

Reviews



La Música en Zaragoza en los Siglos XVI y XVII. 1. Organistas, Organeros y Órganos. By PEDRO CALAHORRA MARTÍNEZ (Saragossa, Institución "Fernando el Católico," 1977. 284 pp., index)

Beginning with Andrés Temprano's 225-word encomium in *Tesoro Sacro Musical*. LXI/3 (July-September 1978), page 95, all reviews have united in lauding this seminal volume. Carefully organized, documented, and indexed, this handsome and reasonably well-proofread book includes some 400 footnotes printed on the pages to which they belong. However, it lacks a cumulative bibliography. From a foreigner's stance, the printing of diplomatic (*al pie de la letra*) rather than modern spelling citations from the capitular acts of La Seo and El Pilar cathedrals, the Archivo Histórico Provincial de Zaragoza, and numerous notarial sources would have been preferable. Nonetheless, Calahorra Martínez protects himself from purloiners of his hard-won documentation by his actualizations, which include resolutions of all abbreviations.

The best tribute that can be paid this volume is a sampling of its disclosures. Francisco Soto, appointed the emperor Charles V's chamber musician (*músico de cámara* [*Monumentos de la Música Española*, II, 35]) in 1528, had up to that year been in the Saragossa archbishop's employ (page 77). Soto's two children, Agustín and Ana, baptized in La Seo June 11, 1528, and November 20, 1529, boasted Saragossa aristocracy for their godparents. When deputed in 1528 to certify tuning and repairs of La Seo's large organ, the contract called him music maestro of the archbishop Juan II de Aragón. The emperor Charles V during 1528 and 1529 stopovers in Saragossa lodged with the archbishop, his second cousin (their grandfather was Ferdinand the Catholic). At the archbishop's death in 1530, the archiepiscopal private capilla (to which Soto had belonged as keyboardist) ceased to exist—three of the archbishop's singers transferring to La Seo capilla (page 78). In that same year, Soto's pay for being Charles V's keyboardist rose to 200 ducats—a sum comparable only with what famed Antonio de Cabezón earned in 1530. From that year forward, Soto's headquarters seem to have been Palencia where his son Cipriano was born in about 1533 and where Soto died sometime between August 20 and September 25, 1563.

By far the most renowned organist in Saragossa history was Sebastián Aguilera de Heredia who bridged the sixteenth and seventeenth centuries. However, before him La Seo had for two centuries hired reputable organists. The six whose names Calahorra Martínez recovered were: (1) Bartolomé Tarragona, beneficed in 1418 with the duty of playing the cathedral organ; (2) Juan de Berdún, organist and organ builder (contracted in 1465 to make some new organs for Huesca Cathedral); (3) Juan Ximénez, organ player in 1469; (4) Pedro Lagarda, priested organist from no later than 1532 to his death in 1563; (5) Jaime de Luna, native of nearby Caspe, ordained priest April 6, 1565, La Seo organist from no later than January 12, 1571, to death September 10, 1575; (6) Juan Oriz, native of Daroca (died September 24, 1603), appointed 1575. Frequently inspector of newly built organs, Oriz was chosen to perform before royalty September 21, 1599, when Philip III visited Saragossa.

Neither *Die Musik in Geschichte und Gegenwart* (1951), *Riemann Ergänzungsband Personenteil* (1972), nor *Baker's*. Sixth Edition (1978) gives Sebastián Aguilera de Heredia's date or place of birth. Baptized August 15, 1561, in San Pablo church, Saragossa, he was second in a family of four children. His parents were Sebastián Aguilera, shoemaker, and Magdalena Díaz de Heredia (they married August 7, 1557). For her second husband after Sebastián Aguilera's



death in about 1566, Magdalena chose another shoemaker, Domingo Morel. In 1582, the organist's 17-year-old sister married a local lacemaker. Other family connections were merchants or tailors. At 21 the organist remained a student. At the time of receiving the first clerical tonsure January 19, 1584, he was still presumably organist of the San Pablo parish church in which he had been baptized. On September 27, 1585, Huesca Cathedral chapter appointed him organist and on February 25, 1588, contracted the Logroño organ-builder, Gaspar Marín, to build a new thirteen-rank organ the specifications of which are extant (pages 187-189). In 1594 Huesca cathedral authorities raised his pay.

On September 29, 1603, La Seo Cathedral appointed him organist at the same salary as his predecessor Juan Oriz. For the next 17 years, Aguilera's assistant organist was Diego Gascón, native of La Puebla de Albortón, who began as *ayudante* to Oriz March 1, 1603. Thanks to Gascón's assistance but chiefly because of Aguilera's eminence and his anticipated publication, La Seo chapter on April 22, 1605, voted to exonerate him thenceforth from any except chief occasions (page 29):

Since Sebastián Aguilera clergyman is an acknowledged master organist and the cathedral wishes to accommodate him in every way possible, he is henceforth excused from canonical hours, except on the most important days in the calendar . . . Also, the chapter will look into the matter of providing him with a house.

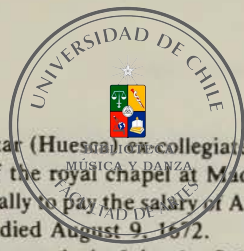
A description of the property in a renovation contract signed September 27, 1610, places Aguilera in a pleasant house with a view of the Ebro. Among further gestures to keep him happy, La Seo authorities paid for organ improvements, tuning, and repairs August 27, 1608, January 27, 1610, and frequently thereafter.

After decades of preparation, he published at age 57 his *Canticum Beatissimae Virginis Deiparae Mariae* (Saragossa: Pedro Cabarte, 1618) dedicated to La Seo chapter. On January 12, 1618, he petitioned La Seo chapter for a singer to help him correct proof (page 33). On May 19, 1618, Francisco de Silos, chapelmaster of La Seo, signed the approbation. In the elegant Latin preface to his volume, Aguilera mentions having himself supervised the casting of the clichés for clefs, mensuration signs, musical notes and rests, that he had personally delivered to Cabarte. In all likelihood he intended to publish next his now lost Masses—a manuscript copy of which was sent to the Vienna international exposition of 1892 (number 101 in *Katalog der Ausstellung des Königreiches Spanien*).

On October 5, 1618, Huesca Cathedral chapter voted him 150 reales for his 1618 publication, and on June 15, 1619, Toledo chapter on chapelmaster Juan de Riscos's recommendation voted him 400 reales. Riscos's certificate errs when mentioning only 32 Magnificats. Actually the volume contains 36—eight *a 5* and eight *a 6*, odd verses; eight *a 8*, odd verses except *primi toni* = vss. 1-2, 4-5, 7, 9, 11; eight *a 4*, even verses; four *a 8*, all verses. But what Riscos's certificate does successfully vouch for is the superlative quality of the music ("which we have ascertained after having sung these Magnificats; those for eight voices are extremely worthy and important, because being for double choir they are suited to great feasts").

Apart from Saragossa, copies of Aguilera's 1618 Magnificats survive at Albarracín, Alquézar, Barcelona (Biblioteca Central), Bogotá, Madrid (Biblioteca Nacional), Pamplona, Seville, Tarragona, and Vila Viçosa. The most precise description of the 1618 volume occurs in Manuel Joaquim's *Vinte livros de música polifónica do Paço Ducal de Vila Viçosa* (Lisbon: Ramos, Afonso & Moita, Lda., 1953), pages 31-39.

Aguilera's successor on La Seo organ bench was his pupil Jusepe Ximénez. Apparently a native of Tudela (Navarra), Ximénez had all his family connections there. Domingo de Sola, father of Jusepe's successor Andrés de Sola, married Jusepe's sister María Ximénez. Appointed assistant to Aguilera December 11, 1620, Jusepe Ximénez was "un mestre organista admirable," according to Felipe Pedrell—who published Ximénez's *Juego de Versos para el Himno de los Apóstoles* in *Catàlech de la Biblioteca Musical de la Diputació de Barcelona* [1909], II, 89-91, "per lo molt notables que són." An unstudied Ximénez Magnificat *a 5* with continuo



survives in the archive of the Alquézar (Huesca) collegiate church. Because he had turned down an offer to become organist of the royal chapel at Madrid, La Seo chapter on June 20, 1654, budgeted 30 Jaca pounds annually to pay the salary of Andrés de Sola, Ximénez's nephew chosen to be his assistant. Ximénez died August 9, 1672.

Lothar Siemens Hernández discovered Andrés de Sola's baptismal certificate dated November 30, 1634, at Tudela. Jusepe's brother, Melchor Ximénez, organist at Santa María church in Tudela, must have initiated Andrés. Sola's career at Saragossa included his priesting made possible by La Seo chapter's largesse of 60 pounds dated April 8, 1656, his appointment as second organist with right of succession January 12, 1672, his threatening to leave Saragossa for Oviedo Cathedral in May 1681, his naming to be master of the choirboys (in addition to organist) in April of 1687 (a role lasting until 1692), and his sudden death April 21, 1696, at the organ bench just after playing the Gloria. In 1966 Siemens Hernández edited three Tone I tientos and a Tone IV tiento ("sobre un tiento de falsas de Aguilera") by Sola, all three transcribed from Oporto Municipal Library MS 1577 *Livro de cyfra adonde se contem vários jogos de versos. ê obras ê outras curiosidades, de varios autores*. In the Oporto manuscript bearing the titles *Registo alto de 1º tom, de D. André de Sola* (fols. 134^v-136), same (fols. 136-138^v), and *Obra de 4º tom cheo* ("de ambas as mãos" in the index) *de D. André de Sola* (fols. 125^v-127), these fine works were published in *Orgue et Liturgie 74* with a cover title reading *La Escuela de Órgano de Zaragoza en el siglo XVII Andrés de Sola y Sebastián Durón Six Tientos* (Paris: Schola Cantorum).

Juan Navarro. By SAMUEL RUBIO (Madrid, Gráficas Agenjo S.A., 1978. [Real Monasterio del Escorial, Biblioteca "La Ciudad de Dios," 25] Introduction by Federico Sopeña Ibáñez. 72 + 378 pp.)

Rubio ranks Navarro with Morales, Guerrero, and Victoria. Among Renaissance Spaniards only those four had solo collections of their works published at Rome. Navarro's 180-folio *Psalmi, Hymni, ac Magnificat Totius Anni, Secundi ritum Sanctae Romanae Ecclesiae, Quatuor, Quinque, ac Sex vocibus concinendi. Necnon Beatae semperq. Virg. Dei Genitricis Mariue Diuersorum Temporum Antiphonae in fine Horarum dicendae* (Rome: Ex Typographia Iacobi Tornerii. M.D.XC.) circulated as distantly as Puebla, Mexico, where a replacement manuscript copy for the worn out 1590 imprint arrived from Madrid in 1751. In 1745 Archbishop Miguel de Tavora of Évora, Portugal, ordered hand copies of 22 hymns and 3 Magnificats made from the battered 1590 imprint in Évora cathedral archives.

With such evidences of widespread use some 170 years after his death (he died at Palencia September 25, 1580), the relevance of Rubio's reedition raises the question, why not sooner? Canon José Augusto Alegria, cataloguer of both Évora cathedral and public library music holdings (*Arquivo das Músicas da Sé de Évora Catálogo*, 1973; *Biblioteca Pública de Évora Catálogo dos Fundos Musicais*, 1977) offered in 1953 to share his transcription of the Navarro 1590 imprint with the Instituto Español de Musicología but funds could not be found in that decade to initiate both the Morales (1952) and Guerrero (1955) *opera omnia* while concurrently starting a Navarro complete works edition.

Not that Navarro's *opera omnia* would have filled the eight volumes that Morales's still incomplete works cost the Barcelona Instituto between 1952 and 1971 (*Monumentos de la Música Española*, 11, 13, 15, 17, 20, 21, 24, 34). Two would have sufficed. According to Rubio, Navarro's extant oeuvre (apart from his 1590 posthumous vespers music) includes *inter alia* a dozen motets in the Santiago parish choirbook at Valladolid. Juan Bautista de Elústiza and Gonzalo Castrillo Hernández published three of these twelve motets in their 1933 *Antología Musical* (*Ave Virgo sanctissima* a 4, *In passione positus* a 6, and *Laboravi in gemitu* a 5). In his edition of Estêvão de Brito, *Obras diversas* [Portugaliae Musica, XXX, item 3] Miguel Querol Gavaldá published a motet honoring St. Sebastian, *Beatus es et bene tibi* a 4 found in MS 8,



item 3 = MS 9, item 27, at Málaga Cathedral (attributed to "Juanes Navarri" in MS 9, fol. 85). A *Vidi aquam a 4* survives in Segovia Cathedral MS 3. Libro 1 at Guadalupe Monastery contains five *Lauda Jerusalem a 4* (the *Tone VIII* at fols. 28^v-30 was published from Dionisio Preciado's transcription in *Tesoro Sacro Musical*, lviii/632 [April-June, 1975], 18-20), three *Laudate Dominum a 4*, and a *Vexilla regis* not concordant with any items in the 1590 imprint. Salamanca Cathedral, MS 4, fols. 39^v-41, contains an unpublished St. James hymn and Toledo Cathedral MS 84, fols. 88^v-90, a St. Teresa hymn *Regis superni nuntia*, attributed to Navarro (the latter, if his is an adaptation).

Navarro's extant secular repertory—similarly slim—scarcely exceeds the five items published in *MME*, VIII [1949] (83-87, 106-111, 128-130) and IX [1950] (8-12, 78-80). *Ribera el sacro Darro* (IX, 124-128), the *soneto a 4* at folios 192^v-194 of Querol Gavaldá's source manuscript, is Navarro's only in part ("3.^a boz de Nabarro"). According to Anglés, *Recuerde el alma dormida*, of which the bass part entered Querol's source manuscript at folio 97, survives *a 5* in the Colegio del Patriarca. *Sobre una peña—O mar si el de mis ojos* (*MME*, VIII, 106-111) reached Puebla, Mexico (*Renaissance and Baroque Musical Sources in the Americas* [1970], 217; copied in Choirbook XIX, 84^v-89). Esteban Daza's *El Parnasso* (Valladolid, 1576) contains three Navarro items. The two labeled "villanescas" (fols. 85^v, 89) concord with *MME*, VIII, 83-87, and IX, 78-80. Anglés credited the "Navarro villanico" *Que razón podeys vos tener* (Daza, fol. 99), to Juan Vásquez (*MME*, IV [1946], 22 [item 25]).

Rubio questions Juan Navarro's paternity of the two psalms and three Magnificats attributed to him in Hilarión Eslava's *Lira sacro-hispana*, siglo xvi, I/i, 133-164. If not by Juan, may these works be by the Pamplona chapelmaster Miguel Navarro, who published there in 1614 a *Liber Magnificarum* containing additionally seven vespers psalms, a *Salve Regina*, and two motets *a 4*. *Surge propera* and *Tota pulchra es*? Rubio at page 69 does wholeheartedly endorse Eslava's evaluation of Juan Navarro's 1590 works, especially his Magnificats. Eslava rated these 1590 works as supremely beautiful, well worthy of Padre Martini's eulogies, and models of how to treat plainsong in a polyphonic context that observes the rules of functional harmony.

The first strophe of the hymn *a 4*, *Ave maris stella*, transposed up a minor third in Rubio's *Antología polifónica sacra*, II (Madrid: Editorial Cocolsa, 1956), pages 29-33, concords with the Ávila version shown in the present edition at page 42 (literary introduction). *Libro de abril I* at Ávila Cathedral contains settings—first strophe only for each hymn—of 33 hymn texts. However, Navarro used the same music for Ávila items 6 = 7 = 27, 9 = 12, 10 = 29, 13 = 16 = 19, 14 = 25, 22 = 33. As a result, the total number of different musical settings in Ávila I reaches only 25, not 33. Picking the best flowers from his Ávila garden, Navarro reused only 9 Ávila blossoms in the hymn bouquets published in 1590. A convenient table provided by Rubio (page 42) itemizes the transfers. Even when reusing Ávila material, Navarro made various improvements—such as more flowing inner lines, conciser endings (plagal cadences suppressed), and tightenings that evince extreme fastidiousness.

Rubio (page 19) opportunely dates Navarro's Ávila hymns. The Ávila chapter on January 5, 1566, voted him a 300-real bonus for "a book of polyphonic hymns that he has composed and for the Christmas activities that he organized" (*Actas Capitulares*, xxii, fol. 38^v: "al maestro de capilla trescientos reales, habiendo consideración al libro que ha hecho de himnos en canto de órgano y para gratificación de las representaciones que se han hecho en la festividad del nacimiento de nuestro Señor"). Rightly concerned with Navarro's contacts with the youthful Victoria, Rubio at page 21 quotes Guerrero's letter to Palencia Cathedral (read February 9, 1581) urging Victoria as Navarro's successor at Palencia.

For the most part, however, Rubio avoids biographical investigations in favor of much needed technical analyses of the music. In his opinion (page 71), Francisco Soto de Langa—who oversaw printing of the 1590 tome—changed rhythmic values to suit Zarlino's precepts on word placement. Navarro never indulged in word-painting, rejected all florid ornamentation, and adhered rigorously to preestablished schemes (his matching the degree of the canon with the *Tone-number* in last verses of Magnificats caught Sebastián Aguilera de Heredia's fancy in



1618). For one small ornament, Navarro did occasionally favor a lower returning neighbor in this rhythm: dotted minim-crotchet minim. Unfortunately, the page-numbers to which Rubio sends the reader for examples (p. 74, c. 6^e, p. 91, c. 8) do not tally.

On page 41, number 10 escapes the list in the left-hand column and "página 6" in the right-hand should read "página 19." At page 71 the legend between musical examples belongs in the right-hand column, not left. Pages 65 and 64 are reversed. The date for Urban VIII's breviary containing revised hymn-texts, twice given as 1672 (on pages 64 and 65), should read 1632. Note 19 on 65 reads *Archivo* whereas note 2 on 26 correctly reads *Arquivo*. But the latter note errs in giving Joaquín for Joaquim. On 41 and 65 the title of the hymn for St. Teresa of Ávila reads *Regis supernis* instead of *Regis superni*. The second part of *Sobre una peña* starts "O mar, o mar si el," not "O mar o mar fiel." An ampler and more detailed list of Navarro's works in Toledo capitular archive than Rubio's at 65 was published in *Fontes artis musicae*, xx (1973), 102.

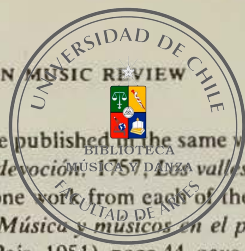
If handwriting and the inscription "Samuel Rubio Calzón Colegio Mayor 'Mendel.' 1977" at the close of the psalms (page 70) tell their sufficient tale, he himself transcribed the entire musical contents of this volume, pages 3-378. Dedicated to the Seminario Estudios Música Antigua that he directs in the Madrid Conservatory, this volume breathes the same kind of noble affection for pupils such as Herminio González and Antonio B. Celada that Rubio senses in Navarro for the youthful Victoria at Ávila and fledgling Juan Esquivel Barahona at Ciudad Rodrigo (page 9). Mateo Hernández Vegas, whose *Ciudad Rodrigo: la Catedral y la ciudad* (Salamanca: Imprenta Comercial Salmantina, 1935) depended on the memoirs of an early seventeenth-century singing chaplain at Ciudad Rodrigo, Antonio Sánchez Cabañas, for data on Juan Navarro, vouched not only for Navarro's having taught Juan Esquivel Barahona during the quadrennium 1574-1578 but also for Navarro's being a native of Marchena.

In contacts not only with his personal pupils but also with such distinguished scholarly colleagues as Dionisio Preciado, José Vicente González, and Dámaso García Fraile, Rubio shows that exemplary courtesy that Federico Sopena Ibáñez extols in the *prólogo*. Not the least endearing charm of this volume is the gracious way in which he glosses over Anglés's having published Navarro's *Ave Regina caelorum* as Morales's (page 52, note 6) and Querol Gavaldá's having published Navarro's *Beatus es* as Brito's. Sopena Ibáñez also praises Rubio rightly for having given Eslava, the much maligned titan who edited *Lira sacro-hispana*, long overdue meed. Rubio does fail to mention one foreign scholar who fruitfully plowed the field of Navarro research—David Crawford, whose "Two Choirbooks of Renaissance Polyphony at the Monasterio de Nuestra Señora of Guadalupe," *Fontes artis musicae*, xxiv/3 (July-September 1977), 158-173, includes invaluable incipits. If in 1590 Francisco Soto de Langa did indeed wield a correcting scalpel to make word placement conform with Zarlino's rules, Navarro's "uncorrected" Guadalupe psalms should make a fascinating comparison.

When so many lesser lights are being luxuriously issued in engraved editions by the American Institute of Musicology, the decision to publish Navarro from hand copy—even Rubio's own—poses a question mark. If worthy to rank with Morales, Guerrero, and Victoria does not Navarro deserve an equally prepossessing modern edition?

Villancicos of Juan Francés de Iribarren (1698-1767). By MARTA SANCHEZ. (University of Pittsburgh Ph.D. dissertation, 1978. 2 vols. 186 + 179 pp. University Microfilms International, Order No. 7917496).

Rafael Mitjana in 1920 pioneered in pronouncing Iribarren *une figure glorieuse* (*Encyclopédie de la musique et Dictionnaire du Conservatoire*, I^e, 2138). Publishing part of a *Vexilla regis*, he called it *une création superbe, digne des plus grands maîtres du XVI^e siècle*. In the same vein, Miguel Querol Gavaldá classed him as a composer of the first water in the preface to volume 5 of *Música barroca española* (*Monumentos de la Música Española*, xxxv [1973], 10).



To justify so high a rating he published in the same volume four of Iribarren's works, three with vernacular texts—*Sagrada devoción*, 1757, *Los valles hoy se alegran*, 1758, and *Por aquel horizonte*, 1759—against only one work from each of the other composers in this anthology.

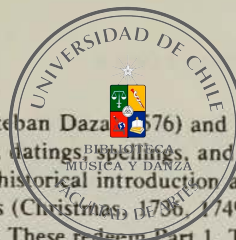
José Antonio Donostía's *Música y músicos en el país vasco* (San Sebastián: Biblioteca Vascongada de los Amigos del País, 1951), page 44, gave such useful biographical bits as Iribarren's birth at Sangüesa (Navarra) and his appointment as Salamanca Cathedral organist May 10, 1717. According to Guy Bourligueux's article published in *Die Musik in Geschichte und Gegenwart* (1974), Iribarren was born March 24, 1699, thus winning appointment as Francisco Navarro's successor on the organ bench at Salamanca Cathedral when only 18 years old. The present dissertation writer ignores not only Donostía's 1951 monograph and Bourligueux's MGG article, but also Arcángel Barrado Manzano's 1945 and Lola de la Torre de Trujillo's 1965 catalogues itemizing Iribarren's works at Guadalupe monastery and at Las Palmas Cathedral. Instead, "Notas históricas de los maestros de capilla en la Catedral de Málaga (1641-1799)," *Anuario Musical*, xx (1967)—one of Andrés Llordén's six articles in her bibliography—served her almost exclusively at her pages 21-28 headed "A Biography of Juan Francés de Iribarren." Even the footnote references citing Málaga Cathedral capitular acts in the biographical chapter (and elsewhere in the dissertation) lack independent value, having been merely lifted from Llordén's Spanish imperfectly (should be "ducados," not "decados"; "el continuado padecer de tres meses," not "el continuo padecer tres meses"; "porque o habrán," not "porque no habrán").

Apart from the six Llordén articles in her bibliography, he published "Notas históricas de los maestros organistas de la Catedral de Málaga (1585-1799) (Segunda parte)," *Anuario Musical* XXIII (1970). In this ignored article, Llordén at page 176 documented Iribarren's role during 1738 in selecting a new first organist. Nicolás González Baquerizo from Cádiz continued as first organist until death June 18, 1768—despite jailing in 1760 for bad conduct. Francisco de Villafranca, second organist who doubled as harpist, was fired August 17, 1767 (less than a month before Iribarren's death at Málaga September 2, 1767). Iribarren's patience can be inferred from his having stomachached the vagaries of these two subalterns.

Still another potentially valuable Llordén publication ignored in this dissertation was *La imprenta en Málaga Ensayo para una tipobibliografía malagueña* (Málaga: Casa de Ahorros Provincial de Málaga, 1973). Between 1733 and 1768 were printed some 31 booklets containing the texts used by Iribarren for Christmas (1733-1739, 1741-1746, 1748, 1753, 1755, 1758, 1759, 1764-1766) and Conception (1742-1745, 1748-1750, 1755, 1758, 1763) celebrations. The dissertation writer transcribes the text and music for such a villancico as the third in the 1736 Christmas set without reference to the "printed libretto" for the whole set. The printed Málaga Cathedral Conception villancico texts for 1769 name as their composer Fernando Ferandiere, "violín de dicha Santa Iglesia" (who in 1775 published *Prontuario músico o Arte de tocar el Violín* and in 1799 *Arte de tocar la guitarra española*). Despite the 1769 printed evidence that Ferandiere was Málaga Cathedral violinist that year, Sanchez (page 31) denies him any cathedral connection.

Contending that villancicos were not commonly sung in Spanish churches until about 1650, Sanchez cites Málaga Cathedral *Actas Capitulares*, x, folio 23^v—unaware (page 17) that the act in question is dated not during the chapelmastership of Alonso Torices (1666-1683), but is an act dated October 16, 1555—more than a century before Torices (whose name she misspells). The act does indeed refer to released time granted to compose vernacular festive music. But its date misses her point. As early as 1595 the texts of *Villancicos Para cantar en la Natividad de nuestro Señor Jesu Cristo* were being printed at Toledo (Antonio Palau y Dulcet, *Manual del librero hispanoamericano*, xxvii [1976], 170 [item 367622]). The first printer at Málaga—Juan René, active 1600 to 1628—published in 1612 *Villancicos y juguetes de diferentes autores, hechos en alabanza del Santísimo Nacimiento para cantar la noche de Navidad* (Llordén, *La imprenta*, 23 [item 19]).

How weak is the author's chronology comes again to the fore at page 52 when she places



Alonso de Mudarra (1546) after Esteban Daza (1776) and Luis de Narváez (1538) after Juan Vásquez (1551 and 1560). Citations, datings, spellings, and accentuations cannot be tediously corrected in this review. But if her historical introduction and bibliography constantly falter, what of the five Iribarren villancicos (Christmas, 1736, 1749, 1752; Sacrament, 1754; Corpus Christi, 1756) transcribed in Part 2? These recede in Part 1. Transcription errors occur so infrequently as to be inconsequential (samples: pages 3, mm. 12-13, tiple; 87, m. 3, acompañamiento; 90, mm. 22-23, oboe; 94, m. 46, oboe; 116, m. 148, tiple I; 172, m. 134, alto). The copying continues always clear and sufficiently formal to justify publication of the music from her handwritten scores. The loveliness, dramatic urgency when appropriate, and the superb finesse of Iribarren's conduct of voices and instruments surpass all praise. Whether a *duo con V.V.s* (Christmas, 1736, five movements), a *8 con violines y trompas* (Christmas, 1752, introducción-estribillo-coplas), a *7 con violín.² oboe tromp.³ y clarín.²* (Sacrament, 1754, entrada-recitativo-aria), or a *8 con violín.² y oboe* (Corpus, 1756, entrada-recitativo-aria), he shows the same complete command of resources evident in the three vernacular works of 1757, 1758, and 1759 already published by Querol Gavaldá in 1973. Curiously, Sanchez avoids analyzing any of the 1973 transcriptions and omits from her list of Iribarren's villancicos (page 164) *Los valles hoy se alegran* (Sacrament, 1758), published as number 13 in Querol Gavaldá's 1973 volume (*MME.* xxxv, 91-101).

Notas sobre o piano e seus compositores em Pernambuco. By JAIME C. DINIZ (Recife, Edição do Coro Guararapes do Recife, 1980. 56 pp. [Contribuição ao I Ciclo de Música Pernambucana para piano—popular, de salão e de teatro, Recife, 1980])

I Ciclo de Música Pernambucana para piano. Programs and program notes by JAIME C. DINIZ (Recife, Fundação de Cultura Cidade do Recife, 1980. 8 pp., illus.)

These complementary testimonies of a four-recital series in the Teatro Santa Isabel at Recife May 5, 12, 19, and 26, 1980, owe their financing to the municipality's Fundação de Cultura and their artistic impetus to the eminent musicologist Jaime Cavalcanti Diniz (born Água Preta, Pernambuco, May 1, 1924). Four university piano teachers each presented a full evening program: Gerardo Parente, Josefina de Aguiar, Marco Antônio Caneca, and Elyanna Caldas Silveira. Some 39 composers ranging from Francisco Libânio Colás (Maranhão, ca. 1832-Recife, 1885) and Euclides de Aquino Fonseca (Recife, January 6, 1854-Olinda, December 31, 1929) to Marlos de Mesquita Nobre de Almeida (Recife, February 18, 1939) were represented.

Diniz's notes provide precious insights into local music history. Concerning Nobre's early years, he writes: "At five years of age (in 1944) he began piano at the Conservatório Pernambucano de Música, which eleven years later (in 1955) awarded him a diploma in piano and theory. In 1956 he began studying harmony, counterpoint, chant, and music history with me." Enrolled at the Instituto Ernani Braga at Recife in 1956, Nobre obtained a diploma from that institute three years later in harmony and counterpoint. The four women composers represented in the cycle composed *valsas* (Argentina Maciel [Recife, March 1888-Olinda, January 1970], Aurea Anacleto [Recife, August 24, 1886-Rio de Janeiro, 1865], Maria Adelaide Marques [died ca. 1955]), and a *barcarola* (Thereza da Fonseca Borges Diniz [died Recife, September 7, 1911]).

Although obviously not every composer in the series deserves equal attention, Benedicto Raymundo da Silva (Maceió, August 31, 1858-Maceió, May 14, 1921) was the subject of a book by Moacir Medeiros de Sant'Ana, *Benedito Silva e sua época* (Maceió, 1966). Regis Duprat included two of his works in a recorded anthology. The *Enciclopédia da Música Brasileira* (São Paulo, 1977) unjustly omitted him.



Cristóbal de Morales: Estudio crítico de su polifonía. By SAMUEL RUBIO (El Escorial, Biblioteca "La Ciudad de Dios," Serie 1, Libros No. 15 [Madrid, Talleres Gráficos de Héroes, S.A.], 1969. 345 pp., index, Bibl. 222 musical examples)

Dedicated to Higinio Anglés, sponsor of his doctoral dissertation completed in 1967 at the Pontificio Instituto di Musica Sacra, Rome, this splendid "critical study of Morales's polyphony" acknowledges as its models Knud Jeppersen's *Der Palestrinastil und die Dissonanz mit vielen Notenbeispielen* (1925) and Hans von May's *Die Kompositionstechnik T.L. de Victorias* (1943). After an introductory biographical summary duplicating his "Cristóbal de Morales" in *La Ciudad de Dios*, clxxxi/1 (January-March, 1968), 71-88, Rubio devotes chapters 2-4 to Morales's melodic usages—including intervals, ornamentation, repetitions, and melodic sequences. In chapter 5 he begins analyzing among polyphonic procedures the order of voice entries, distance between entries, relation of the first note and of the first chord to the last chord of a composition; in 6 he tabulates all facets of Morales's dissonance treatment and in 7 the identifying characteristics of his modal choices.

Chapters 8, 9, 10, and 11 treat successively of motets, Magnificats, Lamentations, Requiem Masses and the Office of the Dead. He exculpates himself for not having analyzed the structure of the Masses "porque ya ha sido suficientemente ilustrado por Gustav Adolf Trumpff." In an appendix at page 334 he does indeed itemize the parody sources of Morales's 1544 Masses (crediting *Vulnerasti cor meum* published anonymously in *Motetti de la Corona*, Petrucci, 1514, to Mouton despite the extrinsic evidence that no sixteenth-century source, printed or manuscript [Bologna Q19 and Madrig 607] gives it to him). At page 178 he quotes Tomás de Santa María's criticism of Verdelot's source motet for the last parody in Morales's *Missarum liber primus*. "No one can tell what mode Verdelot intended because the cadences violate established norms," complained Santa María (*Arte de tañer fantasía*, 1565, fol. 70*). Rubio assigns Morales's Verdelot parody to deuterus (one-flat signature) with A as tonic.

But neither here nor elsewhere does Rubio commit himself to studying Morales's parody techniques as such. Somewhat more generous with added accidentals than Anglés (motets in *Antología polifónica sacra*, 1954, 1956), he also abstains from discussing appropriate ficta. The directions that his remarks on ficta might have taken were suggested in Charles Warren Fox's "Accidentals in Vihuela Tablatures," *Bulletin of the American Musicological Society*, No. 4 (November, 1940), 22-24. Fox concluded, "In performing works by Josquin, Morales, etc., we have found Pisador and Fuenllana sound practical guides in solving the accidental problem." More recently Juan José Rey confirmed how useful vihuelists can be in "Enríquez de Valderrábano: Siete obras de Cristóbal de Morales para una y dos vihuelas," *Tesoro Sacro Musical*, lix/1 (January-March 1976), 3-8 and supplement, 1-20.

With the restraint of a pupil who dares discern not so much as a wrinkle in the master's forehead, Rubio throughout the entire published dissertation forbids even the slightest allusion to Anglés's editorial vagaries. He cannot but have known that Anglés sneered at the *Missa Desidle al cavallero* in Milan Bibl. Ambrosiana Ms. Mus. E 46, fols. 41*-50, wishing to assign it to Rodrigo de Morales, rather than Cristóbal de Morales [*Anuario Musical*, ix, 78 (concerning the true year—1955, not 1954—in which Anglés wrote the "corrections" compiled at pages 77-79 of this "1954" article, see *Music & Letters*, xxxviii/1, January 1957, 111-112)]. Anglés also wished to dismiss Morales's Count of Urueña four-voice Requiem first published at Cincinnati in 1960 (*Library of Congress Catalog 1958-1962, Volume 51, Music and Phonorecords, Part One: Author List* [1963], 656, "Missa pro defunctis, Valladolid codex, Edited by Sister Marie Saguès") as another spuriousity [*Monumentos de la Música Española*, xv, 27-28]. However, Rubio tactfully refuses even to discuss "bibliographic questions, such as the history and description of editions, already treated in the prologues to the respective tomes of Higinio Anglés's *Opera omnia* edition with all merited minuteness and extension, and with the competence and seriousness that characterize all his publications." He does confide to a footnote on page 334 that Altus II in the *Tristezas me matan* Mass sings the secular text in the Kyries but



says nothing whatsoever about the tropes that Anglés suppressed in volume 1 of Morales's *Opera omnia* [*Journal of the American Musicological Society* VII/2 (Summer 1954), 142].

Fortunately for Anglés, Morales's published *Opera omnia* had not yet reached the lamentations published at Venice in 1564 by Antonio Gardano and Francesco Rampazetto (*RISM*, A/1/6: M3607, M3608). Rubio's *pièce de résistance* is his chapter 10 in which he reveals that the first five in the Venetian 1564 editions belong not to Morales but rather to Costanzo Festa. At page 284, entering the heretofore forbidden domain of manuscript sources, Rubio calls attention to Cappella Sistina MS 198, fols. 60^v-64 of which credit the first Friday lamentation of the Rampazetto-Gardano editions to Festa; and to Cappella Giulia MS XII-3, fols. 18^v-38 of which "credit the first five of the 1564 printed lamentations to Costanzo Festa." Since Cappella Giulia MS XII-3 was copied in 1543, extrinsic evidence favors the Festa attributions.

To clinch the first five for Festa, Rubio adduces two style traits found only in them that are peculiar to Festa and not to Morales (pp. 282-283): (1) chordal anticipations on weak beats; (2) leap upward of a fourth from the leading tone to the third degree of the final chord in a V-I cadence. The examples cited to prove Rubio's points can be seen in Costanzo Festa, *Opera omnia*, VI: *Lamentationes et litaniae*, edited by Albert Seay (American Institute of Musicology, 1977), pages 2 (mm. 35-36), 20 (25-27), 21 (38-39), 3 (58-59), 6 (11-12, 14-15), 20 (13-17). However, eight years after Rubio's disclosures Seay still knew nothing of the 1564 publication of five Festa lamentations as Morales's. Instead, he believed that he was publishing them for the first time.

In the *New Oxford History of Music*, IV (1968), Anglés classed Morales as "unquestionably superior to all other Spanish composers of the Golden Age in genius and technique." To illustrate Morales's "genius and technique" Anglés chose the *Hierusalem convertere*, a 5 that closes the first lamentation for Holy Saturday. According to Rubio (p. 236): "the first Holy Saturday lamentation survives in no Vatican manuscript" and therefore rates as Morales's without the corroborating evidence of the other three authenticated lamentations in the Rampazetto-Gardano 1564 imprints. Part II of Glenn Watkins's Rochester University 1953 doctoral dissertation, "Three Books of Polyphonic Lamentations of Jeremiah," published by the University of Rochester Press in 1954 on microcards (M2099), includes transcriptions of the entire 1564 identical twin imprints. The excerpt in *New Oxford History of Music*, IV, 386-387, appears on page 325 of Watkins's dissertation. As can be seen in Watkins's transcription (confirmed by the 1564 imprints), Morales wrote no unprepared dissonance at the beginning of measure 12. The note c in top voice of Anglés's transcription should be corrected to d.

Anglés concluded with this peroration: "It is true that Morales was more familiar with the Flemish style than other Spanish composers; yet, while exploring Flemish counterpoint, he always retained the soul of a Spanish artist." Rubio rises to the same exalted pitch. Nonetheless, he constantly cites procedures that Morales failed to share with Peninsular predecessors. To take only composers present in Seville during Morales's youth: Pedro de Escobar and Alonso de Alva wrote Burgundian cadences (page 49); Francisco de Peñalosa allowed consonant anticipations of minim value, Escobar permitted dissonant anticipations (128); Peñalosa and Escobar—as well as Juan de Anchieta—extended the value of the nota cambiata to a tactus (137); Escobar, Peñalosa, and others permitted dissonant ornamental notes in the resolution of a suspension (152); Peñalosa was capable of writing as many as five successive paired crotchet ornamental resolutions (69); both Escobar and Alva freely introduced Landini cadences (184). If indeed Morales did study with Pedro Fernández de Castilleja, what of his procedures? Or those of Francisco de la Torre—another composer present in Seville during Morales's formative years?

Morales's personal friend Juan Bermudo listed "the excellent Morales" along with "the profound Gombert" as *foreign*. "I count", he explained, "our Morales as a foreign composer because, though his music possesses the charm and pleasing sound of Spanish music, yet at the same time it does not lack the profundity, the technical skill and the artifice of foreign music" (*Libro primero de la declaracion de instrumentos musicales* [1549], fol. x^v [prólogo]).



Rubio's three-page bibliography misspells Beichtentritt, Merritt, Steinhardt. Where he commits himself to bibliographic detail (pp. 284-285) similar mischances occur: 284:19 In/primò; 284:20 enim/Missa; 285:15 Phe. Expandit; Justus est. All such adiaphora lack significance, so far as the total value of this magisterial study goes. Guy Bourlignieux published a one-page summary in *Revue de Musicologie*, LVII/2 (1971), 230. English- and German-language periodicals have unjustly neglected it.

Catálogo del Archivo de Música del Monasterio de San Lorenzo el Real de El Escorial. By SAMUEL RUBIO with *preámbulo* by Antonio Iglesias (Cuenca, Ediciones del Instituto de Música Religiosa, 1976. xxvii + 668 pp. + 12 pp. of plates, index)

In 1875 Cosme José de Benito (1829-1888; began as El Escorial chapelmaster and organist September 1, 1859), finished a 133-folio *Catálogo por orden alfabético* of the "approximately 3000 musical works in El Escorial archive." Destined for exposition at Philadelphia during the American independence centenary, this catalogue cost Benito "four hours daily over a space of two years." The copy catalogued M.1281 at the Madrid Biblioteca Nacional (purchased by Francisco Asenjo Barbieri for 400 reales on its return to Spain in 1880) reflects great credit on its compiler. But any pioneer nineteenth-century catalogue of a previously disorganized motley, no matter how conscientious, long ago lost its bloom.

Rubio has now come to the rescue with a model inventory reaching 2185 loose-sheet items that seems less than Benito's boasted "approximately 3000" only because Benito extracted each number from El Escorial bound collections. Rubio divides bound vocal collections into three categories: (1) 10 atlas-size choirbooks (LF); (2) 28 medium-size oblong bound scores (LP); and (3) 15 hand-size verticals (CC). Among his alphabetized numbered series running to 2185 loose-sheet items Rubio interlaces a host of unnumbered entries that refer the reader to numbered volumes in LF, LP, CC, or MI (instrumental music) series. Once mastered, his scheme is entirely logical.

At first blush, Palestrina seems poorly represented with only five items at page 406 in Rubio's catalogue compared with the fat 55 Palestrina entries in Benito. But since Palestrina's El Escorial repertory, except for these five Masses, is all in LF 2-6, 8-9, Rubio's catalogue escapes the tautology of repeating titles. He does repeat titles of composers' works alphabetically under their names when only a few works turn up in LF, Joan Castro (five motets *a* 4), Francisco Guerrero (three motets *a* 5), and Tomás Luis de Victoria (four motets *a* 4), for instance. Juan Navarro, Sebastián de Vivanco, and Juan Esquivel exemplify famous composers represented by nothing in the archive.

Apart from Antonio Soler with 360 catalogued items, Rubio's catalogue of El Escorial monastery composers proves how prolific were the following Jeronymites: Juan de Alaejos (died December 23, 1752), Matías Cardona (1698-1755), Juan de Durango (1632-1699), Jaime = Santiago Ferrer (1762-1824), Vicente Julián (died November 24, 1782), Manuel de León (died August 23, 1632), Pablo Ramoneda (1743-1792), Pedro de Tafalla (1606-1660), Diego de Torrijos (died 1691), and four friars surnamed Valle. The sole sixteenth-century El Escorial composer, Martín de Villanueva, professed first at the Jeronymite monastery in Granada and in 1586 a second time at El Escorial (died at Valladolid, June 1605). Rubio mentions the spread of fray Manuel de León's works to other archives (Plasencia Cathedral MS 1, fols. 9^v-11, *Domine Jesu Christe*, *a* 4) but not the presence of a fray Martín de Villanueva alternation Lady Mass in The Hispanic Society of America manuscript, *Missae secundum ritum Toletanum*.

As for composers who were not Jeronymites, the following alphabetical list samples those composers whose vocal works are importantly represented in El Escorial archive: Pedro Aranaz y Vides (1742-1821), Pedro Ardanaz (1638-1706), Benito Bello de Torices, Sebastián Durón, Francisco Javier García, Juan Manuel González Gaitán, Francisco Grassi, Francisco Juncá, Esteban Limido, José Mir y Llusá, fray Melchor de Montemayor (1588-1678), José Nebra,

Carlos Patiño, Juan Pérez Roldán, Felipe Rogier, Mateo Romero, fray Nicolás de Santa María, Matías Veana López. Two El Escorial anthologies copied in the seventeenth century (tomo 29, 131 leaves; 30, 106 leaves) contain items published by Felipe Pedrell, Luis Villalba Muñoz, L. and J. Iruarrizaga, Anglés, and Rubio. To help in finding these thus far published organ works of Bernardo Clavijo del Castillo, Sebastián Aguilera de Heredia, Pablo Bruna, José Jiménez, and fray José de Perandreu, Rubio lists at pages 628-633 the titles and dates of the previously published compilations. In a 20-page musical supplement to *Tesoro Sacro Musical*, lx/4 (October-December 1977), Rubio opened new territory with three organ works published from MI, tomo 29, fols. 6-9, 28^v-31^r, and 32-36: Pedro de Tafalla's *Medio registro alto, un tiple, 2.º tono*, Cristóbal de San Jerónimo's *Tiento de 2.º tono, por gesolreut*, and Diego de Torrijos's *Tiento de 8.º tono partido, bajo*.

A catalogue so monumental as this obviously cannot solve all problems. At pages 74 and 352 Rubio twice lists a D Major Mass *a 4 y a 8 con violines, oboes trompas y organo obligado* by José Ayden = José Haydn. Welcome as would be the identification, Franz Josef Haydn composed no D Major Mass among the fourteen authenticated in Anthony van Hoboken, *Thematisch-bibliographisches Werkverzeichnis*, II (1971), 69-110. The parts at El Escorial include violins and organo 2^o dated 1789, thus precluding any authenticated Haydn Mass whatsoever after the *Mariazeller Messe*. None of the Masses in the doubtful and spurious section (Hoboken, II, 117-118) demands two four-part choirs. Rubio reads the title-page identification of José Ayden in LP 17 as "maestro de capilla del Emprador Jose II^o de Lorena" [should be Viena]. The only other work attributed to Haydn in Rubio's catalogue is the fully authenticated *Non nobis Domine, a 4* (Hoboken, II, 132-134). Composed probably before 1773, this unaccompanied motet setting Psalm 115.1 (first published in 1799) was copied into LF 8 ("Libro de Ofertorios los días que hay Misa a facistol"), pp. 136-140, in 1786.

Information on Music: A Handbook of Reference Sources in European Languages. Volume II. The Americas. By GUY A. MARCO, ANN M. GARFIELD, and SHARON PAUGH FERRIS (Littleton, Colorado, Libraries Unlimited, Inc., 1977. 296 pp., author-title index, subject index).

Both Joan Kunselman in *Notes*, 34/4 (June 1978), 881, and Richard Andrewes in *The Musical Times*, 120/1634 (April 1979), 310, rated this book as "a stronger work" than Volume I (Basic and Universal Sources) in the presently projected eight-tome Information on Music series. Andrewes commented:

In this volume, one is helped at every turn not only by the careful selection and concise description of each item, but also by skilful typography and copious cross-references. As one would expect, the USA takes the largest share of entries, but in fact this amounts to no more than a quarter of the total 800. Canada, Argentina, Brazil and Mexico all have a good number and something has been found for every country in the continent.

While "every country in the continent" overlooks the French Antilles and French Guiana, the present bibliography does include Netherlands Antilles, Surinam, Trinidad and Tobago (but not Grenada). Reacting to Gilbert Chase's *A Guide to the Music of Latin America*, Second Edition (Washington: Pan American Union and Library of Congress, 1962) containing 3783 entries, Garfield correctly noted that "much of the material listed [in Chase] is extremely brief and of inconsequential research value." She also complained knowingly of his "errors and inconsistencies of an editorial nature."

But if Chase's *Guide* has long outlived its day, the present volume does not claim to replace it. So far as *The Americas* is concerned, umbrage can be taken at the omission of music anthologies containing extensive literary introductions and the slighting of music catalogues. To exemplify omitted music anthologies, none of the following 1974 publications gains an entry: James Lyon's *Urania* reprinted by Da Capo with a splendid preface by Richard Crawford, John



Wyeth's *Repository of Sacred Music*. *Part Second* (1820) reprinted in 1964 and again in 1974 with an indispensable introduction by Irving Lowens. Samuel Claro-Valdés's *Antología de la música colonial en América del Sur* (Santiago de Chile: Ediciones de la Universidad de Chile), and Robert Stevenson's *Christmas Music from Baroque Mexico* (Berkeley and Los Angeles: University of California Press). So far as Latin American catalogues of music go, *The Americas* ignores Miguel Bernal Jiménez's *El archivo musical del Colegio de Santa Rosa de Santa María de Valladolid, siglo XVIII* (Morelia: Universidad Michoacana de San Nicolás, 1939; 45 pp.), Carmen García Muñoz and Waldemar Axel Roldán's *Un archivo musical americano* (Buenos Aires: Editorial Universitaria de Buenos Aires, 1972; 166 pp.), Cleofe Person de Mattos's *Catálogo temático das obras do Padre José Maurício Nunes Garcia* (Rio de Janeiro: Ministério da Educação e Cultura, 1970; 413 pp.), Maria Christina da Silva Souza's *Catálogo das partituras existentes na Biblioteca da Escola de Comunicações e Artes* (São Paulo: Universidade de São Paulo, 1975), and all the catalogues of music expositions mounted by the Rio de Janeiro Biblioteca Nacional in 1955, 1962, 1964, 1965, 1967, 1968, and 1974.

The Americas lists no literature on California or New Mexico mission music. United States cities from Chicago to Los Angeles and from Detroit to Savannah have inspired better bibliographic tools than are paraded in *The Americas*. But to suppress further cavils: the volume adequately performs its highly complex tasks. The compilers have placed on the market a vademecum that even smaller municipal libraries should purchase.

Revista Musical de Venezuela revista especializada de investigación y estudios musicales. Año I, Mayo-Agosto 1980 (Caracas, Instituto Latinoamericano de Investigaciones Musicales Vicente Emilio Sojo, Consejo Nacional de Cultura [Avenida Los Mangos No. 9, Urbanización Los Chorros, Caracas 1071], 167 pp.)

At page 9 of the *presentación* José Vicente Torres, Secretario General of CONAC and Director of the present newly founded musical *revista*, acknowledges the vital roles played by President Luis Herrera Campíns, Drs. José Luis Alvarenga and José Elías Zapata in bringing to birth this extremely promising learned journal. The Instituto Latinoamericano de Investigaciones y Estudios Musicales Vicente Emilio Sojo sponsoring publication of the *Revista Musical de Venezuela* owes its existence to a decree of the directorate of the Consejo Nacional de la Cultura dated March 27, 1978. Fittingly, this instituto takes for its namesake patron the "patriarch of Venezuelan music"—as *Riemann Ergänzungsband Personenteil L-Z* (1975), 675, dubbed Vicente Emilio Sojo (born at Guatire, Miranda, December 8, 1887; died at Caracas August 11, 1974).

Walter Guido initiates the first number with a résumé of Venezuelan music history to mid-nineteenth century; Robert Stevenson follows with Part I of "La música en la Catedral de Caracas hasta 1836"; next come Juan Bautista Plaza's magisterial study, "Juan Manuel Olivares, el más antiguo compositor venezolano," Rhazes Hernández López's fine "Breves apuntes para la historia de la crítica musical en Venezuela," and Antonio Mastrogianni's "El Instituto 'Torcuato Di Tella' y su contribución al desarrollo de la música latinoamericana." The issue continues with a chronicle of anniversaries, contests, courses, orchestras, opera and ballet functions, international events, prizes, obituaries, and reviews of other journals; and concludes with news concerning recent Venezuelan music publications and reviews of recordings and books.

Before this new journal, Venezuela already boasted the magnificent *Revista Inidef*—which contained in the third number (1977-1978) Waldemar Axel Roldán's historical article, "La Música en la Catedral de Lima" (pp. 36-39), buttressed by his transcription of José de Orejón y Aparicio's treble duet accompanied by paired violins and continuo, "A del día, a de la fiesta" (pp. 40-64). All hail to the distinguished *directora*, Dra. Isabel Aretz and her husband Luis Felipe Ramón y Rivera, *jefe de redacción* of *Revista Inidef*, who have established Venezuelan

primacy in their fields. May the newly inaugurated *Revista Musical de Venezuela* enjoy the same enthusiastic international recognition that has already been made of *Revista Inidef* a cynosure.



Latin American Music Review/Revista de Música Latinoamericana, Volume I, Number 1: Spring/Summer 1980 (Austin, University of Texas Press, 135 pp.)

Edited by Gerard Béhague, Institute of Latin American Studies, Sid. W. Richardson Hall 1.323, University of Texas, Austin, Texas 78712, this welcome review counts amongst its Editorial Advisory Board such stars of the first magnitude as Isabel Aretz, Gilbert Chase, Samuel Claro-Valdés, Luiz Heitor Corrêa de Azevedo, Manuel Enríquez, Marlos Nobre, Juan A. Orrego-Salas, and Pola Suárez Urtubey. Sharon Girard, Department of Music, San Francisco State University, 1600 Holloway Avenue, San Francisco, California 94132, is Review Editor.

The first issue, dedicated to the memory of Charles Seeger (1886-1979), opens with an editorial note followed by Chase's "Charles Seeger and Latin America: A Personal Memoir." George List, Sharon Girard, Theodore Solís, Manuel H. Peña, Rodolfo Holzmann, and Luiz Heitor Corrêa de Azevedo contributed the six articles in English, Portuguese, and Spanish, at pages 6-111. The six reviews at pages 112-123 are in English.

With his customary enterprise, skill, and wide-ranging vision, Professor Béhague has initiated a periodical that bids fair to encompass all phases of the diverse Latin American scene. The text is printed without justified right margins, and "footnotes" follow articles as endnotes. Musical examples, always a crux, are formally drawn in this first issue. Two issues each year are promised.

O ciclo do ouro: o tempo e a música do barroco católico. Catálogo de um Arquivo de Microfilmes. Elementos para uma História da Arte do Brasil. By ELMER CYPRIANO CORRÊA BARBOSA (Rio de Janeiro, Pontifícia Universidade Católica, 1979 [Ministério da Educação e Cultura, Fundação Nacional de Arte-FUNARTE. Xerox do Brasil, S.A.]. vi + 454 p., 269 music examples)

Although not cited on the title pages, Cleofe Person de Mattos with the aid of Roberto Ricardo Duarte prepared the entries for the eighteenth-century liturgical works catalogued at pages 67 through 275. Eleven archives furnished the musical works inventoried in the catalogue: Diamantina, Arquivo da Pia União do Pão de Santo Antônio (55 pieces); Mariana, Museu da Música (165 pieces); Prados, Arquivo eclesiástico da Paróquia de N^a Sra. da Conceição (26 documents) and Arquivo da Orquestra e Banda Lira Ceciliania (11 pieces); Rio de Janeiro, Arquivo Nacional do Ministério da Justiça (51 documents); São João d'El Rei Arquivo Aluísio José Viegas (52 pieces), Arquivo da Lira Sanjoanense (361 pieces), Orquestra Ribeiro Bastos (196 pieces), and Arquivo eclesiástico da Paróquia da Catedral Basílica de N^a Sra. do Pilar (98 documents); Tiradentes-São José d'El Rei, Arquivo eclesiástico da Paróquia de Santo Antônio (119 documents) and Arquivo da Orquestra Ramalho (46 documents). Dates of microfilming ranged from February 19, 1976, to December 12, 1976.

Appropriate sigla heading each entry localize the precise archive in which the piece was found and give the call number for the microfilm now housed in the library of the Pontifícia Universidade Católica do Rio de Janeiro, Rua Marquês de São Vicente, 225-CEP 22.453. The printing of this catalogue devolved upon Xerox do Brasil, S.A., Rio de Janeiro, (Av. Rodrigues Alves, 261-ED. São Rafael), and is very handsome indeed.

The earliest among the 21 eighteenth-century Minas Gerais composers whose works are inventoried beginning at page 67 is Manoel Cabral Camello, presumptively the priest who in 1719 consecrated the Igreja da Nossa Senhora do Rosário in São João d'El Rei (pp. 51, 68-69). The researches of Francisco Curt Lange published in the *Estudos Históricas*, n.^{os} 3 e 4 and 6,



Marília, Faculdade de Ciências e Letras (1965, 1966) and abundantly elsewhere, testify to a vigorous musical life in the capitania before 1750 (pp. 50, 59). But the creation of the see of Mariana—authorized by royal alvará dated September 12, 1748—seeded Minas Gerais cultural flowering in the latter half of the century (p. 37). On page 51 Corrêa Barbosa writes as follows:

The fruits of musical instruction in the diocesan seminary began to be felt in about 1770. In that decade and the next, Minas Gerais music reached its expressive apogee. If we take José Joaquim Emerico Lobo de Mesquita (1746-1805) for a test case, we see in his mature works of the 1780's, considerable preoccupation with the syntax of the Latin text. So appropriately does he adjust the text to the musical phrase, that we presume him to have been a sometime Mariana seminarian. Or, if not that, he certainly imbibed from priests more than casual liturgical knowledge.

Apart from Lobo de Mesquita, only five of the eighteenth-century composers whose works are inventoried in this catalogue—Jerónimo de Sousa Lobo (1780-1810), João de Deus Castro Lobo (1794-1832), Marcos Coelho Neto (1746-1806), Manuel Dias de Oliveira (?-1803), and Francisco Gomes da Rocha (1746-1808)—enter the 1977 *Enciclopédia da música brasileira*. The present catalogue also usefully lists 91 nineteenth-century composers whose works are now available on microfilm at the Pontifícia Universidade Católica do Rio de Janeiro.

Frei José Marques was doubtless the director of the Lisbon Seminário Patriarcal 1820-1835 profiled in Ernesto Vieira's *Diccionario biographico* (1900), II, 309-317. João José Baldi (1770-1816) enters Vieira, I, 83-91. But the bulk of the 91 nineteenth-century composers in the present catalogue worked in Brazil or were born there.

Typical of the splendors of the present catalogue not to be missed by lexicographers is the list of Francisco Manoel da Silva's sacred works at pages 408-410. Next devoutly to be desired is a government-sponsored edition of the Brazilian national anthem composer's *opera omnia*.