Reviews

El Archivo Musical de la Catedral de Bogotá. By José Ignacio Perdomo Escobar. (Bogotá, Instituto Caro y Cuervo, 1976, xxi + 819 pp.) [Publicaciones del Instituto Caro y Cuervo', XXXVII].

Except for court music at Madrid, Lisbon and at the viceroyal capitals, ambitious music-making throughout the Iberian world from 1500 to 1800 was monopolized by cathedrals and wealthy convents. As a result, whatever non-courtly musical remains are today locatable in Spain and Portugal as well as throughout Latin America usually originated in some cathedral or convent archive. True, in Spain and Portugal these remains have frequently been transferred from their original church ownership. But archives in the cathedrals of Bogotá, Cuzco (archdiocesan seminary), Guatemala, Lima (archdiocesan archive), Mexico City, Oaxaca, Puebla, Santiago de Chile, Santiago de Cuba, and Sucre still rate as prime sources for any history of Latin American art-music.

The first though only partial catalogue of any such Latin American cathedral remains was Rodolfo Holzmann and César Arróspide de la Flor's "Catálogo de los manuscritos de música existentes en el Archivo Arzobispal de Lima," *Cuaderno de Estudio*, III/2 [= 7] (1949). Next came my "Sixteenth- and Seventeenth-Century Resources in Mexico (Part I)," *Fontes Artis Musicae*, 1954/2 (listing Puebla choirbook contents) followed by Rubén Vargas Ugarte's "Un archivo de música colonial en la ciudad del Cuzco," *Mar del Sur*, v/26 (March-April, 1953; amplified in Samuel Claro Valdés's "Música Dramática en el Cuzco durante el Siglo XVIII y Catálogo de Manuscritos de Música del Seminario de San Antonio Abad," *Inter-American Institute for Musical Research Yearbook*, V (1969). The first cataloguer of any Caribbean archive was Pablo Hernández Balaguer (1928–1966), whose 61-page *Catálogo de Música de los Archivos de la Catedral de Santiago de Cuba y del Museo Bacardí* (Havana, 1961)—augmented by such further notable names as Melchor de Montemayor, Juan del Vado, and Diego Durón in his edition of Esteban Salas's *Cuatro Villancicos. Partitura* (Havana, 1961) and in his "La capilla de música de la Catedral de Santiago de Cuba," *Revista Musical Chilena*, XVIII/90 (October-December, 1964)—continues even today exceedingly valuable.

In 1962 appeared my catalogue of the earliest holdings in South America—"The Bogotá Music Archive," *Journal of the American Musicological Society*, XV/3—that caused RISM authorities to include Colombia as the one Spanish-speaking country in the Western Hemisphere. This article, somewhat augmented, became the first chapter of my omnigatherum *Renaissance and Baroque Musical Sources in the Americas* (Washington, 1970), which itemized alphabetically by composer the holdings of ten Latin American cathedrals. Later came Samuel Claro Valdés's *Catálogo del Archivo Musical de la Catedral de Santiago de Chile* (Santiago de Chile, 1974), which is a model of its kind.

However, the most magnificent and all-inclusive catalogue ever yet to appear of any cathedral music archive in Spanish or in Portuguese dominions remained for Monseñor José Ignacio Perdomo Escobar to publish as the crowning monument of a lifetime spent in investigating the music of Colombia. Born at Bogotá on June 5, 1917, he worked as a cataloguer and indexer in the Colombian national library as early as 1935–1937 and was secretary of the Colombian national conservatory in 1937–1940. His history of music in his native country, now in its fourth edition (1975), began as an "Esbozo histórico sobre la música colombiana," *Boletín Latino-Americano de Música*, IV (1938), 387–570. In later years he additionally published admirable smaller studies of Colombian music history in the *Boletín de Programas, Instituto Nacional de Radio y Televisión* (Bogotá) and the *Boletín de Historia y Antigüedades* (Bogotá).

The present catalogue, which worthily counterparts such Peninsular achievements as Felipe Pedrell's monumental two-volume *Catalech de la Biblioteca Musical de la Diputació de Barcelona* (1908–1909), is enriched with a most helpful index, a rich bibliography, and 65 leaves of plates (including facsimiles of many printed and manuscript music selections as well as rare title pages). The first chapter traces the history of Bogotá Cathedral, itemizes and identifies the musical directors and important subalterns until 1800, and describes the cultural environment in which music flourished. In the second chapter the development of the villancico, more especially in the Baroque when it played an important role in the liturgy, is studied with magisterial authority. After the subtypes that flourished between 1600 and 1750 are assessed with rare discernment, the author devotes pages 123–635 to the texts of all the surviving vernacular works in the Bogotá music archive. Pages 639–767 itemize the music in the Bogotá archive alphabetically by composer, pages 769–771 list the manuscript music of the archive thus far published in modern transcription, and pages 771–772 the works thus far recorded.

The printing of this nonpareil volume was completed on December 6, 1976, the 25th anniversary of Monseñor Perdomo Escobar's ordination to the priesthood. For those who require a less expensive vademecum, he has allowed pages 639–772 of the total work to be published separately with the title *Catálogo Diccionario del Archivo de Música Colonial de la Catedral de Bogotá* (Bogotá, 1976).

Now that the tremendous polyphonic riches of the Bogotá Cathedral have at last been worthily indexed, when will other New World cathedrals follow suit? Only when they do will Europeans finally awake to a realization of the vitality of New World music at Mexico City, Puebla, Guadalajara, Oaxaca, Morelia, Guatemala City, Lima, Cuzco, Sucre, and all the rest—while Boston and New York were still toddling in their musical nonage.

Ensayos sobre el arte en Venezuela. By RAMÓN DE LA PLAZA. (Caracas: Imprenta al Vapor de "La Opinión Nacional," 1883. Reprinted in Coleccion Clásicos Venezolanos, Serie Historia 6 [Ediciones de la Presidencia de la República]. Caracas: Imprenta Nacional, 1977. *Prólogos* by Luis García Morales, Alfredo Boulton, José Antonio Calcaño.) [xix + (x) + 262 + 56 pp.)

By a rare coincidence, the first formal histories of music in a North American nation and in a South American nation appeared during the same year—1883. Nearly every music lexicon now includes an article on Frédéric Louis Ritter, but none so honors Ramón de la Plaza. By present-day standards, Plaza's was much the more meritorious achievement. Ritter utterly ignored Indians, Plaza devoted pages 13 to 86 to "Estudios indígenas." Ritter branded popular American music as abysmally low, alleging "Yankee Doodle," "Shoo fly don't bother me," and "Let me kiss him for his Mother," as typical examples of its depths. Plaza not only endorsed joropos, polos, bambas, gallinas, and the like, but also printed 44 examples of Venezuelan popular music in his 56-page musical appendix. Ritter used his slim six-page musical appendix to show, as American examples, only Billings's CHESTER, Jenks's MOUNT VERNON, and two spirituals. Plaza, in his appendix, provided extensive examples from sixteen late eighteenth-century and nineteenth-century composers. Ritter concentrated on the growth of musical institutions, Plaza on musical personalities. Ritter looked to immigrants (of which he was one) as the pillars of American music, Plaza gloried in the homegrown product. Ritter took every opportunity to brandish his own compositions, Plaza—although likewise a composer—mercifully separated history from self-advertisement.

The present handsome reprint cannot be ranked as the first republication of any of Plaza's 1883 book. In 1919 L. Cortijo Alahija did Plaza the dubious honor of plagiarizing huge sections in *Musicología Latino-Americana* (Barcelona: Casa Editorial Maucci), pages 31–43, 56–78 [89] of which lack any acknowledgment of Plaza's authorship, and pages 127–192 of which grudgingly name him as author of the quoted material. The first 41 pages of Cortijo Alahija's *Composiciones de autores nacionales* again prove to have been purloined from Plaza (musical

appendix, pages 15–56). Because whatever else was published about Venezuelan music for a half century after Plaza's *Ensayos* merely echoed him, Plaza's mistakes—itemized in José Antonio Calcaño's model prologue, pages xviii–xix—as well as his accuracies still keep turning up in uncritical compilations. For instance, Gilbert Chase errs with Plaza in calling Luis Cárdenas Saavedra and Juan de Arteaga pioneer music teachers, and in citing 1591 and 1593 as years in which the Ayuntamiento of Caracas subsidized music instruction. José Ángel Lamas did not compose his *Populе meus*, the most famous work in the Venezuelan colonial repertory, in 1806 —as states Chase in *A Guide to the Music of Latin America*, repeating Plaza—but rather in 1801.

So far as Plaza's own biography is concerned, Calcaño reveals that his instrument was the cello, that he composed valses, that he married Mercedes Ponce Valdés on May 12, 1869, and was a Partido Liberal deputy to the national congress in 1870, and that after extensive preparatory travels in Europe he was appointed by President Francisco Linares Alcántara on April 3, 1877 to be the director of the newly founded Venezuelan National Institute of Fine Arts. Because this Instituto Nacional de Bellas Artes comprised three academies—music, sculpture, drawing and painting—Plaza also covered the latter two subject areas in his *Ensayos*, but less extensively (pages 173–244).

According to the August 1, 1872 issue of the first music periodical published in Venezuela, *La Lira Venezolana* (1/viii), Plaza's magnum opus was being published at the expense of the Junta Directiva del Centenario to celebrate the hundredth anniversary of Simón Bolívar's birth. In 1884 Plaza branched out into yet another area when he published his reflections on the Spanish language as a vehicle for opera *(El drama lírico y la lengua castellana como elemento musical: Consideractions sobre el discurso de recepción en la Real Academia Española del Señor Antonio Arnao* [Caracas: Imprenta Editorial, 1884; copy in New York Public Library, Music Division]).

Ramon de la Plaza died at Caracas on December 15, 1886 *(Diario de Avisos*, 3:4), and was buried from the Caracas Cathedral the next morning with a presidential guard of honor attending the funeral coach. A year later Charles Werner, the premier cellist in Caracas, helped organize a memorial event during which poetry written in Plaza's honor by José Antonio Calcaño was read; Werner himself played, with piano accompaniment, a specially composed *elégie* by Eduardo Calcaño (1831–1904)—Plaza's immediate successor in directing the Instituto Nacional de Bellas Artes; and still other types of homage were paid Plaza (program of Saturday, December 17, 1887, reviewed by Salvador Llamozas in *La Opinión Nacional*, December 21, 2:2–3).

In their day these two just-mentioned Calcaño brothers were the recognized paladins of Venezuelan culture. All the more fitting for their collateral descendant, José Antonio Calcaño born at Caracas March 23, 1900 (who for more than two decades until death there September 11, 1978, was universally hailed as *doyen* of national culture and the foremost South American-born musicologist of his generation), to have now so splendidly rescued and corrected for posterity Plaza's cornerstone publication.

Introducción a la música mexicana del siglo xx. By Dan Malström, transl. by Juan José Utrilla. (Mexico City, Fondo de Cultura Económica, 1977 [Breviarios del Fondo de Cultura Económica 263], bibliography, analytical index, 38 pp. of plates containing 43 music examples + 252 pp.)

Reviewing the English original of the present volume in *Heterofonía*, VII/4 (July-August, 1974), 19–20, Esperanza Pulido, with her usual percipience, descried at once the unique importance of the 167-page *Introduction to Twentieth Century Mexican Music* published as Malström's doctoral dissertation, 1974, and distributed through the Institute of Musicology, Uppsala University (see RILM, VIII/2–3 [1974], item 2861). Again in *Heterofonía*, IX/2

(March-April, 1976), 23, she gave due heed to the 31-page *Supplement* containing additions, corrections, and clarifications, which he published at Uppsala in 1975.

The 1977 translation carries even further certain corrections. For instance, in 1974, Malström opined (page 80) that in the section of Luis Sandi's *Bonampak Suite* (1951) between letters 24 and 25, "the relatively complex harmonization is, perhaps derived from Debussy." In 1975, he altered the passage to read: "However, the harmonic simplicity is mostly no more complex than in ex. 17 [letters 24 to 25], which also shows that it occasionally is as 'European' as for example Debussy." Utrilla's translation (pages 119–120) of the 1975 text reads: "Sin embargo, la simplicidad armónica por lo general no pasa de lo que puede verse en el ejemplo 17, también revelador de que la obra, en ciertas partes, no es más 'mexicana' que las de algunos compositores europeos, como por ejemplo Debussy."

Unfortunately, the translator did not avail himself of the additions to the bibliography (pages 185–195 of the 1975 *Supplement*). Moreover, the translator let stand such lapses in the 1974 bibliography as "Salas, E. Pereira" (for Pereira Salas, Eugenio) and "*Ponce no fue capaz de entender a Debussy ni a Ravel, insiste el maestro C. Chávez*, Excelsior, Ene. 1969, México, 1969 (?)." Araiz, correctly spelled in the 1974 bibliography, is twice misspelled "Araiza" in the translated bibliography.

The 43 musical examples that were dispersed throughout the English original to intercalate the text are all bunched together in a slick paper middle insert into the translation. Except for Spanish names of instruments, the examples are mere photographs from Malström's dissertation. Since so much of his text loses its meaning without constant reference to the examples under discussion, the decision to divorce the examples from the text in the translation cannot be condoned. Of the examples, seven each derive from Revueltas and Rodolfo Halffter, four from Chávez, three or less from Manuel de Elías, Enríquez, Galindo, González Ávila, Herrera de la Fuente, Lavista, Mata, Moncayo, Ponce, Rolón, Sandi, and Savín.

Malström's catholicity can be gauged from his mentioning all the composers listed in Mario Kuri-Aldana's "Jóvenes Compositores Mexicanos," *Música* (Havana), 49, November-December, 1974, pages 14–20, except Armando Lavalle. Kuri-Aldana's allotting Leonardo Velázquez a detailed forty lines as compared with Malström's three lines (born November 6, 1935, according to Kuri-Aldana, sometime in 1934 according to Malström) typifies the variations in emphasis to be encountered in any survey of contemporary music, whatever the nation. Since Malström's self-announced purpose centered in musical analysis—not in pinpointing exact dates and places of birth (and death) nor in specifying educational curricula, his Uppsala dissertation amply fulfilled his intent and is indeed a model of its kind. However, the translator would have conferred a welcome boon had he fleshed out the Spanish version with such sample dated information as follows: Ayala Pérez, Daniel (*b* Abalá, Yucatán, July 21, 1906 [not 1908]; *d* Veracruz, June 20, 1975); Contreras, Salvador (*b* Cuerémaro, Guanajuato, November 10, 1912); Elías, Manuel Jorge de (*b* Mexico City, June 5, 1939; son of Alfonso de Elías, *b* Mexico City, August 30, 1902); González, José Luis (*b* Capilla de Guadalupe, Jalisco, May 21, 1937); González Ávila, Jorge (*b* Mérida, November 23, 1925); Gutiérrez Heras, Joaquín (*b* Tehuacán, Puebla, September 28, 1927); Enríquez, Manuel (*b* Ocotlán, Jalisco, June 17, 1926); Hernández Moncada, Eduardo (*b* Jalapa, Veracruz, September 24, 1899); Herrera de la Fuente, Luis (*b* Mexico City, April 25, 1916); Huízar, Candelario (*b* Jerez de García Salinas, Zacatecas, February 2, 1883; *d* Mexico City, May 3, 1970); Kuri-Aldana, Mario (*b* Tampico, August 15, 1931); [Lavalle García, Armando (*b* Ocotlán, Jalisco, November 23, 1924)]; Lavista, Mario (*b* Mexico City, April 3, 1943); Mata, Eduardo (*b* Mexico City, September 15, 1942); Quintanar, Héctor (*b* Mexico City, April 15, 1936); Savín, Francisco (*b* Mexico City, November 18, 1929); Velázquez, Higinio (*b* Guadalajara, January 11, 1926).

Antonio und Hernando de Cabezón. Eine Chronik. Dargestellt am Leben zweier Generationen von Organisten. By MACÁRIO SANTIAGO KASTNER (Tutzing, Hans Schneider, 1977. 403 pp., 8 pp. plates).

This eagerly awaited volume crowns a near lifetime of Cabezón research by the scholar and performer long hailed as the foremost Iberian authority on early peninsular keyboard music. No less than thirty archives in the several countries visited by Antonio de Cabezón and his son Hernando—Spain, Italy, Germany (Augsburg, Fugger-Archiv), Belgium, England (Coimbra, Biblioteca Geral da Universidade)—yielded the glistening array of documents that enabled Kastner to spin as complete a biographical web as is likely to be woven in this century.

The documents, diplomatically reproduced for the most part, take Antonio from birth in 1510 at Castrillo de Matajudios (a *barrio* of Castrojeriz) where his parents were Sebastián de Cabezón and María Gutiérrez, through his adolescence at Palencia (where he studied with García de Baeza, who died there November 13, 1560), and through his four decades in the continuous employ of royalty (beginning with beautiful Isabel of Portugal who married the emperor Charles V at Seville May 12, 1526 and who died at Toledo May 1, 1539) to his death at age fifty-six on March 26, 1566, at Madrid. In tribute to Cabezón's unique art, Philip II paid him munificent sums, took him on his grand tours, and vouchsafed the liberal leaves—especially in 1552 and 1556—necessitated by his marriage in 1538 to Luisa Núñez of Ávila (where they maintained their home until the close of 1560 and where they brought up their five children). After Antonio's death, Philip supported Luisa with a liberal pension (paid from 1566 to her own death between May and September of 1574), took other members of the Cabezón family into royal service, and above all paid for the printing of the *Obras* (Madrid, 1578).

Juan de Cabezón—in Philip's employ from May 4, 1544 until his death on May 18, 1566 (less than two months after Antonio's decease)—accompanied his blind brother on both of Philip's long foreign trips during the years 1548 to 1551 and 1554 to 1555. He therefore had the same opportunity as his brother to meet and converse with such foreign organists as Lodisio da Castiglione in Genoa, Giovanni Stefano Pozzobonello at Milan, Francesco Bosio in Cremona, and Girolamo Cavazzoni at Mantua. In 1556, Agustín (who predeceased his blind father) was a choirboy in Philip's chapel, and in 1567 Gregorio—Antonio's youngest son—after a royally financed education, became one of Philip's chaplains. Apart from equally handsome bestowals on Antonio's two daughters, María de Moscoso and Jerónima, Philip's consistent patronage of the family extended even to Antonio's grandchildren: he acceded to Hernando's petition dated July 10, 1595 for an 80,000-maravedí annual pension enabling his widow to bring up their numerous progeny.

But of course the prime recipient of Philip's bounty after Antonio's death was Hernando himself. Among the paramount merits of Kastner's book, distinguishing it from all previous Cabezón scholarship, is the copious data, much of it never before published, on Hernando. Baptized in San Ginés Church in Madrid on September 7, 1541, he made such rapid strides under his father's tutelage that in 1559 he was appointed for the whole year as keyboardist in the royal chapel. Thanks to data in Sigüenza Cathedral (capitular acts for 1549 to 1563, folios 257^{v} and 260^{v}), Hernando's appointment to succeed Francisco de Salinas as Sigüenza cathedral organist can be dated November 15, 1563, and the naming of a commission to examine his genealogy dated the following December 3. Francisco Fernández Palero, an organist with greater seniority located at Granada, was first choice of the Sigüenza authorities. However, he turned them down. The acts for 1564 to 1571 reveal that on January 7, 1564 the Sigüenza authorities gave Hernando mornings to practice; on January 17, 1564 they deputed the same assistant who had substituted now and then for Salinas to do the same for Hernando; on August 14, 1564 the authorities acted on his petition for a loan; on December 3, 1565 they called him back from court, where he was slow in negotiating some cathedral business; on January 19, 1566 they at last saw tangible results in the form of some needed royal cedulas; and on May 31, 1566 they received a further letter from Hernando explaining that the king's absence from

Madrid was causing the continued delay in winding up the cathedral business. On June 10 the Sigüenza authorities decided to pay his substitute out of Hernando's prebend, and on July 15 they welcomed him back to Sigüenza—only to hear on that date that Philip had now taken him into royal service as his deceased father's successor.

Hernando waited until June 1586 to marry Catalina Hurtado de Guevara of Madrid, by whom he had seven children born in the 1587-1596 decade. None however imitated Hernando's filial piety. Without Hernando's shepherding of his father's works through the Madrid press of Francisco Sánchez in 1578, only the youthful works published at Alcalá de Henares in 1557 by Luys Venegas de Henestrosa would keep Antonio's name alive. At death in Valladolid October 1, 1602, Hernando left property inventoried seven years later. Among his most prized musical possessions was a *Compendio de Música*, the printing of which he commended to his heirs. Philip II had subsidized the printing of the 1,200 copies of the 1578 *Obras*. But Philip III's tastes tended toward the frothy. Either for his lack of interest, or the heirs', the *Compendio* never reached print and is now irretrievably lost.

Repeatedly through Kastner's rehearsal of names, dates, and places, he shows rare tact in not calling prior Cabezón researchers to account for their blunders. Particularly exemplary is Kastner's forbearance with the author of the article on Cabezón in *Die Musik in Geschichte und Gegenwart*. Kastner, who sees the Cabezón family as seignorial and Antonio's music as consistently lofty, also treats his own contemporary Cabezón researchers with the same irenic courtesy that he shows his predecessors Pedrell and Anglés.

Kastner's own forebearing disposition revealed throughout this book may in part explain the gross treatment that he has himself received from his indexer. For a book intended to be definitive, a complete and careful bibliography compiled from Kastner's own footnotes ought also to have been provided. His reasons for allowing his book to be translated into German rather than English may be in part inferred from his statement on page 9 that "Musikwissenschaft ist im Grunde genommen eine deutsche Disziplin, Archäologie eine englische." His distinguished sister, Dr. Cornelia D. Eberius, translated into German the one chapter of the present work previously available in Italian, "Il soggiorno italiano di Antonio e Juan de Cabezón" (*L'Organo* 1 [1960]: 49-69). When his whole book is translated into English and accorded not only the careful copy editing but also the zealous bibliographical and indexing aids customary in first-class university press publications, the full grandeur of Kastner's present achievement will come the more readily into view.

Orphénica lyra. By MIGUEL DE FUENLLANA, ed. CHARLES JACOBS. (Oxford, Clarendon Press, 1978. C + 997 pp.)

In 1967 Charles Jacobs began a re-edition of Cabezón's works (Madrid, 1578), in 1971 he re-edited Milán's *El Maestro* (Valencia, 1536), and in 1973 he re-edited a portion of Correa de Arauxo's *Facultad orgánica* (Alcalá de Henares, 1626) and edited Antonio Valente's *Intavolatura de cimbalo* (Naples, 1576). His present magnum opus is therefore the work of a prestigious scholar at the peak of his powers.

Published in the most lavish manner, his present edition transforms Fuenllana's tablature into a polyphonic complex on two staves (plus voice parts when Fuenllana calls for them). Obviously this type of vihuela tablature transcription defies *Monumentos de la Música Española* norms (Narváez, III, 1945; Mundarra, VI, 1949; Enríquez de Valderrábano, XXII & XXIII, 1965). This review is not the proper place to argue the merits of conflicting systems of transcription.

As in his previous editions, Jacobs consistently transcribes note pitches with satisfying accuracy. The reconstructed part-writing can often be queried. In vocal compositions with Spanish texts, Jacobs radically disagrees with the syllable placement preferred by Pedrell (Nos. 135-140, 167 = *Catàlech de la Biblioteca Musical de la Diputació de Barcelona*, II, 132-144, 152-153). Surely Pedrell's decisions are to be preferred.

Jacobs's introduction adds nothing new to Fuenllana's biography but instead muddies the waters. He interprets a posthumous document dated August 20, 1621 (facsimile on page XXVI) as necessarily implying that Fuenllana served Philip III after 1598. This interpretation is gratuitous. Fuenllana could as easily have served Philip III (1578-1621) before his ascent to the throne as he served Philip II (1527-1598). Nicolás Antonio (*Bibliotheca hispana nova*, Madrid, 1788, II, 135) located Fuenllana's birth at Navalcarnero. On Philip II's command, a detailed history of Navalcarnero was collected in December 1579. Founded as late as 1500 by Juan de Fuenllana (or Fuenlabrada) and Bartolomé Sánchez Ventero, Navalcarnero boasted roughly 500 inhabitants in 1579. These, and other data on Fuenllana's birthplace in *Relaciones histórico-geográfico-estadísticas de los pueblos de España hechas por iniciativa de Felipe II. Provincia de Madrid* (Madrid, 1949, pp. 401-403) escaped Jacobs's notice. Fuenllana's having received a good education despite being blind implies his belonging to a well-connected family (as did Antonio de Cabezón and Francisco de Salinas).

According to Bermudo's *Declaración de instruments musicales* (Osuna, 1555, fol. xxx: "el curioso musico Miguel de fuenllana tañedor de la señora marquesa de tarifa"), Fuenllana at some earlier time was a player in the service of the Marchioness of Tarifa. Instead of identifying her, Jacobs identifies her husband—but with wrong data. Pedro Afán Enríquez de Ribera, second Marquis of Tarifa and first Duke of Alcalá, died at Naples on April 2, 1572 (not 1571). His body was brought home for burial in the Carthusian monastery at Seville. Diego Ortiz de Zúñiga's *Anales eclesiásticos y seculares de la muy noble y muy leal ciudad de Sevilla* (Madrid, 1796, IV, 60) identifies the marchioness of Tarifa whom Fuenllana served as Leonor Ponce de León, daughter of the Marquises of Zahara, Luis and Francisca Ponce de León. She was the aunt of Luis Cristóbal Ponce de León, second Duke of Arcos—who was Morales's great protector and also the dedicatee of Guerrero's first published motet collection (Seville, 1555). (For confirmation of this family connection, see Alberto y Arturo García Carraffa, *Diccionario heráldico y genealógico de apellidos españoles*, Madrid, 1954, XVIII, 133 (IX) and 138 (III.8).) The overwhelmingly Sevillian bias of the *Orphéncia lyra* repertory resulted from Fuenllana's service to the childless marchioness, who consoled herself with music at Seville while her philandering husband consoled himself with at least two mistresses, by whom he fathered various illegitimate children (one of whom rose to be Archbishop of Valencia).

After having deprived the reader of all this easily available published data concerning Navalcarnero and Fuenllana's patroness, Jacobs next seeks to discredit an anecdote concerning Fuenllana's prowess retailed by the courtier Luis Zapata (1526-1595), who in Philip II's youth was his page. According to Zapata (*Memorial Histórico Español*, XI, 121), Fuenllana rode the mails during the biennium (1548-1550) that Philip II's cousin Maximilian II—married to María, daughter of Charles V—ruled Spain. Failing to identify properly whom Zapata meant and ignorant of the years in which Spain was ruled by the *rey de Bohemia*, Jacobs forwent investigation of the postal system that permitted a blind person with acute hearing to tell the turns. Nor does he answer these questions posed by Pedrell (*Cancionero musical popular español*, III, 38): how could a blind musician so accurately have remembered the voicing of all the complicated polyphony by Josquin des Prez, Willaert, Gombert, Morales, Guerrero, and the rest whose music he intabulated; who wrote out Fuenllana's tablature for the press; and who corrected the proofs. In 1961 and 1963 Edward E. Lowinsky identified the blind Salinas's aide as a German using the Latinized name, Gasparus Stoquerus. But Jacobs identifies no parallel aide for Fuenllana.

The documentation permitting answers to Pedrell's queries exists at the Sevillian Archivo de Protocolos, an archive apparently not visited by Jacobs. How valuable such a visit might have been for Fuenllana research comes to light in José Gestoso y Pérez's *Noticias inéditas de impresores sevillanos* (Seville, 1924, pp. 121-122—Martin Montesdoca's contract with Pedro de Cieza de León dated October 28, 1552). Jacobs does print *in extenso* Montesdoca's two Latin commendatory poems prefixing *Orphénica lyra*, two other Latin verse eulogies by Juan de Quiroz and Juan Zumeta, and two congratulatory Spanish sonnets by Bendito Árias Montano

and Juan Iranzo. He again disappoints the reader, however, by failing to identify any of these last four commenders, three of whom were sufficiently famous Sevillian writers in their time to merit biographical articles in Espasa-Calpe (VI, 177-78, XXVIII, 1925, XLVIII, 1453), the other being identified in Nicolás Antonio as a Sevillian nobleman.

To cast aspersions on the documents minutely cited in Anglés's "Dades desconegudes sobre Miguel de Fuenllana, vihuelista" (*Revista Musical Catalana*, XXXIII/388 (1936), 140-143) that require Fuenllana's death before August 17, 1591, without himself having ever seen the documents quoted by Anglés (Jacobs, p. xxxii, note 1) is manifestly unfair to Anglés. After trouncing Anglés, Jacobs disputes the claim of Kastner and Joaquim that in 1574 Fuenllana served Sebastian in Portugal. Why? Because he himself could not find supporting documents in the Torre do Tombo archive. Nonetheless, the supporting documents are there and have been twice published in full, first in Francisco Marques de Sousa Viterbo's serialized "Subsídios para a história da música em Portugal" (*O Instituto*, LXXVIII (1929), 116-117) and again in his *Subsídios* (1932), collected in book form. According to Torre do Tombo, Chancellaria de D. Sebastião e D. Henrique, Doacões, xliv, 115, Sebastian raised the salary of his chamber musician Miguel de Fuenllana on May 23 and June 17, 1574 to an eventual total of 100,000 reaes—thus attesting Sebastian's recognition of Fuenllana's "exceptional merit in his specialty." Having failed to locate the proof of Fuenllana's Portuguese service, Jacobs clutters fourteen lines on pages XX and lxxi-lxxii citing the wrong books in which he peered for want of bibliographical expertise.

The edition lacks a proper index of either the music or the literary matter. On pages xlviii-xlix Jacobs acknowledges his debt to the Lowinskys for the Scotto concordance (RISM 1543_2) of Morales's *Virgo Maria* (*Orphénica lyra*, No. 62) and for the information that the *Lauda Syon* (No. 61) attributed to Gombert is a contrafactum of Josquin des Prez's *Je ne me puis tenir d'aymer*. On page 1 Jacobs twice corrects Howard M. Brown's *Instrumental Music Printed before 1600*.

In summary, Jacobs's luxurious, pulpit-bible style publication effectively exploits all non-Iberian scholarship, but stumbles over Peninsular documents and publications. Despite lapses not befitting a Clarendon Press product, Jacobs's strengths sufficiently outweigh his weaknesses to make this an epochal volume.

The 1613 Print of Juan Esquivel Barahona. By Robert Joseph Snow (Detroit: Information Coordinators, 1978. [Detroit Monographs in Musicology, 7.]).

Without himself having ever seen the 597-page *Ioannis Esqvivel, Civitatensis, et eivsdem sanctae ecclesiae portionarii, psalmorvm, hymnorvm, magnificarvm, et Mariae qvatvor antiphonarvm de tempore, necnon et missarvm Tomvs Secvndvs* (Salamanca: Francisco de Cea Tesa, 1613), Felipe Pedrell published certain details concerning it in the first volume of his aborted *Diccionario biográfico y bibliográfico de músicos españoles* (Barcelona: Victor Berdós y Feliu, 1894). In addition to the title page and dedication translated into Spanish, he included in his dictionary article on Esquivel such preliminaries to this fat volume of 1613 as Vicente Espinel's approbation dated at Madrid December 7, 1611, the printing license dated at Madrid March 9, 1612, and the table of contents. As source for these details, Pedrell credited an unnamed friend. Either this friend or, more probably, Pedrell himself was too chary to state where the copy existed.

From 1894 until Snow's happy discovery, summer of 1973, of a near-perfect copy in the sacristy of the church of Santa María de la Encarnación at Vicente Espinel's hometown of Ronda (75 km west of Málaga), nothing more was known of the 1613 imprint than what could be deduced from Pedrell's Esquivel article. Why preservation at Ronda, where it is the lone survivor from what must once have been a sizable polyphonic collection in this quondam collegiate

church? Because of *aprobación del Maestro Espinel*, suggests Snow: "It is precisely Espinel's approbation which gives the volume its importance in the eyes of the present-day personnel of Santa María de la Encarnación. . . . This volume . . . escaped destruction [in the 1930's] only because the present sacristan, then an altar boy, succeeded in hiding it before the church was looted."

Snow's liturgical expertise, revealed in his Illinois 1968 dissertation on "The Manuscript Strahov D.G.IV.47" and elsewhere, admirably equipped him to analyze the present volume. This knowledge enables him to explain Esquivel's apparently "very complete" collection of psalms, to specify why Esquivel chose exactly the thirty Vespers hymns included in his omnigatherum, to defend Esquivel for having lavished a higher "degree of musical elaborateness" on the eight odd-tone Magnificats than on the eight even-tone, to give the reason for Esquivel's "simple treatment" of Zachary's canticle in Tone 8, and to elucidate such differences between Esquivel's Masses published in 1608 and the Masses in the present *Tomvs Secvndvs* as the shorter 1613 Sanctus settings. Why do lesson and responsory in the 1613 Requiem Mass *a 4* replace the "ceremonial antiphon," *In paradisum*, attached to the 1608 Requiem *a 5?* Only a liturgiologist could have tackled such a problem with Snow's success.

Snow's numerous felicitous insights into the masses that take up the 1613 imprint from page 374 to the end include identification of sources. The two parodies, both *a 4*, that immediately precede the *Missa pro defunctis*, are based respectively on Francisco Guerrero's bipartite August 15 motet, *Quasi cedrus, a 4*, found in his maiden publication, *Sacrae cantiones* (Seville: Montesdoca, 1555) and on Rodrigo de Ceballos's bipartite motet that circulated widely in manuscript *Hortus conclusus*. The first Mass in the 1613 volume, *Tu es Petrus, a 5*, pays tribute to the dedicatee who defrayed publication costs, Fray Pedro Ponce de León (bishop of Zamora in 1613, but of Ciudad Rodrigo, Esquivel's hometown, from 1605 to 1610). However, the *Missa Tu es Petrus* also "pays tribute" to Cristóbal de Morales, in a musical sense. As Snow aptly observes (page 27, note 22):

> Esquivel's *Missa Tu es Petrus* has so many features in common with Morales's *Missa Tu es vas electionis* that it is difficult to escape the conclusion that he used the earlier composer's mass as a model. Morales's mass also was dedicatory in nature and opened his *Missarum liber secundus*, which was published at Rome in 1544 and dedicated to Pope Paul III. The pre-existent material on which Morales based his mass also consisted of but a single phrase of music sung to a text containing the name of the dedicatee—*Tu es vas electionis, Sanctissime Paule*—and was utilized in the same manner as the opening phrase of the antiphon *Tu es Petrus* in Esquivel's mass: sometimes as a cantus firmus or as an ostinato sung with its original text and sometimes as a source of motival material which could be treated imitatively when the composer so desired.

Equally deserving of quotation, were not the excerpts too long for a review, are Snow's admirable comments on Esquivel's 1613 *Missa pro defunctis* and the lesson *Responde mihi* and the responsory *Ne recorderis* that accompany it. Suffice to say that any future scholarship dealing with Spanish polyphonic Requiems must acknowledge Snow's prescient remarks at pages 24 and 33-35. He concludes the section of "Contents of the Print" with this helpful summary:

> The discovery of a copy of the 1613 print approximately doubles the quantity of music by Esquivel that has been preserved and makes possible a definitive list of the works he is presently known to have published. Thus, his settings of official texts of the Mass liturgy include one *Asperges me* [the 1608 and 1613 settings are identical] and one *Vidi aquam*, eleven mass ordinaries (not thirteen [*Surge propera, a 3*, and *Deo gratias, a 4*, listed in the 1613 *Missarvm Index* are a motet and a response, not masses]) and one *Deo gratias* response to *Ite, missa est*. For the liturgy of the dead there are two masses, a setting of part of the *Dies irae*, a *Requiescant in pace-Amen*, one setting of the ceremonial antiphon *In paradisum* (not two [the last motet in the 1608 collection of motets and the six-voiced *In paradisum* accompanying Esquivel's five-voiced 1608 Requiem are the same work]), the lesson *Responde mihi* and the responsory *Ne recorderis*. Items for Vespers include eight psalms, thirty hymns (not twenty-nine [Pedrell or his unnamed correspondent conflated the 1613 hymns beginning at pages 136 and 138]), sixteen Magnificat settings, a *Benedicamus Domino* and a setting of each of the four Marian antiphons. For Matins there is *Te Deum*

laudamus, for Lauds a setting of the canticle *Benedictus*, and for Compline a setting of the canticle *Nunc dimittis* and of the hymn *Te lucis ante terminum*. Finally, there are seventy-one motets for optional use in the Mass.

Summarizing Esquivel's style, Snow writes:

> His technical skills were considerable as can be seen from his handling of the great variety of canonic devices utilized in the final verses of his Magnificat settings containing odd-numbered verses and in his reworking of the borrowed material on which he based his parody masses. His sensitivity to the Latin of his texts, although not that of a Guerrero or a Ceballos, usually enabled him to write highly distinctive and expressive melodic lines for the beginnings of the various phrases of a text, particularly in his motets, but it must be added that his extensions of these lines into accompanying "countersubjects" occasionally are less felicitous in their relationship to the text.

To illustrate the contents of the 1613 imprint, Snow allots pages 39–88 to 29 musical examples. In the opinion of Iain Fenlon, who reviewed Snow's present opus in *The Musical Times*, CXX/1641 (November, 1979), 917–919, these excerpts are the core of the book. Despite their lacking initia in original clefs or page-cuing, Fenlon especially appreciated Snow's including these whole excerpts: *Dixit Dominus Sexti toni*, pages 39–42; *Veni Creator Spiritus*, 43–45; *Pater superni luminis*, 46–48; verses 1, 7, and 11 [Superius 1: "Altus secundus in subdiatessaron retro canit"; Altus 1: "Tenor secundus in subdiatessaron"] of *Magnificat Secundi toni*, 49–55; Sanctus of *Missa Tu es Petrus*, 57–60; Kyrie I of *Missa Quarti toni*, 61–62; Kyrie of *Missa de Beata Virgine in Sabbato*, 65–66; Kyrie, Et incarnatus, Agnus II of *Missa Hoc est praeceptum meum*, 69–70, 72, 73–74; Kyrie I of *Missa Quasi cedrus*, 76; Kyrie I and Sanctus-Pleni of *Missa Hortus conclusus*, 83, 84–85; Sanctus of *Missa pro defunctis*, 87.

So far as is now known, nothing in Esquivel's 1613 imprint circulated in manuscript. As others before Snow have stated, sixty motets from his 1608 printed volume of motets did find their way into "a late eighteenth-century manuscript choirbook in the archives of the cathedral in Plasencia . . . . [and] one of the motets in the [1608] print, *O vos omnes*, also is to be found in *Livro de música 12* in the library of the ducal palace at Vila Viçosa, Portugal." To clinch Esquivel's importance, so far as early New World history goes, his *Missa Ductus est Jesus, a 4*, was copied into the so-called Valdés codex (folios 27ᵛ–36), owned by Canon Octaviano Valdés of Mexico City Cathedral.

Snow's Appendix I containing Esquivel's 1613 dedicatory letter in the original Latin seeks an accompanying translation. For lack of any other English version he might opportunely have referred to the paraphrase of key passages available (via Pedrell) in *Spanish Cathedral Music in the Golden Age*. Nowhere does Snow mention that Pedro Ponce de León's identity and lineage were already thoroughly canvassed in that book. Snow is by no means the first to have signaled the 1608 copy of Esquivel's motets in The Hispanic Society of America library (Appendix II, page 94).

Throughout his monograph Snow gives various Spaniards who have worked on Esquivel conspicuously short shrift. Who preceded him in plowing Esquivel pastures would be much clearer had he himself added a Bibliography to his monograph (an index is also sorely needed). The most valuable new item in his Bibliography, had he chosen to give one, would doubtless have been the publication excerpted in his Appendix III (copies in Harvard University, New York University [Washington Square], and University of British Columbia libraries): Mateo Hernández Vegas's two-volume *Ciudad Rodrigo: la Catedral y la ciudad* (Salamanca: Imprenta Comercial Salmantina, 1935).

As sources, Hernández Vegas acknowledged first the Ciudad Rodrigo cathedral capitular acts to 1569. Because of a 74-year gap caused by the loss of acts from 1569 through 1642, Hernández Vegas had to rely next on a cathedral history written by an early seventeenth-century singing chaplain, Antonio Sánchez Cabañas, who held office concurrently with Esquivel. Hernandez Vegas's statement that Esquivel began his professional career as Oviedo Cathedral chapelmaster must refer to the gap between 1579 and 1581 (probably 1580). According to Guy Bourligueux, "Recherches sur la musique à la Cathédrale d'Oviedo (Des origines au début du

xix[e] siècle)," *Mélanges de la Casa de Velázquez*, I. (Paris: Éditions E. de Boccard, 1967), 125, Toribio de la Ribera was Oviedo interim chapelmaster 1573-1579 and Melchor de Argüelles 1581-1586. On the presumption that Esquivel was 12 when Juan Navarro began at Ciudad Rodrigo and 18 when he became interim maestro at Oviedo, he was born at Ciudad Rodrigo in 1562. Pages 291-294 of Hernández Vegas's Volume I contain *inter alia* the following data:

On June 27, 1494, the Ciudad Rodrigo cathedral chapter elected a native of Gascony chapelmaster—Giraldin Bucher, whose last name is corrupted variously to Buxer, Buxel, and Bujel. His artistic eminence was such that the chapter converted his prebend into a cash salary when he married. His son and pupil, Diego Bujel (who began as a choirboy), succeeded Altamirano as chapelmaster on November 30, 1522. On January 13, 1528, the chapter loaned Diego Bujel 20 ducats to relieve his financial need, and on February 26, 1532, 50 ducats. To assure his never leaving Ciudad Rodrigo cathedral, the chapter on that latter date promised him free lifetime occupancy of the house in which he lived. Like his father, Diego Bujel married a lady belonging to local aristocracy, whereupon his prebend was similarly converted to cash. On her decease, he became a priest.

During the time of Deigo Bujel = Bucher instrumentalists gained increasing prominence. The chapter commissioned him and someone named Robles to solicit four trumpets to play at cathedral festivals. On October 21, 1565, the Town Council budgeted a yearly 2,000 maravedís toward the salaries of loud instrumentalists [*ministriles altos*]. About this time Montoya received 14 or 16 ducats [to buy a] sackbut, and money was appropriated to buy cornemuses, a soprano shawm, and to add a dulzaina stop to a cathedral organ. Shawmers [*cheremías* = *chirimías*] admitted on bond, as well as other instrumentalists, were expected to ornament their parts with variants solicited from as far as London where a native of Ciudad Rodrigo, Diego Guzmán y Silva, was the Spanish ambassador [1574-1578].

Diego Bujel's most eminent pupil was Juan Cepa, a native of Descargamaría. First mentioned in the capitular act of August 16, 1532, as a choirboy in Ciudad Rodrigo cathedral, Cepa continued there until at least November 1547, in which month the chapter permitted his borrowing a rich cathedral brocade for use during a godfather ceremony at Robledillo. [In 1554] he successfully competed for the chapelmastership at Málaga. Later he returned to Ciudad Rodrigo, where he died. After Cepa came Zuñeda, a native of Ávila who had been chapelmaster at Plasencia before gaining the Ciudad Rodrigo post. Next came Juan Navarro, a native of Marchena who before coming to Ciudad Rodrigo had held a prebend at Salamanca, Alonso de Velasco, previously chapelmaster at Santiago, and Alonso de Tejeda, who upon quitting Ciudad Rodrigo transferred to Toledo and then Burgos. But the most illustrious musician ever to serve Ciudad Rodrigo cathedral was the native-born Juan Esquivel who started as a cathedral choirboy and a pupil of Juan Navarro [chapelmaster at Ciudad Rodrigo 1574-1578]. Successful in all the competitions that he entered, he was successively chapelmaster at Oviedo [about 1580], whence he transferred to Calahorra, then Ávila, and finally [beginning in 1591] Ciudad Rodrigo. Local patriotism held him at Ciudad Rodrigo the rest of his life.

Notable sixteenth-century cathedral organists included: the Valderas father-and-son pair; Hernán Ruiz de Segura, who later held the contralto prebend at Toledo; Alonso Gómez (both he and his likenamed father who was a famous tenor were natives of Ciudad Rodrigo)—previously organist at Ávila, Palencia, and Plasencia; and lastly Pedro de Argüello, a pupil of Gómez who was like him a native of Ciudad Rodrigo. So great was Argüello's fame gained at his posts in Zamora, Burgo de Osma, and Palencia, that the Ciudad Rodrigo cathedral chapter hired him without convoking a competition.

Arte de canto llano [y contrapunto y canto de organo con proportiones y modos breuemente compuesta]. By Gonçalo [Gonzalo] Martínez de Biscargui [Bizcargui]. Critical edition by Albert Seay. (Colorado Springs, Colorado College Music Press, 1979. 49 + vi pp.)

Ninth in a series of "critical texts" edited at Colorado Springs by the Latinist who has heretofore distinguished himself as the most prolific American-born publisher of pre-1500 theoretical works, this is Albert Seay's maiden encounter with a Spanish-language treatise. For several reasons, Gonzalo Martínez de Bizcargui deserved the attention of an expert. True, Bizcargui did not absolutely pioneer in publishing a Spanish-language *arte*. Domingo Marcos

Durán's *Lux bella* (Seville: Quatro Alemanes Compañeros, 1492) preceded by sixteen years the first of the eleven editions of Bizcargui's treatise registered in Antonio Palau y Dulcet's *Manual del librero hispanoamericano*, III (Barcelona: Librería Palau, 1964-1965), items 154818-154819 and the "corrected and enlarged" treatise, 154820-154828—Saragossa, 1508, 1512, 1517, 1531, 1538, 1541, 1549 [1550]; Burgos, 1509, 1511, 1515, 1528. In addition, the Library of Congress owns a 1535 Burgos unknown to Palau y Dulcet (Juan de Junta, [72] pages). Francisco Vindel's *Manual gráfico descriptivo del bibliófilo hispano-americano (1485-1850)* (Madrid: Imprenta Góngora, 1930), V, 286-293, documents still another Burgos Juan de Junta, 1528, and a 1543 of unlocated origin.

But Durán's—although the first treatise to be published in the Spanish language—stimulated not Bizcargui's fourteen but only two reprintings: in 1509 (copy at Lisbon Biblioteca Nacional) and 1518 (Library of Congress). The fact that it happens now to be best known of the primitive treatises is due to a facsimile of the 1492 *editio princeps* with an accompanying transcription of the archaic text into modern Spanish (*Lux bella, Sevilla 1492.* Ed. facsímil con la transcripción al castellano moderno [Revisión técnica de José Subirá y Francisco Baldelló] [Barcelona: Ediciones Torculum, 1951]) and to a Ph.D. dissertation surveying and translating into English the whole of Durán's oeuvre—Roger Craig Vogel's "The Theoretical Writings of Domingo Marcos Durán: A Translation and Commentary" (Columbus: Ohio State University, 1975 [*Dissertation Abstracts International*, XXXVI/11, May, 1976, 7040-A]). The fortuitous circumstances that give Durán his present-day reputation ought in no way to blot out Bizcargui. In his own time, and for at least a century after the last reprinting of his *arte* he enjoyed fame eclipsed by neither Durán nor any other in their orbit.

By 1528 Bizcargui could himself boast in the Burgos edition (folio 1ᵛ) that his corrected and enlarged treatise had now "for nine or ten years been read everywhere in Spain" (*ha nueue o diez años q̄ se lee en toda España*). To cite the testimony of other later theorists: in 1613 at Naples, 1614 at Valencia, and 1685 at Lisbon his treatise continued being cited by Pietro Cerone, Andrés de Monserrate, and Manoel Nunes da Sylva as authoritative. So far as manuscript evidence of dispersal goes: Alfred E. Lemmon and Fernando Horcasitas, in an essay on "The Santa Eulalia Music Theory Manuscript: A Musical and Linguistic Treasure of Colonial Guatemala" (presently awaiting publication in *Revista Musical Chilena*) examine a fourteen-leaf Náhuatl-language treatise written in northern Guatemala about 1651. They discern constant throwbacks in this Guatemalan *ca.* 1651 treatise to Bizcargui or his imitators (Náhuatl, folios 4-6ᵛ = Bizcargui, cap. v, 1538 edition; folios 7-9 = Bizcargui, ca. vi and "Regla para saber las mutanças que en cada signo tenemos"; folios 10-14 covering the eight tones = Bizcargui, capitulo vij). Even though the *ca.* 1651 Guatemalan manuscript treatise may diverge in details from Bizcargui, the section "De musica mēsurable. c. xxxij" obviously parallels the subject matter in the Náhuatl at folios 14ᵛ-15.

Pleasant though it would be to find a Náhuatl treatise of the mid-seventeenth century discoursing on what intervals were sounded by Aztec teponaztlis still being played in 1651 festal events, the discovery that everything from start to close in the Guatemalan treatise echoes either Bizcargui or one of his Spanish coetaneans would alone make Bizcargui's treatise a relevant document for Americans fascinated by roots. Certainly it deserves to be called something better than merely another of the out-of-way treatises dug up by an indefatigable editor of "obscurities."

However, even Seay himself seems to consider Bizcargui a somewhat "obscure" person. How otherwise explain his introduction? He begins with this complaint: "Little is known about the life of Gonçalo Martinez de Biscargui, author of the *Arte de canto llano* given here, except that he was a musician at the Cathedral of Burgos in the early part of the sixteenth century." No mention here of Leocadio Hernández Ascunce's "Los maestros de capilla de Burgos," *Boletín de la Comisión Provincial de monumentos históricos y artísticos de Burgos*, VIII/4 [núm. 29] (1929), opposite page 481 of which Hernández Ascunce published a *Salve a 4* by Gonzalo Martínez de Bizcargui dated 1508. Nor any allusion to José Antonio de Donostía's *Música y*

Músicos en el País Vasco (San Sebastián: Biblioteca Vascongada de los Amigos del País [Zarauz: Editorial Icharopena], 1951), page 17 of which includes this data: "[Gonzalo Martínez de Bizcargui] was a native of Azcoitia, as is revealed by his will now preserved in Azpeitia and signed March 25, 1528, before the notary Juan de Eizaguirre." As for these Basque twin towns of Azcoitia and Azpeitia: Ignatius Loyola was baptized in Azcoitia parish church in 1491. Juan de Anchieta, Queen Isabella's chaplain-singer and her son Don Juan's chapelmaster, was born at Azpeitia in 1462. On March 18, 1497, Don Juan accompanied by the royal family and retinue (including Anchieta) entered Burgos, prior to his wedding in Burgos Cathedral April 3. On April 23, 1497, Ferdinand and Isabella, still at Burgos, received Christopher Columbus returning from his second voyage (Columbus's party included the brother and nephew of the captured Española cacique Caonabó). Bizcargui's first patron was the Dominican friar Pascual de Fuensanta (1442–1512) who became bishop of Burgos that same year, 1497. Frequently in Rome during his episcopate, Fuensanta paid for the removal of the *coro* to the middle of the cathedral nave and the construction of 80-odd seats in it of walnut (*España sagrada*, XXVI, 413).

Bizcargui's printers were Georg Koch = Jorge Coci, active at Saragossa from 1499 to 1537, and Friedrich Biel = Fadrique Alemán de Basilea, who emigrated from Basel (active there in 1474) to Burgos before 1485 (Konrad Haebler, *Die deutschen Buchdrucker des XV. Jahrhunderts im Auslande*, 256, 268). The Saragossa printings of Bizcargui differ from the Burgos, because the Saragossa are octavos, the Burgos, quartos. Apart from Vindel's *Manual*, valuable for its facsimiles of six editions (Saragossa, 1508, 1531, 1538; Burgos, 1509, 1528; place not designated, 1543), another standard bibliographic tool that escaped Seay is Bartolomé José Gallardo's *Ensayo de una biblioteca española de libros raros y curiosos* (Madrid: Manuel Tello, 1888), III, columns 648–650 of which reveal that Ferdinand Columbus bought his copy of the 1528 Burgos edition (Juan de Junta) there in mid-November of 1531 for 13 maravedís (Biblioteca Colombina .3084.). Also, Gallardo showed that in 1528, the year of his death, Bizcargui's treatise was already being pirated at Burgos in a quarto edition, the music examples being printed from wood blocks. But, according to Gallardo, the examples in the Saragossa octavo editions were printed typographically. This is of course true of the music examples in Seay's source—which was the facsimile of the Saragossa 1538 edition published at Kassel in 1968 (*Riemann Musik Lexikon. Ergänzungsband Personenteil L-Z* [1975], 139).

If a "critical edition" means collation with other editions and consultation of relevant literature already published, Seay's present edition is misnamed. His decision to omit the section on intonations (44 pages cannot properly be called "short" despite Seay calling it so at page iii) denies the student of Bizcargui an opportunity to compare them with Durán's analogous set of intonations (pp. [25]–[38] of the 1492 *Lux bella* facsimile). Perhaps influenced by his bishop-patron who spent as much time in Rome as Burgos and died at Rome, Bizcargui calls his set "those which they today sing and intone in the Roman Church." In comparison with Durán's 1492 intonations, Bizcargui's do indeed reveal the trend ever more apparent as the sixteenth century wore on, of suppressing chant melismas. Even in an intonation so nearly identical as their Tone VII Gloria Patri intonations, Durán's amen is more florid (Durán = cBAB A AG; Bizcargui = cB AG). Seay emphasizes Bizcargui's having opted for EF and Bc as the larger semitones, B♭ B♮ as the smaller. But what about Bizcargui's chant notations with A♭'s and D♭'s (culminating at folios g7ᵛ–g8 of the Kassel facsimile)? Not measurement of semitones, large or small, but rather the higher-reach accidentals (through G♭ and D♭) give Spanish plainsong theory from Fernand Estevan (1410) to Bizcargui its distinctively national cast.

Seay's bibliography omits so essential a monograph as Karl-Werner Gümpel's "Zur Frühgeschichte der vulgärsprachlichen spanischen und katalanischen Musiktheorie," *Spanische Forschungen der Görresgesellschaft*, erste Reihe, 24. Band (1968), 257–336. After an exhaustive introduction, Gümpel published in parallel columns Estevan's hitherto unpublished 1410 Spanish-language plainsong treatise; a *ca.* 1490 plainsong treatise in Silos Benedictine Abbey archive, MS 14, fols. 100–106; a *ca.* 1495 Catalan-text plainsong instructor in Barcelona,

Biblioteca Central = Biblioteca de Catalunya, MS M. 1327, fols. lxxij-lxxxjx; and an anonymous *ca.* 1495 printed plainsong instructor catalogued R. 14670 at the Madrid Biblioteca Nacional (13 legible pages). Comparison of these Spanish-language precedessors with Bizcargui's first eight chapters at once reveals how steeped he was in vernacular tradition. Indeed, his text reveals itself at the outset as a glossed pastiche. When he does begin diverging from tradition, he does so searching for a simpler word—for instance, "grados" (cap. iij) substituting for "deduciones." The music examples at folios c6-d6 must be seen in the 1538 facsimile, not in Seay, to appreciate how specific was Bizcargui in commanding both B♭ and G♯ in the same chant, *O virgo virginum,* or eight sharps—3 C♯'s, 3 G♯'s, 2 F♯'s—in *Sancte Erasme martyr inclite.*

In contrast with Gümpel's meticulousness, Seay transcribes the text sloppily. Already in line 2 of the title, Bizcargui's "nuevamente" emerges as Seay's "neuvamente." No page checked against the original emerges scatheless. On page 1 he shows his ignorance of Spanish by transcriptions such as "y importunado" for "e importunado," "a quello" for "aquello"; at page 2: "hze" for "haze"; 3: "ut" for "y"; 4: "coas" for "cosa"; 5: "tane" for "tañe." Between pages 8 and 9 he carelessly omits six lines of Bizcargui's text (folio b^{v}, lines 18-23). At pages 20-21, his mistakes include "dir a" for "dira"; "saltir" for "salir"; "sonora" for "sonara"; "or" for "o". Or skipping to the end: at his page 40 he gives "dezuetena" for "dezisetena" and a string of "los variedades" for "los udes" [= uts]. (Even were "variedades" right, what would the editor of Ugolino di Orvieto, Tinctoris, and Hothby say of "hi puellae" or "hae pueri"?)

Music in Latin America: An Introduction. By GERARD HENRI BÉHAGUE. (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1979 [Prentice-Hall History of Music Series, No. 11]. xiv + 369 pp.)

In this handsome introduction, the illustrious author not only profits from the plethora of publications postdating Nicolas Slonimsky's *Music of Latin America* but also delves deeply into certain avant-garde phases of Latin American art-music never hitherto broached in a vademecum. Because the territory is so vast and the time span so lengthy, Béhague self-abnegatingly opts not to duplicate what he already wrote on Latin American folk music and Afro-American music in Latin America, chapters 9 and 10 of Bruno Nettl's best-selling *Folk and Traditional Music of the Western Continents,* 1973 (reviewed by Charles Lafayette Boilès in *Ethnomusicology,* XVIII/2, May 1974, 312-313).

Instead, art-music reaching as far back as the sixteenth century is his glorious subject, lavishly treated. Musical examples abound. The book pays the ultimate tribute that a European-born scholar (Montpellier, November 2, 1937) can pay the Latin American heritage—respect born of intimate first-hand acquaintance. Throughout this chronological survey he constantly bespeaks his own rigorous education (diploma, Institute of Musicology, University of Paris; Ph.D, Tulane ["Popular Musical Culture in the Art Music of the Early Nationalistic Period in Brazil, *circa* 1870-1920," 1966, 288 pp.). Dedicated to the sponsor of his doctoral dissertation, Gilbert Chase, the volume everywhere evinces Béhague's profuse reading, his careful collation of sources both secondary and primary, and his devotion to what he considers most elevated and noble in the tradition. The attractive result more than amply justifies the added quadrennium beyond the 1975 date of publication announced in the *International Who's Who in Music and Musicians' Directory,* 7th edition, page 65.

American Music: A Panorama. By DANIEL CHRISTIE KINGMAN. Foreword by Virgil Thomson. (New York: Schirmer Books [Macmillan], 1979. xxx + 577 pp.)

This textbook by a professor at California State University Sacramento since 1956 (B.A., Pomona College; M.A., Eastman School of Music; Ph.D., Michigan State University ["The

Indian Summer of Dry Valley Johnson [An Opera in Two Acts and Eight Scenes," 1964]), departs from previous patterns by giving folk, ethnic, rural, popular, and commercial expressions equal space with fine art-music. The pedagogic intent comes to the fore frequently in the form of test questions and listening lists.

While hardly the master of English style nor the turner of lambent phrases that is Gilbert Chase, the author writes clearly and cogently for the undergraduate audience to which this bulky volume is beamed. The well-honed bibliographical annotations lead the student to further wellsprings of useful data.

The Latin Tinge: The Impact of Latin Music in the United States. By JOHN STORM ROBERTS. (New York: Oxford University Press, 1979. 272 pp.)

Born at London February 24, 1936, the author took an Oxford B.A. in 1959, immediately thereafter becoming an editorial assistant for *Geographical Magazine* (1959–1962). Next came four years on *East African Standard*, Nairobi, Kenya, after which he returned to London for further editorial assignments. In 1971 he was at work on "a novel on alcoholism, pseudonymous thrillers, novels and plays on African themes, and a television play on the racial situation in Britain" (*Contemporary Authors*, 25–28 [1971, 1977], 599). Reviews of his *Black Music of Two Worlds* (New York: Praeger, 1972, 286 pp.) were synthesized in *Book Review Digest*, LXIX, 1096.

Again in the present opus, Storm Roberts tackles a neglected topic. His information on Latin American influences in nineteenth-century United States needs fleshing out with further detail (see "The Latin Tinge to 1900" in the present issue). He comes into his own when discussing the Afro-Cuban strains in mid-twentieth-century urban music of the Northeast, culminating in salsa. In dealing with Latin American stylistic inroads from 1940 onward, he flashes a welcome abundance of names, dates, and places. Like other British expatriates now devoting themselves to Americana, he everywhere adds a considerable plus with his vivid prose.