

context, and takes a huge leap forward in the identification of the works of Dom Francisco de Santa Maria and Dom Pedro de Cristo. In his discussion of MM 9, for example, he challenges previously unquestioned views; he notes, for instance, that the Mass attributed to Verdelot and entitled *Missa Philomena* by Joaquim, is not that work, but another, anonymous, based on the same model by Richafort. Similarly, convincing is the suggestion that the Mass which has the title “De Leirea” was related to the dedication of the Cathedral at Leiria in 1545, and that “Buxel” might mean “Bruxelas” (Brussels) rather than indicate the name of a composer. Here as elsewhere, one can but sympathize with Rees’s courteous but barely suppressed impatience when he notes that the rebinding which took place in the late 1930s of so many books – folios being trimmed, bound in the order in which they were found, and/or being bound so tightly that the original signatures are not discernible – makes it impossible to determine the original structure of the manuscripts.

Particularly valuable new light (not just for Portuguese music, but because they form part of a much wider context) is shed on MM 48 and MM 242, which are better known than other sources from Santa Cruz because of Santiago Kastner’s published inventory and description.<sup>2</sup> Rees posits the idea that these manuscripts in score were not, as Kastner suggested, keyboard sources, but study scores, which coincides with Lowinsky’s discoveries in this field elsewhere, and explains the very awkward way in which a great many of the works in these manuscripts sit on the keyboard. This view of things increases rather than decreases the value of the sources (as well as providing fascinating discussion based on

examples from the manuscript of the possible use to which such an anthology might have been put by someone studying composition), and, as Rees points out, there is much further research to be done, including the identification of the vocal models for the substantial number of unknown works contained therein.

Appendix 1 contains an indispensable basis for much future work: a listing and discussion of the paper types and watermarks. Such arduous, thorough basic research is what forms the backbone of this book and could quite well alter the future course of musicology in Portugal if its clues are taken up and others investigate in the same way. The other three appendices are further observations related to the repertory under discussion: a survey of the readings of the “Spanish court repertory” in Portuguese sources, and inventories and descriptions of two sources held in Lisbon, one related to the above-mentioned repertory (*Ln* CIC 60) and the other as a Pedro de Cristo source (*Ln* LC 57).

A magnificent achievement, and one to be emulated.

IVAN MOODY

**Louise Stein, “The Iberian peninsula and its New World colonies: the Spanish and Portuguese heritage”** in *Companion to Baroque Music*, ed. Julie Anne Sadie, London, J. M. Dent & Sons, 1990, pp. 327-350

Anyone coming to this book for the first time would be well advised to take on board its aims and scope from a global perspective. The editor writes that the *Companion to*

<sup>2</sup> “Los manuscritos musicales n.º 48 y 242 de la Biblioteca General de la Universidad de Coimbra” *Anuario Musical*, 5, Barcelona, 1950, pp. 78-96.

*Baroque Music* “is designed to be accessible to enthusiasts while at the same time being a useful tool for specialists. Those seeking a potted history [...] will be disappointed”, and – *nota bene* – “the *Companion* cannot be all things to all people...”. If the aim of such an ‘explication’ is to lull us into viewing the contents of this volume with only a moderately critical eye, then we should at least hope that its contents will be balanced and accurate.

The *Companion* is an ambitious project. By far the largest section – ‘Places and People’ – is subdivided into seven main parts, covering music in Italy, France, Northern Europe, Central Europe, the British Isles, the Low Countries and, finally, the Iberian Peninsula and its New World colonies. Three more sections cover Baroque musical forces and forms, performing practice issues, and a chronology which consists of a useful summary of significant birth and death dates of composers, events, publications and performances in each year between 1600 and 1750. Each of the seven geographical areas is covered by different specialists working in these fields and, in each case, S. A. Sadie has compiled short biographical entries for the principal composers mentioned.

Beginning with music in Spain, Stein concentrates on the century after Philip II’s death in 1598 and comments on the extent to which dynastic changes later in the seventeenth century were reflected in changing artistic tastes and attitudes, with Italian and French styles being introduced into the royal court by the late seventeenth century.

Bearing in mind her particular specialisation, it is perhaps inevitable that we find by far the greater part of this account devoted to musical theatrical and secular forms (on which she writes with great authority) but to the virtual exclusion of the all-important role of the Church and

its music. Given the comparative care with which the author of the section on Italy covers this area, it is disappointing to find the style and development of Latin sacred music in the earlier part of the period in Spain summarised by such blanket statements as “Latin church music in the orthodox Renaissance style was the mainstay of the [Royal] Chapel...”, without a single reference to important polyphonic forms, composers and compositions – such as confidently highlighted in the secular theatrical repertory.

While balance is wanting in the paragraphs devoted to Spanish music, it is clear that her contribution to music in Portugal is merely based on a selection of information obtained from secondary sources. Even though she fairly singles out Évora and Coimbra as important centres for polyphony (though without telling us that this was particularly true of the 16th and early 17th centuries), she fails to elaborate on music at the royal court, musical patronage and its resultant compilations of music printed during the first half of the 17th century; Filipe de Magalhães is left in oblivion (though he is briefly resurrected in S. A. Sadie’s chronology).

In my view, also, she overemphasises the cultural dependence of Portugal on Spain in the 17th century, even suggesting that it could claim “no national style and musical identity” during this time – a somewhat dismissive attitude which may succeed in discouraging a proper consideration of Portuguese music from this period. It is a great responsibility to attempt to encapsulate the musical culture of a large geographical area in just a few pages and any negativity, therefore, should be expressed with caution. For this among other reasons the author might have been advised to submit this account for review before publication – if only to eliminate such errors as the dates of the period of Spanish domination in

Portugal in an otherwise lucidly expressed and interesting account.

BERNADETTE NELSON

**Filipe Pires, *Óscar da Silva: Estudo biográfico-analítico***, Matosinhos – O Lugar e a Imagem, s.l., Edições Afrontamento/ Câmara Municipal de Matosinhos, 1995

O aparecimento entre nós de qualquer publicação musicológica ou de divulgação musical constitui geralmente um marco digno de nota, dada a reduzida dimensão do panorama editorial português e a posição quase sempre marginal ocupada pela música erudita neste como noutros domínios da cultura. Para além desses motivos, a obra da autoria do compositor Filipe Pires que aqui nos ocupa surge no âmbito de uma iniciativa rara em Portugal e especialmente louvável. A colecção «Matosinhos – O Lugar e a Imagem» é editada conjuntamente pela Câmara Municipal dessa cidade e pelas Edições Afrontamento e definida como um «conjunto de volumes sobre múltiplos aspectos do concelho, sem excessivo aparato erudito» (p. 3), o que faz prever uma perspectiva essencialmente de divulgação.

Não evitando o recurso à efeméride (neste caso a comemoração dos 125 anos do nascimento do pianista e compositor

Óscar da Silva), aliás referido por Filipe Pires na sua «Nota Introdutória» (p. 5), *Óscar da Silva: Estudo biográfico-analítico* constitui um volume encadernado e com capa de protecção, com 63 páginas de texto a duas colunas, uma apresentação gráfica cuidada e algumas ilustrações a preto e branco (com as respectivas legendas no final da obra). Tal como indica o título, o seu conteúdo divide-se basicamente em dois capítulos: «Apontamentos para uma Biografia» e «Óscar da Silva. A Obra», seguidos de uma lista de obras – a possível no momento (p. 36) – e um capítulo final, intitulado «Fontes bibliográficas. Fonografia», que consiste numa nota onde se indicam as fontes primárias existentes com a respectiva localização bem como as gravações em disco.

Há ainda a referir a existência de um capítulo introdutório, de características genéricas e dimensão reduzida (5 pp.), intitulado «O Século XIX. Enquadramento Histórico», no qual o autor pretende analisar os motivos responsáveis pelo actual desconhecimento de uma boa parte da história e da música portuguesas do século XIX e traçar ainda as linhas mestras da actividade musical entre nós durante esse século. Logo no início comenta-se:

O desconhecimento generalizado e o particular desinteresse dos musicólogos nacionais, relativamente ao século XIX musical português, têm actuado reciprocamente no sentido de uma inércia que se perpetua. (p. 8)

<sup>1</sup> «Razões ideológicas justificam a ignorância, o silêncio, a visão negativa... Ideologias anti-oitocentistas criam-se já no movimento contra-revolucionário, tradicionalista e antiliberal do miguelismo e alimentam-se também no seio de um conservadorismo liberal, que recebe transformações e conflitos e reaviva os mitos do “passado”, rejuvenescem com o movimento monárquico integralista, que desponta na primeira República, e vivem mesmo, até certo ponto, no seio das concepções nacionalistas de configuração diversa. É, porém, com o salazarismo que encontram maior força e expressão (...)\», *História de Portugal*, dir. José Mattoso, vol. V, [Lisboa], Círculo de Leitores, 1993, p. 10.

<sup>2</sup> «O que fazer com o século XIX?: um olhar sobre a historiografia musical portuguesa» *Revista Portuguesa de Musicologia*, 2, 1992, pp. 171-183.