

Spanish Music Doctoral Dissertations, 1972-1976



NEARLY EVERY issue of *Dissertation Abstracts International A: The Humanities and Social Sciences* (published monthly by Dissertation Microfilms International at Ann Arbor, Michigan) abstracts some dissertations having to do with music in the Spanish-speaking world. The 500-word abstracts, prepared usually under the dissertation supervisor's guidance, orient potential buyers of the microfilmed dissertations sold at \$15.00 each to Western European or South American buyers (price includes air postage). Orders coded by publication number and author's name must be addressed to University Microfilms International Dissertation Copies, Post Office Box 1764, Ann Arbor, Michigan 48106.

Since however critical reviews of dissertations rarely appear, how is an individual scholar or even an institutional library to know whether any particular microfilm deserves purchase? The reputation of the dissertation supervisor can usually serve as one index of worth. When, for instance, a supervisor so universally esteemed as Dr. Juan Orrego-Salas supervises a dissertation, its excellence can be presumed. Fortunately it was he who supervised John Edward Druessedow, Jr.'s two-volume Ph.D. dissertation completed in January, 1972, at Indiana University, "The *Missarum Liber* (1703) of José de Torres y Martínez Bravo (1665-1738)," the order number of which is 72-18529. In volume I (391 pages) Druessedow allotted 34 pages to the composer's life and 285 pages to such topics as: dissonance treatment, melody and rhythm, form and texture, contrapuntal techniques, modality and tonality, and text treatment in Torres's eight Masses published at Madrid in 1703. The seven of these that celebrate Marian mysteries inhabit Tones I through VII. The first five are for SATB: *Gloriosae Virginis Mariae* [Tone I], *Nativitas est hodie* [Tone II], *Templum in templo* [Tone III], *Missus est Gabriel Angelus* [Tone IV], *Assumpta est Maria* [Tone VII]. The next, *Exsurgens Maria* [Tone V] is for SSATB; *Nunc dimittis* [Tone VI] is for SSATBB. The concluding *Missa Defunctorum* (SATB) shifts tonally to conform with the tone of the plainchant *initium*. Volume II of Druessedow's dissertation contains each of these Masses in exemplary transcription (beginning at pages 13, 52, 87, 129, 168, 208, 265, 325), followed by the seven canons Torres constructed on the head motives of each of the Marian mystery Masses.

Incredibly after all Druessedow's meticulous labors, the next Ph.D. dissertation on Torres, the 270-page "Life and Works of Joseph de Torres y Martínez Bravo" completed in 1975 at the University of Pittsburgh by Yvonne Levasseur-de Rebollo, order number 76-14149, completely ignores so much as the existence of Druessedow's 774-page dissertation finished three years earlier. Written by an author so careless that Lope de Vega emerges as Vegá, Jorge de Guzmán becomes Jorgé de Guzman, Gavaldá becomes Guavaldá, Agulló is spelled Aguiló, Mariano

Soriano Fuertes is cited as Sorrieto-Fuertes, writer of *Historia de la música española desde la venidad [sic] de los quincientos [sic] al año de 1850*, this is a dissertation rife from beginning to end with transcription errors, wrong dates, and misspellings in Spanish, Latin, and even English. Nonetheless, the reader not familiar with the subject matter may prefer this author's gift for broad, sweeping generalizations to Druessedow's cautious control. According to her, Torres wrote a total of 20 Masses—no matter that she titles them *gloriae Virginis Mariae, navitatis est hodie, nunc dimitis* (compare with Druessedow's correct spellings), *sin nomen Domine, legam pone nihi Domine*, and the like. She gives cumulative figures, beloved of quickie readers, 146 Latin liturgical works, 15 devotional works, 8 organ works, 4 secular works. She vouchsafes these further exact numbers: 6 of his works are at Grenada [sic] cathedral, 2 of his works are at the Mexico City Instituto Nacional de Anthropologia [sic] y [sic] Historia and 20 in the Mexico City Catalogo [sic] de la Catedral, 10 are in the Puebla Convento [sic] Santissima Trinidad, 1 is in the Lima San Antonio Abad. Even overlooking the uniformly wrong information aggravated by atrocious misspellings, the author's correctly stating that a certain number of works are in a specific archive would mean next to nothing unless the works in question were specified.

She transcribes no single work by Torres entire. Instead she fills pages 91 through 264 with incipits, none of which is cued to a specific archive (of those incipits that have been spot-checked over half contain transcription errors). Her résumés of Torres's theoretical publications are typified by these excerpts: "His first publication was a reprint of Pablo Nazarre's [sic] *Fragmentos músicos* originally published in Saragossa in 1683. This book was a best seller. Under the influence of Zarlino, it explained the value of music along with theory, harmony, and counterpoint." For her, Torres's chef d'oeuvre was his *Reglas de acompañar* (1702, 1736). She rates it as "Torres's greatest contribution to Spanish music because it linked the old with the new and brought Spanish music up to date. It introduced the *basso continuo* and the modern major-minor tonality." Her patting Torres on the back for supposedly yielding to "up-to-date" Italian practice goes hand in hand with her assumption that native 17th-century Spanish musical customs and traditions were inherently inferior, and that Elizabeth Farnese therefore did Spain a favor by importing composers of the calibre of Falconi to lord it over native-born Spaniards.

To turn from this demeaning dissertation and the damage that it may do, especially in its promised encyclopedia version: Mary Ellen Sutton approaches the Spanish Baroque much more sympathetically in "A Study of the Seventeenth-Century Iberian Organ Batalla: Historical Development, Musical Characteristics, and Performance Considerations," 1975 D.M.A. (Doctor of Musical Arts) dissertation, University of Kansas (order number 76-16689). Her interest was seeded by E. Power Biggs's recorded performance of the so-called *Batalla I Imperial* by Juan Cabanilles, published in Higinio Anglés's edition of his *Opera omnia*, II, 102-108. This is the shortest of Cabanilles's six battle pieces: *Tiento de batalla partido de mano derecha* (Tone 6, 156 measures, I, 130-140), *Tiento de batalla* (Tone 8, 195 mm., I, 170-181), *Batalla I Imperial* (Tone 5, 129 mm.), *Batalla II* (Tone 5, 238 mm., II, 109-119), *Tiento partido de mano derecha de clarins* (Tone 5, 160 mm., III, 123-131), and *Tiento de batalla, punt baix* (Tone 5, 139 mm., III, 132-137).

Not only is it the shortest with the least modal characteristics but also the *Batalla I Imperial* discovered itself on examination by Mary Jane Corry in her 1966 Stanford Ph.D. dissertation, "The Keyboard Music of Juan Cabanilles: A Stylistic Analysis of the Published Works" (order number 66-06331), and in a spin-off article from her dissertation, "A Spanish-Austrian Battle," *Music/The A.G.O.* [American Guild of Organists] and *R.C.C.O.* [Royal Canadian College of Organists] *Magazine*, 4 (March, 1970), 34-36, to be a doubly attributed work. A virtually identical work was published as Johann Kaspar Kerll's *Battaglia* in his *Ausgewählte Werke, Erster Teil* (Denkmäler der Tonkunst in Bayern, II/ii [Leipzig: Breitkopf und Härtel, 1901]), 47-50. As Sutton summarizes (page 64):

Kerll's *Battaglia* first appears in a manuscript dated 1675 that contains toccatas, canzonas, and other keyboard works. When his *Modulatio Organica* (1686) was published, Kerll added an appendix of subject incipits for his unpublished compositions, and the *Battaglia* is included in the list. The same work with the title *Feld/Schlacht* is credited to an anonymous composer in a Viennese manuscript. In his analysis of the various manuscripts, Friedrich Riedel [*Quellenkundliche Beiträge zur Geschichte der Musik für Tasteninstrumente in der zweiten Hälfte des 17. Jahrhunderts. Schriften des Landesinstituts für Musikforschung, Kiel, Bd. 10* (Kassel: Bärenreiter Verlag, 1960), pp. 78, 136-137, 140] includes the *Battaglia* in the group of pieces Kerll composed before 1675 and believes they were assembled for didactic purposes during the years 1673-1675 when Kerll was more active as a teacher than *Kapellmeister* at the Hapsburg Court in Vienna.

Where does this lengthy discussion leave Cabanilles? Did his amanuenses responsible for Anglés's Spanish sources of the *Batalla I Imperial* plagiarize Kerll, or vice versa? Corry opts for a no-win decision. In her words ("A Spanish-Austrian Battle," page 35):

There were apparently at least two routes by which Kerll and Cabanilles manuscripts could be carried to foreign territory, and become a part of foreign repertory—through Leopold I (1640-1705) from Valencia to Vienna, or through Marianna (1667-1740) [cousin of Leopold I who married Carlos II of Spain] from Vienna or Munich to Spain.

Though any conclusion is bound to remain mere conjecture, what evidence of authentic authorship can be found in the music itself? Ironically, the *Batalla I Imperial* = *Battaglia* stands apart from other works of both Cabanilles and Kerll. In fact, a student familiar with the keyboard works of the two composers, might even question whether it belongs to either man! Some features ally it more strongly with Cabanilles's oeuvre—other characteristics with the works of Kerll. Arguments for Kerll's authorship approximately equal points favoring Cabanilles's authorship.

To return to Sutton. She shows excellent command of the bibliography on Cabanilles in English and German. Willi Apel's "Die spanische Orgelmusik vor Cabanilles," *Anuario Musical*, XVII (1962) 15-30, Murray Bradshaw's "Juan Cabanilles: The Toccatas and Tientos," *Musical Quarterly*, LIX (April 1973), 285-301, Gotthold Frotscher's "Der 'klassiker' Cabanilles," *Anuario Musical*, XVII, 63-72, Arsenio García Ferreras's *Juan Bautista Cabanilles: Sein Leben und sein Werk (Die Tientos für Orgel)* (Regensburg: Gustav Bosse Verlag, 1973), and several other familiar English and German sources have served her well.

On the debit side, her Spanish falters. One example must suffice. At her page 23 she quotes a footnote to Correa de Arauxo's *Tiento tercero de sexto tono* (*MME*, VI, 129) reading thus: "Ut, y fa, por fe faut sobre la primera parte de la Batalla de

Morales; en el qual se a de llevar el compás como se a declarado, en el segundo tiempo de quarto tono por elami, a modo de canción. El genero y diapasón es el mismo de los próximos passados." Her translation (including Spanish words for which she knows no English equivalent) reads: "In the key of fefaut. It is based on the first part of the *Batalla* of Morales; the beating of the *compás* is the same as previously explained with the second tiempo of the fourth *tono* elami, a modo a [sic] *canción*. Its *género* is the next step more difficult."

At page 22 she shows her ignorance of basic facts in Correa de Arauxo's biography. The itemizing of further telltale errors in spelling, accentuation, and usage (such as Oñata for Oñate, Jorgé for Jorge, Calo and another metronymic as the names to be alphabetized in the bibliography) would be too gratuitous an exercise. Her bibliography does include another pair of dissertations that should be more widely known by Hispanists: Theodore McKinley Jennings, Jr., "A Study of 503 Versos in the First and Second Volumes of Antonio Martín y Coll's 'Flores de música,'" Indiana University Ph.D., 1967 (order number 68-02307) and James Wyly, "The Pre-Romantic Spanish Organ: Its Structure, Literature, and Use in Performance," University of Missouri at Kansas City D.M.A., 1964 (order number 67-10113).

After Sutton on the organ batalla, the logical next dissertation to be read by those digging for the roots of Iberian keyboard battle pieces, again shows signs that the author lacks Spanish—witness *libra* for *libro*, *Philippo* Pedrell for *Felipe* Pedrell, *Bogotá* for *Bogotá*. Nor do spelling and accentuation lapses such as *Review* de *Musicologie* [page 350], *Société françoise*, *Genéve*, *delle opera*, and the like inspire confidence. Moreover, Harry Edwin Gudmundson's "Parody and Symbolism in Three Battle Masses of the Sixteenth Century," University of Michigan Ph.D. dissertation, 1976 (order number 76-19147) must be seriously faulted for ignoring Luis Félix Merino's authoritative three-volume Ph.D. dissertation, "The Masses of Francisco Guerrero (1528-1599)," University of California at Los Angeles, 1972 (order number 72-23786). At pages 297-348 of his 355-page dissertation, Gudmundson transcribes Guerrero's *Missa De la batalla escoutez* (CCATB) as if he were the first ever to have transcribed this splendid five-voice work first published in the *Missarvm liber secvndvs Francisci Gvrreri in alma ecclesia hispanlensi portionarii, et cantorvm praefecti* (Rome: Ex Typographia Domenici Basae, 1582), and at pages 132-196 analyzes it as if Merino had not already a quadrennium earlier offered profound insights into the meaning and structure of this same work. Only the delay in finishing—Gudmundson was 49 years of age when he completed the dissertation after being many years immersed in teaching at Concordia College in Ann Arbor, Michigan—can exculpate his failure to recognize prior plowing of his field.

His method is novel. Having adopted at his outset the thesis that the Janequin source chanson first published in 1528—*La Guerre* (beginning "Escoutez tous gentilz Galloys la victoire du noble roy Françoys")—in no way sullies or stains the parody Masses based on it—such as Guerrero's *De la batalla escoutez, a 5* or Victoria's *Pro victoria, a 9*—he divides the chanson into the various incises from which Guerrero and Victoria derived material. Janequin's own *Missa La Bat[ra]ille* (first published at Lyons by Jacques Moderne in 1532, as the eighth of ten masses in the *Liber decem missarum*) is the other Mass used by Gudmundson to prove his

case. According to Gudmundson, Guerrero in 1582 (as well as Janequin in 1532 and Victoria in 1600) chose the motives from *La Guerre* to be parodied with consummate skill and care, always bearing in mind the allegorical and anagogical significance of the parodied incises. A sample quotation from Gudmundson will illustrate his analytical method. At pages 152-154 he thus analyzes the close of Guerrero's Gloria:

In the analysis of Janequin's *Missa La Bataille* it became evident that whenever the composer combined material from two or more locations in his model there was usually an extra-musical purpose in his action. Frequently this meant that a symbolic message or idea was to be understood from a comparison of the texts involved. The same holds true for Guerrero's *Missa de la batalla escoutez*. The final statement of the Gloria text affirms the unity of Jesus Christ, the Son, with the Holy Spirit in the glory of the Father. Guerrero's choice of music from his model for setting this section [measures 110-126 of the Gloria] symbolically reinforces the meaning of the text. The text of the phrase from measures 43-47 of the chanson expresses the unity of the soldiers as they prepare to enter the battle, while the words of the final measure of the chanson rejoice in the victory achieved. This is coupled with a single statement in the Cantus, measures 118-120, of the melodic motive from measures 13-16 of the chanson, also a reference to the victory of the king, providing a subtle reference to Christ, the Alpha and Omega, by the association of material from the beginning and ending of the model.

Guerrero's choice of these particular phrases, with their bellicose connotations, to express the unity of the Trinitarian Godhead, seems to reflect the militant posture of the church of Spain in the sixteenth century and in its aggressive missionary activities in the New World.

Concerning the close of *Agnus II* Gudmundson writes (pages 155-156): "The political peace achieved through the victory celebrated in the final phrase of Janequin's chanson becomes, in Guerrero's interpretation, a symbol of the spiritual victory and peace expressed in the final phrases of *Agnus II*. In the pervading application of the short descending motive Guerrero recalls that peace descends to man from God. To heighten the sense of finality, Guerrero includes a version of the ascending three-note 'tag' from the end of Janequin's chanson to close his *Agnus II*."

Whatever can be said for Gudmundson's extremely Germanic analyses—similar to the elaborate analyses of Bach's major choral works in vogue among German numerologists, his genuine admiration for Guerrero (a composer hitherto neglected by Germans) drops as heavenly manna. South Americans need no longer apologize for Guerrero's early influence in that continent if indeed Guerrero was half so profound a genius as Gudmundson deems him. According to Gudmundson, no one bettered Guerrero in complying with Cerone's rules for composing a perfect parody Mass (deduced by Lewis Lockwood in "On 'Parody' as Term and Concept in 16th-Century Music," *Aspects of Medieval and Renaissance Music*, 1966, pages 572-573). In particular, Guerrero excelled in following these two rules not observed by others: (1) the ending of major divisions should use, though in diverse ways, the ending of the model; (2) the more use that is made of internal motives from the model, the more praiseworthy the elaboration will be.

No less clinching a proof of Guerrero's genius, according to Gudmundson, is his skillful unification of the entire *De la batalla escoutez* Mass with a "unifying motive." This motive combines the *Superius* of measures 1-6 and the *Bassus* of measures 7-9 of Janequin's *La Guerre*.

The two halves of the unifying motive possess the same intervallic contour: a descending third followed by a major second. Together they can be seen as the upper and lower tetrachords of the hypolydian mode. In his using of the derived motive, Guerrero freely employs either or both halves of the unifying motive, as needed in his counterpoint.

Gudmundson supplies 16 musical examples culled from all five major divisions of Guerrero's Mass to illustrate how the unifying motive is applied. In the Gloria, retrograde versions turn up in measures 34-40, followed by a cantus statement in measures 43-47, where he reverses the order of the two halves of the unifying motive.

Guerrero's skill as a trained vocalist in spinning out an extended melodic line from the barest materials is demonstrated in his setting of the phrase "Crucifixus etiam pro nobis, sub Pontio Pilato, passus et sepultus est," measures 85-96 of the Credo. Although this section is set in an essentially homophonic manner, Guerrero succeeds even here in endowing Cantus I and II with extended elaborations of the first half of the unifying motive.

Gudmundson next explains how, in his opinion, Guerrero exploited the unifying motive to preach such abstract doctrines as the Procession of the Holy Ghost from the Father and Son together (*qui ex Patre Filioque procedit*). "At the same time that all this musical activity is going on, Guerrero symbolically interprets the phrase that identifies the Holy Spirit's primary function as Giver of Life (*et vivificantem*). He borrows the lively trumpet motive from *La Guerre* (beginning at measure 101 of Pars II) to carry the words of this phrase." The statement regarding the Resurrection (*et expecto resurrectionem mortuorum*) gains a festive aspect when Guerrero draws on the fanfare of fifes and drums from measures 29-33 of Janequin's chanson for the Cantus II affirmation. On the other hand, to set the words *peccatorum* and *mortuorum* in the Credo (measures 175-176, 179-181) Guerrero retrogrades the unifying motive.

Without further quoting Gudmundson, his methods should now be clear. For him every gesture made by Guerrero in all five main movements testifies to the consummate artist, the supreme craftsman, and the profound theologian. On a different level, Gudmundson waxes no less enthusiastic in behalf of Victoria's *Missa pro victoria*, which according to him has been completely misunderstood by analysts who profess to see in it a falling off or weakening of Victoria's powers.

In only one small matter does Gudmundson fault Guerrero. At pages 295-296 of his dissertation he professes to see errors in Guerrero's proofreading. According to Gudmundson, Guerrero misplaced the sharp-sign in the Gloria, Cantus I, measure 105:1, and again in Agnus Dei I, Alto, 37:2. At both places, Guerrero inserted the sharp-sign before the note E. However, even these two sharp-signs before E are not faults when it is remembered that the E in both instances is the peak of a melodic turn involving D-E-D that would be sung D-E flat-D without the warning sharp-signs.

After Gudmundson the next author who deserves gold stars, but who like Gudmundson gave her Ph.D. dissertation a title not immediately suggesting its importance to Hispanists, is Suzanne Gertrude Cusick (born 1949). In her excellent "Valerio Dorico: Music Printer in Sixteenth-Century Rome," University of North Carolina at Chapel Hill, 1975 (order number 76-9231), she pursues the trail opened by Francesco Barberi in his article, "I Dorico, tipografi a Roma nel Cinquecento,"

La Bibliofilia, LXVII (1965), 221–261, when he published extracts of the contract signed February 10, 1543 [=1544] by Cristóbal de Morales for the printing of his first book of Masses. The contract, drawn hastily in Italian and thence translated into more careful Latin, survives at the Archivio Storico Capitolino, Archivio Urbano, Sezione I, vol. 135, Atti notarile Johannes de Covarruvias, folios 191–193. Transcribed at pages 324–328 of the present dissertation, and commented on at pages 152–163, the contract was discovered by Alberto Tinto. Inasmuch as a copy of Morales's 1544 *Missarum Liber primus* takes rank as the earliest extant polyphonic music imprint in South America, the conditions specified in the printing contract doubly fascinate Latin American and Spanish music specialists. Cusick thus summarizes the contract at her pages 152–154:

The contract in question is an agreement among Cristóbal de Morales, Antonio de Salamanca, Giovanni Della Gatta, and Valerio Dorico for the printing of a large book of Masses [Morales's *Liber primus*]. Dated February 10, 1543=1544, the contract calls for fulfillment of all clauses by July of 1544, a time span of six months. Two versions of the contract survive: one hastily and almost illegibly penned in Italian (presumably the rough draft), the other carefully written in sixteenth-century legal Latin (presumably the version prepared for signatures).

Morales, the composer-*autore*, obligates himself in this contract to fulfill several onerous demands: (1) he shall provide the printer [Valerio Dorico] with a fair copy of his music, "ready to be printed"; (2) he is to procure the license to print and a ten-year privilege effective in both the Kingdom of Naples and the Republic of Venice, as well as the Papal States; (3) he must pay for the paper used in 250 of the 525 books to be printed; (4) he must defray all other printing costs for those 250 copies; (5) should he desire illustrations or decorations he must himself bear their entire cost for all 525 copies; (6) he must either correct the proof himself or arrange for someone else to do so at his expense. In return, Morales shall receive 275 copies, 50 which he may sell in Italy, provided said sales are independent of any merchant or bookstore.

As *editori*, the booksellers Antonio de Salamanca and Giovanni Della Gatta accepted fewer responsibilities. They obligated themselves to pay paper and printing costs for the balance of the press run—in other words, 275 of the total of 525 books printed. In return, they were to receive 250 copies of the book, on the sole condition that none of their 250 copies be sold in Spain.

Dorico, described in the contract merely as *tipografo*, took the least risk. His responsibilities were limited to printing 525 copies of Morales's book in July 1544, using *carte reale* priced at 14 *giulii* the ream. For doing so, Morales had already advanced him 400 *giulii* in gold to start the work. Jointly with the *editori* he now obligated himself to reimburse Dorico for all remaining printing and paper costs. The latter also agreed to guarantee any cost over-run, thus insuring Dorico against himself having to invest anything in the enterprise.

The watermarks show the *carte reale* used in both Morales Mass books of 1544 to have come from Fabriano (page 108). In each of Morales's 1544 books of Masses, the woodblocks used by Dorico to print the initial K (Kyrie) at the beginning of the soprano part left space for interchangeable illustrations beneath the hump of the K. Somehow Dorico or Morales managed consistently to choose illustrations closely related to the title or the *cantus prius factus* (page 111). As a model for the page size (28.5 by 43.3 cm.), text typeface (gothic rotunda), and page layout in Morales's Masses, Dorico chose the *Liber Quindecim Missarum* (RISM 1516/1), dedicated to Pope Leo X and printed in 1000 copies by his predecessor at Rome,

Andrea Antico. The smaller press-run of Morales's 1544 Masses helps to explain the demand for a second edition of each book printed at Lyons by Jacques Moderne (book I, 1545, book II, 1551). So similar were Moderne's imprints, that Felipe Pedrell mistook a Moderne copy at Barcelona of Book I for a Dorico (page 114). Samuel Pogue, *Jacques Moderne, Lyons Music Printer of the Sixteenth Century* (Geneva, 1969), page 44, made a valuable comparison of two analogous pages in the Dorico and Moderne prints of Morales's Book I.

Cusick errs (page 114) when she writes: "Moderne printed *two* books of masses by Morales within a year of the appearance of the Roman editions." RISM, A/1/6 (1976), controverts her with 1546 for Book 1 and 1551 [1552] for Book 2. Nonetheless her consistently high standards make this a uniquely valuable dissertation. The index, other appendices, and bibliography (pages 177-354) deserve added encomiums.

Mexican Music Dissertations, 1975-1977



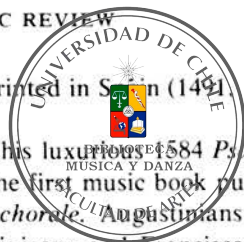
Two excellent doctoral dissertations that every Mexican music specialist will admire were finished in 1975 (at the University of Washington in Seattle and at Indiana University in Bloomington) and one in 1977 (at the University of Texas at Austin). Each of these dissertations specializes in a different epoch—(1) the late sixteenth century, (2) the early nineteenth, and (3) the mid-twentieth. The author of the first dissertation minutely analyzes a magnificent music book of 300 numbered leaves measuring 30 by 45 centimeters that was published at Mexico City by Pedro Ocharte in 1584. The second dissertation contains background data and the transcription of a brilliant 50-minute orchestral Mass in 13 sections by the native-born Mexico City composer Francisco Delgado who flourished at the close of the colonial epoch. The third dissertation deals with the entire vocal output of the acknowledged dean of living Mexican composers, Maestro Blas Galindo Dimas.

DUNCAN, MARY ELIZABETH. *A Sixteenth-Century Mexican Chant Book: Pedro Ocharte's Psalterium. An[t]iphonarium Sanctorale cum psalmis & hymnis* (1584). University of Washington Ph.D. dissertation, 1975. 231 pages. R. Alec Harman, supervisor. Order number 76-17455.

At Mexico City between 1556 and 1589 were printed no less than 13 books containing music. Eleven of these 13 chant books are still extant. The 300-folio chant book printed in 1584 survives in the García Icazbalceta collection at the University of Texas at Austin, where it is catalogued with the call-number GZZ/q1c95 (folios 84-88 are missing from this unique copy). The music of most of the 330 antiphons scattered throughout the *Psalterium* closely resembles chants in sixteenth-century Spanish publications. However, the music of 13 is somewhat different and of another 4 is quite dissimilar. Ten melodies among the 330 antiphons are so radically different that they may even be homegrown Mexican chants. Occasionally a chant sung in Spain in one mode turns up in the Mexican *Psalterium* in another mode (*Nigra sum*, folio 236, is in F- instead of the G-mode customary in Spain).

The importance of any given day in the calendar can be judged from the number of chants assigned it in the *Psalterium* and also from the presence or absence of an illustrative woodcut. By these tests July 16 rates as a significant day. Why is this day memorable? On July 16, 1212, Alfonso VIII of Castile won the victory of Las Navas de Tolosa. On the other hand, St. Hippolytus's Day rates as unimportant in the *Psalterium*.

The chants in the *Psalterium* that make this 1584 book utterly unique in early Mexican printing annals are not so much the antiphons or responsories as the hymn melodies—11 of which are mensurally notated. The hymn melodies numbered 3, 4, 6, and 7 by Duncan can best be transcribed in 6/8 meter, those numbered 10 and 11 in 4/4 meter. As a rule, only the first strophe of any given hymn text is printed between the five-line music staves (the other strophes are printed below). Syncopations help account for the vigor of *Petrus beatus catenarum*. Another hymn with fine martial swing is *Iste confessor* at folio 124v. In determining how any hymn, or for that matter any other chant should be sung, Duncan marshals evidence from 38 prime theorists active from 1410 to 1614, among them Durán, Bermudo, and Villafranca. She adds further weight to her interpretations by comparing not only the intriguing mensural hymn melodies but also the rest of the chants in the 1584 *Psalterium*



with chants in 12 liturgical books printed in Spain (1491, 1494, 1500, 1506, 1513, 1515, 1522, 1527, 1546, 1548, 1573, 1578).

Who subsidized the printing of this luxurious 1584 *Psalterium*? Augustinians paid for the printing of the 1556 *Ordinarium*, the first music book published in the New World. Dominicans paid for the 1563 *Psalterium chorale*. Augustinians and Franciscans united to sponsor the 1561 *Missale Romanum*. Dominicans and Franciscans to sponsor the 1589 *Antiphonarium de tempore*. Duncan gathers convincing evidence to show that Jesuits sponsored the 1584 *Psalterium*.

Favored by such patrons as Alonso Villaseca (who ranked as the richest mining magnate in the viceroyalty when he died September 6, 1580), the Jesuits could build their sumptuous Colegio Máximo de San Pedro y San Pablo at Mexico City. Juan de Tovar (1541-1626), born at Texcuco, a Jesuit after 1573, and the first native Mexican to write an *Arte de música* (ready for the press in 1602), perhaps edited the 1584 *Psalterium*. In making her case for Jesuit sponsorship, Duncan acknowledges the aid of Kevin Waters, S.I.

The scattered lapses in her dissertation are so few that they scarcely merit mention. Her bibliography omits relevant titles by K.-W. Gümpel and Mário de Sampaio Ribeiro. The *Intonarium Toletanum* (Alcalá de Henares: Arnaldo Guillén de Brocar, 1515) with music nearly everywhere throughout its 119 leaves, and containing 102 different hymn melodies for use in Toledo Cathedral, mentioned at page 214 of Duncan's dissertation (M. 268), is in the Biblioteca Nacional at Madrid, not the Biblioteca Nacional at Mexico City.

Born at Baker, Oregon, June 13, 1940, Duncan took her B.A. at the University of California, Berkeley in 1964, her M.A. at the University of Washington in 1966. After this epochal dissertation her next duty is to write a book on the entire series of Mexican music imprints issued between 1556 and 1604.

NICHOLS, DAVID CLIFFORD. Francisco Delgado and Classicism in Mexican Music as exhibited in the *Missa a quatro voces*. Indiana University Ph.D. dissertation, 1975. 399 pages. Juan Orrego-Salas, supervisor, Order number 75-17060.

In 1940 Carlos Chávez selected Aldana's Mass in D—a copy of which existed in the Conservatorio Nacional library—to show New Yorkers what kind of music was being composed by native-born Mexicans on the eve of Independence. Unfortunately, this particular work was neither Aldana's best, nor was Aldana a composer who had any special knack for large forms.

Much more talented as a composer of orchestrally accompanied choral music on a grand scale was Aldana's younger contemporary who (like Aldana) was for many years a violinist in the Mexico City cathedral orchestra—Francisco Delgado. Like many other instrumentalists active around 1810 in rich cathedrals at Bogotá, Caracas, Lima, and Sucre (then called La Plata), Francisco Delgado belonged to a musical clan. His father Manuel Delgado and his younger brother Eusebio, both of whom were brilliant violinists, played roles no less capital than his in Mexico City musical annals. Data concerning Francisco Delgado's activities in the cathedral orchestra (which during his epoch was at its peak) were found by Nichols in cathedral capitular acts dated November 7, 1810, April 1, 1819, August 29, 1819, January 28, 1820, February 6, 1822, and on unspecified days of April, 1824, and July, 1825.

After studying the influence of F. J. Haydn around 1790-1810—which was no less pervasive in Mexico than throughout South America—and giving some attention to other composers of large works mentioned in the *Diario de México* (Elizaga and Corral, for instance) Nichols lists Francisco Delgado's extremely extensive body of still surviving compositions. At pages 201-395 he copies (mostly in a 12-stave score) the work mentioned in the dissertation title: *Missa A quatro voces, y ripiano con Violines, Oboes y Flautas, trompas, Viola, Bajo, timbales y Organo. Compuesta por Francisco Delgado Op.ª 20.*

Compared with the full-scale orchestral Mass in the same key of D Major by the paramount Venezuelan composer, José Ángel Lamas (1775-1814), Delgado's Mass implies that both the cathedral vocal soloists and instrumentalists at Mexico City were more agile technicians. Certainly Delgado gives the solo woodwinds more scope than does Lamas. Also, Delgado is more of a contrapuntist than Lamas. If Nichols wishes further to refine his analysis of Delgado's style, he may do so by comparing the Mass that he has so auspiciously transcribed not only with Lamas's splendid *Misa en Re* but also with the orchestral Mass by José de Campderrós magisterially edited in Samuel Claro Valdés's *Antología de la música colonial en América del Sur* (Santiago: Universidad de Chile, 1974). Nichols needs to fix Francisco Delgado's exact dates. For spicy data on Eusebio Delgado, Nichols can profitably consult Max Maretzek's gossipy *Crotchets and quavers* (New York: S. French, 1855).

Born at Eau Claire, Wisconsin, May 9, 1940, Nichols took his B.S. in Music Education at the University of Wisconsin at River Falls in 1962, and his M.M. degree at Indiana University in 1966 with a valuable thesis on "The String Quartet in Contemporary Latin American Music: A Study of Nativistic and Cosmopolitan Influences." Lincoln Bunce Spiess suggested his dissertation topic and provided a catalogue of Francisco Delgado's extant works. In 1964-66 he was graduate assistant to his distinguished supervisor at Indiana University, Juan Orrego-Salas. In 1973 he was named "Outstanding Young Educator" at the North Missouri State University in Kirksville, Missouri, where he began teaching in 1966. With so promising a background, he should now publish a revised and updated version of his dissertation—including, if not too costly, a more legible copy of the entire Mass. By doing so he will help dispel some of the fog that has too long obscured the peaks of Mexican music during the heroic epoch of Hidalgo, Morelos, and their colleagues.

CONANT, RICHARD PAUL. *The Vocal Music of Blas Galindo: A Study of the Choral and Solo Vocal Works of a Twentieth-Century Mexican Composer*. University of Texas at Austin D.M.A. (doctor of musical arts) dissertation, 1977. 316 pages. Morris J. Beachy, supervisor. Order number 77-28987.

Carlos Chávez's death on August 2, 1978, now leaves Blas Galindo Dimas as Mexico's dean of native-born composers. Long renowned abroad for his nonpareil symphonic and chamber output, Galindo deserves equal recognition as a master of vocal composition—rightly contends Conant. During a lengthy interview on July 10, 1974, Maestro Galindo told Conant such intriguing facts of his compositional process as these: (1) he reads widely before selecting the texts that he sets; (2) he does not allow the mere fame of an author to sway him in choosing poetry; (3) he memorizes the poetry that he sets; (4) he does not compose at the piano; (5) he still in 1974 believed wholeheartedly in the importance of counterpoint.

For convenience in classifying them, Conant groups Galindo's vocal works under these headings: 1939-49; 1957-60; 1960-68. Already in his 20-minute *Cantata a la patria* (1946)—the poetry for which Galindo selected from *La suave patria* by Ramón López Velarde (1888-1921), first published in *El Maestro*, June, 1921—several early hallmarks of Galindo's vocal style emerged. Against orchestrally provided contrapuntal excitement, the voices sing syllabic diatonic melodies that tend to gravitate around an axis pitch and to hover within a rather restrained range. Even the sopranos rarely rise above *f* (*g* at the close). In this work he has no compunctions against parallel motion of the voices. Having selected any one rate of pulsation for the quarter note—for instance M.M. 138 in the *vivo* of his setting of *Para mi corazón basta tu pecho* (poem by Neruda)—Galindo at this stage of his career sticks with it, meanwhile however shifting frequently from one meter to another. His fine sense of form and instinct for contrast comes into evidence in his slow middle movements or sections.

A representative masterpiece of his middle period is his 40-minute cantata completed in 1957, *Homenaje a Juárez*, for three soloists (soprano, tenor, bass), chorus, and large

orchestra. Among characteristics that separate Galindo's middle period from his early, Conant discerns a more libertarian handling of dissonances—tritones and sevenths especially, and the building of more sonorous climaxes. In the Juárez cantata Galindo continues making much of gnomic repeated rhythmic figures. Two successive falling fourths, one after the other, appeal to him. To start melodic phrases, he often repeats notes. One rhythmic figure that now especially appeals to Galindo is an eighth-note anacrusis and a downbeat quarter followed by a longer note. Paired soprano-alto frequently answer paired tenor-bass in the Juárez cantata, a work classed by Conant as a true *chef-d'oeuvre*.

Another orchestrally accompanied work that Conant considers to be a lasting masterpiece is Galindo's *Cantata a la Independencia de México* (1960), for soprano, alto, tenor, and *bajo cantante* soloists and SATB chorus. Concerning this monumental tribute, Conant writes (page 169):

In *Cantata a la Independencia* Galindo seems to have reached new heights of subtle unity, in that amongst the most diverse sections the thematic ideas can often be seen to have derived from material in the opening measures of the work. Whether or not Galindo was conscious of all the derivations is of little importance. The unity is there nonetheless.

In the *Canto a Morelos*, Conant calls attention to Galindo's frequent quartal harmonies, the greater difficulty of the vocal parts that go so far as a fugue, the longer melodic lines, the numerous overlapping phrases, and the chromaticisms that contrast with the prevalent diatonicisms of his early vocal lines.

In 1965 Galindo completed an even longer work, the 65-minute *Letanía erótica para la paz* in four mighty movements. The voice parts here range more widely than ever heretofore, and for the first time Galindo includes aleatory passages. Because of their length and complexity, the later monumental choral works are scarcely likely to be published so soon after composition as were his *Tres canciones* of 1939 for soprano and keyboard (*Jicarita*, *Mi Querer pasaba el río*, *Paloma blanca*) that were issued by Arrow Music Press (New York) in 1947. True, *Fuensanta* of 1968 for soprano and piano (discussed at Conant's pages 188-189) is a late work that can travel widely. But Galindo's architectural grandeur and sweep can only be appreciated when the big cantatas of his late maturity are published and recorded, rightly contends Conant.

This dissertation is embellished with 72 musical examples, an exemplary catalogue of Galindo's vocal works, and a very useful bibliography. So far as his own credentials are concerned, Conant was born at New York City March 16, 1941, received his B.A. at the University of California at Los Angeles in January 1964, entered the armed service of the United States in 1966, enrolled at the University of Texas at Austin in 1970, and became Assistant Director of Choral Activities at the University of South Carolina, Columbia, in 1973. His lengthy experiences, both as bass soloist and choral conductor, admirably fitted him for the writing of this enthusiastic study of a segment of Maestro Galindo's output that is bound to win ever increasing recognition in the future.