



Recent Contributions to Iberian Musical Scholarship in the United States

IN THE UNITED STATES, advances in Iberian musical scholarship continued being made throughout the late 1980's along three fronts: (1) dissertations and theses; (2) books, articles, and reviews; (3) research papers read at congresses and symposiums.

I

The eminent authority on Italian opera in eighteenth-century Portugal and renowned musicological faculty member of the Universidade Nova at Lisbon, Manuel Carlos de Brito, published in *Revista de Musicología*, VIII/1 (1985), 171-178, an extremely opportune "Bibliografía de tesis norteamericanas relacionadas con la música ibérica." Among the 106 titles, he remarked on the great diversity of degrees (Ph.D., Ed.D., D.M.A., D.A., M.A., M.M., M.Mus.). He also rightly alluded to the wide disparity of length, profundity, and ultimate significance of the theses and dissertations. Not that his list was intended to be exhaustive—nor could be, given his source.

As examples of omissions caused by the defects of his source: in 1950 John W. Woldt presented "Spanish Madrigals: A Study of the Madrigals of Morales, Flecha, Valenzola (= Valenzuela), Brudieu, and Rimonte" (Ph.D., University of Rochester, 188 pages); in 1952 Robert J. Borrowdale submitted "The *Musices Liber Primus* of Diego Ortiz, Spanish Musician" (Ph.D., University of Southern California, 215 pages); and in 1953 Glenn Watkins offered "Three Books of Polyphonic Lamentations of Jeremiah, 1549-1564" (Ph.D., University of Rochester, 1953, 336 pages)—all three of which are still valuable. Even earlier, Steven Barwick in 1949 completed his Ph.D. at Harvard University with a seminal dissertation on "Sacred Vocal Polyphony in Early Colonial Mexico" that not only included the entire surviving then known corpus of works by Hernan-

do Franco (1532-1585), a native of Extremadura trained at Segovia Cathedral, but also contained in the musical appendix a twelve-voice *Magnificat primi toni* by Bernardo de Peralta Escudero (*d* Burgos, November 4, 1617), that to date is apparently Peralta's sole polychoral work available for scholarly study. Alice Ray [Catalyne], in her two-volume Ph.D. dissertation submitted in 1953 at the University of Southern California, "The Double Choir Music of Juan de Padilla," similarly brought into transcribed currency four masses *a 8* by Juan Gutiérrez de Padilla (c1590-1664), a native of Málaga who before emigrating in 1622 to Puebla, Mexico, had held chapelmaster posts at Jerez de la Frontera collegiate church and at Cádiz Cathedral.

Doctoral dissertations that have been accepted at United States universities in the lapse between 1983 and 1988 (those listed by Brito are preceded by an asterisk) include the following:

DISSERTATIONS AND MASTERS THESES

*BENDELL, CHRISTINE JEAN. Federico Mompou: An analytical and stylistic study of the "Canciones y Danzas" for piano. D.A., University of Northern Colorado, 1983, 233 pp. Dissertation Abstracts International [hereafter DAI], 44, pp. 22-23. Order number from University Microfilms International, 300 North Zeeb Road, P. O. Box 1764, Ann Arbor, Michigan, 48106 [United States toll free telephone number 800-521-3042], is DEQ 83-28484.

BORG, PAUL WILLIAM. The Polyphonic Music in the Guatemalan music manuscripts in the Lilly Library. 2 vols., Ph.D., Indiana University, 1985, 678 pp. DAI 46, p. 1433. DER85-16622.

BROOKS, LYNN MATLUCK. The Dances of the Processions of Seville in Spain's Golden Age. Ed.D., Temple University, 1985. 499 pp. DAI 46, p. 555. DER85-09321.

- COLLIER, SUZANNE RHODES. *Contemporary Spanish Song Cycles for Soprano* by Turina and Rodrigo. D.M.A., University of Maryland-College Park, 1987, 151 pp. DAI 49, p. 373. DEV88-08628.
- GERBER, REBECCA LYNN. *The Manuscript Trent, Castello del Buonconsiglio 88: A Study of Fifteenth-century Manuscript Transmission and Repertory*. Ph.D., University of California, Santa Barbara, 1985. 636 pp. DAI 46, p. 1435. DER85-17881.
- GRIFFITH, JONATHAN CHARLES. *Villancicos by Luigi Boccherini: An Edition*. D.M.A., University of Missouri-Kansas City, 1985. 302 pp. DAI 46, p. 3529. DES85-23484.
- HARDIE, JANE MORLET. *The motets of Francisco de Peñalosa and their manuscript sources*. Ph.D., University of Michigan, 1983. 481 pp. DAI 44, p. 420. DA83-14282.
- HASTINGS, KAREN JANE. *Francisco Correa de Arauxo's "Facultad Organica" with special emphasis on "Second Tiento."* D.M.A., Stanford University, 1987, 186 pp. DAI 48, p. 1576. DEV87-22939.
- HENKEN, JOHN EDWIN. *Francisco Asenjo Barbieri and the Nineteenth-Century Revival in Spanish National Music*. Ph.D., University of California, Los Angeles, 1987. 554 pp. DAI 48, p. 505. DA8713718.
- *HOKE, SHARON KAY. *Juan Crisóstomo de Arriaga: A Historical and Analytical Study*. Ph.D., University of Iowa, 1983. 383 pp. DAI 44, p. 3536. DEQ84-07753.
- HOLLAND, JON BURNETT. *Francisco Correa de Arauxo's "Facultad Organica": A translation and study of its theoretical and pedagogical aspects*. D.M.A., University of Oregon, 1985, 355 pp. DAI 46, p. 3186. DES85-29515.
- LAIRD, PAUL ROBERT. *The Villancico Repertory of San Lorenzo el Real del Escorial*. Ph.D., University of North Carolina at Chapel Hill, 1986. 1041 pp. DAI 47, p. 3650. DES86-28238.
- REITZ, PAUL ARMIN. *The Holy Week Motets of Juan Gutiérrez de Padilla and Francisco Vidales: Single Choir Motets from Choirbook XV and Legajo XXX, Puebla Cathedral Archive*. D. Mus. Arts, University of Washington, 1987. 298 pp. DAI 48, p. 508. DET 87-13400.
- RINNANDER, JON ALFRED. *One God, One Farinelli: Enlightenment Elites and the Containment of the Theatrical Impulse*. Ph.D., University of California, San Diego, 1985. 279 pp. DAI 46, pp. 1716-1717. DA8517913.
- *RIVA, J. DOUGLAS. *The "Goyescas" for piano by Enrique Granados: A Critical Edition*. Ph.D., New York University, 1983, 385 pp. DAI 44, p. 2289. DEQ83-25234.
- SHADKO, JACQUELINE ANDREA. *The Spanish Symphony in Madrid from 1790 to 1840: A Study of the music in its cultural context*. 2 vols., Ph.D., Yale University, 1981. DAI 45, p. 680. DEQ84-11022.
- SAMULSKI-PAREKH, MARY M.V. *A Comprehensive Study of the Piano Suite "Goyescas" by Enrique Granados*. D.M.A., University of Missouri-Kansas City, 1988. 243 pp. DAI 49, p. 1309. DEV88-14609.
- STEIN, LOUISE KATHRIN. *Music in the Seventeenth-Century Spanish Secular Theatre, 1598-1690*. Ph.D., University of Chicago, 1987. DAI 48, pp. 510-511.
- STURMAN, JANET LYNN. *Zarzuela in New York: Contributions of Lyric Theatre to Hispanic Identity*. Ph.D., Columbia University, 1987. 407 pp. DAI 49, p. 377. DEV88-09426.

As the above list of 19 dissertations at once reveals, two of them—those by Hastings and Samulski-Parekh—stand on the shoulders of dissertations by Holland and Riva. No attempt to evaluate all 19 dissertations can be made here. Only three can be attended to individually—those by Henken, Laird, and Riva. Each of these three contains invaluable new data. Those by Henken and Laird deserve the much wider circulation that book publication would give them.

Between 1979 and 1984 four masters degree theses of varying interest to Hispanists were accepted by United States universities and one in Canada. *Masters Abstracts*, Volumes 24-27 (Ann Arbor, MI: University Microfilms International, 1986-1989), itemizes none of Iberian relevance accepted in 1985 through 1988.

BAIRD, SHEILA RANEY. *Santa Eulalia M.Md. 7: A critical edition and study of sacred part music from colonial northwestern Guatemala*. M.M., North Texas State University, 1981. 237 pp. order no. 1316710 (University Microfilms).

Santa Eulalia M.Md. 7, dated January 20, 1600, is part of the San Miguel Acatán repertory which circulated before 1630 in the northwestern highlands of Guatemala—but which consists chiefly of imported Iberian sixteenth-century part music. The manuscript, along with others from the same area, is now owned by the Lilly Library at Indiana University in Bloomington. In his epochal Ph.D. dissertation Paul Borg (see above) exhaustively studied this manuscript, along with the other Guatemalan early colonial manuscripts purchased by Lilly Library.

COHEN, JUDITH RITA. *The role of women musicians in Medieval Spain in the Christian, Jewish and Moslem*

communities [French text]. M.A., University of Montreal (Canada), 1980. 163 pp. order no. 1319039.

This thesis contains a useful lexicon of parallel terms related to women and music—in Peninsular languages, Arabic, and Hebrew. While evidence of women musicians was found to be extensive in each group, Christian, Jewish, and Moslem attitudes towards them were ambivalent, reflecting varying attitudes towards music and towards women, based on religious and social norms.

LEE, J. ROBERT. The villancicos of Juan del Encina. M.A., California State University, Long Beach, 1979. 112 pp. order no. 1314374.

O'DANIA, CHRISTOPHER T. The *Academia Musical* of Pablo Minguet y Yrol: A translation and commentary. M.A., North Texas State University, 1984. 167 pp. order no. MA 1324344.

Minguet y Yrol's *Academia Musical* of 1752 (M891 in the Madrid Biblioteca Nacional) is a collection of tutors for thirteen instruments: guitar, tiple, mandola, cittern, bandurria, psaltery, *clavicordio*, organ, harp, violin, transverse flute, recorder, and flageolet. The tutors concerning the guitar and related instruments are by far the most comprehensive; topics covered include basic playing technique, figured-bass accompaniment, and notation, both mensural and tablature. Most musical examples are given in both types of notation.

SOTO, EDWARD FRED. A Study of the Villancicos of Juan del Encina in the Cancionero Musical de Palacio. M.M., California State University, Fullerton, 1982. 197 pp. order no. 1318584.

John Henken

Henken, born at Cincinnati, Ohio, June 27, 1953, was engaged as a writer for the *Los Angeles Times* as early as 1979 and by the mid-1980's had become one of the most prolific music reviewers employed by the *Times*. In preparation for his dissertation he spent 1985 in Spain working with primary sources. Among all 19 dissertation writers in the above list, only he enjoyed superlative academic grounding joined with experience as a reviewer for a major metropolitan daily.

As a sidelight, he also was the only dissertation writer among the 19 who chose a topic with any Portuguese ramifications. Between April 1 and May 16, 1879, Francisco Asenjo Barbieri (1823–1894) con-

ducted five concerts at Lisbon that gained him a gold commemorative medal given by the Associação Musical de Junho, honorary presidency of the Associação, and membership in the Portuguese Order of Santiago. So lasting was Barbieri's resonance in Portugal that Ernesto Vieira gave him a five-page entry in his *Dicionário biográfico de músicos portugueses* (Lisbon: Typographia Mattos Moreira & Pinheiro, 1900), I, 91–95 (see Henken, pp. 247–248). In contrast with other Spanish musicologists of his century Barbieri also paid tribute to Portugal with a review in *Revista de España*, xix/71 (April 10, 1871), 351–360, of Joaquim António da Fonseca e Vasconcellos's two-volume *Os Músicos Portuguezes* (Oporto: Imprensa Portugueza, 1870), that up to the present still remains the most comprehensive and informed estimate of any of Vasconcellos's musical endeavors.

Fully aware of Vasconcellos's dependence on Diogo Barbosa Machado, Barbieri questioned Vasconcellos's omission of names of musicians already conveniently indexed in the *Bibliotheca Lusitana* (for instance António de Madre de Deos, I, 316–317; IV, 593). He also took him to task for errors concerning *Epometria, seu de metiendi carmina ratione* (Salamanca, 1515) by Ayres = Arias Barbosa (*Bibliotheca Lusitana*, I, 76–77), the title of which Vasconcellos incorrectly translated into Portuguese with wrong place of publication. Johann Walter's *Musicalisches Lexicon* (Leipzig, 1732), 70–71, contains a far better informed article concerning Ayres Barbosa. Vasconcellos also showed his ignorance of music theory texts by Spaniards from Ramos de Pareja (1482) forward.

On the other hand, Barbieri himself incorrectly surmised that Fray Melchor de Montemayor was Portuguese. Lola de la Torre celebrated this composer's fourth centenary in her article, "El Compositor Melchor Cabello (Fray Melchor de Montemayor), 1588–1678," *Revista de Musicología*, XI/1 (1988), 109–121. Born at Montemayor near Córdoba in Andalusia, he was baptized November 14, 1588. In 1613 he was called from Seville to head the musical establishment at Las Palmas Cathedral (Canary Islands) where he arrived April 17 and remained until June 22, 1615. In 1616 he became a Jeronymite friar in Guadalupe Monastery (Cáceres), where he served as Maestro de capilla until his death, aged 89, February 1, 1678.

But Barbieri was certainly right in identifying Alonso Lobo as a native of Osuna, and a canon of



Osuna collegiate church before being appointed in August 21, 1591, to assist Guerrero at Seville Cathedral. How shamefully disregarded was all the fresh correct data embodied in Barbieri's review published in 1871 can be judged from the error-filled article on Alonso Lobo published 89 years later in *Die Musik in Geschichte und Gegenwart*, VIII (1960), 1072-1073.

Anyone familiar with the full scope of Francisco Asenjo Barbieri's accomplishments must acknowledge him not only the supreme Spanish music scholar of his century, but also the most truly *Spanish* composer of his generation. In Henken's dissertation, he marshals a full array of primary sources to provide us with the most authoritative biography of Barbieri now available in any language.

To do so, he plowed through the entire array of Barbieri's personal papers deposited at the Spanish National Library, read through reams of contemporary newspaper and journal articles, sifted fact from unsupported anecdote in the standard biographies by Augusto Martínez Olmedilla (1941; 1950) and Angel S. Salcedo (1929), and immersed himself in the lives of Barbieri's professional and personal associates.

What distinguishes Henken from Martínez Olmedilla and Salcedo includes his detailed knowledge of Barbieri's music. During his extensive residence at Madrid, and before going there, he read and played through the entire published and manuscript Barbieri compositional oeuvre. In contrast with Felipe Pedrell, Henken evaluated the zarzuela genre as in no respect inferior to Italian or German opera. Even Rafael Hernando and Joaquín Gaztambide had rated the mid-nineteenth-century zarzuela as a stepping-stone on the road to full-blown Spanish opera.

But unlike Hernando, Gaztambide, and even Pedrell, Barbieri believed implicitly in what was native to Spain. To quote Henken (passages from pages 345-358 are joined together):

More than any other first-generation zarzuela composer, Barbieri was identified with Spanish traditional and popular music. By the end of the century, nationalism had become respectable, and partisans of Gaztambide and Arrieta were making loud claims for the ethnic fidelity of their composers. But throughout much of Barbieri's career, the nationalism apparent in his music earned very mixed receptions among critics and the artistic community. Meanwhile, Gaztambide and Arrieta were actually admired for the cosmopolitan character of their French and Italian training and influence, respectively. It

was no accident that Gaztambide wrote the "French" music for the allegory *La Zarzuela* [October 10, 1856; Teatro de la Zarzuela, 1-act allegory, collaboration with Arrieta and Gaztambide; libreto by Luis Olona Gaeta, 1823-1863], or that the French influence was one of the aspects very subtly satirized by Barbieri in *Amar sin conocer* (April 24, 1858, Teatro de la Zarzuela, 3 acts, collaboration with Gaztambide, libreto by Luis Olona Gaeta). Arrieta had adopted the first name Emilio in Milan, and was mocked in Spain with his true first name as "Pascual el bobo."

In Barbieri's music, the influence of Spanish traditional and ethnic music was most apparent in two areas: instrumentation, and the use of traditional dance and song forms with their characteristic rhythmic and melodic elements. In instrumentation, it remains to consider his use of the *rondalla* and the military band. The *rondalla* was traditionally a strolling group of musicians. In Barbieri's zarzuelas, it appears as an on-stage group of bandurria players and guitarists, occasionally with tambourine. Barbieri employed *rondallas* throughout his career, from *La espada de Bernardo* [January 14, 1853, Teatro del Circo, 3 acts, libreto by Antonio García Gutiérrez] to *De Getafe al Paraíso* [January 5, 1883, Teatro de Variedades, 2 acts, sainete lírico, Ricardo de la Vega].

Barbieri, who was known to his friends by the nickname "Maestro Bandurria," was very thorough in indicating how he wanted the instruments played. He indicates when with plectrum, when *rasgueado* strums, and when various timbral effects such as *tambor* (striking the strings of the guitar by the bridge) and *golpes* on the body of the instrument, should be used.

Among many notable numbers employing a *rondalla* in Barbieri's repertory, witness the Marcha of the Manolera from *Pan y toros* [December 22, 1864, Teatro de la Zarzuela, 3 acts, José Picón]. However, *La Maya* [October 12, 1869, Teatro del Príncipe, incidental music for 3-act play by Antonio Hurtado y Valhondo, 1825-1878], which was called a "comedia con música," relies on a *rondalla* more than any zarzuela, due to the nature of the libreto and the way music is featured. In the three acts, each of which begins and ends with music, there are 14 numbers. The *rondalla* in *La Maya* is tuned a step lower than the orchestra, although it is always accompanied by other instruments when it plays. The *rondalla* is the sole instrumental force employed in the second act.

In Barbieri's use of on-stage military bands, he was a pioneer. He first used such a band in *El Marqués de Caravaca* [April 8, 1853, Teatro del Circo, 1 act in 2 scenes, Ventura de la Vega, after Eugène Scribe, *Le nouveau Pourceaugnac*], and like the *rondalla*, it thereafter became a frequently used resource. The band in *El Marqués de Caravaca* consisted of: Requinto (a form of sopranino clarinet common in Spanish bands of the era), piccolo, pairs of clarinets and French horns, cornet, alto

trombones, trombone, fígle, bombardino (euphonium), and "clarines de campana" (military bugles).

Barbieri became as noted for his serious study of Spanish traditional music as for his expertise in Spanish art music. The essay *Las Castañuelas* is evidence of this. From a historical perspective, at the very least, Gaztambide, Arrieta, and others erred in attempting to make nothing more of the zarzuela than a generalized European comic opera in Spanish. The zarzuela is considered to be a quintessentially Spanish genre, and it was Barbieri who decisively established that character. For his contemporaries, his use of characteristically Spanish materials was a distinguishing feature of his work. In his lifetime, his music already had a reputation as the classical definition of Spanish musical art.

In his zarzuelas can be found examples (and variants) of the following: Aire de Bolero, Brindís, Caleseras, Can-Can, Contradanza, Aire de Fagina, Fandango, Aire de Gallegada, Galop, Gavota, Danza habanera, Aires de habas verdes, Jácara, Jaleo, Jiga, Jota, Marcha, Mazurka, Muñeira, Pasacalle, Pasodoble, Pavana, Polaca, Polka, Romanza, Seguidillas, Sevillanas, Tango, Taranrela, Tirana, Vals, Villancico, Vito, Zapateado, Aire de Zorzico. Use of the foreign and current dances was always motivated by the libretto. Of the traditional Spanish dances and songs, none is as closely identified with Barbieri as the seguidillas. "Maestro Seguidillas" was another of his popular nicknames, and seguidillas fill his zarzuelas from *Gloria y Peluca* [March 9, 1850, Teatro de Variedades, 1, José Villa del Valle] to *El Sr. Luis el Tumbón* [May 6, 1891, Teatro de Apolo, 1, sainete lírico, Ricardo de la Vega].

Spanish sources frequently use the term "idealized" to describe Barbieri's treatment of popular and traditional music. He was able to extract the essence of a popular dance or song, and reshape it into prototypical form.

This catena of excerpts does not include the musical quotations with which Henken buttressed his every generalization. What he writes at pages 484-485 concerning Pedrell's nefarious influence in downgrading Barbieri "as simply a successful practitioner of a popular, artistically negligible genre" should be pitted against the many evidences of Pedrell's plagiarizing Barbieri's hard-won primary-source scholarship. With the publication in 1986 of *Biografías y documentos sobre música y músicos españoles* and in 1988 of *Documentos sobre música española y epistolario*—both directed and edited by Emilio Casares Rodicio—the evidences of Pedrell's uncredited use of vast blocs becomes patent to any observant researcher.

As a result of Pedrell's superciliousness, such a French writer as Henri Collet assigned Barbieri's

works to the *petit genre*—meanwhile not even getting right the premiere date of so important a zarzuela as *Pan y toros* (opened December 22, 1864, but Collet assigns it to 1867). In the same vein, French lexicons to the present reek with errors concerning Barbieri that would cause ridicule to be heaped on them, were the subject not Spanish. The *Dictionnaire de la musique Larousse* (Paris: Librairie Larousse, 1987) directed by Marc Vignal in the very year of Henken's dissertation, gives Barbieri no individual entry but instead devotes this one sentence to him in the miserable zarzuela article:

Francesco [sic] Barbieri, enfin, un homme de science doublé d'un chanteur, était lui aussi passionné découvreur des musiques des XVe et XVIe siècles, fervent wagnérien et même traducteur d'Ésope en vers castillans.

Calling Barbieri a "fervent wagnérien" (even though he was the first to conduct February 28, 1864, the March from *Tannhäuser* in Spain) and then making him a singer and a versifier of Aesop's fables, are the kinds of error that typify national bias at its worst.

Paul Laird

The longest of the recent Spanish-theme dissertations, Paul Laird's, dealing with seventeenth-century villancicos in El Escorial music archive, was supervised by the present head of the Library of Congress, James Pruett. No previous writers in the English language had given the changes in form and structure of seventeenth-century villancicos due attention. As a useful preface to his discussion of the Escorial villancicos Laird therefore traces what development had occurred between 1614—the date of Pedro Ruimonte's *Parnaso Español* published at Antwerp by Pierre Phalèse (edited by Pedro Calahorra Martínez at Saragossa, 1980)—and Juan Bautista Comes's death, January 5, 1643. Ruimonte's *Parnaso Español* contains 9 madrigals and 12 villancicos. All but one of Ruimonte's villancicos opens with an estribillo for reduced voices, called *sonada* (solo, duo, or trio). Several of these sonadas have more than one text (for use in repetitions of the sonada). Next comes a tutti responsión setting the same text as that in the sonada (and which is the sonada's musical parody). This is followed by two musically identical pairs of coplas.

Nine of Ruimonte's villancicos are exclusively in triple meter (and triple predominates in the other three). Hemiolia and syncopation recur frequently.

Passages in imitative polyphony and homorhythmic sections are carefully balanced. The text settings are syllabic throughout, not melismatic. The coplas are always homorhythmic, the responses are polyphonic and often imitative. Everywhere Ruimonte makes a great issue of textural variety. Although instruments are not specified, Géry de Ghersem's chapel (for which Ruimonte wrote Christmas music rewarded with gifts from 1612 through 1616) included two *cornetti* players and eight other *ministriles*. In keeping with original performance practice, *Madre, la mi madre* and *Luna que reluces*, the two Ruimonte villancicos recorded in the album *Blanco y Negro, Hispanic Songs of the Renaissance from the Old and New World* (Klavier Records KS 540 [1975]), are both enlivened with instrumental doublings and alternations (three flutes, two violas, harp).

Thanks to Calahorra Martínez and Climent, the villancicos of Ruimonte and Comes have been published. Not so any of the Escorial collection of 230 villancicos (184 of which are ascribed) written between 1630 (approximate date of the earliest villancico at El Escorial) and 1715 (after which Italian influences dominated the repertory). Upon arriving in the peninsula in 1984, Laird found that the catalogues of seventeenth-century villancicos in two other repositories that he had considered as research possibilities—the Biblioteca de Catalunya and Cuenca Cathedral—were defective. According to Laird (page 195) the Catalunya library catalogue is inaccurate and the Cuenca mentions much music that cannot now be found. Laird also made a preliminary survey of holdings at Ávila, Salamanca, and Valladolid Cathedrals, and looked at the villancico collection at the Madrid Biblioteca Nacional. But, apart from accurate cataloguing, he pursued the Escorial topic for two other chief reasons—richness of the holdings and easy accessibility (page 196).

To go beyond the superficial, he from the beginning decided to study intensively not only the contents of the Escorial collection, but also to examine some all too frequently neglected topics. For instance, he identified the scribes who copied 106 of the 230 villancicos (I; II who was probably Fray Juan Durango; III who was Diego de Torrijos, the Escorial organist 1669 to 1691; IV; XI; and XIII). Among scribes who were not Escorial Jeronymites, Laird identified Scribe VII as a Madrid Capilla Real copyist. Laird also followed the example of Dámaso García Fraile, who in his 1979 catalogue of the Salamanca Cathedral music archive gave attention to watermarks (García Fraile showed 17).

The Escorial collection houses villancicos by composers active at Madrid in the Capilla Real, at Descalzas Reales Convent (founded 1572), at Encarnación Convent (founded 1618), and at San Cayetano parish church (identified as seat of a royal monastery in a villancico text booklet dated 1677 [note on page 285]). Also prominent in the Escorial collection are villancicos with texts used by maestros hired at Cádiz, Palencia, Toledo, and Valladolid Cathedrals—the earliest from a cathedral bearing 1657 at Toledo for its date—and by composers at Madrid, the latest being a villancico sung at the Capilla Real in 1705. At his pages 323–326, Laird offers a useful table of Escorial textual concordances. So far as occasions on which villancicos dated c1630 to c1715 were sung, Laird at his page 306 specifies 75 as being composed for Christmas, 84 for Corpus Christi, 23 for San Lorenzo (August 10), 8 for San Jerónimo (September 30), 4 for Epiphany, 3 as Marian, 2 for SS. Justo y Pastor (August 9), 2 for San Cayetano (August 7), and 1 for Assumption (page 306). The most elaborate for the Christmas season are always the *calendas* sung on Christmas Eve (page 307).

Although Escorial collected from everywhere, the Jeronymite composers based at the Escorial are not represented in other villancico collections (page 304). The fact that Laird found no villancicos in the Escorial collection antedating 1630 should not be taken as proof that elsewhere no Jeronymite monasteries previously allowed them. Hernando de Talavera, a Jeronymite at Guadalupe, testified that in 1561 villancicos were sung there at Christmas *maitines* after each of the nine lessons, “as was done in past years” (Laird, page 175).

Not only organs but also various wind instruments regularly accompanied villancicos performed at El Escorial throughout the 1630–1715 period—just as everywhere else in seventeenth-century Spain. A painting finished in 1690 by Claudio Coëlle (1642–1693), *La Sagrada Forma* (“The Adoration of the Holy Eucharist”), shows a ceremony in 1680 during Charles II's visit to the monastery. The king kneels, while the dozen performers around him include monks playing cornett, bajón, and portative organ. The details are so precise that the fingering of the cornett player can be discerned (Laird, page 192). Throughout the century, harps constantly accompanied villancicos; Fray Juan Durango, a chief composer of villancicos in the collection, was a harpist; it was he who wrote the villancicos sung at the entrance of the royal family in 1676 to the rebuilt monastery (page 189).

In Comes's villancicos (Laird, pages 107-139) double settings of the estribillo text (sonada followed by same text in the responsión) ceased as the estribillo texts became progressively longer. Also, not every copla pair had to be interspersed with a repetition of the estribillo.

Laird looked with greater or less thoroughness at the villancicos of: Francisco Andreu, Pedro Ardanaz, Juan de la Bastida, Benito Bello de Torices, Joseph Casseda, Juan Cedazo, Juan Durango, Matías Durango, Sebastián Durón, Francisco Escalada, Cristóbal Galán, Antonio García, Juan Hidalgo, Simón Martínez, Pedro Martínez Vélez, Bernardo Murillo, Antonio Teodoro Ortells, Carlos Patiño, Juan Pérez Roldán, Mateo Romero, Matías Ruiz, Francisco Sanz, Cristóbal de San Jerónimo, Lorenzo de Santa María, Miguel Tello, Juan de Torres, Diego de Torrijos, Fernando de la Trinidad, Juan del Vado, Urbán de Vargas, and Matías Veana López. But because of the Italianate character of their villancicos he excluded such composers as Máximo Antonio, Jacinto García, Luis Martín de Vidaurre, and Dionisio Urrutia (page 198).

Laird's Appendix I (pages 552-588) contains his "Biographical Sketches of Composers in the Escorial Villancico Collection." The dissertation concludes with his transcriptions of nine villancicos, one of which is by Juan Durango, the rest by composers who were not El Escorial friars. Bello de Torices's calenda villancico, *Aves, flores, luces, fuentes* (Ti A Te, Ti A Te; chirimías 1 and 2, Bajón, Bajo general) occupies 40 pages. Juan Durango's *A tirar convida el amor* (Ti Ti A Te, Arpa) transcribed at pages 42-49 from holograph copy, needs transposition down a third or fourth. Laird classifies the copyist of Sebastián Durón's *Dulcísimo dueño* (Ti Ti Te Te Bajo, Violin, Acompañamiento) at pages 51-80, as Capilla Real Scribe VII. Cristóbal Galán's *A la guerra del cielo* (Ti Ti A Te, Ac) at pages 82-90 is again in chivette, requiring transposition down. The same is true of Mateo Romero's *Ay, ojos, suspended* for Corpus (Ti Ti Contralto Te, Ac) at pages 92-100. The remaining four exemplars in Laird's anthology involve multiple choirs: Matías Ruiz's *En la cárcel de Belén* at pages 102-126 (Ti Ti A Te, Ti A Te B, Ac); Cristóbal de San Jerónimo's *Al pan de los cielos* at pages 128-153 for Corpus (Ti A Te, Ti A Te B, Arpa); Juan Durango provided a second harp part transposed up a fifth, but with this note: "Sea de tocar un punto más bajo de como está escrito, por segundillo"); *Saluden, dulces clarines* at pages 155-

Christmas for three choirs (Ti Ti A Te Ac; Ti A Te B Organo; Ti A Te B [Laird adds texts to untexted bass parts of choirs II and III]); Matías Veana's *Sacristán de Belén* (Ti Ti Ti, A Te B, Ac [copied by Capilla Real Scribe VII]).

Even without the proof of performance, Laird's nine transcribed villancicos tantalize the researcher with visions of equally enticing treasures that now await transcription and eventual incorporation into the international repertory.

J. Douglas Riva

Important as is Laird's topic and valuable as are his villancico transcriptions, a Ph.D. dissertation subject of perhaps more general interest was J. Douglas Riva's 368-page "The *Goyescas* for piano by Enrique Granados: A Critical Edition," accepted at New York University in 1983. Granados's opera *Goyescas* premiered at the Metropolitan, New York City, January 26, 1916, still remains the sole Spanish composer's stage work performed at the Met. Among twentieth-century operas it also remains the only one with music that was originally written as a series of piano pieces. The words were fitted to the already published piano pieces by Fernando Periquet y Zuaznabar (*b* Valencia, 1873) who had previously provided texts for Granados's *Tonadillas escritas en estilo antiguo*.

In both its piano and opera versions, *Goyescas* belongs quintessentially to Madrid. But Granados was himself no *madriense*. Born July 27, 1867, at Lérida, whence the family moved in 1871 to Barcelona, he grew up there (first family residence was at Talleres 68 on the edge of the Barrio Gótico; then at Atagón 313 in the Ensanche district; finally at the Avenida del Tibidabo site that became the home of the Academia Granados). Both Granados's daughter, Natalia Granados de Carreras—who gave Riva vital data in a series of interviews dated at her home in Barcelona November 22, 1980, April 10 and 24, 1981, May 21, 1981, and at the Academia Marshall in Barcelona May 20, 1981—and the composer's grandson Antonio Carreras Granados, who like his mother shared significant manuscript material with Riva, continued living in Barcelona. Nothing of significance in the dissertation came from a Madrid informant.

On advice given during an interview with Alicia de Larrocha, August 3, 1979, at the Salisbury Hotel in New York City, Riva studied piano at Barcelona October 1980 to May 1981 with Mercedes Roldós,



Assistant Director of the Academia Frank Marshall. His purpose: to master the Granados traditions taught there, and especially to acquaint himself with the Frank Marshall marked-up copies of Granados's piano pieces—which in the composer's own recorded versions (*Coloquio en la reja*, *El fandango de candil*, *Ouejas o la maja y el ruiseñor* for Welte-Mignon Reproducing Piano, and *El Pelele* and *Ouejas* for Duo-Art [1916]) differed from the *editio princeps* versions published by Casa Dotesio (Boileau, publisher of *Los requiebros* in 1912, was absorbed by Dotesio, a firm which was in turn purchased by Unión Musical Española). According to Larrocha (*Clavier*, vi, October 1967, pp. 7, 23) Granados constantly polished his piano pieces after taking them to a publisher; and his final versions must always be sought in Marshall's copies and in the versions recorded by Granados. According to Federico Mompou (who vouchsafed Riva an interview at Barcelona May 12, 1981) Granados's own interpretations of his polished revisions of his piano pieces always "produced a great impression with his sensitive and lyric" readings.

Granados premiered at the Palau de la Música Catalana, on March 11, 1911, what was to be Book I of the piano pieces comprising *Goyescas: Los majos enamorados* ("The Majos in Love"). The four components of Book I, all composed in 1909–1910, are *Los requiebros* ("Flatteries"), *Coloquio en la reja* ("Dialogue at the Window"), *El fandango de candil* ("Dance by lantern light"), and *Ouejas o la maja y el ruiseñor* ("Laments of the maiden and the nightingale"). In his diary owned by his daughter at Barcelona, he gloried in having at last in *Goyescas* found an important subject (*He tenido la dicha por fin de encontrar algo importante, Las Goyescas*). On December 11, 1910, he wrote Joaquín Malats: *Goyescas es el pago de mis esfuerzos para llegar: dicen que he llegado* ("Goyescas marks the payment of my efforts to arrive; they say that I have arrived").

As for the genesis of individual numbers in Book I of *Goyescas*: Francisco Gándara averred in his article "Goyescas," *Las Novedades*, April 1916, p. 13 (p. 15 of dissertation), that Granados originally intended the third number in Book I, *El fandango de candil*, to be a part of his unfinished opera *Ovillejos-La gallina ciega* ("Blind Man's Bluff"—libretto by the poet José Felíu y Codina, 1847–1897). *La calesa* ("The Dog-cart") was also intended for *Ovillejos*.

Two of the four pieces in Book I incorporated borrowed musical material. *Los requiebros* rings

changes on the jaunty four-bar estribillo of Blas de Laserna's tonadilla *Tirana del Tripilí*. Attesting the enormous popularity of this particular tonadilla up until 1850, José Subirá published the reconstructed music in *La tonadilla escénica, tomo tercero, cuarta parte* (Madrid, 1930), pages [318–323]. The *Ouejas o la maja y el ruiseñor* concluding Book I quotes a melody that Granados heard a 14-year-old Valencian girl sing one morning on a meadow. Apart from these borrowings, Granados in his "Apuntes y temas para mis obras" (photocopy at the Morgan Library, New York City) claimed original melodies for all the other items in Book I of *Goyescas*.

As for specific Goya works that inspired items in Book I, Granados related *Los requiebros* to Goya's etching *Tal para cual*. In Book II *El amor y la muerte* was the sonic image of another etching in the same Goya set of *Caprichos*. Recounting how Goya had enthralled him, Granados wrote thus to Joaquín Malats on December 11, 1910: "I fell in love with the psychology of Goya and his palette; with his lady-like Maja; his aristocratic Majo; with him and the Duchess of Alba, his quarrels, his loves and flatteries. That rosy whiteness of the cheeks contrasted with lace and black velvet with jet . . . those supple-waisted figures with mother-of-pearl and jasmine-like hands resting on black tissue have dazzled me."

Me enamoré de la psicología de Goya y de su paleta; por lo tanto de su Maja, Señora; de su Majo aristocrático; de él y de la Duquesa de Alba, de sus pendencias, de sus amores, de sus requiebros. Aquel blanca rosa de las mejillas, contrastando con las blandas y terciopelo negro con alamares . . . aquellos cuerpos de cinturas cimbreantes, manos de nácar y jazmín, posadas sobre azabaches me han trastornado.

Book II of *Goyescas* (1913–1914) contains two numbers—*El amor y la muerte* ("Love and death"), this being the music for the final scene of the opera, and an *Epílogo: Serenata del espectro* ("Epilogue: The Ghost's Serenade"). In the *Epílogo* the pianist's left hand thunders out the *Dies irae* theme in the tenor range and in it Granados also borrows from himself when he cites a discarded jácara. But the emotional character of the *Epílogo* did not fit the over-all scheme of the opera and he and his librettist Periquet therefore left it out—the *Epílogo* thus becoming the only item in the piano suite *Goyescas* absent from the opera.

On the other hand, the opera opens with an item in neither Part I nor II of the piano suite. Premiered March 29, 1914, in the Barcelona suburb Tarrasa,

El Pelele: Escena Goyesca ("The Straw Dummy, Goyesque scene") became the music for Scene I of the opera.

Granados's intermediary in getting his opera staged at the Metropolitan was Ernest Schelling (*b* Belvedere, New Jersey, July 26, 1876; *d* New York City, December 8, 1939). Granados attended all four piano recitals given by Schelling at Barcelona in 1912. Recalling their contact, Schelling wrote Francis Bacon a letter dated February 10, 1930, in which he recalled Granados's having invited him to his house where "he played many of his compositions for me, which won me over completely." At Schelling's suggestion, G. Schirmer began publishing Granados's works, and it was Schelling who broached the idea of an opera for the Met. In Granados's letter dated June 10, 1912 (Metropolitan Opera Archives, New York City), he wrote thus: "Je ne vous cache pas, cher ami . . . que j'ai besoin de ça pour me dédier après tranquillement à ma grande oeuvre, le drame lyrique *Goyescas ou les Majos amoureux* ou je mets toute mon âme et toute ma vie." With the Metropolitan premiere in prospect, Granados and Periquet settled at Vilasar del Mar, north of Barcelona, working together in a house, *La Tartanita*, built to Granados's specifications.

The Hispanic Society of America owns the manuscript piano-vocal score for the opera *Goyescas* (libretto translated into English by the Black author and poet, James Weldon Johnson, 1871-1938). G. Schirmer published the 165-page piano-vocal score in 1915 (copyright renewed 1944). Granados drowned March 24, 1916 (after the torpedoing of the *Sussex* in the English Channel). *Goyescas* was produced at the Paris Opera December 17, 1919 (in French), at the Colón in Buenos Aires August 8, 1929 (in Spanish), and at La Scala in Milan December 28, 1937 (in Italian).

II

BOOKS

- ATLAS, ALLAN W. *Music at the Aragonese Court of Naples*. Cambridge [England]: Cambridge University Press, 1985. xix + 260 pp.
- POWELL, LINTON ELZIE. *A History of Spanish Piano Music*. Bloomington: Indiana University Press, 1980. 213 pp. Glossary, bibl., index.
- SÁNCHEZ, MARTA. *XVIII Century Spanish Music: Villancicos of Juan Francés de Iribarren*. Pittsburgh, PA: Latin American Literary Review Press, 1988. 349 pp.

Neither of the books on a Spanish topic published in 1980 received warm reviews. Frances Barulich ended her estimate of Powell's Spanish Piano Music Book in *Notes of the Music Library Association*, 38/1 (1981/82), 68-69, with this chilling summation: "Though Powell has written a dissertation on Joaquín Turina, has published several articles, and edited a volume of Spanish music, his history unfortunately, does not shed nearly enough light on the subject and, as a whole, is a decided disappointment." Snow's bibliography of Rodrigo de Ceballos's extant works was less widely reviewed than Powell's popularization, only *Inter-American Music Review*, v/2 (1983), 125-128, giving it any attention in an American periodical.

In contrast with the tepid reception of Powell and Snow's efforts, Atlas's 1985 Aragonese court music book rated an extremely favorable review at the hand of Martin Picker (of Rutgers University) in *Notes of the Music Library Association*, 44/1 (1987), 50-52. But in keeping with the bias against Spain that prevails among leading scholars in the American Musicological Society (John Milton Ward and Alejandro Enrique Planchart are exceptions), Picker included such telltale remarks as these: "Ferrante transformed the royal chapel from a provincial Spanish institution into a major Italian one"; "Atlas expresses regret that despite its size and reputation the royal chapel at Naples included so few individual figures of international distinction. Only Tinctoris was truly renowned, but his association with the chapel was tangential at best. Cornago's contribution was to the development of Spanish secular song, which he infused with northern and Italian elements, but he had little impact on the Italian or international scene."

Doctoral dissertations usually escape critical review. However, the 349-page book by Marta Sánchez, *XVIII Century Spanish Music: Villancicos of Juan Francés de Iribarren* (1988), derives from a decade-old dissertation that was reviewed in *Inter-American Music Review*, III/1 (Fall 1980), pages 107-109. Just as in her "Villancicos of Juan Francés de Iribarren (1698-1767)" (University of Pittsburgh, Ph.D. diss., 1978, 2 vols., 186 + 179 pp.; University Microfilms International Order No. 78-17496), so also in her book, the delightful five transcribed Iribarren villancicos dated 1736, 1749, 1752, 1754,



and 1756 must compensate for the weaknesses of everything else.

Paul R. Laird, who reviewed the book in *Notes of the Music Library Association*, XLVI/1 (September 1989), 74-75, mentioned the flaw that most seriously compromises not only Sánchez's dissertation, turned book, but also any number of United States scholars' forays into Iberian musical scholarship—nescience of the relevant literature. Moreover, what literature Sánchez knew all antedated 1975. As Laird observed: "Her work in Málaga Cathedral dates from 1973, which is in itself of no real concern, but the most recent item in the bibliography dates from 1973." Nor did she know important articles published in cut-off year 1973.

The bibliography of the published book still contains typographical errors, the historical information in chapters I through V still includes numerous errors of fact and of spelling, and the mistakes in the transcriptions—some of which were itemized in *IAMR*, III/1, 109—still remain uncorrected. Sánchez provides no incipits in original notation. Her book needs an index. Had she attempted one, she would herself have detected many of her own errors and inconsistencies.

ARTICLES AND REVIEWS

The prevailing attitude among most of the opinion-makers and trend-setters in the American Musicological Society remained hostile to both Spain and Portugal during the 1980's. Even in 1985, when the AMS met jointly at Vancouver, British Columbia, with the Society for Ethnomusicology, no Hispanic session was scheduled. The one paper of Spanish flavor was Linton E. Powell's on Sebastián Albero, hardly a figure of even Iberian consequence. In 1989 the AMS held its annual meeting in the capital of a state with a strong Hispanic American background: Austin, Texas. Again, there was no Hispanic session and only one paper among 143 touched on anything natively Iberian—"The City Trumpeter of Late-Fifteenth-Century Barcelona," read by Kenneth Kreitner of Duke University. A paper that might at first glance have seemed to promise something Spanish, Dennis Slavin's "On the Origins of Escorial B," dealt with Escorial Ms. IV, 2. 24, thoroughly described by Heinrich Bessler in *Die Musik in Geschichte und Gegenwart*, III, 1522-1523, as a source originating outside the peninsula.

During the 1980's, the *Journal of the American*

Musical Society—as consistently as the program committees for national AMS conclaves—shunned Spain and Portugal. No Iberian articles were published. Two relevant reviews were included in Summer and Fall 1980 issues—none in later 1980's issues. In *JAMS*, xxxiii/3 (Fall 1980), 587-592, James Meadors reviewed Charles Jacobs's 1978 Clarendon Press edition of Miguel de Fuenllana's *Orphénica lyra* (Seville, 1554) at greater length than did Robert Stevenson, who in *Music & Letters*, 60/2 (April 1979), 233-235, faulted both the biographical introduction and text-underlay. Meadors took even stronger exception to the erroneous text-underlay than did Stevenson; and in addition he exploded Jacobs's theory of variable tunings in the *Orphénica lyra*. Charles Jacobs dipped in vitriol his own vengeful review of Macário Santiago Kastner's *Antonio und Hernando de Cabezón: Eine Chronik dargestellt am Leben Zweier Generationen von Organisten* in *JAMS*, xxxiii/2 (Summer 1980), 389-394.

To encounter an abundance of Iberian-related articles as well as reviews published during the 1980's, the researcher must therefore look elsewhere than *JAMS*. As the following list of reviews and of articles reveals, the United States periodical that throughout the 1980's easily outdistanced all others—so far as the Iberian peninsula goes—was *Inter-American Music Review* (two issues each year) edited in Los Angeles, California, by Robert Stevenson.

- CRAMER, EUGENE CASJEN. "New information concerning some music research libraries and archives in Spain and Portugal," *Notes of the Music Library Association*, xl/1 (September 1983), 30-40.
- ESPINOSA, ALMA. "Four Organists at the Spanish Royal Chapel, c. 1800," *Journal of Church Music* [Philadelphia: Fortress Press, 2900 Queen Lane, 19129], 30 (February 1988), 4-7+.
- [ETZION, JUDITH. "The ballad settings in the *Cancionero Musical de Palacio*: Some historical and stylistic observations," *Israel Studies in Musicology*, III (1983), 124-143.]
- ETZION, JUDITH AND SUSANA WEICH-SHAHAK. "The Spanish and the Sephardic romances: Musical links," *Ethnomusicology*, 32/2 (1988), 1-37.
- FISK, ELIOT. "Frederick Marvin: A fresh look at Padre Soler," *Guitar* [40 West 25th St., New York, NY 10010], 56 (Winter 1984), 8-13.
- HENKEN, JOHN. "Opera Española Versus Zarzuela: A Nineteenth-century Grudge Match," *Opera Journal*



- [University of Mississippi, University, Mississippi 38677], 21/1 (1988), 13-22.
- _____. "The Spanish Baroque Guitar With A Transcription of De Murcia's Pasacalles y obras by Neil D. Pennington" (review), *Inter-American Music Review*, iv/2 (Spring-Summer 1982), 94-100.
- HOWELL, ALMONTE. "Organos, organeros, and organistas of Spain during the Scarlatti Years," *American Organist* [815 Second Avenue, Suite 318, New York, NY 10017], 19 October 1985), 91-97.
- HULTBERG, WARREN E. "Data bases for the study of relationships among Spanish music sources of the 16th-17th centuries," *Fontes artis musicae*, 31/3 (1984), 162-167.
- KREIDER, J. EVANS. "A checklist of Spanish chant sources at the Hill Monastic Manuscript Library, St. John's Abbey and University [Collegeville, Minnesota]," *Notes of the Music Library Association*, xL/1 (September 1983), 7-29.
- [LEMMON, ALFRED E. "Spanish Music of the Middle Ages and Golden Age: A Select Discography," *Anuario Musical*, 37 (1982), 149-177].
- MANK, JOAN. "Scarlatti in Iberia," *American Music Teacher*, 34/6 (1985), 13-15.
- OLSON, GRETA. "Detective Work and Doodles Yield Clues to Music of Early Spanish Composer," *Triangle of Mu Phi Epsilon*, 77/2 (1982-1983), 10-11.
- POWELL, LINTON ELZIE. "The Sonatas of Manuel Blanco de Nebra and Joaquín Montero," *Music Review* [Kings Hedges Row, Cambridge, England CB4 2PQ], 41/3 (1980), 197.
- RUMERY, LEONARD R. "Music At Seville Under A Renaissance Master [Francisco Guerrero]," *American Choral Review*, 23/2 (1981), 11-17.
- RUSSELL, CRAIG H. "An Investigation Into Arcangelo Corelli's Influence on Eighteenth-century Spain," *Current Musicology*, xxxiv (1982), 42-52.
- _____. "Santiago de Murcia: The French Influence in Baroque Spain," *Journal of the Lute Society of America* [P.O. Box 1328, Lexington, VA 24450], 15 (1982), 40-51.
- SMITH, CARLETON SPRAGUE. "Aristocratic Patronage and the Spanish Guitar in the Seventeenth century," *Guitar Review* (Spring 1982), 12-23.
- SPITZ, ROBERT STEPHEN. "The New Spain," *Rolling Stone*, 449 (June 6, 1985), 33-34 +.
- STEVENSON, ROBERT. "Artículos Sobre Música en Revistas Españolas de Humanidades, by Jacinto Torres and eight collaborators" (review), *Inter-American Music Review*, iv/2 (Spring-Summer 1982), 108.
- _____. "Catálogo del Archivo de Música del Monasterio de San Lorenzo el Real de El Escorial, by Samuel Rubio" (review), *Inter-American Music Review*, iii/1 (Fall-Winter 1980), 112-113.
- _____. "14 [Catorce] Compositores Españoles de Hoy, ed. Emilio Casares Rodicio" (review), *Inter-American Music Review*, v/1 (Fall-Winter 1982), 125-126.
- _____. "Cervantes's Sensitivity to the Music of His Epoch: Songs, Dances, and Instruments," *Inter-American Music Review*, viii/2 (Spring-Summer 1987), 7-12.
- _____. "Cincuenta Años de Música (1929-1979). Indices Generales de la Revista Musical Ilustrada Ritmo by Jacinto Torres" (review), *Inter-American Music Review*, iv/2 (Spring-Summer 1982), 106-107.
- _____. "Cristóbal de Morales. Estudio Crítico de su Polifonía, by Samuel Rubio" (review), *Inter-American Music Review*, iii/1 (Fall-Winter 1980), 110-112.
- _____. "Dionisio Preciado: Biobibliography," *Inter-American Music Review*, iii/2 (Spring-Summer 1981), 212-215.
- _____. "Franz Liszt en Madrid y Lisboa (1844-1845)," *Heterofonía*, 13/68 (1980), 6-17.
- _____. "Haydn's Iberian World Connections," *Inter-American Music Review*, iv/2 (Spring-Summer 1982), 3-30 [RILM abstracts, xvi/2 (1982), item 2486].
- _____. "Historia de la Música Española Desde el 'ars nova' hasta 1600," by Samuel Rubio (review), *Inter-American Music Review*, vii/2 (Spring-Summer 1986), 89-93.
- _____. "Iberian Musical Outreach Before Encounter With the New World," *Inter-American Music Review*, viii/2 (Spring-Summer 1987), 13-112.
- _____. "José Augusto Alegria: Biobibliography," *Inter-American Music Review*, iii/2 (Spring-Summer 1981), 216-219.
- _____. "Juan Navarro, by Samuel Rubio" (review), *Inter-American Music Review*, iii/1 (Fall-Winter 1980), 105-107.
- _____. "La Música en Zaragoza en los Siglos XVI y XVII 1. Organistas, Organeros y Organos, by Pedro Calahorra Martínez" (review), *Inter-American Music Review*, iii/1 (Fall-Winter 1980), 103-105.
- _____. "Liszt at Barcelona," *Journal of the American Liszt Society*, xii (December 1982), 6-13 [RILM abstracts, xvi/3 (1982), item 4895].
- _____. "Liszt in Andalusia," *Journal of the American Liszt Society*, xxvi (July-December 1989), 33-37.
- _____. "Liszt in the Iberian Peninsula, 1844-1845," *Inter-American Music Review*, vii/2 (Spring-Summer 1986), 3-22.
- _____. "Los Contactos de Haydn con el Mundo Ibérico," *Revista Musical Chilena*, 36/157 (1982), 3-39.

- _____. "Miguel Querol Gavaldá On His 75th Anniversary," *Inter-American Music Review*, viii/2 (Spring-Summer 1987), 1-6.
- _____. "*Obras Musicales Recopiladas*, by Carlos Patiño, Volumen I, ed. and transcribed by Lothar Siemens Hernández" (review), *Inter-American Music Review*, viii/2 (Spring-Summer 1986), 93-95.
- _____. "Portuguese Renaissance Musicians in Foreign Language Dictionaries," *Inter-American Music Review*, v/1 (Fall-Winter 1982), 105-107.
- _____. "*Revista de Musicología*, Vol. X-1987-no. 1. Madrid, Sociedad Española de Musicología, January-April 1987. 351 pp. + 10 pp. of color plates" (review article), *Inter-American Music Review*, viii/2 (Spring-Summer 1987), 113-118.
- _____. "*Rodolfo Halfftar (Su Obra Para Piano)*, by Antonio Iglesias Alvarez" (review), *Inter-American Music Review*, v/1 (Fall-Winter 1982), 123-124.
- _____. "Samuel Rubio on the Fortieth Anniversary of His Ordination," *Inter-American Music Review*, iii/1 (Fall-Winter 1980), 3-17.
- _____. "Santiago de Murcia: A Review Article," *Inter-American Music Review*, iii/1 (Fall-Winter 1980), 89-101.
- _____. "*The Extant Music of Rodrigo de Ceballos* by Robert J. Snow" (review), *Inter-American Music Review*, v/2 (Spring-Summer 1983), 125-128.
- _____. "The First Black Published Composer [Vicente Lusitano]," *Inter-American Music Review*, v/1 (Fall-Winter 1982), 79-103.
- _____. "*The 1613 Imprint of Juan Esquivel Barahona* by Robert J. Snow" [Detroit: Information Coordinators, 1978]" (review), *Inter-American Music Review*, ii/2 (Spring-Summer 1980), 132-135.
- _____. "*Villancicos of Juan Francés de Iribarren (1698-1767)*, by Marta Sánchez" (review), *Inter-American Music Review*, iii/1 (Fall-Winter 1980), 107-109.
- SUMMERS, WILLIAM J. "Orígenes Hispanos de la Música Misional en California," *Revista Musical Chilena*, 34 (January-June 1980) 34-48.
- TAYLOR, MARIA DEL PICO. "Claves, Castanets, and Culture: Exploring Spanish Music," *Clavier* [200 Northfield Road, Northfield, IL 60093], 25/5 (1986), 12-15.
- _____. "Miguel Querol Gavaldá On His 75th Anniversary" (review), *Inter-American Music Review*, viii/2 (Spring-Summer 1987), 1-6.
- _____. "Obras Musicales Recopiladas, by Carlos Patiño, Volumen I, ed. and transcribed by Lothar Siemens Hernández" (review), *Inter-American Music Review*, viii/2 (Spring-Summer 1986), 93-95.
- _____. "Portuguese Renaissance Musicians in Foreign Language Dictionaries," *Inter-American Music Review*, v/1 (Fall-Winter 1982), 105-107.
- _____. "Revista de Musicología, Vol. X-1987-no. 1. Madrid, Sociedad Española de Musicología, January-April 1987. 351 pp. + 10 pp. of color plates" (review article), *Inter-American Music Review*, viii/2 (Spring-Summer 1987), 113-118.
- _____. "Rodolfo Halfftar (Su Obra Para Piano), by Antonio Iglesias Alvarez" (review), *Inter-American Music Review*, v/1 (Fall-Winter 1982), 123-124.
- _____. "Samuel Rubio on the Fortieth Anniversary of His Ordination," *Inter-American Music Review*, iii/1 (Fall-Winter 1980), 3-17.
- _____. "Santiago de Murcia: A Review Article," *Inter-American Music Review*, iii/1 (Fall-Winter 1980), 89-101.
- _____. "The Extant Music of Rodrigo de Ceballos by Robert J. Snow" (review), *Inter-American Music Review*, v/2 (Spring-Summer 1983), 125-128.
- _____. "The First Black Published Composer [Vicente Lusitano]," *Inter-American Music Review*, v/1 (Fall-Winter 1982), 79-103.
- _____. "The 1613 Imprint of Juan Esquivel Barahona by Robert J. Snow" [Detroit: Information Coordinators, 1978]" (review), *Inter-American Music Review*, ii/2 (Spring-Summer 1980), 132-135.
- _____. "Villancicos of Juan Francés de Iribarren (1698-1767), by Marta Sánchez" (review), *Inter-American Music Review*, iii/1 (Fall-Winter 1980), 107-109.
- SUMMERS, WILLIAM J. "Orígenes Hispanos de la Música Misional en California," *Revista Musical Chilena*, 34 (January-June 1980) 34-48.
- TAYLOR, MARIA DEL PICO. "Claves, Castanets, and Culture: Exploring Spanish Music," *Clavier* [200 Northfield Road, Northfield, IL 60093], 25/5 (1986), 12-15.

III

In mid-March 1988, the Smithsonian Institution sponsored at Washington, D.C., a symposium on the topic "Musical Repercussions of 1492." Among the papers presented at that symposium "dedicated to the work of Robert Stevenson," Alejandro En-

rique Planchart's "Music in the Christian Courts of Spain in 1492"—read at the March 11 morning session—took pride of place. The son of a former head of the Venezuelan National Library at Caracas, Planchart was born there July 29, 1935. After taking his Mus.B. (1958) and Mus.M. (1960) at Yale University School of Music, he emigrated to Harvard, where in 1971 he received his Ph.D. with a dissertation on the topic "The Repertory of Tropes at Winchester" (2 vols., 422, 48 pp., v, 399 pp.). In 1977 Princeton University Press published an 804-page revision of his dissertation.

As early as 1967 Planchart began being hailed in *Die Musikforschung*, xx, 231-232, as an authority on the fifteenth-century composers, Du Fay (= Dufay), Ockeghem, and Obrecht (whose *Caput Masses* Planchart edited for the Yale University Collegium Musicum series [5] in 1964). Continuing in the same fifteenth century, Planchart made signal contributions to Du Fay scholarship with his paper read at the 1974 Dufay Quincentenary Conference, "Guillaume Dufay's Masses: View of the manuscript traditions." In his article for *Early Music History*, viii (1988), 117-171, "Guillaume Du Fay's Benefices and his Relationship to the Court of Burgundy," Planchart at his page 123 proposed a new precise date for Du Fay's birth (August 5, 1397) and added significantly to the Du Fay canon of masses.

Possessor of such a background, Planchart arrived at his Smithsonian Institution topic with an intimate knowledge of what was happening everywhere else in fifteenth-century music circles. With his kind consent various comments from his invaluable paper have been woven into the following catena:

The cosmopolitan nature of the Spanish, and particularly the Aragonese, milieu in the fourteenth and fifteenth centuries is demonstrated in the number of significant shifts in our knowledge of the nationality of a number of composers. The classic case is that of Bernardus Ycart, whom Van der Straeten and Hüschen claimed for the Netherlands while Anglés and Stevenson claimed him for Catalonia. A papal letter found by Adalberth Roth in the Vatican archives, has settled the issue by indicating that Bernardus was a clergyman of the diocese of Tarazona [see Allan W. Atlas, *Music at the Aragonese Court of Naples*, Cambridge University Press, 1985, p. 78].

The chapel of the Aragonese kings, in the early part of the fifteenth century, has been previously thought of as having been populated chiefly by French musicians. But new evidence presented below indicates that it remained predominantly a Catalan institution until at least 1450, if not beyond.



This new evidence comes from Vatican archives that provide us a number of glimpses into the musical activity and the size of some of the peninsular chapels in the fifteenth century. When Martin V was crowned pope at Constance in November 1417, Alfonso of Aragon lost little time in seeking a number of ecclesiastical preferments for the members of his chapel. A summary list of these [members] appears in the Archivio Segreto Vaticano: Registra Supplicationum, No. 112 [March 1418]:

Anthonius Sancii, Barcelona
 Petrus Magistri, Barcelona
 Antonius Cervet
 Ioannes Puyades
 Iohannes Sobreates, Elvas
 Iohannes Gill
 Gratianus de Chius
 Guillermus Folch
 Iohannes Martini [Toledo]
 Hugo Fusterii
 Franciscus Valls
 Iohannes Garciga, Chaplain of Infante
 Juan, Segovia
 Christophorus de Sancto Stephano
 Iohannes de Manso

Only one singer who was assuredly French enters the list, Hugo Lestranch—identified in 1418 as a member of Alfonso's chapel who came from Cambrai.

By February 1433 his chapel had grown to at least thirteen singers. The Archivio Segreto Vaticano, Registra Supplicationum, No. 282, lists as singers: Anthonius Sancii [Barcelona], Iohannes Guarcigna [Segovia], Petro Colleli, Anthonius Fusterii, alias Olivier [a canon of Valencia, holding benefices in Mayorca, Minorca, Saragossa, he petitioned for a prebend in Barcelona Cathedral in October 1432], Guillermus de Basellis [in May 1437 he described himself as leaving Catalonia, where his efforts to obtain a benefice had not been successful, despite Alfonso's efforts in his behalf], Gundisalvus de Garixo [in June 1444 he described himself as a native of Tarazona], Lambertus Ademarii, Enguarranus de Varnachio, alias Filion, Geronimus Burridan, Alamannus de Siscar [identified himself as a Valencian in 1442, while simultaneously he was holder of a prebend in Palermo], Gabriel Alegre [described himself in November of 1445 as stemming from Barcelona], and Guillermus Vitalis.

Two singers who appear also in the supplications joined the Aragonese chapel after 1433: a Petrus Daude, from Tortosa (1443), and Paschasius de Redin, from Pamplona (1445).

Up to the present, the names of the members of the Portuguese royal chapel during the forepart of the fifteenth century have eluded research in Vatican archives. However, in December of 1434 Dom Duarte (reigned 1433–1438) asked Pope Eugenius IV to authorize the *magister cappellae* of the court of Portugal to have the

power to freeze the ecclesiastical benefices of the chapel members in cases of lack of discipline or internal strife (ASV, RS 300, fols. 194v–196v). There is a very similar petition from King John of Castile, dating from June 1444, implying lack of discipline and bad blood among unnamed singers in his royal chapel (ASV, RS 397, fols. 138v–139).

A number of courts may have had more than one chapel. In any case, it now seems likely that all of the peninsular courts before 1450 had at least one chapel that performed polyphonic music. Between 1421 and 1442 Queen Mary of Castile (1401–1450), daughter of Henry III of Castile and Catherine of Lancaster, and wife of Alfonso the Magnanimous, repeatedly petitioned the pope in behalf of her chaplains. In May 1442 her chapel consisted of twelve men, including her confessor and an unspecified number of singers (ASV, RS 382, fol. 32). Those named in other petitions all have Spanish names: Didaco = Diego García (1418 RS 110, fol. 252), Guillermo Ubalde (1421 RS 156, fols. 149–150v), Martín Rodríguez de Raza (1423 RS 169, fols. 153, 226), Pedro Villesco (1423 RS 169, fols. 153, 226), García Gómez de Ruaga (1428 RS 213, fol. 92v), Juan de Campo (1432, RS 289, fols. 46v–47, 113) Alfonso Rodríguez (1435 RS 302, fol. 104), Martín Fernández de Villegas (1436 RS 322, fol. 281), Rafael Serrano (1437 RS 337, fol. 261v), Juan Núñez (1440, RS 367, fols. 1v–2), Jacobo López Arévalo (1442 RS 384, fol. 177).

The Queen of Navarre, Blanca I (1386–1441; reigned 1425–1441), in a petition to Pope Eugenius IV dated March 1439 (ASV, RS 356, fol. 114) described Iohannes de Cascarreto as one of her chapel singers.

But despite all these new names, Iohannes Cornago still remains the earliest major fifteenth-century composer identifiable as a member of the Aragonese chapel. The fact that the Spanish and particularly the Aragonese remained loyal longer than other lands to the recalcitrant antipope Benedict XIII (= Pedro de Luna, 1328–1423, deposed July 26, 1417) and therefore sent no such elaborate delegations to the council of Constance in 1415, as did the English and Netherlandish rulers, helps explain the absence of Spanish and Aragonese works from conciliar manuscripts (Aosta, Biblioteca del Seminario, J. D. 19; Bologna, Civico Museo Bibliografico Musicale, Q 15; Bologna, Biblioteca Universitaria, 2216; Oxford, Bodleian Library, Canonici 213; Trento, Museo Provinciale d'Arte, codices 87 and 92).

Cornago became a member of the Aragonese chapel no later than 1453. Stevenson discovered that he graduated from the University of Paris in 1449 ("Spanish Musical Impact Beyond the Pyrenees 1250–1500," *España en la música de occidente, actas del congreso internacional celebrado en Salamanca, 29 de Octubre–5 de Noviembre de 1985*, ed. Emilio Casares Rodicio et al. [Madrid: Instituto Nacional de las Artes Escénicas y de la Música, 1985], 1:139; definitive indexed version with bibliography



in "Iberian Musical Outreach Before Encounter with the New World," *Inter-American Music Review* [Spring-Summer 1987], [13-112]: 52).

The records for Cornago's life come mostly from the Neapolitan court. Nonetheless, his surviving vernacular output consists almost entirely of songs with Spanish rather than Italian texts. It will not do to assume that these songs date after Cornago's return to Spain in 1475, since many of them appear in the Montecassino manuscript, which is a Neapolitan source. The date of Cornago's most important work, the *Missa Ayo visto lo mappamundi*, has been the subject of almost constant revision during several decades. Fortunately, the mass has now received exemplary edition by Rebecca Lynn Gerber (*Complete Works* [Madison: A-R Editions, 1984], 1-35); and further research by Gerber as well as a number of other scholars into the genesis of the Trent Codices indicates that the copying of Trent 88, the only source for the complete mass, by Johannes Wiser and his assistants, must have been finished by 1460 (see *I Codici musicali tridentini*, ed. Nino Pirrotta and Danilo Curti [Trento: Museo Provinciale d'Arte, 1986], 62-65, showing that Wiser copied most of Trent 90, the immediate predecessor of Trent 88, in the middle 1450's).

Further research embodied in Gerber's 1984 University of California at Santa Barbara Ph.D. dissertation, "The Manuscript Trent, Castello del Buonconsiglio, 88: A Study of Fifteenth-Century Manuscript Transmission and Repertory," demonstrates that much of the repertory of Trent 88 must have been obtained in the summer of 1455 by the future bishop of Trent, Johannes Hinderbach (elected bishop August 30, 1465; *d* September 21, 1486). He was in Rome for the coronation of Calixtus III on April 20, 1455. Shortly thereafter Hinderbach received a prebend at Trent and later in the year he was elected dean of the chapter. Whether or not Cornago was himself in Rome in 1455, as has been hitherto widely believed, his mass was with little doubt one of many similar works sent by the different courts as presents to the new pope.

The section of Trent 88 that transmits Cornago's mass contains also such works as Johannes Ockeghem's *Missa Caput*, which was the only *cantus firmus* mass that Ockeghem had written by 1455, Du Fay's *Missa Se la face ay pale* composed most likely in 1452 and also the only Du Fay *cantus firmus* mass written by 1455, and Guillaume Faugues's *Missa Le Serviteur* (a coronation mass for Calixtus, given the congruence between the emblem of the *cantus firmus* and the title used by every pope since Gregory I: *Servus servorum Dei*).

Stevenson has rightly called for an explanation of the double-name of the mass, which in Trent 88 bears the inscription: *La missa de la mapamundi apud Neapolim et la missa de nostra dona Sancta Maria*. Gerber has hinted at the probable answer: "The connection of the Virgin Mary with navigators had been a commonplace of medieval thought. Consider the hymn *Ave Maris Stella*, the antiphon *Alma Redemptoris mater*, and the larger body of sequences which refer to Mary as the Star of the Sea."

In any event, Cornago's magnificent work, reflecting in its *cantus firmus* both the seafaring nature of the Aragonese and their infatuation with the beauty of their new lands, must have been written sometime between Cornago's graduation from Paris in 1449 and the coronation of Calixtus III in 1455. It is therefore among the earliest *cantus firmus* masses to come from a continental composer.

Such a composer and such a work do not appear suddenly *ex nihilo*. An altogether too common view of the fifteenth century makes a tacit but nonetheless sharp distinction between center and periphery, and relegates Spain to the periphery. But here we have a Spanish master whose complex and very sophisticated *cantus firmus* mass is exactly contemporaneous with the first efforts in this genre by Du Fay and Ockeghem.

However, in its treatment of the *cantus firmus* and its textured organization, Cornago's mass inhabits a much different world from that of the just mentioned Du Fay and Ockeghem works. Much of its distinctive "sound" is caused by Cornago's deliberate approach to numerous cadences on A (with C \sharp and E above it) by way of the low B \flat (usually also with a major third and fifth above B \flat) expanding to a sixth on the way to the octave A-a. Nothing of this cadential pattern, which becomes almost a cliché of later Spanish music, is predictable by the normal rules of *musica ficta* within the context of the D final that rules Cornago's work. He had to call for it with an unusually large number of written inflections throughout the mass. This is but one detail among many that makes Cornago's mass unique. The cumulative effect of all these details is to present us a work that vaunts the entire technical panoply of the "international" style of the mid-fifteenth century but at the same time sounds uniquely Spanish.

The same in a more modest manner could be said of the sacred music of another composer of the late fifteenth century, Juan de Anchieta (1462-1523). Samuel Rubio's edition of Anchieta's *Opera Omnia*



(Guipúzcoa: Caja de Ahorros Provincial de Guipúzcoa, 1980 [189 pp.]) contains in chapter IV of the preliminaries an *Estudio crítico-estilístico*, in which he seeks to codify Anchieta's procedures. Apart from Anchieta's 16 ascribed works, Rubio's transcriptions include eight compositions which although anonymous in the sources (seven in the *Cancionero de Segovia*; one, *Salva Sancta Parens*, in Barcelona 454), Rubio attributes to Anchieta because of what he considers to be telltale stylistic characteristics.

But if Rubio placed a handle on the less sophisticated Anchieta, the two much more competent composers often grouped with Anchieta, Pedro de Escobar and Francisco de Peñalosa, have yet to be exhaustively studied by anyone. Their most important contemporaries abroad were Antoine de Févin (c1470–1511/1512), and Jean Richafort (c1480–c1547), who despite their immense importance to their contemporaries—as is evidenced by the number of works based upon music by them—still lack due attention today. But a close study of the masses of Escobar and Peñalosa will reveal that they have nothing to yield to those of Févin and Richafort in clarity of structure and mellifluous sound. Some previous analysts have attempted to compare Escobar, Peñalosa, and the other composers of Ferdinand and Isabella's chapels with Josquin Desprez (c1440–1521), Alexander Agricola (c1446–1506), Heinrich Isaac (c1450–1517), and Jacob Obrecht (c1460–1505). However, attempting to do so is a historical mistake, even though one of Peñalosa's motets was thought for a time to be a work of Josquin (see Robert Stevenson, who made the correction in "Josquin in the Music of Spain and Portugal," in *Josquin des Prez*, ed. Edward E. Lowinsky and Bonnie J. Blackburn [London: Oxford University Press, 1976], 219–220). The usual commentary is to note that the Spaniards used less contrapuntal artifice than the Netherlands, but this drop in the use of complex canonic procedures seems more a generational than a regional difference. There was a sharp drop in such procedures all over Europe during Escobar and Peñalosa's generation.

To Escobar and Peñalosa should probably be added a third composer of their time, Juan Fernández de Madrid, the composer of an astounding *Missa Gaudeamus omnes*—to give it what was most likely its name (now preserved incompletely in Paris, Bibliothèque nationale, *nouv. acq. Jr.* 4379; Stevenson's *Spanish Music in the Age of Columbus*, pages 178–179, contains a partial edition of the Gloria, the

one surviving movement). What is now becoming clear despite lack of recordings and insufficient study of an entire generation, is that the chapels of many Spanish courts and of the more opulent cathedrals cultivated polyphonic music in the same manner, and with the same intensity as the better known chapels of the Italian and north European princes. Spanish establishments eagerly sought music from Italy and the Netherlands. Not only did such native Iberians as Escobar and Peñalosa thoroughly master the new styles arriving from abroad, but through subtle tonal and rhythmic inflections, they gave their own stamp to these styles.

IV

SYNOPSIS

In the United States the best dissertations on Iberian topics continued being written during the 1980's by scholars who had spent extensive preparatory periods in the peninsula. Among dissertations, those of John Henken (on Francisco Asenjo Barbieri), Paul Laird (seventeenth-century villancicos housed in El Escorial music archive), and J. Douglas Riva (Granados's *Goyescas*) prove this point, and are therefore each extensively discussed in the opening section of the present review article.

Among books published during the 1980's, Allan Atlas's on the court chapel of Alfonso the Magnanimous embodied results of protracted study in Italy, rather than in the Spanish peninsula. Nevertheless, Atlas offered important new data on Spaniards who emigrated to Naples. The anti-Spanish, anti-Portuguese bias that has afflicted upper-level powers in the American Musicological Society continued manifesting itself throughout the 1980's in the paucity or non-existence of Iberian papers read at national congresses and the nearly complete absence from American periodicals of Iberian-topic articles and reviews, *Inter-American Music Review* providing the sole exception.

In March 1988 the Smithsonian Institution at Washington, D.C., sponsored a symposium on "Musical Repercussions of 1492." Among papers read at that symposium, Alejandro Planchart's on music at fifteenth-century Christian courts in Spain and at Naples proved especially notable, and liberal excerpts from it therefore conclude the present review article.