



Portuguese Renaissance Musicians in Foreign Encyclopedias

FROM JOHANN GOTTFRIED WALTHER'S *Musikalisches Lexicon oder Musikalische Bibliothec* (Leipzig: Wolfgang Deer, 1732) to *Die Musik in Geschichte und Gegenwart* (Kassel: Bärenreiter, 1949–1979; 16 vols.), German lexicography has treated Portuguese music and musicians better than have dictionaries in French, English, Italian, or Spanish. Walther's longest article on a Renaissance Portuguese gave Damião de Goes more space than he allotted Josquin des Prez. Frei Manuel Cardoso and Duarte Lobo enter Walther. However, Pedro do Porto, Vicente Lusitano, Filipe Magalhães, Gonçalo Mendes Saldanha, António Pinheiro, Manuel Tavares, and a profusion of later Portuguese composers and theorists awaited Ernst Ludwig Gerber's *Neues historisch-biographisches Lexikon der Tonkünstler* (1812–1814) for their first biographical profiling in a foreign language dictionary.

Johann Nicolaus Forkel's *Allgemeine Litteratur der Musik* published at Leipzig in 1792 gave Gerber the clues that he needed for source material. Forkel not only cited the editions of Vicente Lusitano's landmark treatise published at Rome in 1553 and at Venice in 1558 and 1561 but also listed treatises by Pedro Thalesio, António Fernandes, João IV, and João Álvares Frovo, that cast light on prior developments. Above all, Forkel called attention to the crucial importance of Diogo Barbosa Machado's *Bibliotheca Lusitana* to any investigator of Portuguese music history.

The first foreign language encyclopedia to publish a long general article on the history of Portuguese music was Hermann Mendel's *Musikalisches Conversations-Lexikon . . . Vollendet von Dr. August Reissmann* (Leipzig: List & Francke, 1883–4). The 587-page *Ergänzungsband* (supplementary volume) contains at pages 492–550 the article "Portugiesische Musik" by the Russian aristocrat, Platon de Waxel = Platon L'vovich Vaksel' (1844–1917?). In November 1861 Waxel had reached Madeira with a tubercular sister. In 1862 he published at Funchal *Miguel de Glinka, esboço biographico*. Remaining on Madeira island four years (with side trips to Lisbon), he pioneered by publishing in nine issues of *Gaceta da Madeira*, February 22 through July 8, 1866 (nos. 4, 6, 7, 9, 10, 17, 18, 19, 20) "A Música em Portugal. Apontamentos para a História da Música em Portugal." In 1875 he followed these with a series of 19 articles in *Arte Musical*, "Estudos sobre a História da Música em Portugal" and in 1884 and 1885 with a series of 38 articles in *Amphion* on the same subject. The latter series, translated from Waxel's French manuscript version by Clara Reissmann for the Mendel lexicon, appeared in Germany as a 61-page dense offprint with the title, *Abriss der Geschichte der portugiesischen Musik von Dr. Platon von Waxel* (Berlin: R. Oppenheim, 1883).

Because Waxel's long article was buried in a supplement, his valuable data (much of it given him by Joaquim José Marques, 1836–1884) did not gain the recognition outside Germany that it deserved. Not until the mammoth encyclopedia *Die Musik in Geschichte und Gegenwart* employed João de Freitas Branco, Macário Santiago Kastner, and Mário de Sampayo Ribeiro to write Portuguese entries in the main

alphabetical series did articles in a German lexicon on João IV, Duarte Lobo, Lusitano, Magalhães, Martins, Mendes Mórago, and other later worthies begin having much influence on English language lexicography.

In view of historic ties uniting England and Portugal, successive editions of the chief music lexicon in the English tongue, *Grove's Dictionary*, should have begun paying Portugal proper due much earlier than the third edition (1908). In this edition Mrs. Edmund Wodehouse's article on "Song" contains six columns devoted to Portugal (iv, 551-554) footnoted by references to Waxel. Despite grave misunderstandings, these six columns continued being the main entry on Portugal in reprintings as late as 1935 (v, 15-18). However, in 1935 John Brande Trend did correct such obvious errors as her claiming that the Vatican manuscript of the *Cancioneiro da Ajuda* contains notations of the melodies of 128 Portuguese troubadours and her calling Lésbio a member of Duarte Lobo's school. She credits Augusto Machado, director of the Lisbon National Conservatory in 1897, with having notated a *Ribandeira* sung in fourths and fifths at "the little town of S. Thiago do Cacem in 1897" that according to her is "wholly Moorish in character." On the credit side, she does itemize several of the chief names in Portuguese music history, without, however, allowing Portugal ever to have developed any distinctively national music of its own.

The widely popular *Oxford Companion to Music* authored by Percy Scholes contemptuously ignored Portugal in the nine editions published during his lifetime (1938-1955). Only in the sixth edition of Grove, published as *The New Grove Dictionary of Music and Musicians* in 1980, did Portuguese concerns begin to be taken seriously. Even that edition does not wholly escape error, when, for instance, Frederico de Freitas becomes Frederico de Freitas Branco (vi, 817).

F.-J. Fétis's *Biographie universelle des musiciens* did not transcend Diogo Barbosa Machado until Arthur Pougin edited a two-volume *Supplément et Complément* (Paris: Firmin-Didot et Cie, 1878-1880) in which "M. Joaquim de Vasconcellos, l'auteur d'un livre remarquable, *Os musicos portuguezes*, s'est chargé de tout ce qui avait traits aux artistes portugais, ses compatriotes" (i, iii). As a sample corrected article, Vasconcellos's signed Manuel Rodrigues Coelho (i, 190) corrects Fétis's Manuel Rodriguez [sic] article in the 1875 edition (vii, 288). On the other hand, Vasconcellos himself merely compounded error in his lengthy Corrêa de Arauxo article [i, 19-20]. Because of their later date, Vasconcellos's contributions to the Pougin *supplément* merit more attention than the entries in his more conveniently accessible 1870 two-volume biographical dictionary.

Michel'angelo Lambertini, contributor of the article *Portugal* to the Lavignac *Encyclopédie de la musique et Dictionnaire du Conservatoire* (Paris: Librairie Delagrave, [1920]), i, iv, 2401-2469, was the first lexicographer to mention as representative composers of sixteenth-century Coimbra Heliodoro de Paiva and Luiz da Cruz (pages 2411, 2424). He also pioneered in citing organ builders and instrument makers such as Heitor Lobo, Elias de Lemos, and Bento de Solorzano. Without giving biographical details he listed António Carreira as King Sebastian's chapelmaster, Cosme Delgado as Évora Cathedral chapelmaster, João Leite Pereira as Mantua court organist, and Afonso Vaz da Costa as chapelmaster at various Spanish cathedrals. At least another dozen sixteenth-century musicians fleetingly enter Lambertini's article.

More recent French lexicons do Portugal no honor. Marc Honegger's *Dictionnaire de la Musique*, ii, 643-644, 657, 667, entries on Duarte Lobo, Vicente Lusitano,

tano, and Filipe de Magalhães typify articles in this 1970 volume, handsomely published by Bordas, that are infested with gross errors.

Among sumptuous Italian dictionaries, Rizzoli-Ricordi *Enciclopedia della Musica* (1971), iv, 41, misdates Lobo's birth; 70, misunderstands and mercilessly maltreats Lusitano; but in v, 87-89, to a measure compensates with a general article by Kastner that gracefully covers the sweep of Portuguese music history (with more than half the article devoted to events preceding 1640). Sampayo Ribeiro's collaboration in the authoritative Spanish-language lexicon, *Diccionario de la música Labor* (1954) turned out less happily. In 1964 he complained that his contributions had been cut, important composers omitted, and that the general article on Portugal was disastrous. In comparison with articles in the same dictionary on Argentina, Chile, Cuba, and other Latin American countries down the alphabet, Portugal does indeed rate shamefully shabby treatment in this influential lexicon everywhere still admired as the best thus far produced in the Spanish language.