

glado al Meridiano de México (México: Imprenta Económica, a cargo de José María Maya). The first large orchestra in México conducted by Palomino (no first name), accompanied Manuel García's opera performances. During the visit of the Albinetti opera company Quirino Aguiñaga doubled as cembalo player and concertmaster. José María Chávez, followed by Eusebio Delgado, enlarged the opera orchestra to include several first-rate instrumentalists, including the celebrated Cenobio Paniagua as first string bass. The visiting opera impresario Max Maretzek "wished to carry the Mexico City opera orchestra to Europe," so excellent were the Mexicans at sight reading and transposing without rehearsal.

Not only did foreign artists and impresarios pay brief visits, but some foreigners also stayed years or remained a lifetime. To name publications by foreign notables: Étienne Charles Brasseur de Bourbourg's *Cantiques de Saint Sulpice* (1849), Antonio Barili's *Abecario Musical* (1856), and Enrique de Olavarría y Ferrari's *Reseña histórica del teatro* (2a edición, 1895) effectively demonstrate what valuable contributions to Mexican musical life were made during the nineteenth century by arrivals from France, Italy, and Spain. The leading music publishers in Mexico during the latter part of the century, H. Nagel and A. Wagner, used C.G. Roeder, August Preis, Friedrich Hofmeister and Breitkopf und Härtel (all at Leipzig) to engrave the salon music that flooded every prosperous Mexican household during the Porfirian heyday.

Cantantes líricos bolivianos. By ATILIANO AUZA LEÓN (Sucre, Offset "Tupac Katari," 1991. 258 pp., 68 photos, bibl.).

The New Grove Dictionary of Opera (London: Macmillan, 1992, 4 vols.) includes city articles synopsizing the history of opera venues in eleven South American centers: Belém, Bogotá, Buenos Aires, Caracas, Lima, Manaus, Montevideo, Rio de Janeiro, Salvador, Santiago de Chile, and São Paulo. La Paz might have been added to the list, had the present volume been published two or three years earlier.

The composer of the Bolivian national anthem, Leopoldo Benedetto Vincenti, conducted Donizetti's *L'elisir d'amore* September 24, 1847, to inaugurate opera in the Teatro Municipal at La Paz. The leading singers belonged to a touring Italian company headed by Paolo Ferretti. During the next two decades other touring companies brought *Don Pasquale* and three Verdi operas to La Paz, *Attila*, *La traviata*, and *Il trovatore*.

However, the operatic efforts of native and resident Bolivians awaited the founding of the Sociedad Filarmonica at La Paz in 1972. Its first president was the

native of Cochabamba, Gastón Paz Zegarra, a baritone who sang solo roles at the La Paz Teatro Municipal in 1972 (*Onfeo ed Euridice*), 1973 (*Aida*), 1974 (*Carmen*), and 1975 (*Il trovatore*). The other Bolivian stages on which he has sung operatic roles include Achá in Cochabamba and Casa de la Cultura in Santa Cruz. On November 21, 1980, and again February 19, 1981, he sang the sovereign Inca's role in Atiliano Auza León's three-act *Incallajta*, libretto by Norma Méndez de Paz, stage design by Juan Carlos Calderón. Among the 36 singers profiled in this anthology, half are men—five of whom consented to revealing their exact birth dates. Although widely varying in documentary value, the biographies (each accompanied by a photograph) open windows on not only operatic but also Bolivian concert life of singular intensity in the 1970's and '80's.

Ilustración musical en el país vasco. I. *La música en la Real Sociedad Bascongada de los Amigos del País.* II. *El Real Seminario Patriótico Bascongado de Vergara.* By JON BAGÜÉS ERRIONDO (Donostia-San Sebastián, Imprime: Izaberri, S.A.-Polígono Industrial 36-Usurbil, 1991. ISBN 84-04-6033-1. [Colección Ilustración Vasca, I, II. Editado con el Patrocinio del Departamento de Cultura del Gobierno Vasco]. 627 pp. [I = pp. 1-278, II = pp. 279-627], facs., bibl., index of names).

Francesc Bonastre supervised the University of Barcelona 1990 doctoral dissertation published the next year in these two handsome volumes. According to the 1765 statutes of the Royal Basque Society of the Nation's Friends, the purpose of the society was "to cultivate the inclination and good taste of the Basque nation for the sciences, literature, and the arts; to correct and refine customs, banish idleness, ignorance and its mortal consequence; and to consolidate the unity of the three Basque provinces, Alava, Viscaya, and Guipúzcoa" (p. 108).

Bagüés Erriondo devotes his dissertation not only to post-1765 aspects of Basque musical life, but also to its national and international post-1750 contexts. Elsewhere, the other excellences of his encyclopedic survey will receive their due applause. The present review will limit itself to data concerning a Mexico City applicant accepted in 1784, Martín Francisco [de] Crucelaegui, and a member added in 1772, Juan Andrés [de] Lombide, who resided at Bilbao from 1772 to 1780.

Baptized at Elgoibar (Guipúzcoa) August 13, 1742, the future composer Martín Francisco [de] Crucelaegui was born the previous night to Francisco Crucelaegui, native of Elgoibar, and Josepha de Ascarraga, his wife. At age



25 he was maestro de capilla in San Francisco Church in Bilbao, and on March 6, 1767, he joined with the most illustrious musician in Bilbao, Manuel de Gamarra (baptized at Lequeitio March 28, 1723, died Bilbao, early November 1791), to examine Manuel Bastera for the post of organist in the Bilbao church of the Santos Juanes.

A Franciscan of several years' standing, he joined the missionary group that arrived May 29, 1770, at the Colegio de Misiones de San Fernando in Mexico City, where he immediately took the office of Vicario de Coro (music director), a post that he retained for at least two decades. This college trained the missionaries sent to California. On July 19, 1774, Junípero Serra wrote the Padre Guardian of San Fernando College at Mexico City a letter mentioning Crucelaegui. "I asked P^e [Pablo José de] Mugártegui [arrived at San Diego with Serra March 13, 1774] to write to P^e Martín [Crucelaegui]." Serra suggests "that he [Crucelaegui] ask authorization from Your Reverence to approach some benefactors willing to provide help for Fray Lasuén's father."

Next year, 1775, Crucelaegui's orchestrally composed psalm for performance during matins of the Precious Blood of Jesus Christ observance, bears this notice on the title page: *Laudate Dominum omnes gentes A ocho, con Violines, Oboes, Trompas, y Bajo, para los Maitines dela Festividad de la Preciosísima Sangre de N.S. Iesu christo, por el P.F. Martín Francisco de Cruzelaegui Micionero Apostolico en el Collegio de Sn. Fernando de Megico. Año de .1775.*²

The Jesús Sánchez García collection presently owned by CENDIM, Liverpool 16, Colonia Juárez, 06600 México,

¹ *Writings of Junípero Serra*, ed. by Antonine Tibesar (Washington, D.C., Academy of American Franciscan History, 1956), II, 122: "Pedí al Padre Mugártegui escriviese al Padre Fray Martín que tomada la venia de Vuestra Reverencia, solicitasse de algunos bienhechores algunas limosnas . . .". On October 29, 1775, Serra thanked the same Father Guardian (Francisco Pangua) for what alms Crucelaegui had collected in behalf of Lasuén's aged father (II, 380).

In a letter to a previous Father Guardian, Fray Rafael Verger, dated November 11, 1773, at Guadalajara, Mexico, Serra had mentioned Crucelaegui: "El Padre Fray Martín organista escrivió al Padre compañero Mugártegui, que se dize por cosa cierta que se va el Señor Virrey actual, y que viene un irlandés" (II, 6). Mugártegui (baptized October 31, 1736, at Marquina, Spain, joined the Franciscan order at Bilbao Convento de San Francisco, April 26, 1757) made the trip from Bilbao friary to Cádiz bound for the American missions with 39 other Franciscans—including Crucelaegui. They both entered San Fernando College at Mexico City in 1770.

Crucelaegui wrote his associate since Bilbao days, Mugártegui, that Alejandro O'Reilly, Viceroy Antonio Bucareli's personal friend, might succeed him as viceroy. Crucelaegui evidently kept abreast of the latest political news circulating in the capital.

² Transcribed by E. Thomas Stanford in Julio Estrada, ed., *La música de México*, III. *Antología*, I. *Periodo virreinal* (Mexico City: Universidad Nacional Autónoma).

D.F., includes his *Misa a Solo de Sexto tono. Para los dias de primera clase*. Two copies survive of the basso continuo, written in baritone clef, one beginning with breves (♩), the other with time-values halved and bar-lines added. The second-copy Benedictus differs from the first copy. Also, the second copy ends with only one Agnus Dei and an added voice duplicates the original solo bass in thirds here and there.³ The Patrem, despite the semibreves masquerading decorously under a Φ_2^3 mensuration in the older copy of the Mass, turns out to be a gay minuet.⁴

At Lima, the Archivo Arzobispal contains (or contained in 1970) a throughcomposed vernacular motet, *O admirable Sacramento de la gloria dulce prenda, Alabado a 4 Con VV.*⁵ Trompas [notated in bass clef an octave below sounding pitches] y Bajo. The Tiple, Alto, Tenor, and vocal Bass are all texted. This deeply moving F minor, largo 4/4 supplication abounds in rich harmony of the kind reserved by Bach for his F minor Sinfonia a 3 and his F minor Prelude in Book II of the "48". Both phrasing and dynamics are marked with special care. Above the continuo part runs a plethora of numerals.⁶

The continued appeal of Crucelaegui's music at Mexico City as late as 1840 can be confirmed from copies dated that year of his vespers music (including Stabat Mater) composed in 1775 for the Most Precious Blood feast. This Double of the First Class Feast (celebrated in July) is the same for which Crucelaegui composed the first vespers *Laudate Dominum* itemized above.⁶

Crucelaegui continued being considered a prestigious musical authority not only at Mexico City but at Puebla as late as 1791.⁷ In all probability he composed the Tone VI (F Major) *Misa Viscaína* (for solo voice alternating in the Christe eleison, Laudamus te, Domine Deus, and later sections with a vocal duet), copies of which survive at California Missions San Juan Bautista and Santa Barbara, and at the Bancroft Library (Berkeley).⁸

³ Robert Stevenson, *Renaissance and Baroque Musical Sources in the Americas* (Washington, D.C.: General Secretariat, Organization of American States, 1970), pp. 169 and *53 (music example 142).

⁴ *Ibid.*, pp. 169-170 and *54 (music example 143).

⁵ *Ibid.*, pp. 119.

⁶ See Robert Stevenson, "Sixteenth- through Eighteenth-Century Resources in Mexico: Part III," *Fontes artis musicae*, 1978/2 (April-June), p. 164. The *Liber usualis*, 1961 ed., pp. 1528-1536, contains the items belonging to July 1 First Vespers. This feast was suppressed in 1969.

⁷ Lincoln Spiess and Thomas Stanford, *An Introduction to Certain Mexican Musical Archives* (Detroit: Information Coordinators, 1969 [Detroit Studies in Music Bibliography—15]), p. 39, state that in 1791 Crucelaegui recommended Manuel Arenzana to the Puebla Cathedral cabildo for appointment as maestro de capilla.

They credited Legajos C-c-13 to C-c-15 at Mexico City Cathedral with containing Crucelaegui's Latin-texted works.

⁸ Bagués Erriondo, pp. 88-89, quotes Ignacio Omaechevarria's arti-

es tono. Kyri-e. e. leison. Kyri-e. e.
 leison. Kyri-e. . . . e. . . . leison. Christe-e-lei-
 son. Christe-e. . . leison. Christe-e. . . leison. Kyri-
 e. . . . leison. Ky-ri-e. e. . . leison. Ky-ri-
 e-e. . . . leison. Et in terra. pax ho-mi-ni-
 bus bonae voluntatis. Laudamus te. Benedicimus te.
 Adoramus te. Glorificamus te. Gratias agimus ti-bi.
 propter magnam glori- am tuam. Domine Deus. Rex cae-lestis.
 Deus Pater. om-ni-po-tens. Domine Fili- u-ni-gé-ni- te. Je- su-

Owen da Silva found the manuscript facsimiled above at the Mission San Juan Bautista (between Salinas and Santa Cruz). Copied in the baritone clef, this exuberant triple-meter Basque Mass (*Misa Viscaína*) veers between sections in thirds (Christe eleison, Laudamus te, Domine Deus) and unison passages.

Juan Andrés [de] Lombide composed two sonatas copied between approximately 1780 and 1790 at folios 19^v-22 in the *Libro Sexto de María Antonia Palacios*, owned in 1976 by the Chilean Guillermo Marchant. Luis Merino itemized the contents of this manuscript in his extremely valuable article, "Presencia de Joseph Haydn en Latinoamérica colonial y decimonónica: 'Las Siete Ultimas Palabras de Cristo en la Cruz', y Dos Fuentes en Chile," *Revista Musical Chilena*, xxx, n.º 135-136 (October-December 1976), pp. 6-9.

Born November 14, 1745, at Elgueta (Guipúzcoa), Lombide died at Madrid September 2, 1811. On October 9, 1765, he won appointment as organist of Santiago parish church at Bilbao, succeeding Manuel [de] Gamarra in the post. He joined the Real Sociedad Bascongada de

cle "Los Amigos del País y los Frailes de Aránzazu," *Misiones Franciscanas*, n.º 429 (1964), pp. 278-279: "Cruce-laegui was without any doubt the composer of the so-called *Misa Viscaína* frequently sung in the California missions, . . . and which is again being sung in various California churches. Published [with an accompaniment] by Owen da Silva, O.F.M., in *Mission Music of California, A Collection of Old California Mission Hymns and Masses* (Los Angeles: Warren F. Lewis, 1941), pp. 57-74, the *Misa Viscaína* must have reached California through the intermediacy of Fray Pablo José de Mugártegui, who frequently wrote Cruce-laegui from California, where he accompanied Fray Junipero Serra."

los Amigos del País September 19, 1772. From December 31, 1778, to June 23, 1786, he was cathedral organist at Oviedo and thereafter until death organist of Encarnación convent at Madrid.

Juan de Araujo Antología. Transcripción de Carmen García Muñoz (Buenos Aires, Instituto de Investigación Musicológica Carlos Vega [Colección de Música Colonial Americana, 7, con subvención de la John Simon Guggenheim Foundation]. 1991. 144 pp.).

This spin-off from Carmen García Muñoz's epochal doctoral dissertation contains her transcriptions at original pitches of twelve vernacular pieces and four Latin works by Juan de Araujo (*b* Villafranca de los Barros, Extremadura, 1648; *d* Sucre [La Plata], Bolivia, 1712). His *opera omnia* include two Magnificats, two Passions, one Mass to be sung in Lent, two troped Kyries, two Lamentations, three psalms, two Salves, one Act of Contrition, and one hymn (*Ut queant laxis*), plus 142 vernacular pieces, making a total of 158 catalogued works.

Araujo's entire extant repertory consists of continuo-accompanied choral or polychoral items. So far as number of voices go, 21 require four voice parts, 22 seven, 47 eight, 32 ten. In her preface, García Muñoz continues thus:

The normal texture is contrapuntal, with richly varied passages of imitative writing contrasted with homophonic patches or woven with them. Extremely selective in his text selection, he illustrates the sense of his lyrics with consummate care. When setting poetry of popular cast, as for instance in his *negros* and gypsy villancicos, rhythmic élan and popular type melodies often moving in thirds or sixths, endow his settings with a fresh folkloric flavor.

In the gypsy villancico in the present anthology, *Hola, hala, que vienen gitanas* (pp. 64-76) as well as the *negro*, *Los coflades de la estleya* (pp. 99-114) Araujo pits a duo (two sopranos) against a four-voice chorus (SATB). The gypsy, which can be sung at written pitches, carries a one-flat key signature; the *negro* with no accidentals in the signature, must be sung at a level a fourth or so lower than the written pitches.

This latter work, the only *negro* thus far discovered among Araujo's villancicos, belonged in 1959 to a collection assembled by Julia Fortún, a native of Sucre then residing at La Paz. As a favor never to be sufficiently extolled, she in that year permitted Robert Stevenson to transcribe it and the next year to publish it as part of the musical supplement in *The Music of Peru Aboriginal and Viceroyal Epochs* (Washington, D.C.: General Secretariat, Organization of American States, 1960). Roger Wagner's recording of both *Los coflades de la estleya*