

Samuel Rubio, on the Fortieth Anniversary of his Ordination

SAMUEL RUBIO CALZÓN—reelected president of the Sociedad Española de Musicología at its fourth General Assembly December 15, 1979, in Madrid; professor of musicology and Gregorian Chant in the Conservatorio Superior de Música at Madrid since 1972; and spiritual director of the Colegio Mayor "Elías Ahuja" at Madrid in 1971—was born at Posada de Omaña, León, August 20, 1912. After philosophy at Leganés and theology at El Escorial he took solemn vows in the Augustinian order September 27, 1934. Lengthy imprisonment at Madrid and Alicante preceded his ordination to the priesthood January 14, 1940.

During short residencies at Montserrat (1943) and Silos (1945) abbeys, he studied chant with the Benedictines Gregorio Maria Sunyol (1879-1946), David Pujol, and Ildefonso Pinell. In the April 1947 issue of *Tesoro Sacro Musical* [hereafter *TSM*] (xxx/4, 29-31) began his brilliant series of "Estudios sobre la polifonía española del siglo xvi y principios del xvii" that reached its eighth and final installment in the January-March 1949 issue (xxxii/1-3 [2-7]). Meantime his activities as El Escorial chapelmaster began being profiled in this same periodical. His maximum authority, so far as Tomás Luis de Victoria's works go, became apparent at once in his review of the Holy Week responsories issued in 1948 by the Academia "San Gregorio Magno" of the Vitoria Seminario Diocesano (*TSM*, xxxi/5 [May 1948], 38-40). In that same year he enhanced his Gregorian expertise with a course at Solesmes under Dom Joseph-Georges-Marie Gajard.

In 1949 he continued his services to T. L. de Victoria scholarship with "¿Son de Victoria la 'Missa Dominicalis' y el himno 'Jesu dulcis memoria'?", *TSM*, xxxii/10, 73-76 and xxxiii/2, 14-17, and "El motete 'Pastores loquebantur' no es de Victoria sino de Guerrero," *TSM*, xxxiii/9, 87-88. The acute perceptions in these and other articles to follow won him no kudos nor even a biographical entry in *Diccionario de la música Labor* (1954). True, *Anuario Musical*, v (1950), 147-168, included his "El archivo de música de la Catedral de Plasencia." Not only did Rubio in this article catalogue four manuscripts and four printed choirbooks (plus quantities of loose-sheet music) but also he made the important announcement that Cristóbal de Morales began a two-year stint as Plasencia chapelmaster in 1528. Despite his vast knowledge, Rubio wrote no further articles for *Anuario Musical* until the Cabezón commemorative issue of 1966 (published 1968). His name fails to appear among the 68 contributors to the two-volume *Miscelánea en homenaje a Mons. Higinio Anglés* (Barcelona: Consejo Superior de Investigaciones Científicas, 1958-1961). Nor has *Monumentos de la Música Española* ever yet included any volume edited by him.

So far as his own editions published at Madrid and Bilbao go, Rubio in 1954 began publishing a series of major editions ranging in the next quarter century from Palestina to Navarro and from Soler to Lidón. As early as *TSM* polyphonic supplements of 1947-1949 he published 39 works by Victoria. In *TSM* supplements of 1944, 1945,

and 1947 he published transcriptions of works by Joan [de] Castro, Francisco Guerrero, fray Manuel de León (died 1632), Juan de Torres, and Antonio Soler. In 1953 he obtained a licentiate from the Pontificio Istituto di Musica Sacra at Rome. During the 1950's and '60's he frequently taught summer courses in the Escuela Superior de Música Sagrada de Madrid directed by Tomás de Manzárraga, C.M.F. (the Padres Misioneros del Corazón de María published *Tesoro Sacro Musical* through 1969).

In the 1960's his growing fame—attested by frequent calls to lecture at Burgos, León, Madrid, Olot, San Sebastián, Santiago de Compostela, and Zamora; his membership on March Foundation juries; his papers read at congresses in Paris, Rome, and Vienna—reached an apogee when he obtained the doctorate in musicology from the Pontificio Istituto di Musica Sacra, February 18, 1967. The ceremony in the Aula Magna gained added luster by virtue of the attendance of the Spanish cultural attaché Carlos Fernández Shaw, Princeton professor Oliver Strunk, and numerous stellar church dignitaries. Higinio Anglés on that occasion recommended to the then Augustinian General, Most Reverend Augustine Trapè, that Rubio be henceforth assigned exclusively to musicological investigations. Rubio's dissertation, "Técnica, estilo y expresión en la Polifonía de Cristóbal de Morales" defended on that occasion [published as *Cristóbal de Morales: Estudio crítico de su polifonía* (Madrid-El Escorial): Biblioteca "La Ciudad de Dios" 15, 1969; 345 pp.], at once took rank among Spanish musicological studies as an analytical masterpiece comparable with Knud Jeppesen's *Der Palestrinastil und die Dissonanz* (Leipzig, 1925). To the eulogies lavished on this dissertation February 18, 1967, by the director Anglés were added that same day José López-Calo's confirming praises reported in Pablo Colino's "El P. Samuel Rubio defiende su tesis doctoral," *TSM*, 1/3 (May-June 1967), 60:

In writing his dissertation Samuel Rubio sought to dissociate Morales's technique and style from that slavish adherence to Franco-Flemish precedents that had been fancied by prior investigators (especially Central European musicologists). Instead he showed its deep rootage in Spanish musical soil. To sustain this viewpoint, Rubio minutely studied not only the seven stout volumes of Morales's *opera omnia* up to then edited by Anglés [through 1964], but also examined the entire output of Josquin, Gombert, Clemens non Papa, Arcadelt, and Willaert—some works available in modern editions, others not. Rubio also made exhaustive studies of the Renaissance polyphony in Vatican library manuscripts. His repertory of indexed musical excerpts alone reached almost 5000. His microscopic examination of these examples extended to melodic intervals and designs, ranges, cadences, imitations—every aspect of Morales's musical language. Especially exacting were his confrontations with Morales's procedures of prior Andalusian composers' methods.

Samuel Rubio's further career has been a series of triumphs hardly less impressive in the musicological sphere than those of his brother and fellow Augustinian at El Escorial, Luciano Rubio, in other spheres. Assistant General of the Augustinian order (*Ordo Eremitarum Sancti Augustini*) in 1964, Samuel Rubio's brother became in 1965 the Most Reverend Luciano Rubio, worldwide General of the order, with Rome headquarters at Via S. Uffizio, 25. The dedication of the monumental *Catálogo del Archivo de Música del Monasterio de San Lorenzo el Real de El Escorial* (Cuenca: Ediciones del Instituto de Música Religiosa, 1976; xxvii + 668 pp.) eloquently bespeaks the relations between the two: "To my brother P. Luciano Rubio, at whose side in the Royal Library [of El Escorial], I acquired the love of study and learned how to work seriously; with deepest affection, [Samuel Rubio]."

The nonindexing abroad of Samuel Rubio's articles and monographs in *Tesoro Sacro Musical*, *Aria*, and *La Ciudad de Dios*, the failure of his books and editions to reach reviewers (even when translated), but above all the overwhelming grandeur of Anglés who until death December 8, 1969, monopolized foreign musicological attention, ought now no longer to continue overpowering Rubio's effulgence. This tribute, paid him on the fortieth anniversary of his ordination to the priesthood, seeks to make amends for the silence of American journals with annotated lists (1) of his articles published in *La Ciudad de Dios* and (2) of his articles and edited music in *Tesoro Sacro Musical*. Three reviews (Morales dissertation, 1969; El Escorial catalogue, 1976; Navarro edition, 1978) enter the Reviews section of this issue.