musicales.* By SALVADOR MORENO, ed. Ricardo Miranda (Mexico City, Instituto Nacional de Bellas Artes/CENIDIM [Centro Nacional de Investigación, Documentación e Información Musical], 1996, 224 pp., 10 photographs)

Composer, poet, critic, essayist, and painter, Salvador Moreno was born of Spanish parents at Orizaba, Veracruz, December 3, 1916. Reared mostly in Mexico City, he entered the Conservatorio Nacional de Música at age 20, studying with José Rolón 1936–1938. On March 2, 1944, he accompanied Ignacio Guerrero in ten Schubert Lieder and ten songs by himself in a concert at the Sala Beethoven of the Hotel Reforma. On February 12, 1950, he accompanied María Bonilla in a concert at the Palacio de Bellas Artes that included his four songs with Náhuatl lyrics. Next year Galería Chapultepec included his paintings in an exposition called *La fiesta de la flor*. That same year he visited Paris where he audited Darius Milhaud's classes. In 1955 he settled at Barcelona where his continued correspondence with Spaniards exiled in Mexico subjected him to police interrogation.

His one-act opera *Severino* (libretto by João Cabral de Melo) was premiered at Mexico City October 31, 1961, with Guadalupe Solórzano, mezzo-soprano, as leading character. On October 31, 1961, Irma González, Plácido Domingo, Margarita González, Armando Montiel, and Salvador Ochoa joined in a concert honoring him at the Palacio de Bellas Artes. In 1966 *Severino* joined Sandi's *Carlota* and Menotti's *Amelia Goes to the Ball* during an evening at the Teatro del Liceo in Barcelona (photographs of the season announcement at page 96). Among academies that made him a corresponding member, the Real Academia de Bellas Artes de San Fernando at Madrid did so in 1973, the San Carlos de Valencia in 1980, Catalana de Bellas Artes de Sant Jordi at Barcelona in 1985. Beginning in 1954, and extending to 1994 fourteen recordings of his songs have been emitted, Victoria





de los Angeles participating in three recordings (the last a compact disc).

Among his 10 criticisms anthologized in the present collection, Miguel Bernal Jiménez (*Suite Nupcial*, page 53), Rodolfo Halffter (violin concerto, 37), María Teresa Prieto (54) and Luis Sandi (60) fare badly. At pages 108–109 in the section entitled *Musicología e historia*, Moreno publishes a favorable critique (culled from a contemporary local source) of Angela Peralta's Barcelona appearances (Rossini's *Il Comte Ory*, Bellini's *La Sonnambula*) in the Gran Teatro del Liceo during the 1870–1871 season. His most novel recall in this section carries the title "Huelga de trompetas." Extracting data from the Mexico City Archivo General de la Nación, Ramo de Inquisición (Expediente 3, tomo 42) Moreno identifies the trumpeters Anton Moreno and Cristóbal de la Barrera as unwilling to march in the procession ordered by Bishop Juan de Zumárraga to honor the arrival June 8, 1536, of Santo Oficio officials. Testifying against the striking trumpeters, two other trumpeters Baltazar de Monzón and Juan de Froz, both employees of Viceroy Antonio de Mendoza, vouched for the absence of the strikers, their excuse being lack of pay. Barrera claimed exemption from Zumárraga's supervision, because himself a resident of Tlaxcala diocese.

The two painters Cristóbal de Villalpando and Juan Correa joined the future Sor Juana Inés de la Cruz in being present at the dedication of Mexico City Cathedral December 22, 1667 (125–126). Sor Juana paid tribute to one of the singers at the event with a sonnet dedicated *Al Presbítero Don Diego de Ribera, cantor de la dedicación de la Catedral*, in a sonnet beginning *Suspende, cantor Cisme el dulce acento*.

*La música en la Historia verdadera de la conquista de la Nueva España*, the lengthiest single item in the present anthology, pages 136–149, first appeared in Mexico City *Carnet musical*, vols. xv–xvi, nos. 189–193 (November 1960–March 1961), pages 542–544, 626–628, 39–40, 95–96, 143–145. This brilliant compilation of every musical reference in Bernal Díaz del Castillo's "true history" marks Moreno's highest musicological ascent in the present volume.

A perfervid admirer of the Mexican national anthem, Moreno (at page 110) identifies Jaime Nunó (*b* San Juan

de las Abadesas, September 7, 1824) as a pupil first of his brother Juan, organist in the natal place, next of Pedro Pascual Farreras (1775–1849) at Barcelona, where he lived seven years in the house of the architect José Vilar while a choirboy in Barcelona Cathedral. After studying at Rome with Mercadante (thanks to a grant), he returned to Barcelona. Being named Director de la Banda del Regimiento de la Reina, he was posted from Barcelona to Havana, where he met Santa Anna. In 1942 Nunó's remains were placed beside those of González Bocanegra in the Mexico City Rotunda de los Hombres Ilustres.

In "En torno a Ricardo Viñes" (105) Moreno testifies to Viñes's constant mention of Ravel in his manuscript *Memorias* guarded by a niece who formerly taught dancing at San Juan de Luz. Ricardo Miranda's edition bespeaks great care and finesse. His name index deserves mention along with his valuable introduction.

*Blas Galindo. Biografía, Antología de textos y catálogo.*

By XOCHIQUETZAL RUIZ ORTIZ (Mexico City, Centro Nacional de Investigación, Documentación e Información Musical "Carlos Chavéz" [CENIDIM], 1994. 209 pp., 15 photos, musical exx., bibl., catalog of works)

Apart from Chavéz, no native-born composer of his generation travelled more widely, enjoyed more significant premieres (many of which he himself conducted), had a more secure livelihood in later life, obtained worldwide recognition in more international encyclopedias, and maintained more friendships among Mexican contemporaries than did Blas Galindo Dimas. Born February 3, 1910, at San Gabriel, Jalisco (now Venustiano Carranza) into a family that eventually reached eighteen children, he married Ernestina Mendoza October 3, 1952, at Mexico City, where he died replete with every honor his nation could bestow April 19, 1993.

This authoritative volume, containing his writings, appreciations of his compositions (many briefly analyzed), and an exhaustive catalogue (listing even ten works composed between 1933 and 1945 that he withdrew from his catalogue), does this titan of his times full justice.