



José López-Calo, S.J. Biobibliography

JOSÉ LÓPEZ-CALO (*b* Nebra, La Coruña, February 4, 1922) belongs to a family of twelve (four brothers, six sisters). Both his father, José López Froján, who celebrated his 96th birthday in May 1989, and his mother, *née* Dolores Calo Romero, 90 years old in 1989, continued enjoying good health at the time of writing this biographical note, early summer 1989; Doña Dolores, however, died suddenly on July 21, 1989, and her husband, Don José, followed her soon (October 11), also suddenly; both kept their clarity of mind till the very last hours of their life. Although he remembers his mother's tuneful voice, none in his family was a professional musician. Nor did Nebra boast a parish church with a maestro who instructed choirboys. However, José began studying piano at an earlier age than he can recall, delighting in works by Mozart, Beethoven, Mendelssohn, and Schumann—also being exposed to exercises by Czerny, Cramer, and Clementi.

Upon entering the Seminary at Santiago de Compostela, he studied with Manuel Ansola, cathedral organist, and with José Pérez Rajoán, music prefect in the Seminary. In 1942 he joined the Society of Jesus and for three years beginning in 1946 studied at the Pontifical University of Comillas, where in 1949 he completed Philosophy. While there, he profited from the teaching of José Ignacio Prieto Arrizubieta (*b* Gijón, August 12, 1900; *d* Alcalá de Henares) who from 1924 to 1969 directed the Schola Cantorum at Comillas. Founded in 1911 by Nemesio Otaño (1880–1956), the Comillas Schola “became the model for countless other choirs at seminaries and in parishes throughout Spain.”

On June 26, 1951, Archbishop Federico Melendo at Carrión de los Condes (Palencia) ordained him deacon and on June 28 priest. At Granada, where he completed Theology in 1956, López-Calo continued his studies of harmony with Valentín Ruiz Aznar (*b* Borja, February 14, 1902; *d* Granada,

November 30, 1972), an Otaño disciple who became Granada cathedral maestro de capilla in 1927.

From Granada he transferred, after passing one year in Dublin perfecting his priest's studies, to the Istituto Pontificio di Musica Sacra in Rome, where in 1959 he took a master's degree in chant and in 1962 a doctorate in musicology with “La música en la Catedral de Granada en el siglo XVI” as his dissertation subject. His teachers at Rome, apart from his dissertation supervisor Higinio Anglés, included Domenico Bartolucci, Dante D'Ambrosi, Edgardo Carducci, and especially the Solesmes Benedictine, Eugène Cardine (from 1952 a professor of Gregorian Paleography in the Pontifical Institute of Sacred Music).

López-Calo became Anglés's assistant in 1964 and in 1965 succeeded him in the chair of musicology at the Pontifical Institute. From 1967 to 1970 he was its vice-rector. From 1962 to 1970 he was also musical advisor for Radio Vaticana and from 1963 to 1968 director of the journal *Musicae Sacrae Ministerium*. Concurrently he served as secretary of the International Society of Sacred Music.

Upon returning to Spain in 1970 he won a national competition sponsored by the Juan March Foundation. Its *Programa 1971* gave him responsibility for cataloguing and editing works in the music archives of Old Castile and in gathering and copying all documents of musical interest. In 1973 he was named professor of music history at the University of Santiago de Compostela. From 1977 to 1981 he was vice-president of the Sociedad Española de Musicología. His library containing some 11,000 volumes (Centro de Investigación de la Música Religiosa Española = CIMRE, at Virgen de la Cerca 31, 15703 Santiago de Compostela) counted in 1989 among the best for musical research among any in Spain. Constantly renewed and enlarged by subscriptions to all the chief learned journals and monuments series, it



also contains rarities from the sixteenth to the nineteenth centuries, including a great number of unique extant copies, such as the only existing exemplar of the second edition of Cardinal Cisneros's Mozarabic Passionary (Toledo 1567) and an impressive collection of manuscripts with unknown Spanish organ music.

A list of some of his chief articles published from 1955 to 1979 is appended to his *New Grove Dictionary* entry (1980), xi, 226–227. A list continuing to 1981 follows the unsigned entry on him in *Dizionario Enciclopedico Universale della Musica e dei Musicisti, Le Biografie* (Turin: UTET, 1986), iv, 492. Other lexicons that profile him include Edward A. de Maeyer's *Who's Who in Europe 1966–1967* (Brussels: Éditions de Feniks, 1967), 1680 (which cites his address in Rome as then Piazza S. Agostino 20/A); *Dictionary of International Biography* (Cambridge and London: Melrose Press, 1975), ii, 1061; *International Who's Who in Music and Musicians' Directory 1975*, 552–553 (and later editions of the same); and *The International Register of Profiles*, Sixth Edition (Cambridge [England]: International Biographical Centre, 1982), 729. However, none of these lexicons particularizes his contributions to *Tesoro Sacro Musical* (= TSM), *Ritmo*, Festschriften, or encyclopedias.

To itemize all his articles, reviews, music editions, and interventions in recordings would double the size of this biographical note, and is a task that must therefore be deferred to later. However, the articles that he contributed to TSM are alphabetically listed in *Indices de Tesoro Sacro Musical* (Madrid: Publicaciones de la Sociedad Española de Musicología, Serie B, n.º. 2, 1983), 107. Here is that list:

A propósito de "Cuatro piezas instrumentales del siglo XVI": 1976, 9–13; Anónimo (Ambrosio de Cotes?) cuatro piezas instrumentales del siglo XVI: 1970, 3–5; Bodas de Oro del Pontificio Instituto de Música Sacra de Roma: 1962, 28–29; Comentarios en torno al Cuarto Congreso Internacional de Música Sagrada: 1961, 113–115; Crónica: Séptimo Congreso Internacional de Musicología: 1958, 91–95; Crónica: Tercer Congreso Internacional de Música Sagrada, París, 1 al 8 de julio de 1957: 1957, 98–101; Cuarto Congreso Internacional de Música Sagrada, Colonia, 22 al 30 de junio de 1961: 1961, 94–99; Don Aníbal Sánchez Fraile. In memoriam: 1972, 23–25; La Controversia de Valls. Estudios sobre la música religiosa en España en los siglos XVII y XVIII: 1968, 11–14, 32–36, 70–72; 1969, 7–15; 1971, 109–116; La

música en los últimos días de Pío XII: 1959, 116; Más sobre la autoridad y nivel de vida del músico sagrado: 1963, 28–30; Monseñor Higinio Anglés: 1970, 27–30; Músicos españoles del pasado. Escuela Granadina: I. Santos de Aliseda: 1959, 44–47; Idem: II, III. Jerónimo de Aliseda, 1959, 83–85, 108–111; Idem: IV, V. Luis de Aranda, 1960, 23–26, 67–71; Idem VI, VII. Diego de Pontac: 1962, 6–12, 30–33; Presente y futuro de la música sagrada: 1968, 15–17; Tesoro Sacro Musical: Sesenta años: 1978, 3–12; Una tesis doctoral de música y algo muy importante para el canto gregoriano: 1960, 7–10.

After 48 reviews published in *Ritmo* before September 12, 1983, López-Calo contributed the following articles to *Ritmo*:

Músicos españoles del pasado: Tercera serie. La Escuela Palentina: I, II, III, IV, V. Joaquín Martínez, February 1984, 20–23, July–August 1984, 15–18, September 1984, 30–32, 54–55, May 1985, 14–16; La "Miscelánea Samuel Rubio", un pulso a la musicología española, January 1984, 23–26; Las cantigas de Santa María y Monseñor Higinio Anglés, número extraordinario [Año 55, n.º 550], 54–59; La música en el Seminario y Universidad Pontificia de Comillas, June 1985, 27–31; Congreso Internacional "España en la Música de Occidente," September 1985, 37.

In other venues he published the following articles (selective list, 1965–1985):

"La música en las peregrinaciones jacobeanas del siglo XI al XVI," *Compostellanum*, x (1965), 458–484; "Jerónimo de Carrión ed il suo 'Adiuvans nos'," *Psalterium* [Rome], iii (1965), 11–14, 24–26; "Les commencements de la basse continue en Espagne," *Bericht über den neunten Internationalen Kongress, Salzburg, 1964*, ii (Kassel, 1966), 201–203; "L'intervento di Alessandro Scarlatti nella controversia di Valls," *Analecta Musicologica*, v (Rome and Graz: 1968), 178–200 [reviewed in *Nuova Rivista Musicale Italiana*, 1969, 553, and *Die Musikforschung*, 1970, 473]; "Musica e musicisti italiani in Santiago di Compostela (Spagna)," *Quadrivium* [Bologna], xii (1971), 355–366; "Il problema delle relazioni tra Chiesa e Stato nel Don Carlo/Don Carlos di Verdi," *Atti del II Congresso Internazionale di Studi Verdiani* [Parma], 1971, 80–89; "Vespers in Baroque Spain," *Musical Times*, cxii (1971), 439; "The Spanish Baroque and Francisco Valls," *Musical Times*, cxiii (1972), 353–356; "La música en la Orden y en

el Rito Jeronimianos," *Studia Hieronymiana* (IV Centenario de la Orden de San Jerónimo), [Madrid], 1973, i, 123-138; "La Spagna in Verdi," *Atti del III Congresso Internazionale di studi Verdiani*, [Parma] 1974, 244-249; "La polifonía española del Renacimiento," *La Música en el Renacimiento*, Universidad de Oviedo, Oviedo 1975, 25-34; "El Pórtico de la Gloria: Sus instrumentos musicales," *IX Centenario de la catedral de Santiago*, Santiago, 1976, 163-206; "The RISM A/II Project in Spain," *Fontes Artis Musicae*, xxiv (1977), 34-35; "La música religiosa en el Barroco español. Orígenes y características generales," *La Música en el Barroco*, Universidad de Oviedo, Oviedo, 1977, 147-189; "RISM-España, un proyecto ambicioso," *Revista de Musicología*, i (1978), 254-260; "Hilarión Eslava, compositor de música sagrada," *Monografía de Hilarión Eslava*, Pamplona, 1978, 119-150; "Catálogo provisional de las obras religiosas de Hilarión Eslava," *Ibid.*, 347-370; "La música en la Universidad" [de Santiago], *La Universidad de Santiago*, Santiago, 1980, 225-231; "El Padre Otaño: Su vida y su obra," *Razón y Fe* [Madrid], cciv (1981), 562-572; "La música en Galicia," *Galicia Eterna*, Barcelona, 1981, iv, 877-931; "La música religiosa en España en el siglo XIX," *Cuadernos de Música*, ii (1982), 71-77; "El tiento. Orígenes y características generales," *El Órgano español. Actas del Primer Congreso*, 27-29 octubre 1981, Madrid, 1983 [= 1984], 77-98; "Los comienzos de la ópera en España. La ópera en el siglo XVII," *La Ópera en España*, Oviedo, 1984, 73-80; "El italianismo operístico en España en el siglo XIX," *Ibid.*, 83-92; "Las misas policorales de Miguel de Irizar," *Príncipe de Viana* [Pamplona], año XLVI, n.º 174, January-April 1985, 287-313; "Fray José de Vaquedano: Nuevas aportaciones a su biografía y al estudio de su obra," *Sociedad de Estudios Vascos. Cuadernos de Sección. Música*, 2, [San Sebastián], 1985, 103-115; "Musique flamande et musique espagnole en Espagne. 1450-1550," *Splendeurs d'Espagne*, I. Brussels, 1985 [Europalia 85. España], 333-340.

His contributions to seven lexicons are the most easily accessible of his articles. To *Die Musik in Geschichte und Gegenwart* he contributed "Das Responsorium in Spanien," xi, 318-319; "Vaquedano, José de," xiii, 1269-1270; "Carrión, Jerónimo de," xv [Supplement I], 1338-1339; "Egüés, Manuel de," xvi [Supplement II], 19; "Granada," xvi, 521-525; "Refice, Licinio," xvi, 1540-1541.

Enciclopedia de Orientación Bibliográfica, Barcelona, 1964-1965, 4 vols., contains in Vol. III, "Ciencias Humanas," 477-501, his commentary on 233 fundamental music histories, treatises, and lexicons.

Encyclopédie des Musiques Sacrées, Paris, 1968-1971, 3 vols., contains his "La Contre-Reforme en Italie: Palestrina et le Concile de Trente," ii, 397-403; "La musique religieuse en Italie, de Saint Philippe Néri au début du XIX^e siècle," n, 476-486; "Espagne, XIX^e et XX^e siècles," iii, 244-247; "Italie, Musiciens d'Église" (= siècles XIX-XX), iii, 266-268.

To the *Geschichte der katholischen Kirchenmusik*, Kassel, 1972-1976, 2 vols., he contributed "Kirchenmusikalische Erziehung und Organisation," ii, 321-328.

Storia dell'Opera, Turin, 1977, 6 vols., contains his "L'Opera in Spagna," ii, tomo 1, 487-536; "L'Opera nel Portogallo," ii, tomo 2, 65-78; "L'Opera nell'America Latina," ii, tomo 2, 447-474.

The New Grove Dictionary of Music and Musicians (London: Macmillan, 1980), contains 95 articles by him:

Aceves y Lozano, Rafael, i, 41; Adalid y Gurrúa, Marcial del, i, 89; Alberdi Recalde, Lope, i, 205; Alegria, José Augusto, i, 242-243; Alfonso V ("El Magnánimo"), i, 252-253; Altisent Domenjo, Miguel, i, 296; Andreví y Castellar, Francisco, i, 412; Aroca y Ortega, Jesús, i, 622; Balus y Vila, Jaime, ii, 69; Barbieri, Francisco Asenjo, ii, 138-139; Barrera Gómez, Enrique, ii, 185; Blasco de Nebra, Manuel, ii, 785; Boileau Bernasconi, Alessio, ii, 861; Bonet de Paredes, Juan, iii, 18; Cabo, Francisco Javier, iii, 574; Carmena y Millán, Luis, iii, 799; Carrión, Jerónimo de, iii, 829; Catholic Monarchs ("Reyes Católicos"), iv, 12; Chiodi, Buono, iv, 284; Cifuentes, Pedro, iv, 395; Ciruelo, Pedro, iv, 411; Colón, Fernando, iv, 581; Doyagüe, Manuel José, v, 600; Durán, José, v, 738-739; Echevarría (family of organ builders), v, 821-822; Education in Music, Spain and Portugal, vi, 42-43; Egüés, Manuel de, vi, 70; Escorihuela, Isidro, vi, 244; Espinós Moltó, Víctor, vi, 250; Esteve y Grimau, Pablo, vi, 262; Ferandiere, Fernando, vi, 469; Fernández-Cid de Temes, Antonio, vi, 474; Ferreira, Manuel, vi, 495; Fornis y Cuadras, José, vi, 714; Fuentes, Pascual, vii, 6; Furió, Pedro, vii, 33; Gas, José, vii, 171; Gascue y Murga, Francisco, vii, 172-173; Goicoechea Errasti, Vicente, vii, 497; Gómez Camargo, Miguel, vii, 519; Gómez García, Domingo Julio, vii, 519-520;

Gonima, Manuel, vii, 523–524; Granada, vii, 627–628; Hernández Salces, Pablo, viii, 512–513; Instituto Español de Musicología, ix, 237; Iranzo y Herrero, Agustín, ix, 309; Iruarrizaga Aguirre, Luis, ix, 329; Joaquim, Manuel, ix, 655; Kastner, Macario Santiago, ix, 824–825; Ledesma, Nicolás, x, 597; Lloréns Cisteró, José María, xi, 97; López Jiménez, Melchor, xi, 228; Manzarraga, Tomás de, xi, 636; Massana Bertrán, Antonio, xi, 798; Mitjana y Gordón, Rafael, xii, 369; Monasterio, Jesús, xii, 478; Moral, Pablo del, xii, 553; Morata, Ginés de, xii, 561; Morera, Francisco, xii, 572; Oliac y Serra, Juan, xiii, 531; Olmeda, Federico, xiii, 536; Otaño y Eguino, Nemesio, xiv, 19–20; Pahissa, Jaime, xiv, 93; Pascual, Francisco, xiv, 259; Pedrell, Felipe, xiv, 330–332; Pena Costa, Joaquín, xiv, 347; Pons, José, xv, 78; Pradas Gallén, José, xv, 182; Prieto Arrizubieta, José Ignacio, xv, 227; Pujol, David, xv, 449–450; Pujol Villarubi, Emilio, xv, 450–451; Querol Gavalda, Miguel, xv, 504–505; Ramoneda, Ignacio, xv, 575; Rodríguez de Ledesma, Mariano, xvi, 94–95; Rubio Calzón, Samuel, xvi, 302–303; Saldoni, Baltasar, xvi, 413; Sampayo Ribeiro, Mário Luis de, xvi, 459; Sancho Marraco, José, xvi, 463; Santiago de Compostela, xvi, 480; Soriano Fuertes y Piqueiras, Mariano, xvii, 539; Subirá Puig, José, xviii, 322–323; Tafall y Miguel, Mariano, xviii, 520; Unión Musical Española, xix, 333–334; Verdalonga, José, xix, 630; Villalba Muñoz, Luis, xix, 763.

To the *Lessico* portion of the *Dizionario Enciclopedico Universale della Musica e dei Musicisti* (Turin: Unione Tipografico-Editrice Torinese, 1983–1984), 4 vols., he contributed articles on Burgos, i, 420–421; Gerona, ii, 358; Granada, ii, 385; Las Huelgas, ii, 662; León, ii, 682–683; Montserrat, iii, 181–182; Santiago de Compostela, iv, 218–220; Toledo, iv, 546–547; and zarzuela, iv, 775–778. The seven biographical volumes published 1985–1988 contain his articles on Alfonso X el Sabio, Juan Andrés, Francisco Asenjo Barbieri, Pedro de Heredia, Juan Hidalgo, Alonso Lobo, Vicente Martín y Soler, Diego Ortiz, Sebastián Raval, Manuel Jerónimo Romero de Ávila, Soriano Fuertes (family), Francisco Valls.

It goes without saying that vastly more readers in English-speaking countries now take pleasure in his encyclopedia articles—whether in English, French, German, or Italian—than can easily approach his books and monographs in Spanish. To aggravate the problem of their diffusion, not even in Spain are his publications of easy access. (*La Casa del Libro* at

Madrid stocked not one of his publications in the summer of 1989.)

What they contain, even in the most general terms, cannot be assessed without handling them, because learned journals in other lands rarely do more than merely list titles—if that much. To dispel in at least preliminary fashion the ignorance concerning his major publications that presently prevails, the remainder of this first extensive bibliography will be devoted not to any bald listing of titles, as was done for his articles, but to their titles followed in each instance with a shorter or longer summary. The purpose of these summaries is twofold: (1) to entice librarians and dealers to stock them, and (2) to give graduate students the necessary basic idea of what each publication contains.

La música en la Catedral de Granada en el siglo XVI (Granada: Fundación Rodríguez Acosta, 1963; 2 volumes, xix + 326, xxii + 153 pp.).

Dedicated to Higinio Anglés, supervisor of his doctoral thesis at the Pontifical Institute of Sacred Music (Rome), López-Calo's two folio-size tomes were published by a Foundation at Granada named after the painter José María Rodríguez-Acosta (1877–1941). Based almost entirely on heretofore unpublished documents, the first volume pioneers in presenting a total vision of the musical life in a sixteenth-century Spanish cathedral. No aspect is neglected. Plainchant usages, polyphonic composition, instrumental interventions, festivals, playlets, sacred dances, texts set by the cathedral music directors, the social and economic ambience and every other aspect of Granadine activity relevant to the author's topic, are studied with maximum intensity. Chapter II ends with data on the successors Diego de Jofre, Hernando de la Cueva (functioned 1523–1562), Juan de Segura (1582–1587), Pedro Pérez Tenllado and his substitute Antonio de Navarrete. In chapter III, López-Calo minutely examines each facet of the polyphonic choir's history, duties, and functions.

From first to last, the choirmaster's care of the choirboys at Granada Cathedral, as elsewhere in Golden Age Spain, included boarding and lodging them, educating and disciplining them. The succession of Granada Cathedral maestros de capilla begins with Luis de Can de Roa, active in the years 1517 to his death in 1521. His successor was Francisco de Tovar, who died May 22, 1522, and who



was in all probability the same Francisco de Tovar, born at Pareja in Andalusia, who in 1510, after residences in Sicily and at Rome, published at Barcelona the highly regarded treatise, *Libro de música práctica*.

The three maestros de capilla who shone also as composers were Santos de Aliseda (appointed November 19, 1557; *d* Granada July 4, 1580), his son Jerónimo de Aliseda (ordained a priest in September 1577; *d* June 28, 1591), and Luis de Aranda (elected after rigorous public competition April 18, 1592; *d* o/a April 24, 1627). What can be said in truth of all Granada Cathedral maestros de capilla whose financial condition López-Caló ascertained, was that they lived and died in severely straitened circumstances.

Far more renowned than any of the cathedral maestros de capilla was Gregorio Silvestre, contracted as cathedral organist October 12, 1541. Son of Isabel of Portugal's physician João Rodrigues, Silvestre was born at Lisbon December 30/31, 1520, and died at Granada October 8, 1569, leaving wife and children (among them son Luis, who wished to succeed him as Granada Cathedral organist). Silvestre's brother, Manuel Rodríguez, who in 1544 substituted for him during one of his frequent absences, emigrated to Santo Domingo, and thereafter to Puebla and Mexico City, serving in each place as cathedral organist.

Pedro Villada, appointed Granada Cathedral organist in March 1532, left Granada in November 1540 to occupy the same post in Seville Cathedral. Longer lasting than any predecessor Granada Cathedral organist, Gonzalo Gutiérrez (probably Silvestre's pupil) continued from 1569 to death in the forefront of 1605.

In Chapter VI (beginning with the year 1563) López-Caló documents the number of instrumentalists, their salaries, the place that they played, and what they played. Their instruments included *flautas* and *orlos*, *sacabuches*, trombones, and *bajones*, but no viols or other string instruments. Chapter VII deals with music for special seasons of the church year (such as chanzonetas and entremeses composed to celebrate festivals and other extra-liturgical events). Choirboys performed most of the dances. Paid professionals (as at Corpus, 1573) danced only on rare occasions.

Fifteen documental appendices (pp. 285–313) include in Appendix 7 Luis de Cozar's memorial (dated October 11, 1557) telling how the archbishop of Granada, Cardinal Gaspar de Ávalos, examined

him, prior to his being received as maestro de capilla February 14, 1535. The tests administered to six aspirants for the office in mid-April of 1592 were vastly more complex and difficult (Appendix 9). Details concerning the new cathedral organ commissioned in 1568 (Appendix 12) include names of stops [such as *atabales* = drums, *temblante* = tremolo]; and the more than twenty mixtures, each "very excellent, and each different and distinguishable from the others." The upper *juego* = keyboard of the new organ (serving the great organ), was to contain 59 keys (six of them *añadidas* = additional keys). The lower keyboard, serving the *silleta* (= choir organ), was to contain 50 keys. The pedal board was to consist of five wooden keys played with the feet. These five pedal notes—duplicating the five lowest notes on the manuals—*abultan y adornan mucho la música* ("greatly enlarge and adorn the [sound of the] music").

As if López-Caló's ten-page, double column, analytic index; his copious footnotes (each placed on the page to which they belong); and his abundant full-page illustrations and facsimiles did not sufficiently ennoble *La música en la Catedral de Granada*, he goes beyond anything of its type previously published by adding a second volume containing his critical edition of eighteen heretofore unpublished works by the three Granada Cathedral maestros, Santos and Jerónimo de Aliseda, and Luis de Aranda. He follows these with his transcriptions of single works by Juan de Arratia (appointed organist in the Capilla Real at Granada February 27, 1598); Rodrigo de Ceballos (named maestro de capilla in the Capilla Real June 28, 1561, died in office in 1581); Ambrosio de Cotes (Ceballos's successor as maestro of the Capilla Real); Juan de Riscos (maestro of the collegiate church at Antequera who in 1598 competed unsuccessfully for the chapelmastership at Granada Cathedral and later served long years as maestro at Jaén Cathedral); and Johannes Urrede = Wrede. The latter's *Nobis datus* (Pange lingua) published as Estêvão de Brito's in *Portugaliae Musica*, xxx, 28–29, is Urrede's (with variants noted by López-Caló).

From first to last, *La música en la Catedral de Granada*—an insuperable work in which the author profited not only from Anglés's direction but also from Canon-archivist Manuel Casares Hervás's superior organization of the Granada Cathedral archive—merits the closest and most detailed study. Even for the plainchant specialist, the documenta-

tion assembled by López-Caló (t, 37-38) on the different tempos at which chant was sung (slowest tempo at the most solemn feasts) deserves every attention—confirming as it does Cerone's remarks in *El Melopeo y maestro*, book iv, chapter 16 (pp. 374-375 = 372-373).

The back pocket of López-Caló's second volume contains a disk commissioned by the Fundación Rodríguez-Acosta and emitted by Hispavox at Madrid. Performed by the Coro Valicelliano of San Felipe Neri at Rome (directed by Antonio Sartori) the Sanctus a 4 from Santos de Aliseda's *Missa Ecce vir prudens*, his motet *Verba mea* a 4, and his son Jerónimo's *Ad te levavi* a 5 occupy Side 1. Jerónimo de Aliseda's *Ave Maria* a 5, Luis de Aranda's *Domine, ne in furore tuo* a 4, and Urreda's *Pange lingua* (Granada version) occupy Side 2.

Canti per la Santa Messa. Musica: José López-Caló, S.J. Testo: Francesco Pellegrino, S.J. (Rome: Associazione Italiana S. Cecilia [Via della Scrofa, 70], 1965; 7 pp.). II. Edizione, same publisher, 1967.

Identical in all respects except for small details on the title page, both 1965 and 1967 editions were engraved at Florence by Arti Grafiche Bandettini & C. Conceived for performances at Sunday Masses transmitted by Radio Vaticana in collaboration with RAI-Radiotelevisione Italiana, the five common-meter canti (Introito, Interlezionale, Offertorio, Comunione, Finale) are each organ-accompanied unison melodies sung by soloists and choir alternating with each other. Except for the first and third, the rest are da capo canti.

Over a held E, pedal point, López-Caló poses six descending seventh-chords near the close of the Comunio. Throughout all five canti, he consistently provides accompaniments of transparent clarity and harmonic propriety. Taking as model the sobriety of medieval Italian *laude*, he intentionally avoids melismas, dispenses with instrumental preludes and interludes, forgoes all difficult leaps, and keeps the melodies within maximum range of a ninth (d-e'). These canti are true Gebrauchsmusik, proving López-Caló an accomplished craftsman.

Presente e futuro della musica sacra. Conferenze pronunciate alla Radio Vaticana sotto la direzione del Padre José López-Caló, S.J. (Rome: Desclée & C., 1966; 174 pp.).

Presente y futuro de la música sagrada. Conferencias pronunciadas en la Radio Vaticana bajo la dirección de José López-Caló, S.J. (Madrid: Editorial Razón y Fe S.A. [Biblioteca "Razón y Fe" de Cuestiones Actuales—63], 1967; 185 pp.).

López-Caló precedes each of the sixteen radio talks given in Italian (1966) and translated by him into Spanish (1967) with short introductions summarizing the problem expounded in the talk. Especially interesting for foreigners are the talks included in part III, which treat of the sacred music situation (mid-1960's) in France (François Picard), Germany (Wilhelm Lueger), England (Peter Peacock), Italy (Domenico Celada), Spain (Tomás de Manzárraga), and the United States (Richard J. Schuler).

Catálogo musical del Archivo de la Santa Iglesia Catedral de Santiago. Prefacio de Antonio Iglesias (Cuenca: Ediciones del Instituto de Música Religiosa, 1972; 386 pp.).

In 1971, a biennium after Anglés's death, the Juan March Foundation at Madrid selected López-Caló from a list of competitors to catalogue and prepare critical studies of the musical remains and the capitular acts referring to music still extant in cathedrals, collegiate churches, and convents throughout Castilla la Vieja. The present catalogue fittingly initiated a series continued to the present day. As bases for the present catalogue, López-Caló had published in the years 1958 through 1966 seven preliminary studies, each entitled "El archivo de música de la catedral de Santiago de Compostela," in *Compostellanum*, iii (1958), 655-701; iv (1959), 292-325; iv (1959), 674-713; vi (1961), 285-330; viii (1963), 651-679; xi (1966), 353-356.

In total, the present name-indexed catalogue (containing numerous full-page facsimiles of scores and documents) registers 2291 musical works by 228 composers—each composer being identified as exactly as documentation available in 1972 permitted. In 38 appendices, most of which contain documentation retrieved from the many cathedral *actas capitulares* transcribed by López-Caló, he offers a vast array of mostly heretofore unpublished information concerning the lives and works of 14 maestros de capilla at Santiago (Antonio Carreira Morán, 1613-1637; Jerónimo Vicente 1638-1643; Diego Verdugo, 1665-1680; José de Vaquedano, 1680-1710; Antonio de Yanguas, 1710-1718; Diego de las Muelas, 1719-1723; Pedro Rodrigo, 1723-1744; Buono Chio-

di, 1769–1783; Melchor López Jiménez, 1784–1822; Ramón Palacio, 1826–1863; Juan Trallero, 1865–1891; Juan Alonso Fuentes, 1893–1894; Santiago Tafall Abad, 1895–1899; Manuel Fernando Soler Palmer, 1899. The appendices include also abundant documentation concerning aspirants to the Santiago chapelmaster post who did not gain it (Simón Martínez Ochoa, 1707; Antonio Guadarrama, 1744; Pedro Cifuentes Mazo, 1744; Juan Manuel González Gaitán, 1744; Juan Oliac y Serra, 1744; Antonio Ventura Roel del Río, 1744; Francisco Hernández Illana, 1744; Manuel Antonio López del Río, 1744; Manuel Paradís, 1744; Juan Martín, 1744; José Pacheco, 1824).

The notice of the sale of Antonio Ripa's musical remains, copied from the *Diario de Madrid* of February 21, 1798, specifies not only Ripa's service as chapelmaster—first at his birthplace, Tarazona, where he began at age 17; then at Cuenca, Descalzas Reales in Madrid; and finally at Seville, where he succeeded Rabassa June 22, 1768, and where he continued to death November 3, 1795—but also gives a global summary of Ripa's compositions in various genres (together with their asking sale prices).

In comparison with Toledo, the Santiago music archive lacks enormous *libros de facistol* replete with masterpieces by sixteenth-century Spaniards. Choirbooks 1 and 2 are near duplicates, each containing Palestrina Masses copied by the Madrid royal chapel succentor Casiano López Navarro in about the year 1729. Numerous other Spanish cathedrals received this succentor's copies of the same Masses—the last of which (*Sexti toni*), although probably apocryphal, became the most popular. The entire contents of choirbooks 3 through 6 lack composer ascriptions.

The true riches of the archive commence with partbooks of the seventeenth century. The earliest works by a Santiago maestro are two motets, both *a 8*, by Antonio Carreira [Morán]: *Iste cognovit iustitiam* and *Petre, ego pro te rogavi*—the first with harp, the second with a second coro instrumental bass. On July 2, 1613, Carreira, previously *mestre de capela* at Braga Cathedral, won the competition to succeed ailing Pedro Periañez at Santiago. By the time of his death, March 19, 1637, Carreira had been elevated to a canonry.

The Santiago maestro with the largest number of items in López-Calo's catalogue—Buono Chiodi—was called from Bergamo (where he had been chapelmaster) in November or December of 1769. A native of Saló near Brescia, he was recommended to

the Santiago chapter by Santiago cathedral *tiple* Giuseppe Ferrari, who had been his pupil. Chiodi's 544 items catalogued by López-Calo include 59 Masses or portions thereof, 71 psalms, 16 Magnificats, 27 motets, 6 Lamentations, and 316 villancicos. All 14 complete Masses (six of them solemn) are written for double choir (SATB, SATB), and all except one *Misa a facistol* dated 1782 include two violins in the accompaniment (which in the solemn Masses competes in number of different accompanying instruments with a Haydn late Mass). All 14 complete Masses except one are in major keys. In addition to his own immense repertory, Chiodi (*d* November 8, 1783) enriched the Santiago archive with works by his compatriots, notably Francesco Corselli (*b* Piacenza, *c* 1702; *d* Madrid April 3, 1778) with a *Salve Regina a 4* (2 violins, viola, 3 oboes, continuo, 1754) and Pergolesi to whom are credited three vesper psalms, *Dixit Dominus*, *Confitebor*, and *Laudate pueri*.

The native-born Spanish maestro de capilla at Santiago boasting the largest extant repertory was Melchor López Jiménez (*b* Hueva, Guadalajara, January 19, 1759; *d* Santiago August 19, 1822). Before appointment at Santiago March 23, 1784, he had been an ordained member (*clérigo de corona*) of the Real Colegio de Niños Cantores at Madrid. His works for keyboard written at Madrid are collected in his autograph *libro de órgano 1º* at Santiago [intentos, entradas, sonatas]. His vocal works, all composed at Santiago, exceed 530 items. Although most of his 118 Christmas villancicos set texts in Castilian, in 1790 he began introducing characters singing in *gallego*. Occasionally, Christmas lyrics include also bits of other romance languages.

The most methodical of composers, López Jiménez himself recopied (in his usual beautiful script) many of his own works, gathering them into 17 bound volumes of scores plus the one with his solemn masses, which is kept at the archive of Lugo Cathedral—often giving exact date of composition, and the locale where completed (Gran Seminario de Santiago). His usual disposition of voices is that of a double quartet—SATB, SATB—accompanied by strings, paired oboes, and French horns (*trompas*). Flute and bassoon (*fagot*) enter the instrumental ensemble now and then. What instrument or instruments should play the *bajo* part is not always specified.

The 107 Spanish composers in the Santiago archive who were not maestros at Santiago include



such familiar names as Francisco Andreu, Domingo Arquimbau, Ramón Cuéllar, Manuel Doyagüe, Francisco Javier García, Nicolás Ledesma, Federico Olmeda, and Vicente Ripollés. But the great value of the listing of names, familiar and unfamiliar, in the present catalogue is the impartial attention to their biographical data—much of it (for the less familiar) of reconдите access.

Hygini Anglés Scripta Musicologica cura et studio Iosephi López-Calo (Rome: Edizioni di Storia e Letteratura, 1975, 1975, 1976; 3 volumes, 1616 pp.).

Much more than the mere reprinting of 74 of Anglés's musicological articles chosen from among the 154 items comprising his complete bibliography (chronologically listed at pages xli–xlvi of volume I), these three volumes profit from corrections of the originals, gathering of articles under nine topics, suppression of repetitious articles, and, very especially, a 56-page, double-column name- and subject-index at the close of volume III (1561–1616).

The three volumes do not contain reprintings of the introductions to the tomes that he edited in the *Monumentos de la música española* series, nor do they include encyclopedia articles, chapters in the *New Oxford History of Music*, or catalogues. José María Llorens's summary of Anglés's career written in Catalan ("Semblança de Mossèn Hygini Anglés musicòleg," I, xix–xxxix), concludes with a list of his decorations, prizes, and academic memberships.

Catálogo del archivo de música de la Catedral de Ávila (Santiago de Compostela: El Eco Franciscano [Sociedad Española de Musicología, Sección B:1], 1978; 306 pp.).

Choirbook I contains Melchor Robledo's *Missa a 5* (*super fa re ut fa sol la*), pp. 65–98 (various sections torn out), Juan Pérez Roldán's Requiem Mass a 4 (repeated in Choirbook II), Alfonso Vaz de Acosta's Requiem a 5, and a truncated copy of Morales's *Officium defunctorum* a 4 (repeated in Choirbook II). Choirbook III, copied in 1796, contains 32 hymns, all a 4, by Juan Navarro (some divergences from 1590 published versions), and lesser numbers of hymns by Fermin Arizmendi (named Ávila maestro de capilla September 1, 1714; *d* December 15, 1733), Francisco Guerrero, Bernardino de Ribera (Jerónimo de Espinar's successor at Ávila,

called from Toro June 12, 1559; left for Toledo November 18, 1562), Sepúlveda (either he or a homonym was Ávila maestro October 12, 1530, until succeeded by "Castillo" (October 24, 1539), and Sebastián de Vivanco.

The most prolific Ávila maestros in the cathedral archive were Juan Oliac y Serra, nephew of the Saragossa maestro Luis Serra (after considerable delay, 25-year-old Oliac y Serra was appointed September 17, 1734; *d* at Ávila January 20, 1780, aged 72), Cándido José Ruano (appointed at Ávila September 20, 1782; resigned January 18, 1793, to take the same post at Toledo Cathedral), and Francisco Pérez Gaya (maestro at Albarracín when called to Ávila March 10, 1794; *d* February 7, 1850, aged 83).

López-Calo's extremely valuable biographical supplement, pages 215–299, contains dated extracts from Ávila Cathedral capitular acts having to do with composers whose works are extant in the Ávila archive. The data in these extracts concerning not only famous persons such as Sebastián Aguilera de Heredia, Fabián García Pacheco, Juan Antonio Juanas (emigrated to Mexico City), Juan Mir y Llussá, Juan Navarro, José de Nebra, Bernardino de Ribera, Alfonso Vaz de Acosta, Tomás Luis de Victoria, and Sebastián de Vivanco, but also concerning 20 others, merits the closest attention of encyclopedists.

The six-page index of persons (pp. 301–306) and the 32 full-page facsimiles place this publication on a pedestal, amply justifying the subsidy from the Juan March Foundation's *Programa 1971* that supported López-Calo's protracted investigations at Ávila.

Francisco Valls. *Missa Scala Aretina para 11 voces en 3 coros, instrumentos y continuo* / for 11 voices in 3 choirs, instruments and continuo / publicada del MS M. 1489 de la Biblioteca Central de Barcelona / edited from Barcelona, Biblioteca Central MS M. 1489 by / José López-Calo, S.J. (Borough Green, Sevenoaks, Kent: Novello, 1978 [Cat. No. 07 2333 09]; 170 pp. + 20-page introduction in Spanish and English [translation by Jack Sage]).

López-Calo published four articles on the celebrated Valls controversy in *Tesoro Sacro Musical*, vols. 51 (1968), 11–14, 32–36, 70–72; and 52 (1969), 7–15. He supplemented these by issuing the music itself of the Kyrie I and Christe of Valls's 1702 hexachord Mass in *Tesoro Sacro Musical*, vol. 54 (1971), 61–80. To these articles and music publication, he



added the widely hailed "L'intervento di Alessandro Scarlatti nella controversia di Valls," published in *Analecta Musicologica*, v (1968), 178-200 [reviews of this article appeared in *Nuova Rivista Musicale Italiana*, 1969, 553, and *Die Musikforschung*, 1970, 473], and "The Spanish Baroque and Francisco Valls," *Musical Times*, cxiii (1972), 353-356.

Having enlisted the interest of John Hoban (conductor of the London Oratory and Scuola di Chiesa choirs) in Valls's Scala Aretina Mass (duration, 45 minutes), López-Calo saw his complete transcription elegantly published in 1978—the same year that the work was revived at Barcelona October 11, 231 years after Valls's death there February 2, 1747. On July 4, 1987, Philippe Herreweghe programmed it the first day of the 1987 Festival de Musique at Saintes (Abbaye aux Dames). In 1980 John Hoban conducted the London Oratory Choir and the Thames Chamber Orchestra in the first recording of the work (London CRD 1071).

The Novello exemplary publication, the subsequent concert performances, and the 1980 recording revealed the eloquence of a work written when Valls was 37: Hitherto the work had been known to music historians solely as having given rise to a controversy lasting from 1715 to 1737. Some 57 Spanish musicians had during those 22 years argued for and against the propriety of Valls's having permitted Soprano I, coro 3, to enter on a dissonance at the word "miserere" in the Qui tollis of the Gloria. Nothing else was known of Valls's first hexachord Mass (he wrote another on the hexachord, dedicated in 1740 to João V of Portugal, *Missa regalis* a 5).

Esencia de la Música Sagrada. Discurso [de ingreso en la Real Academia de Bellas Artes de Nuestra Señora del Rosario] leído el día 22 de Noviembre de 1980 en su recepción pública, celebrada en el paraninfo de la Universidad de Santiago / y contestación del académico de número Don Rogelio Groba y Groba (La Coruña [Santiago: Imprenta El Eco Franciscano], 1980; 63 pp.).

Not only quoting from church fathers, but also embellishing his discourse with excerpts from Spanish cathedral capitular acts (Plasencia, February 27, 1506) and composers' introductions to their publications (Guerrero's *Liber vespertinum*, Rome, 1584), López-Calo uses his discourse pronounced the day of his reception into the Fine Arts Academy of Our Lady of the Rosary to outline a correct philosophy

of sacred music. In his reply, Groba y Groba sketches López-Calo's career.

La música en la Catedral de Palencia. Volumen I. Catálogo Musical. Actas Capitulares (1423-1684) [Colección Pallantia, 6] (Palencia: Institución "Tello Téllez de Meneses," Excm. Diputación Provincial de Palencia, 1980; 701 pp.).

La música en la Catedral de Palencia. Volumen II. Actas Capitulares (1685-1931). Apéndices Documentales [Colección Pallantia, 7] (Palencia: Institución "Tello Téllez de Meneses," Excm. Diputación Provincial, 1981; 708 pp.).

Breaking new ground in Spain, this catalogue of 1799 compositions in Palencia Cathedral archive includes also their incipits (I, 337-446). Next follows in chronological order the entire corpus of capitular acts having to do with music—November 14, 1428 to November 4, 1684 in the first volume, and from February 9, 1685 to December 26, 1931 in the second volume. The 43 documentary appendices in the second volume (pp. 563-708) contain extracts from the capitular acts too lengthy for more than a summary in the main chronological series. Throughout the second volume are interspersed 28 full-page facsimiles (the first volume contains a smaller number).

Volume III, not yet published in 1989, will contain musical transcriptions and an alphabetized analytical index. The gathering of all relevant acts concerning any one individual, such as was López-Calo's procedure in the catalogue of the Ávila Cathedral acts, is not his procedure here. However, the chronological series compensates by giving the user insight into an individual's ambience.

To give examples of the Palencia chapelmasters whose cathedral careers are now adumbrated:

Martín de Rivaflacha = Rivafracha (named *cantor* and *maestro de los mozos de coro* December 5, 1503; *d* at Palencia June 24, 1528);

[Juan] García de Basurto (received as *cantor* and *maestro del coro* September 28, 1521; left Palencia shortly before September 7, 1524, whereupon Rivaflacha was on January 27, 1525, again named chapelmaster in charge of the accustomed six boy choristers);

Pedro Ordóñez (appointed *maestro de capilla* July 24, 1551, in succession to his older brother, Alonso Ordóñez, who died July 18, 1551; Pedro died March 5, 1585, but had been superannuated since April 9, 1578);



Juan Navarro (appointed October 17, 1578, with precedence over the other prebendaries, who objected that no other maestro de capilla had been accorded such honor; for Christmas 1578 Navarro composed music setting the lyrics of a poet that he brought from Salamanca; at New Year's 1579 he was listed at the end of the list of Palencia canons; on February 2, 1579, the cathedral musicians were warned to obey Navarro and to remain at the *facistol* instead of going upstairs to the organ tribune; on May 22, 1579, Navarro presented the chapter with the statutes of a cathedral musicians' brotherhood; on July 3 he was allowed ten days' leave to search for apt choirboys; on August 22, 1579, the chapter appointed a committee of canons whose duty it would be to modify in some particulars the statutes of the newly forming musicians' brotherhood; on October 23, 1579, the chapter passed a resolution requiring Navarro to avoid the excesses that had occurred in the Christmas festivities of 1578, and on the same date approved new statutes requiring him to teach carefully a full complement of choirboys; on April 4, 1580, the chapter heard the bishop's request that Navarro be treated to the best favor possible, because of the great delight that his music was causing the bishop; in reply the chapter on April 11 agreed to do Navarro the monetary favor requested by the bishop, provided that he bring the number of choirboys up to full strength; on August 8, the chapter asked Navarro to moderate the number of *motetes* sung at chief feasts, so that enough time would be given for saying the *paternoster*; on September 29, 1580, Navarro died at 2 P.M., his body being buried in the cathedral.

Dictionaries will henceforth have to incorporate numerous new data concerning not only Rivaflacha, García de Basurto, the Ordóñez brothers, and Juan Navarro, but also concerning successors throughout the centuries that followed. Of great value are also the capitular acts that mention chapelmasters who were invited but did not accept (in 1580, for instance, Villalar, who was at Santiago, preferred Zamora; and Robledo, who was at Saragossa, came as far as Calahorra, but then desisted). Even more useful are the data on candidates who competed but were not chosen.

Extremely valuable are the data concerning organists such as García de Baeza (*d* November 13, 1560); Bernardo Clavijo del Castillo (named November 14, 1589; left in 1592); Jerónimo de Peraza (*d* July 21, 1604), "nephew" of the homonymous

Toledo organist; and the succession of those players that followed throughout three centuries.

The Palencia cathedral baroque maestros best represented in the cathedral archive include Andrés Barea (successor to Juan de Padilla, Barea had previously been maestro at Valladolid; entered February 14, 1654; *d* at Palencia September 20, 1680), Francisco Zubieta (pupil of Cristobal Galán, who recommended him in a letter to the chapter dated at Madrid November 3, 1680; Zubieta was appointed November 25, 1680; left for Salamanca July 8, 1692; returned May 10, 1694; *d* aged 61 February 6, 1718, after 36 years' service), and Francisco Pascual Ramírez Arellano (elected May 12, 1723; *d* at Palencia December 26, 1743). Manuel Santotis's 137 works in the archive bear dates between 1766 and 1789. Jaime Nadal's 32 works date from 1830 to 1862. Gonzalo Castrillo Hernández, successor to Juan Bautista Elústiza, entered the office of Palencia maestro de capilla November 14, 1912 (previously he had been organist of the collegiate church of San Isidoro, at León), and retired from it on account of sickness December 26, 1931—leaving some 50 works (not all of them sacred) in the cathedral archive.

Apart from maestros de capilla and organists, the Palencia cathedral capitular acts contain abundant information concerning instrumentalists and the instruments that they played (guitars were played at Christmas festivities in 1597, much to the dismay of various canons who considered their secular associations too patent, while other canons mentioned their acceptability elsewhere in cathedrals). As a commonplace, Palencia ministriles played several different instruments. They were usually family men who passed on their craft to their sons. And the Palencia cathedral keeps, even today, the only extant book of compositions for the "ministriles." It dates from the eighteenth century. Beginning no later than March 28, 1624, castrati who were not imports but were Spaniards began being mentioned as Palencia cathedral tiples.

La Música Medieval en Galicia (La Coruña: "Fundación Pedro Barrié de la Maza, Conde de Fenosa." 1982; 179 pp., 2 disks in pockets, numerous illustrations and facsimiles in color and in black and white).

Published in the most luxurious manner possible, this treatise contains in chapters IV and V López-Calo's fifth large-scale consideration of the Codex



Calixtinus (*The New Grove*, xvii, 651–652, summarized foreign scholarship).

He began with “La notación musical del Códice Calixtino de Santiago de Compostela y la del de Ripoll, y el problema de su interdependencia,” *Compostellanum*, viii (1963), 181–189, in which he negated Anglés’s opinion that the Calixtinus postdated Arnaldus de Monte’s pilgrimage to Santiago in 1173. Instead, the Calixtinus was copied sometime between 1139, date of the last miracle recounted in it, and 1173. In “La música en las peregrinaciones jacobinas medioevales,” *Compostellanum*, x (1966), 465–484, he studied the pilgrim hymns notated in the Calixtinus, particularly the hymn *Dum Paterfamilias*, showing that there was nothing Flemish in it, and gave first transcriptions of some of the Calixtine monodic music. In his paper read at the 1980 international congress on the origins of polyphony held at Cividale dei Friuli (Italy), “La Polifonia del Calixtinus e quella di Saint-Martial: ritmo e interpretazione,” he reviewed the theories broached by Bruno Stäblein (“Modale Rhythmen in Saint-Martial Repertoire,” *Festschrift Friedrich Blume zum 70. Geburtstag*, 1963, 340–362); Theodore Karp (“St. Martial and Santiago de Compostela: An analytical speculation,” *Acta Musicologica*, xxxix [1967], 144–160, followed by Leo Treitler’s “A Reply to Theodore Karp,” *Acta Musicologica*, xl [1968], 227–229); Walter Krüger (“Zum Organum des Codex Calixtinus,” *Die Musikforschung*, xvii [1964], 225–234, “Nochmals zum Organum des Codex Calixtinus,” *Die Musikforschung*, xix [1966], 180–186, and “Ad superni Regis decus,” xx [1967], 30–44); and by Higinio Anglés. He then expounded his own theories on how the Calixtine and St. Martial polyphonic repertoires should be transcribed. Two years after the Cividale dei Friuli congress, López-Calo presented a paper entitled “Datación y autenticidad del Códice Calixtino: Aportaciones musicológicas” at an international symposium on the “Circulación de códices y escritos entre Europa y la Península en los siglos VIII–XIII” held at Santiago de Compostela in 1982. In this last paper, he controverted the oft-stated opinion that all the composers’ names in the Calixtinus were fictitious (Hans Tischler had already shown that some of their names crop up in Notre-Dame of Paris lists). He also argued that the attributed polyphonic compositions in the Calixtinus exhibited distinct and individual traits.

In his present culminating treatment of the Calixtine polyphony, López-Calo reviews his own pre-

vious transcription theories, transcribes anew the whole corpus of the Calixtine polyphony (fols. 185–190^v = 214 nuevo–219^v), prefacing his transcriptions with color facsimiles of the indicated folios that permit minute comparison with his transcriptions. To avoid all controversy, his rhythmicized transcriptions (published at pages 137–167 in the present volume) are in every instance coupled with a non-rhythmicized literal version that goes immediately above the rhythmicized López-Calo version.

To López-Calo belongs the credit for having found reason for rejecting Anglés’s argument that Arnaldus de Monte’s version preceded the Calixtinus. In 1961 the Ripoll codex (kept in the Archivo de la Corona de Aragón at Barcelona) was loaned to the Exposición de Arte Románico held at Santiago. Placed side by side, the two codices immediately revealed what mere photographs of the Ripoll studied by previous investigators had missed. The Ripoll’s musical notes were not copied in *campo aperto* but on dry-line staves which no photograph would show.

As long ago as 1572, Ambrosio Morales had noted the falsity of attributing the codex or any part of it to Calixtus II (Pope 1119–1124). In train with this falsity, Pope Innocent II’s letter confirming the attribution to Calixtus II proves a mere invention. What of the names of persons to whom the polyphony at the close of the codex is attributed? “Magister Albertus parisiensis,” to whom the most famous composition in the codex, the three-voice *Congau-deant Catholici* at fol. 185 (= 214 of the new foliation) is ascribed, may well have been the coeval “Albertus cantor” at Notre Dame Cathedral, Paris. Also, the “Gualterus de Castello Rainardi” to whom the duos *Regi perennis gloria* at 187 = 216, and *Kyrie “Cunctipotens”* and *Benedicamus Domino* at 190 = 219 are ascribed, may have been another Notre Dame at Paris cantor (“Galterus”).

The conductus *Iacobe sancte* ascribed to “Antiquus episcopus boneventinus” at fol. 186^v = 215^v—where it is copied on two staves, concords almost note for note with *Iacobe sancte* copied on a single four-line staff at fol. 131, where the *vox organalis* (= added voice) is distinguished from the *vox principalis* by being copied in red notes. If it be assumed that the monodic version was sung in free, so-called Gregorian rhythm, was the two-voice version also sung in unmeasured rhythm? López-Calo’s transcriptions of the entire polyphonic corpus give the duos and one trio measured rhythm contours. Be-

fore each vertical line in the manuscript the voices arrive at a perfect consonance (unison, octave, or more rarely, a fifth). These closing notes before vertical lines López-Calo transcribes as crotchets, not quavers. For the most part, he also transcribes the last notes in compound neumes of three or five notes (*vox organalis*) as crotchets, not quavers.

He credits various named composers with individualized styles. For instance, only the composer of *Ad superni regis decus* adds an almost entirely note-against-note *vox organalis*. The "Magister Airardus" to whom *Annua gaudia* is ascribed proved his individuality by adding a *vox organalis* of fewer notes than either *vox principalis*. On the other hand, "Ato, episcopus trecensis" to whom seven pieces are attributed, gloried in writing ten and twelve organal notes above the *principalis*. Whatever else may be said about the ascribed polyphonic pieces, they all demand long-winded vocalists able to execute difficult wide-ranging melodies.

The investigator looking for something with popular flavor would have to roam past the polyphony to the monodic *Ad honorem Regis summi* at fol. 190^v and especially to a leaf sewn at the end (fol. 193) containing the monodic hymn *Dum Paterfamilias*. Copied in a completely different hand, the music notes of the latter are placed *in campo aperto*. After each of the six strophes the estribillo "Primus ex Apostolis Martyr Hierosolymis Iacobus egregio sacer est martyrio" is repeated. The fourth line on fol. 193 contains what appear to be snatches of German ("Herru [= Herr] Sanctiagu, got [= gut] Sanctiagu; e ultreia [= e ultra! eia!]; e suseia [= e sus! eia!]; Deus aia nos [= Deus, adiuva nos]").

The two disks that accompany this volume (front and back pockets) were made by the Grupo Universitario de Cámara de Santiago directed by Carlos Villanueva. Side 1 of the first disk contains four Cantigas de Amigo by Martín Codax (the double parchment leaf on which the six Codax cantigas with music were written was in 1977 sold by the antiquarian Rosenthal in London to the Morgan Library in New York City). Side 2 contains four Alphonsine Cantigas de Santa María (nos. 340, 176, 159, Ap. 1 [11]). Sides 1 and 2 of the second disk contain four and three items from the Calixtine Codex. All items on the first disk involve instruments; two of the Cantigas de Santa María dispense with vocal soloist. Three of the Calixtine items are sung by tenor soloists instrumentally accompanied (*Gratulantes, Congaudeant Catholici, Iacobe sancte*); three by the

unaccompanied *coro: Dum paterfamilias, Agnus Dei, Regi perennis*; and one by instrumentally accompanied *coro (Ad honorem)*.

All 24 elders play string instruments in Maestro Mateo's Pórtico de la Gloria installed at the entrance to Santiago Cathedral April 1, 1188. As scriptural authority for string instruments, Maestro Mateo could appeal to Revelation 5:8. However, in other sculpted representations of the 24 elders, strings, and strings only, was no absolute rule. They were joined by a *flauto doble* in the portico at Puertomarín, sculpted also perhaps by Maestro Mateo. In only one recorded item among the 15 that the two disks mentioned above include, is the soloist accompanied solely by string instruments (Codax's *Ai, ondas*).

Indices de la revista Tesoro Sacro-Musical 1917-1978
(Madrid: Sociedad Española de Musicología [Publicaciones Serie B, n.º 2], 1983, 399 pp.).

As everyone familiar with it recognizes, *Tesoro Sacro Musical* was a culminating achievement among Spanish periodicals devoted to sacred music. So also rise supreme the present indexes (music, articles, sections, all-inclusive alphabetical listing of names and subjects). No comparable indexes for any other Spanish periodical exist. At page 7-22, López-Calo traces the history of *Tesoro Sacro Musical*, and concludes with acknowledgments of the aid given by his distinguished collaborator through many years, his sister María Teresa López-Calo, and also of help given by María del Carmen Sardiña, Carlos Villanueva (b December 21, 1949, Melilla), Padres Luis Elizalde (b Sanguesa, Navarra, 1940) and Rafael Martínez (director and editor respectively, of the magazine from August 1971). But the total indexing achievement is López-Calo's.

The jacket carries a paragraph that may be paraphrased thus:

The magazine *Tesoro Sacro Musical* bore witness to the climactic surge of sacred music in Spain during the first half of the present century. Probably there has never been a period in the entire history of the Spanish church so splendid from the viewpoint of religious music as the years from Pius X's *Motu proprio* (1903) to the catastrophe for sacred music that came about in the decade of the '60's when arbitrary application of the Second Vatican Council's liturgical "Reform" destroyed sacred music in the sense that it had been understood for two millenia. As a consequence of this destruction, *Tesoro Sacro Musical* lost its reason for existing.



Throughout its 61 years of life, from the first modest issue January 1, 1917, with the title *Tesoro Musical* (name changed to *Tesoro Sacro-Musical* in the March 1925 issue) to the last issue in 1978, Fathers of the Congregation of "Misioneros Hijos del Corazón de María" had directed and edited it. Its periodicity varied. Beginning in March 1925 with Año IX, it expanded from the eight-page fortnightly containing *canto popular* with which it had begun, to a sixteen-page bimonthly, half of it music, the other half literary matter. On April 13, 1928, died Luis Iruarrizaga (*b* Yurre, Vizcaya, August 25, 1891), editor from its start and prolific composer (*Obras completas* listed in José G. Ferrero, *Luis Iruarrizaga Aguirre, C.M.F.* [Bilbao: Gran Enciclopedia Vasca, 1977], pp. 267–283).

To allay the fears of many who anticipated that *Tesoro Sacro-Musical* (= *TSM*) would follow the course of *Música Sacro Hispana* (16 vols., 1907/8–1923) and *Biblioteca Sacro Musical* (1911–?1921), both of which expired when their founders—Nemesio Otaño y Eguino (1880–1956) and Luis Villalba Muñoz (1882–1921)—ceased directing them, *TSM*'s July 1928 issue contained an unsigned editorial promising that it would continue. Edited through a few issues by Juan (*b* Yurre, November 21, 1898), brother of Luis Iruarrizaga, deceased editor of *TSM*, *Tesoro Sacro-Musical* began being directed and edited by Juan Manuel Fernández in January 1929. The January 1930 issue contained for the first time organ music. The May 1932 issue was the first to include a discography section. Beginning in 1932 *TSM* expanded to 24 pages of text, 24 of music. The June 1933 issue made history with the publication of Juan Bermudo's organ works transcribed from the 1555 *Declaración* by Gregorio Arciniega, maestro de capilla of El Pilar (Saragossa), who preceded them with an important historical-critical study. The February 1935 issue gave further proof of the scholarly advances Spanish maestros were making when it included Leocadio Hernández Ascunce's transcriptions of a set of Spanish lamentations (found in a Burgos Cathedral codex).

The 1936 war took its toll of *TSM*. After the elegantly published June issue, soldiers of the opposing forces entered the *TSM* office at Guzmán el Bueno, 18, Madrid, destroyed and burned everything in sight and proceeded next to the residence of the missionary fathers who were *TSM*'s sponsors. They there pulled out, among others, Juan Manuel Fernández and Juan Iruarrizaga (*d* Paracuellos del

Jarana, Madrid, November 23, 1936), both of whom were shot—the latter with the last words, "I will not be separated from God, whom I love."

Babil Echarri was called to direct *TSM* when its life was finally renewed with the January issue of 1938. But Echarri, located that year at Santo Domingo de la Calzada and thereafter until December of 1939 at San Sebastián, was not able to move back to Madrid until January 1941. From January 1940 *TSM*'s administrative offices were located at Buen Suceso, 22, in Madrid. Echarri continued as editor to 1950. In 1944, to satisfy the growing public eager for performing editions of Spain's golden age composers, *TSM* began being accompanied with a *Suplemento Polifónico* (first issue, January–March, 1944). Through 1950 each supplement was consecutively paginated (to a total of 580 pages). In 1951, the issues of *Suplemento Polifónico* began being independently paginated (it ceased after 1953).

Tomás de Manzárraga, who took *TSM*'s reins in September 1950, came to the magazine with a doctorate obtained in 1943 at the Gregorian Institute, Paris. Beyond directing *TSM* through the first bimonthly issue of 1969, he also directed the Escuela Superior de Música Sagrada from its foundation at Madrid in January 1953. In 1954 *TSM* began being published six times each year, each bimonthly containing 20 pages of text, 20 of music (from 1950 each monthly issue had, as a rule, contained 8 of text, 8 of music). Also, *TSM* from 1954 forward ceased carrying a hyphen between *Sacro* and *Musical*. As an important novelty, *TSM* included in its first issue of 1956 an eight-page work for mixed or male chorus, *Christus vincit*, with brass (horns, trumpet, trombones) and organ accompaniment, by the maestro de capilla at Seville Cathedral, Norberto Almandoz (1893–1970). Nonetheless, Manzárraga's own bent always remained elsewhere. Gregorian chant and creations bowing to it persisted as his musical ideals.

Felix Santiesteban, who from 1969 through July 1971 was director, changed *TSM* to a quarterly in 1970—with more pages and a new cover. Reflecting *TSM*'s other changes, its subtitle, which through 1973 had remained "revista de música sagrada," was altered beginning with the first issue of 1974 to "revista de investigación y ensayo." The three chief sections of the text now became articles, news items, and reviews of books and recordings. Luis Elizalde directed *TSM* from mid-1971 to its decease seven years later.



Historia de la música española. 3. Siglo XVII (Madrid: Alianza Editorial, 1983; 257 pp.).

Far from being a rehash of what Mitjana, Subirá, and other predecessor historians had written, López-Caló throws new light on all the difficult topics that he embraces. The *Escuela Mvsica segvn la practica moderna, dividida en primera y segvnda parte* by Fray Pablo Nassarre, which inspires many of López-Caló's most penetrating observations, was published at Saragossa by two different printers, part 1 by the Herederos de Diego de Larumbe in 1724, part 2 by the Herederos de Manuel Román in 1723—the anomaly in years of publication deriving from the greater speed with which the printer of part 2 finished his task. However, Nassarre had completed writing both parts four decades earlier. His *Fragmentos Mvsicos* (Saragossa: Tomás Gaspar Martínez, 1683) and its re-edition at Madrid in 1700, with an added fourth treatise and musical examples missing in the 1683 version, was merely a boildown of his *Escuela Mvsica*.

Therefore, quotations from *Escuela Mvsica* very aptly reinforce López-Caló's section on "El arpa, instrumento realizador del continuo"—as the harp was used in 1680. Nassarre (page 460) amply distinguished between diatonic small harps and cross-strung chromatic harps. According to Nassarre, the harp enjoyed almost equal status with the organ as an accompanying instrument in churches. The *primera orden* of the cross-strung harp corresponded with the white keys of the organ, the *segunda orden* with the black. C₁ on the second ledger line below the bass clef was all harps' lowest note. The *primera orden* (29 strings) rose to C² above the treble clef. The *segunda orden* contained 18 or 19 strings, depending on whether the lowest note was C₁ or E₁ (Nassarre, 331).

Nassarre rated the cross-strung harp as equal in every respect to the *clavicordio* (= clavecin = harpsichord). Even though the strings were metal and those of harps and vihuelas gut, harp strings emitted no less ample a sound than the metal strings of the *clavicordio*, and indeed gave forth a sweeter sound (451). Continuing, Nassarre repeated himself thus:

Among instruments with gut strings the harp must be rated foremost, both for its range and for its resonance, for it exceeds all other now used gut-string instruments in both respects. . . . Because it is more resonant than any other, and because of its expansive sonority, it ideally accompanies choirs (458).

In contrast with Italy, in Spain figured basses did not become a commonplace until after 1650. Miguel de Irizar (*d* 1684) used them; his earliest work known to López-Caló bears 1656 for its date. However, in his *El Porque de la Mvsica* (Alcalá de Henares: Nicolás de Xamares, 1672), page 688, Andrés Lorente still considered figured basses something of a rarity. Again, going beyond what previous biographers had written concerning Lorente, López-Caló cites Lorente's baptismal date at Anchuelo (now in Madrid province, but formerly in Toledo diocese) as April 15, 1624. At 12 years of age he matriculated in the grammar school of the Universidad de Alcalá de Henares. He graduated in arts June 22, 1650 (having spent the years 1636 to 1645 studying music at Alcalá, or elsewhere). In 1652 he became a member of the Alcalá University arts faculty (Doctores, Maestros, Licenciados y Regentes). According to Hilarión Eslava, he was appointed organist of the Magistral de Alcalá (church) October 20, 1655. Henceforth to his death at Alcalá December 23, 1703, he remained a prebendary-organist (documents more frequently refer to him as *raconero* than as *organista*). He also served as *comisario* of the Santo Oficio. (All these details are missing in *The New Grove* Lorente article by an author unfamiliar with important articles in *Tesoro Sacro Musical*, 1976, 67-78; 1977, 3-11 plus music.)

Among treatises that actually reached print in Spain during his century, Lorente's prodigious folio of 695 pages is the best. Lorente also (at his page 218) mentioned a *libro de órgano* to which he had confided all manner of data concerning instruments and their makers. No organ in his acquaintance matched the instrument constructed in 1670 for the parish church of San Justo y San Pastor in Alcalá—its maker having been 21-year-old Juan de Andueza, native of Lerin (a town in Navarra). To show what kind of counterpoints *corneta*, *chirimía*, *bajoncillo* (cornett, shawm, soprano bassoon) might properly play above a given cantus firmus, Lorente inserted two lively examples at his page 317 (López-Caló's transcriptions, pp. 243-244).

What López-Caló presents concerning villancicos is of extreme utility. Isabel la Católica's confessor who in 1499 became archbishop of Granada—Hernando de Talavera (1428-1507)—was the first who replaced the singing of responsories at *maitines*, and during other parts of the office, with Spanish-text *coplas*. Although some traditionalists com-



plained of the innovation, the increased devotion inspired by singing chanzonetas and villancicos (coplas preceded and followed by estribillo = refrain) soon spread over all of Spain. Philip II decreed June 11, 1596, that villancicos should not be sung in the royal chapel, but Jaime Moll (*Anuario Musical*, xxv [1970], 81–96) documented their continued use in the Capilla Real after Philip II's death in 1598.

Juan Bautista Comes (1582–1643), 56 of whose villancicos José Climent published at Valencia 1977–1979, varied their form. But Comes's most usual form was: tonada sung by an accompanied soloist or small group of soloists, *responción* sung by the choir (six or more unaccompanied singers), coplas sung by accompanied soloist. Among variants in the form, Comes pioneered in starting villancicos with an *entrada en diálogo* involving popular characters (Pascual, Antón, Gil, Blas) or of foreign nationality (Portugués, Italiano, Negro, Guineo). Whoever the simplistic and at times comic character, the soloist is answered by a group (examples: *Atended, oíd, escuchad; Saliendo Andrés de adorar; Terremoto, qué ruido; Trope he trope* among Christmas villancicos in *Obras en lengua romance*, II [1978], beginning at pp. 96, 123, 155, 36). However, allowing popular and/or exotic characters to intervene somewhere in a villancico was nothing new in Comes's time. Already in 1613 Cerone had complained against them (*El Mellopeo y maestro*, pp. 196–197).

The most frequent form adopted in the years around 1660–1680 by composers of villancicos was: *entrada* or *introducción* sung by an accompanied soloist or soloists, estribillo = refrain sung by a group of from six to twelve voices (eight was the most usual number), and coplas—again sung by a soloist or soloists responding to each other. To cite representative maestros: the only composer who seems to have required sixteen voices was Miguel Gómez Camargo (*b* Ávila, ca. October 6, 1618; successively maestro de capilla at Medina del Campo August 1638, Burgo de Osma on November 8, 1651, Valladolid May 2, 1654; *d* Valladolid, where the cathedral archive contains most of his extant works, April 12, 1690). Miguel de Irizar's villancicos never require more than twelve voices.

Without going further, enough instances of the wealth of López-Calo's information have perhaps been now given. All seven chapters (polyphonic developments, polychoralism; melody, the continuo and harmony; religious vocal music; the organ and

its music; secular vocal music, opera and zarzuela; instruments and instrumental music; theorists) abound in important, fully up-to-date information confirmed from sources.

The Symphony in Spain. Three Symphonies. José Pons (ca. 1768–1818). Edited by José López-Calo and Joam Trillo (New York & London: Garland Publishing, 1983; xxxi–xlii pp. [literary introduction], 271–364 [music]).

The José Pons article in *The New Grove Dictionary*, xv, 78, by López-Calo summarizes Pons's biobibliography. His symphonies (some interchangeably called overtures) are one-movement works in major keys, lacking development sections. Copies of Symphonies 1 and 2 in the present volume exist at Santiago de Compostela Cathedral in manuscript parts. They are faithful to the originals at Valencia Cathedral, where Pons presumably composed nine symphonies during his term there as maestro de capilla (from appointment October 13, 1793, to his death there August 2, 1818).

La música en la Catedral de Zamora. Vol. I. Catálogo del Archivo de Música (Zamora: Diputación Provincial, 1985; 434 pp.).

Enhanced throughout with musical incipits, the present catalogue perforce lists no polyphony in Zamora Cathedral's music archive before 1591, in which year all music previously at Zamora went up in flames. Dionisio Preciado published the 81 = 82 a cappella motets copied in Zamora choirbook 6 [= 5] in *Alonso de Tejada (ca. 1556–1628)*. *Obras completas* (2 vols. Madrid, 1974, 1977). Tejada, who was a native of Zamora, and who died there February 7, 1628, began as maestro de capilla there December 3, 1601, and after sojourns in the same capacity at Toledo and Burgos cathedrals, returned there for his last five years. After him, the chapel-masters whose works comprise the bulk of the present Zamora archive were successively: Juan García de Salazar (elected at Zamora July 3, 1668; *d* there July 8, 1710), Alonso [Tomé] Cobaleda (elected November 19, 1710; *d* at Zamora August 29, 1731), Manuel Antonio Agullón y Pantoja (previously maestro de capilla at Toro, elected at Zamora November 19, 1731; *d* there ca. August 11, 1754), Manuel de Osete (elected maestro at León Cathedral in



1746, he gained the Zamora post May 27, 1755; two years later after severe competition he was elected May 7, 1757, maestro at Granada Cathedral), José Bonet (previously at San Cayetano in Madrid, he was elected while still in Madrid January 3, 1759; *d* at Zamora November 4, 1767), Manuel Mancebo Alonso (named May 29, 1768; *d* at Zamora December 7, 1788), Luis Blasco (named November 20, 1789; left Zamora November 8, 1808, to occupy the same post at Málaga Cathedral; *d* Málaga December 20, 1829), Francisco González Reyero (baptized at León, June 15, 1784; elected Zamora maestro October 27, 1813; resigned to take the same post at Lugo September 16, 1818; *d* Burgos July 8, 1866), Ramón Palacio (at Saragossa Cathedral as maestro before taking possession of the chapelmaster prebend at Zamora December 12, 1818; continued as such until August 19, 1826, when two years after having tried out for it he was named to the same post at Santiago Cathedral; *d* Santiago December 29, 1863), Jerónimo de los Angeles (previously maestro at Murcia Cathedral, he was appointed October 19, 1827, at Zamora; *d* there February 13, 1853), Santiago Corral (after being second organist, he occupied the post of Zamora chapelmaster March 18, 1854, to his death there November 16, 1867), Rafael Maneja Casades (briefly at Zamora 1868–1870), Joaquín Gómez Bustamante and Ambrosio Pérez conclude the nineteenth-century list.

Apart from these, Zamora music archive hosts works by 87 Spaniards who were not maestros at Zamora and by 19 foreigners (mostly Italians).

Las Sonatas de Beethoven para piano (Santiago de Compostela: Universidad de Santiago, Servicio de Publicaciones, 1985; 126 pp. [Colección Aula Abierta. Vicerrectorado de Estudiantes y Actividades Culturales]).

At page 14 López-Calo tells the genesis of these notes concerning each of Beethoven's 32 piano sonatas. They originated as program notes for the complete cycle played at "Jueves Musicales" (= "Thursday Musicales") during April and May of 1985 by the pianist José Francisco Alonso for Santiago University students. Liberal musical excerpts accompany the analyses. In addition to the analyses, López-Calo provides short commentaries on the sonata before Beethoven, Beethoven's piano, Beethoven and Carl von Lichnowsky, first testimony of Beethoven's deafness, letter to the Immortal Beloved, Heiligenstad

testament. He closes with an anthology of pertinent quotations from Hermann Abert, Ernesto de La Guardia, William S. Newman, and others.

Cien Jueves Musicales (1974–1981) (Santiago de Compostela: Universidad de Santiago, Vicerrectorado de Extensión Universitaria, 1983; 195 pp.; prólogo by José María Suárez Núñez, Rector of Santiago University).

Illustrated by 31 full-page photographs, this record of 100 Thursday musicales (beginning with a discourse November 7, 1974, by Samuel Rubio) tells what was done or performed at 14 concerts in the 1974–75 season, 13 in 1975–76, 12 in 1976–77, 14 in 1977–78, 10 in 1978–79, 22 in 1979–80, and 15 in 1980–81. The histories of the various invited groups and the biographies of the performers are of great value. Eleven orchestras, 8 choirs, 23 chamber groups, 6 vocal soloists, 12 pianists, 6 organists, 3 harpsichordists, and 9 players of other instruments are individually profiled. Example: José Enrique Ayarra Jarne, born at Jaca (Huesca) in 1937, studied piano at the Saragossa Conservatory, organ at Victoria Conservatory, Gregorian chant at the Madrid Escuela de Música Sagrada (1956). He was ordained a priest at Vitoria in 1960, competed successfully for the post of first organist at Seville Cathedral in 1961, was named professor of organ in Seville Conservatory in 1979, and a Sevillian cathedral canon in 1980.

Obras musicales de Joaquín Ojinaga. Recogidas y publicadas por José López-Calo (San Sebastián: Editorial Eusko Ikaskuntza [Sociedad de Estudios Vascos], 1984; 95 pp.).

The first 20 pages of this edition in oblong format contain Ojinaga's = Oxinaga's biography and critical notes on the eleven pieces at pages 21–95. Baptized in San Nicolás church at Bilbao October 26, 1719, he began music studies at Bilbao, continuing them at Madrid, where he was a pupil of José de Nebra. After an undated period as first organist of La Encarnación Convent at Madrid, he became second organist of the Real Capilla, occupying that position when in November of 1749 he joined Nebra and Sebastián Albergo in signing an approbation of José Elías's *Obras de órgano* (in manuscript awaiting publication).

On September 12, 1750, he was elected organ prebendary (*racionero*) at Toledo Cathedral, and



began serving October 13. In April of 1754 he informed the Toledo chapter of his unwillingness to assume priestly responsibilities and his formal resignation of the prebend was accepted June 25, 1754. Thereafter, until his death (presumably at Toledo) October 31, 1789, he received a salary rather than the fruits of a prebend.

Of the ten items in the present edition, the longest is IV, at pages 39–54, a Fuga in A minor lasting 338 measures. Transcribed from folios 34^v–38 in a manuscript of organ pieces bought by López-Calo in 1959 from a Toledo antiquarian, this bipartite gigue-like 6/8 piece roaming through many keys is one among three items in this edition previously not published by Felipe Pedrell and/or Samuel Rubio—neither of whom vouchsafed their manuscript sources. López-Calo uniformly cites his sources. The titles given Oxinaga's works by his editors are not his own, but his editors'. No. VII, called a Fuga by Pedrell, exposes two subjects, the second beginning at measure 165. Beginning at measure 234 the two subjects are worked in double harness.

Melchor López, *Misa de Requiem*. "El Requiem en la música española." Transcripción, introducción y notas de José López-Calo y Joam Trillo (Santiago de Compostela: Imprenta Universitaria, 1987; 151 pp. [Cuadernos de "Música en Compostela" I].

Melchor López (1759–1822), possibly Santiago de Compostela's "greatest" maestro de capilla, composed his orchestrally accompanied Requiem Mass in 1799. This volume begins with a historical introduction itemizing the complete repertory of Spanish Requiems and Offices of the Dead composed 1600–1800, together with the archives where they are to be found (pp. 18–23). The edition also includes manuscript facsimiles and critical notes (pp. 145–150).

The work itself, scored for vocal soloists, two mixed choirs (SATB, SATB), and orchestra consisting of strings, paired flutes, bassoons, and French horns, is throughout conceived on a monumental scale. López's seven sections (Introit, Kyrie, Dies irae, Offertorium, Sanctus, Agnus Dei, Communio) are beautifully contrasted. The sequence is a dramatic C minor movement. The offertory is in F Major. Throughout all movements López shows what insight into Viennese classical procedures he had gained during an extended trip to Madrid in 1794. His Requiem continued being sung as late as 1834.

La música en la Catedral de Santo Domingo de La Calzada. Vol. I. Catálogo del Archivo de Música (Logroño: Gobierno de La Rioja, Consejería de Educación, Cultura y Deportes, 1988; 390 pp.).

The dates of the Santo Domingo de La Calzada maestros de capilla represented in the archive can be inferred either from their dated compositions in other archives (Matías Durango [in 1650 pupil of Tomás Micieces at León], 1684; and Andrés de Bas, 1757, El Escorial) or from their extant dated works in the Santo Domingo de la Calzada archive itself (Blas de Caseda, 1709, 1744; Andrés de Bas, 1749, 1756; Diego Pérez del Camino, 1763, 1774; Pedro Estorcui, 1779, 1784; Manuel Ibeas, 1792, 1797; Manuel de Rábago, 1804, 1816; Vicente Blanco, 1825, 1833; Blas Hernández, 1834, 1841). The 1552 musical incipits in this catalogue reveal that Durango (items 143, 144, 151), Caseda (279), and Bas (306) still used the $\text{O}\frac{3}{2}$ mensuration for sequences and hymns.

The riches of the archive are by no means confined to homebodies. The margins of the three manuscript polyphonic cantorales have been cut. But they contain Palestrina and Victoria Masses (eighteenth-century copies) as well as the ubiquitous Urrede = Urreda *Pange lingua*. The glory of the archive shines not, however, in anything early but rather in the numerous works by Spaniards postdating 1700, as well as in such noteworthy unknown *maestros* as Pedro Martínez Vélez (maestro at Santo Domingo 1615–1620), Gregorio López (1655–1657), Pedro de Comas (1657–1668), Ibeas Pedro Veira (1668–1671), Francisco García de Córdoba (1671–1688, succeeded by Matías Durango), since different works are kept in La Calzada's archive by all of them.

La música en la catedral de Segovia. Vol. I. Catálogo del Archivo de Música (I) (Segovia: Diputación Provincial de Segovia, 1988; xviii + 409 pp.).

In his introduction, López-Calo calls the Segovia music archive "one of the richest and most important in Spain, as is apparent from the tremendous number of compositions and composers, especially those of the seventeenth century" (p. xvi). The first volume of the catalogue lists 2752 works, each with its incipit: As an exception to the policy of including incipits, López-Calo lists none for *cantoral de polifonía II* among the 15 Segovia polyphonic choir-



books because sometime after 1973 (when he first itemized its contents) it disappeared. Comprising psalms (three by Francisco Garro [ca. 1556–1623] and two by Juan Navarro), hymns (18 by Navarro, 4 by Palestrina, 2 each by Sepúlveda and Guerrero), and magnificats (Morales, Navarro, Guerrero, Vivanco), Choirbook II contained 161 leaves, all copied by the same scribe in the seventeenth century.

Choirbook I contains both Morales Requiems, the first *a 4*, the second *a 5* concurring with the *Missa pro defunctis* in *Monumentos de la Música Española*, xv (1954), 114–153. Choirbook II begins with Guerrero's Palm Sunday and Good Friday Passions *a 4*. Choirbook III contains psalms by Sebastián López de Velasco ("Dixit Dominus de 8° tono," *a 6*), Rodrigo Ceballos ("Zauallos, 4 toni," *a 4*), Francisco Garro ("Lauda Ierusalem de 6° tono"), Melchor Robledo ("Laudate Dominum de tercer tono *a 3* choros, *a 5 y a 6*"), Ginés de Boluda ("Laudate Dominum de tercer tono"); and an incomplete *Regina caeli*. Choirbook V copied at León in 1671 contains four Masses *a 4* by Juan Pérez Roldán: "Sobre la Pange lingua de Vrreda"; "Sobre el primer Kyrie"; "Sobre la sequencia del cantollano del In exitu"; and a parody of Guerrero's motet, *Sancta et immaculata virginitas*. To these is added Roldán's Misa de difuntos *a 4* (Introit, Kyrie, Tract, Offertory, Agnus Dei). Choirbook VI contains motets by Guerrero and Palestrina, all *a 4*, followed by four *a 4* by Alonso Lobo. It concludes with Lobo's canonic Hosanna *a 5* from his *Prudentes virgines* Mass (with a resolution of the canon in organ tablature overleaf at fol. 140^v). Since no motets in Choirbook VI are texted, all being copied beautifully ca. 1617 by the same scribe, this choirbook was perhaps not intended for singers, but instead for *ministriles*.

Choirbook VII contains Magnificats by López de Velasco, Navarro, and Pujol (the latter *a 6*, the others *a 4*). (Choirbook VIII is the ubiquitous "Compendium" of Palestrina Masses *a 4* dispersed throughout Spanish dominions by Casiano López Navarro in the 1720's.) Choirbook IX (manuscript) contains eight Aguilera de Heredia Magnificats *a 4* in the eight tones, plus his Magnificat in Tone I *a 8*. Choirbook X is Guerrero's *Liber vesperarum* published at Rome in 1584 (leaves before fol. 15 and after 149 missing). Choirbook XI is Navarro's *Psalmi, Hymni ac Magnificat* published at Rome in 1590 (good state of preservation). Choirbook XII commencing with page 99 and ending with 304 is a truncated copy of Vivanco's motet collection published

at Salamanca in 1610. (Even so, the 43 motets in the Segovia copy exceed the 36 in the mutilated Toledo cathedral copy.) Continuing with printed materials, Choirbook XIII contains an incomplete selection of Vivanco Magnificats bound with a similarly incomplete collection of Aguilera de Heredia Magnificats. Choirbook XIV combines Vivanco's published Masses with a selection of Guerrero's Masses published at Rome in 1582. Choirbook XV is José de Torres's *Missarum liber* published at Madrid in 1703.

In Section II of López-Calo's Segovia catalogue, he itemizes over 1200 compositions by Miguel de Irizar, approximately nine-tenths of them setting texts in Spanish. (In his *Siglo XVII*, page 84, López-Calo contrasted Irizar's 119 works in Latin with his 637 in Spanish; contemporaneously Miguel Gómez Camargo [1618–1690] wrote 36 in Latin, 232 in Spanish.) Up to the present, Irizar has been a stepchild of lexicography. At page 281–282 of the present catalogue, López-Calo adds significantly to the biographical data that he published five years earlier in his *Siglo XVII* volume (page 75, note 28). Irizar, baptized at Artajona (Navarra) October 18, 1635, was a choirboy in León Cathedral where he studied with Tomás Micieces I (1624–1662) who on November 22, 1650, became maestro de capilla at Toledo Cathedral. Both Irizar and fellow student Matías Durango obtained permission to follow Micieces to Toledo. On August 18, 1657, Irizar succeeded Luis de Bonafonte as maestro of the collegiate church at Vitoria, where he continued to 1671. He was ordained priest in 1664. In 1669 he made peace with the Vitoria chapter (a week after being dismissed October 5 "for just causes"), by promising on October 12 to sing contralto parts, and do all the necessary teaching. On August 26, 1671, he was received as maestro de capilla at Segovia Cathedral (as Juan Pérez Roldán's successor). He was not Segovia's first choice: on April 22, 1671, the chapter had voted to call Miguel Gómez Camargo from Valladolid. Irizar continued thirteen years at Segovia, his death occurring shortly before August 23, 1674. All his extant works are in the Segovia archive.

Between 1673 and 1684 Irizar sewed together letters that he received in 44 *cuadernillos* = notebooks. On the backs of the letters he transcribed a total of 452 compositions, most of which are his own sacred polychoral villancicos (exceptions: works mostly in Latin by Micieces, Patiño, Pérez Roldán, Rogier). Apart from Requiems, Irizar left seven Masses cata-



logged as items 461–467, one *a 6*, four *a 8*, two *a 12*. The *Missa fa re ut fa sol la a 8* recalls Masses on the same head-motive by Morales, Robledo, and Juan de Lienas. The *In virtute tua a 8* and *De lamentatione a 12* are classed as parody Masses in López-Calo's *Siglo XVII*, page 97. Cuadernillos 18/1, /6, /7, /8, /10, and /16 contain additional Masses (items 1258, 1298, 1312, 1336, 1395, the latter incomplete). Irizar himself identifies the *Et exultavit a 12* as a Patiño parody. *In devotione a 8* may also be a Patiño parody.

In *Siglo XVII*, page 110, López-Calo credits Irizar with being the first to compose a lamentation for accompanied solo voice (*Aleph. Ego vir videns*, item 542 in the catalogue). *Iod. Manum suam misit hostis* for alto and tenor soloists, item 539 among Irizar's other lamentations, includes among accompanying instruments a figured *clavicordio* = harpsichord part. Here again, Irizar looked forward to a new trend—the use of harpsichord, rather than organ, to accompany Holy Week lamentations. Irizar was also something of a pioneer among his generation in figuring his *acompañamiento* parts.

The next long-lasting Segovia Cathedral maestro de capilla was Jerónimo de Carrión (items 1696–2300 in the catalogue). A native of Segovia, Carrión grew up in the cathedral there. After competing with two other aspirants, Carrión was appointed maestro at Mondoñedo Cathedral October 31, 1687. In 1690 he spent a few months as maestro at nearby Orense Cathedral. On November 4, 1690, the Segovia chapter elected him to succeed Juan Martínez de Arce, who on October 6, 1690, had notified the chapter of his removal to Valladolid. Carrión, despite frequent sicknesses, continued as Segovia maestro until death shortly before August 6, 1721.

His three Masses (*Sobre la letanía de Nuestra Señora a 8*, *Sobre la Magnificat de sexto tono a 9*, *De la batalla a 11 con un coro de chirimías*) and one *Misa y oficio de difuntos a 8*, form only the smallest fraction of his total oeuvre. The Battle Mass (SSAT, SATB, SSB) exists in three sets of parts, the second set designating it as “octavo tono, punto alto.” A score with a third set of parts carries the Italian title, “Missa della battaglia a 11, dell’ottavo tono,” and the parts for the third *coro* that in the Spanish sets are designated for shawms and *bajón* are in the Italian set designated for “violino primo, violino 2^{do}, violoncello.” Other Latin works by Carrión with a *coro* for instruments are his *Miserere a 10*, item 1734 in the catalogue [SAT, SSB, SATB and

acompañamiento general], the second *coro* of which is prescribed for bajoncillos; and his *Magnificat a 11 sobre la misa de batalla* “sacada de la misa de batalla del maestro Carrión” [SSAT, SATB, SSB and *acompañamiento general*], item 1740 in the catalogue, third *coro* of which is designated for two chirimías = shawms and “bajo.” Numerous polychoral villancicos—among catalogue items 1769–2298—call similarly for an instrumental *coro* comprising chirimías or bajoncillos.

Juan Montón y Mallén, the final Segovia maestro whose works López-Calo itemizes in his first volume (2301–2655; 2656–2752 labelled doubtful), entered June 26, 1759, and died at Segovia December 5, 1781. Thoroughly of the eighteenth century, he prescribed two violins in nearly all accompanying forces (trompas and violon frequently; flautas infrequently). In tune with his times, he also produced a much larger proportion of Latin works than had Carrión.

La música en la catedral de Segovia. Vol. II. Catálogo del archivo de música (II) (Segovia: Diputación Provincial de Segovia, 1989 [Imprime: Graficolor Minerva, 15890, Santiago de Compostela]; 483 pp. Bibliography, name index)

Chapters V through VIII catalogue the works of Francisco Antonio Gutiérrez (items 2753–2862; maestro de capilla January 18, 1783, to March 21, 1793), Pedro Antonio Compta (2863–3187; August 3, 1793, to his death at Segovia June 17, 1818), Manuel de la Guía = Laguía (3188–3231; October 1826 to November 4, 1831), Bonifacio Manzano (3233–3370; 1834–1871), and Pedro Rodríguez Barbero (3371–3437; March 29, 1875, until an uncertain date, died possibly in Segovia, January 20, 1921). In each instance, López-Calo adds important data from Segovia (and often from other) Cathedral *actas capitulares*. The saddest is the act of September 22, 1891, requiring Rodríguez Barbero to compose a four-voice Mass accompanied by harmonium for the most solemn observance of the year. Thus is documented the decline to nearly nothing of music in a cathedral that had once boasted glories of the first order.

At pages 173–397 López-Calo catalogues and adumbrates Segovia Cathedral holdings of Spanish maestros who served elsewhere. The biographical data concerning Pedro Ardanaz, Andrés Barea, Enrique Barrera, Juan Bonet de Paredes, Juan Bros,

Escolástico Facundo Calvo, Plácido García Argudo, Manuel García Prada, Juan Manuel González Gaitán, Antonio Hidalgo, Ramón Jimeno, Juan de León, Mariano Diego de Llorente, Pedro Manrique, Manuel Mencía Tajueco, Mariano Neira, Manuel Paradís, Juan Pérez Roldán, Justo Pons, José Rojo, Valentín Sastre, Celso Sastre Prieto, Gaspar Schmidt, Pedro Serrano, and Miguel Tello, exceed those in any currently available lexicons.

Segovia Cathedral's notable holdings include Hilarión Eslava's orchestral Mass in E flat minor, Op. 133; 21 Sacrament villancicos by Cristóbal Galán; a

12-voice Lamentation (*Aleph Quomodo sedet sola*) by Vicente García; four polychoral Masses (and much else) by Carlos Paríño; three Masses dedicated to the Segovia chapter by Juan Pérez Roldán (and three others); Melchor Robledo's third-tone Mass on *fa re ut fa sol la*; and manuscript copies of two responsories *a 12* by Philippe Rogier (*Magi videntes stellam, Verbum caro factum est*).

Among foreigners, Haydn is present with a manuscript score of his *Stabat mater* "en caligrafía española de fines del siglo XVIII o comienzos del XIX."