



Review Article

Revista de Musicología, Vol. X-1987-n.º 1. Madrid, Sociedad Española de Musicología [Juan Álvarez Mendizábal, 65 dupl. 3.º, 28008 Madrid], January-April 1987. 351 pp. + 10 pp. of color plates.

The present issue, first in the third volume directed by Lothar Siemens Hernández (Departamento de Musicología, Museo Canario, Apartado 448, 35080 Las Palmas de Gran Canaria), continues amply upholding the previously set lofty standards that place this *revista* at the forefront among international musicological journals.

Up through page 159, the contributions center on the theme "Alfonso X the Sage and Music." After four articles on other subjects, pages 275 through 305 contain discerning reviews of 22 books and editions related to the Iberian musical heritage. Finally, at pages 309-351 comes a valuable miscellany of news items concerning prizes, congresses, symposiums, and deaths.

Beautifully printed on fine paper by Artes Gráficas Soler, S.A., La Olivereta 28, 46018 Valencia, the present issue is enriched with not only manuscript facsimiles of a Valencia Cathedral organ contract dated February 6, 1483, sixteen black-and-white reproductions of miniatures in a fourteenth-century Aragonese processional, eighteen full pages of handsomely copied music examples, numerous diagrams and tables, but also ten full color plates (between pages 80 and 81). These color plates contain reproductions of 41 miniatures from El Escorial E₁ = j.b.2 = b I 2 (*Cantigas de Santa Maria*), 8 miniatures from El Escorial E₂ = T I I, and one

from El Escorial T I 6 (*Libro de Ajedrez, Dados e Tablas*).

The first seven contributions grew out of papers read at Madrid September 26-28, 1984, during a Round Table in the Prado Museum commemorating the seventh centenary of Alfonso X's death. Ismael Fernández de la Cuesta, substituting for ill Roberto Pla, opened the Round Table with a synopsis of the 1984 state of Cantigas research and a listing of challenges facing the future investigator. Repeating the conclusions that he had reached in "Los elementos melódicos en las Cantigas de Santa María," *Revista de Musicología*, vii/1 (January-June 1984), 5-44, he again warned that the "nature of the musical intervals themselves inevitably precludes considering the Cantigas repertory *in toto* as having been designed for any but trained singers" (*cantores especializados*). Reiterating what he had already insisted upon in his communication, "Les Cantigas de Santa Maria et la musique traditionnelle hispanique," *Studia Musicologica Academiae Scientiarum Hungaricae*, xxvii/1-4 (1985), 203-207: efforts to identify the Cantigas as Spanish folk music are doomed to failure (*je voudrais insister sur l'inefficacité presque radicale de la comparaison entre la musique traditionnelle hispanique et les Cantigas de Santa Maria sur le plan mélodique*). What needs now to be further investigated includes: (1) the true meaning of the rhythmic signs in El Escorial j.b.2 (E₁) and T.j.1 (E₂) and in Madrid Biblioteca Nacional MSS 10.069—these three among four Cantigas sources being those with musical notation for 415 melodies (429 cantigas, 420 not counting repeats; 423 with music notes); and (2) the archlike structure



of the melodies, which are almost invariably moulded in responsorial rather than hymn-like structures.

In Don M. Randel's discussion of music theory during Alfonso's time ("La teoría musical en la época de Alfonso X el Sabio," pp. 39-51) he describes only one statement in Juan Gil de Zamora's *Ars Musica* that may document Gil's acquaintance with al-Fārābī's *Classification of the Sciences* (*Iḥṣā' al-ʿulūm*), a treatise twice translated into Latin during the twelfth century at Toledo. Gil's possibly borrowed statement reads: "According to some musical experts, instruments are of two types, natural and artificial—the natural being lungs, windpipe, the tongue, the roof of the mouth, and the lips with which the human voice is produced" (*Vel secundum alios, musicae peritia duobus constat instrumentis, naturali uidelicet et artificiali. Naturali, utpote arteriis, lingua, palato, labiis et pulmone, quibus uox humana formatur* [*Corpus Scriptorum de Musica*, 20, p. 60]). However, Gil's not crediting this statement contrasts with his habit everywhere else in *Ars Musica* of citing his authorities by name.

In his article, "Al-Fārābī and the Role of Arabic Music Theory in the Latin Middle Ages," *Journal of the American Musicological Society*, xxix/2 (Summer 1976), 173-188, Randel had cited at page 185 the twelfth-century Dominicus Gundissalinus's *De scientiis* written at Toledo as the sole treatise by a Spaniard containing "the whole of al-Fārābī's division of theoretical music into four parts; Gundissalinus apparently relied on the translation of John of Seville." (Gundissalinus's section on music—provided with footnotes specifying sources of borrowed material—was edited by Ludwig Baur in *Beiträge zur Geschichte der Philosophie des Mittelalters*, iv/2-3 [Münster, 1903], 96-102.) But if Gil de Zamora knew either John of Seville's translation or Gundissalinus's *De scientiis* he gave no hint of knowing them in his *Ars Musica*.

Juan Gil's ignoring of al-Fārābī contrasts sharply with the deference that Vincent of Beauvais (ca. 1190-1264), Jerome of Moravia (fl. 1272-1304), and Lambert (d. 1270) paid the Arabian in their treatises. Why did Gil pass him by? In his later treatise *Contra venena* dedicated to Franciscan minister general Raymond Godefroid, who governed between 1289 and 1295, Gil quoted from Avicenna = Ibn Sīnā (*Ḳanūn fi ʿl-ṭibb* = *Liber canonis medicinae*) more frequently than from any other author. In this same treatise on "poison and poisonous animals"

Gil also quoted al-Ghazālī, ʿAlī ibn al-ʿAbbās (11 citations) and al-Rāzī (16). If these quotations are taken into account, it therefore seems likelier that Gil ignored Arabian music theory not because of bias but because Giovanni Buralli = John of Parma wanted merely a basic plainsong manual. (Gil's mentioning *canon et medius canon et guitarra et rabe as postremo inventa* in his chapter on instruments does prove that he was not wholly oblivious to the contributions made by Moors to Spanish musical life.)

Although in his article for the present issue of the *Revista* Randel relies on Michel Robert-Tissot's edition of 1974 for Juan Gil's text, he does also signal the edition of Rafael Mota Murillo, "El *Ars musica* de Juan Gil de Zamora: El Ms. H/29 del Archivo Capitolare Vaticano," published in *Archivo Ibero-Americano*, 42 (1982), 677-701.

Mota Murillo based his edition on a microfilm without seeing the manuscript. Quoting Paul O. Kristeller's *Iter italicum* (London-Leyden, 1961-1967), II, 491, he described H/29 as "consisting of 41 parchment leaves, copied throughout 18 lines to a page by a single fourteenth-century scribe." In his note 18, Mota Murillo claimed not having seen Robert-Tissot's edition. Both he and Robert-Tissot signal in their footnotes departures from Gerbert's 1784 text. More densely packed, Mota Murillo's edition is not free from misprints, nor is his biographical introduction flawless.

He failed to mention that Juan Gil "provided the first known critical opinion of Alfonso X's Cantigas when he wrote as follows: 'Also in David's manner, and in praise of the glorious Virgin, Alfonso composed many very beautiful songs, fashioned according to the proper sounds and proportions of music'" (*More quoque Davitico autem ad preconium Virginis gloriose multas et perpulchras composuit cantilenas, sonis conventientibus et proportionibus musicis modulatas* ["Biografías de San Fernando y de Alfonso el Sabio por Gil de Zamora," *Boletín de la Real Academia de la Historia*, v, 1884, p. 321]).

Despite having at hand previous issues of *Archivo Ibero-Americano* = *AIA*, Mota Murillo in his edition of Gil's *Ars Musica* also omitted the following important biographical details published by Manuel Castro y Castro in *AIA*, 34/136 (October-December 1974) and *AIA*, 36/141 (January-March 1976)—Castro y Castro thereby himself correcting the errors that infested his edition of Gil de Zamora's *De preconiiis Hispanie* (Madrid, 1955): (1) Gil was not born in about 1241 but no later than 1220 and possibly even earlier (*AIA*, 34, 558); (2) Gil González Dávila in his *Teatro eclesiastico de las iglesias metropolitanas y catedrales de los reinos de las dos Castillas*,

ii (Madrid, 1647), 390, had it right that "Fray Juan Gil, Franciscan, began as secretary of Fernando el Santo; [later] he taught Sancho IV; he wrote six tomes entitled *Historia natural, eclesiastica y civil*; one tome called *Archivo de las escrituras*; and another on cases of conscience" (*AIA*, 34, 557); (3) Gil de Zamora wrote a life of Saint Bonaventura, and must have known him at Paris sometime between 1253 and 1257 (*AIA*, 36, 4); (4) Gil was at Zamora when Saint Ildefonso's body was discovered there May 26, 1260, and gave eyewitness account of the events that followed (*AIA*, 34, 558-559); (5) Gil journeyed to France after taking vows, receiving permission from the Franciscan provincial at Tours to visit Paris in April-May of 1273 (*AIA*, 33, 264); (6) Gil may have continued in France for the Council of Lyons, presided over by Saint Bonaventura who died there July 15, 1274, and who was interred in the Franciscan *convento* at Lyons (*AIA*, 36, 5); (8) Fray Raymond Godefroid, who was elected Franciscan minister general at Rieti in 1289, was Gil's personal friend and possibly former classmate (*AIA*, 36, 5); (9) Godefroid chose him to be a member of his *curia* (*AIA*, 36, 24).

Rosario Álvarez's discussion of "Los instrumentos musicales en los Códices Alfonsinos: su tipología, su uso y su origen. Algunos problemas iconográficos" at pages 67-104 of the *Revista de Musicología*, x/1, profits from the author's intimate acquaintance with the entire relevant organological literature and her travels throughout the peninsula in search of all visual representations. According to her, the miniatures illustrating every tenth cantiga in $E_1 = b.j.2$ were painted by some seven different artists. Text and music of the first 101 cantigas were copied by calligrapher Juan González at Seville in about 1280 to 1283. The miniatures were painted to fit spaces left by him and other copyists of text and music. Artist No. 1 painted string players in the miniatures accompanying cantigas 10, 20, 30, 40, and 50. No. 2, who did the miniatures for cantigas 60, 70, 80, 360, 370, 380, 390, and 400, painted all his players sitting down. No. 3, who painted some players seated, others standing, in his illuminations for cantigas 130, 140, 150, 160, 170, 290, 300, and 340, liked exotic instruments such as the *svaramandala* in 290, the *albogón* played by a Jew in 300, and the organistrums shaped like rectangular boxes in 160. One of the two performers in 120 is a Moor; headdresses of other players suggest nobility.

Artist No. 4, responsible for cantigas 210, 220, 230, 240, 250, 320, and 350, differed from the pre-

vious illuminators in preferring aerophones to chordophones. His players are all blondes with exceptionally affable countenances. The two *alboques* in 320 and the *gaita* (bagpipe) in 350 share oversized instruments. Artist No. 5, responsible for cantigas 50, 90, 100, 110, 190, 200, 280, and 300, pictured a player of the *vihuela de arco* in 100 who horizontally bows a stand-up instrument held vertically on his lap—this being the same oriental position for the *rabé morisco* pictured in 110. Artist No. 6 did 180 (tuned bells) and 310. No. 7 painted 260 (bagpipes) and 270 (cornetts). Two performers per miniature is the rule throughout the whole E_1 series from cantiga 10 through 400—exceptions occurring in the miniatures for 100, 180, 200, 290, 350, and 400, where the single player is crowned or by his habiliments shown to be an exalted personage.

The instruments pictured in E_1 bear no obvious relationship with the texts. Their intention was to show the universality of the media used to praise the Virgin Mary, the diversity of the performers (including Moslem and Jew), and the spread of the social classes taking part in her praises. A total of 85 different instruments appear in the miniatures of E_1 , E_2 , and two other Alfonsine codices. Battle trumpets are pictured in E_2 (Cantigas CLXV and CLXXXV), as well as *atabales* (CLXV). *Launeddas* are pictured in E_1 (60), natural horns without mouthpieces in the *General Estoria* (illustrating the death scene of Jairus's daughter), and *nebel* in the *Libro de Ajedrez, Dados e Tablas* (El Escorial T.j.6).

How these diverse instruments combined with each other cannot be determined from the miniatures. Nor can it be known who made the instruments. *Bas* instruments do vastly exceed *haut* instruments in E_1 . To combine many of them into an accompanying ensemble playing in strict unison with the singers, as is nowadays often the custom, probably transgresses performing practice in Alfonso X's epoch. Or, at least, so judges Rosario Álvarez (page 89), she preferring heterophony—"each instrument following more or less the melodic inflexions of the cantiga in question and indulging in only those variants that do not violate the cantiga's melodic outline."

Martine Jullian and Gérard Le Vot (the latter from the Université de Poitiers) begin their "Notes sur la cohérence formelle des miniatures à sujet musical du manuscrit b.I.2 de l'Escorial" (pages 105-



114) with a list of useful previous studies and conclude with a table of the 41 miniatures in E_1 identifying by their French names each instrument pictured in the miniatures. They call both instruments in the miniature illustrating Cantiga 220 "flûtes doubles." Jacinto Torres in his "Interpretación organológica de la miniatura del folio 210-versus del Códice b.I.2 Escorialense" prefers labeling one of the "flûtes doubles" a "pequeña cornamusa" (page 136).

Habib Hassan Touma's paper in English, "Indications of Arabian Musical Influence on the Iberian Peninsula from the 8th to the 13th Century" (pages 137-150), was originally presented at the international colloquium held at the Madrid Biblioteca Nacional April 5-7, 1983, on the general topic: "Confluence of musical cultures in the Iberian Peninsula, Eighth to Thirteenth Centuries." Catherine Homo-Lechner's paper, "Une copie inconnue des miniatures musicales des Cantigas de Santa Maria de l'Escorial," delivered at the same April 5-7, 1983, colloquium, reveals that the six parchment leaves detached from a fourteenth-century Aragonese processional, and "recently sold by a Parisian antiquary to a Swiss collector," contain miniatures added by an artist who merely copied them from E_1 —the Cantigas *Codex princeps* executed at Seville ca. 1280. The instruments pictured in the leaves "sold to a Swiss collector" therefore belong to Alfonso X's epoch, not to that of the processional. At page 153, Homo-Lechner exactly identifies each E_1 miniature that entered the processional. She makes the valuable and often overlooked point that musical instruments pictured in this or that medieval manuscript were many times merely copied from much earlier sources. (For example, the Utrecht psalter copied ca. 830 contains illustrations copied from a fifth-century manuscript; in turn, the ca. 830 psalter was during the eleventh and twelfth centuries twice recopied integrally.)

One topic not discussed by any contributor to the *Revista de Musicología*, x/1, but that Gerardo V. Huseby covered in his Stanford University 1982 Ph.D. dissertation, "The 'Cantigas of Santa María' and the Medieval Theory of Mode" (83-07167) should here be touched on, before the remaining contents of this issue are itemized. Huseby tabulated 167 cantigas in protus, 107 in tetrardus, and 73 in tritus modes. To untransposed deuterus he assigned only six cantigas (52, 64, 92, 283, 293, 295), to deuterus ending on A with B flat in the signature, five

(20, 35, 53, 78, 404). So far as accidentals go, he found only three E flats in the entire cantigas repertory (189, 320, 391). Low B is never flatted. For that matter, low B occurs in only ten melodies out of 415, low A only once (411). Plicas lack written B flats (page 173 of the dissertation). Although certain melodies turn up at different pitch levels in the three manuscript sources, the intervallic structure suffers no change when melodies in F with flat are transposed to C (2, 22, 30, 56, 84, 89, 103), D with flat to A (5, 32, 33, 58, 81, 105, 362), or G melodies become F with flat (42) and vice versa (84).

On the ever fascinating subject of invaders' musical impact, Huseby concludes (page 291): "Moorish influence may have been present in vocal techniques, instrumental improvisation and accompaniment." But it certainly had no effect on the written cantigas, the composers of which "were probably trained musicians well grounded in Western traditions."

Huseby's name does turn up once in the present issue—in the acknowledgments footnote on the first page of Eduardo Sohns's "Seis versiones del villancico 'Con qué la lavaré' en los cancioneros españoles del siglo XVI." However, Sohns designates Macário Santiago Kastner as the scholar "who made possible" publication of his article. Based at Buenos Aires, Sohns suffered from the constant problem besetting Argentine researchers, insufficient library resources. All the more credit does he therefore deserve for bravery in attacking a significant problem.

In "El órgano de la Catedral de Valencia en 1483," José Climent signals chapter 14 of José Sanchis [y] Sivera's *La Catedral de Valencia* (Valencia: Francisco Vives Mora, 1909), pages 223-232, and article "Organeros medievales en Valencia" published in the *Revista de Archivos, Bibliotecas y Museos* at Madrid in 1925, as still the best sources of information on medieval organs at Valencia. The most important documentation adduced by Sanchis Sivera dealt with Pere Pons, the German organ builder domiciled at Valencia, who on May 28, 1460, signed a contract with the Valencia Cathedral chapter for five ranks (each referred to as an *orgue* [*La Catedral de Valencia*, 227]). These ranks ranged downward in size from one in which the largest tin pipe stood 24 palms high to a *cadereta* = *Rückpositiv* only three or four palms in height (*altre orgue de tres o quatre palms lo qual estara al respalte del sonador*). One rank—of tin pipes, the tallest standing 16 palms high—was to be tuned a *cant dorgue*, as was also another rank consisting of lead pipes. According to Climent, tuning a *cant dorgue* meant that each key

sounded a step or so below what the same key sounded on ranks not tuned *a cant dorgue*. Tuning *a cant dorgue* therefore made it possible for the organist to accompany polyphony at lower than written pitches. The *orgue* with tallest pipe standing 24 palms high was a four-octave rank with 49 keys (*XXXXVIII punts entre taules e bemolls*). Climent is of the opinion that one of the ranks was a sixteen-foot register. Climent considers it likeliest that each rank required its own keyboard. However, the contract signed by Valencia Cathedral authorities with organ builder Marturià Prats on February 6, 1483, specified two instruments, each with flue and mixture ranks. (The two ranks in each organ could be played either separately or both together.)

María Pilar Alén's "Situación económica de la capilla de música de la Catedral de Santiago de Compostela (1760-1820)" breaks important new ground. Her careful analysis of each musician's fluctuating income and her comparison of salaries received by maestro de capilla, organist, singers, and instrumentalists should in future serve as a model for this kind of investigation.

Alphabetically listed by author, the books and editions reviewed in this issue at pages 275-305 read as follows:

- MIGUEL ALONSO, *Catálogo de obras de Conrado del Campo* (I. Fernández de la Cuesta).
- Antiphonale Hispanie vetus (S. x-xi) de la Biblioteca de la Universidad de Zaragoza (L. Siemens Hernández).
- JOSÉ ENRIQUE AYARRA JARNE, *Francisco Correa de Arauxo, organista sevillano del siglo xvii* (D. Preciado).
- FRANCISCO ASENJO BARBIERI, *Biografías y Documentos sobre Música y Músicos españoles* (Legado Barbieri), Vol. I (R. Álvarez).
- JOSÉ BLAS VEGA, *Vida y obra de Don Antonio Chacón* (M. C. García Matos).
- JUAN JOSÉ CARRERAS, *Música* (X. M. Carreira).
- MARÍA TERESA CHENLO, *Félix Máximo López (1742-1821)* (X. M. Carreira).
- JOSÉ CLIMENT, *Fondos musicales de la Región Valenciana, IV: Catedral de Orihuela* (L. Siemens Hernández).
- JOSÉ CLIMENT, *Musici Organici Johannis Cabanilles (1644-1712). Opera Omnia. Vol. V* (R. Álvarez).
- MANUEL PEDRO FERREIRA, *O som de Martin Codax* (I. Fernández de la Cuesta).
- XOSÉ LOIS FOXO, *Os segredos da gaita* (X. M. Carreira).

- MARGIT FRENK, *Entre Folklore y Literatura (Lírica hispánica antigua)* (I. Fernández de la Cuesta).
- JOSCELYN GODWIN, *Music, Mysticism and Magic. A Sourcebook* (L. Robledo).
- ZOILA GÓMEZ GARCÍA, *Musicología en Latinoamérica* (X. M. Carreira).
- NIEVES IGLESIAS MARTÍNEZ Y VARIOS, *Catálogo del Teatro Lírico Español en la Biblioteca Nacional. I: Libretos A-CH* (A. M. Vega Toscano).
- ZOILA LAPIQUE BECALI, *Música colonial cubana, Tomo I (1812-1902)* (L. Siemens Hernández).
- JOSÉ PEÑÍN, *José María Osorio, autor de la primera ópera venezolana* (L. Siemens Hernández).
- RAMÓN PERALES DE LA CAL, *Papeles Barbieri* (J. S.).
- DIONISIO PRECIADO, *Francisco de Peñalosa (ca. 1470-1528). Opera Omnia. Vol. I. Motetes* (J. Sierra).
- BALTASAR SALDONI, *Diccionario Biográfico-Bibliográfico de Efemérides de Músicos Españoles* (A. M. Vega Toscano).
- LOTHAR SIEMENS HERNÁNDEZ, *Carlos Patiño (1600-1675). Obras Musicales Recopiladas, Vol. I: Motetes, Antífonas e Himnos, Responsorios y Lección de Difuntos y Secuencia del Espíritu Santo* (R. Álvarez).
- LOUISE K. STEIN, *La Plática de los Dioses. Music and the Calderonian Court Play, with a transcription of the songs from "La estatua de Prometeo"* (L. Robledo).

News Items
(pages 309-351)

- José López Calo. Premio "Otero Pedrayo" 1985 (Xoan M. Carreira).
- Exposición de instrumentos de música popular celebrada en Zamora (M Carmen García-Matos Alonso).
- Fallecimiento del P. Samuel Rubio, primer presidente de la SEM (Ismael Fernández de la Cuesta).
- "IV Encontro Nacional de Musicología" de Portugal (Manuel Carlos de Brito).
- Miguel Querol Gavaldá, Premio Nacional de Música (Lothar Siemens Hernández).
- El "Premio de Castilla y León de las Artes 1985" para Antonio Baciero (Lothar Siemens Hernández).
- Tercera Cumbre Flamenca de Madrid (M. Carmen García-Matos Alonso).
- Jornadas Musicológicas de Poitiers sobre la Notación de las Músicas Polifónicas durante los siglos XII y XIII (Gérard Le Vot).
- II Congreso Español de Órgano (Rosario Álvarez).
- "Musica Antiqua," nueva revista mensual especializada (Lothar Siemens Hernández).



- Exposición "La Música en la Generación del 27: Homaje a Lorca" (*Rosario Álvarez*).
- IV Bienal de Arte Flamenco Ciudad de Sevilla (*M. Carmen García-Matos Alonso*).
- Encuentro Musicológico de la III Semana de Música Española del Festival de Otoño de Madrid: El Renacimiento (*Luis Robledo*).
- Symposium Grundlagen-forschung: Historische Harfen celebrado en Basilea (*Cristina Bordas*).
- Simposio Internacional de Cuenca sobre "La Música para Teatro en España" (*Maximiano Trapero*).
- Participación española en el Tercer Encuentro Internacional celebrado en Wolfenbüttel del "Grupo de Estudio sobre Arqueología Musical" perteneciente al International Council for Traditional Music (*Lothar Siemens Hernández*).
- Congreso Internacional de Zaragoza sobre "La Música Española del Renacimiento" (*Rosario Álvarez*).
- El Órgano en la Provincia de Alicante: Festival y Congreso (*Josep Climent*).
- Nuevas "Jornadas sobre Documentación Musical" en Cádiz (*Liliana Barreto de Siemens*).
- Premios anuales de Musicología (*Rosario Álvarez*).
- El coloquio internacional de Lisboa "Crosscultural Processes—The Role of Portugal in the World's Music since the 15th Century" (*Liliana Barreto de Siemens*).
- Fallecimientos de Sabino Ruiz Jalón, Ramón Perales de la Cal y Ricardo Olmos (*Lothar Siemens Hernández*).