

RECENSÕES BIBLIOGRÁFICAS

Malcolm Boyd & Juan José Carreras, *Music in Spain during the Eighteenth Century*, Cambridge, Cambridge University Press, 1998 (hardback, 269 pp.).

“Eighteenth century Spanish music has been practically unknown to the world, buried in public archives and private libraries in Spanish cities, in chapel collections of churches and monasteries, piled on dusty shelves in theaters, unpublished and forgotten.” Thus begins the introduction of Mary Neal Hamilton’s *Music in Eighteenth Century Spain*, published in 1937 by the University of Illinois at Urbana. Her book sought to remedy this by bringing to the English-speaking public for the first time a full-length work on the topic. What she produced was nearly 300 pages, which, though bringing together what was then known, drew entirely from secondary sources (often of dubious reliability), took for granted that what was ‘nationalist’ was good and anything Italian destructive, and lacked genuine insight or inspiration. To add to this it was wordy, often anecdotal and repetitive – in short, rather dull reading.

Although, since then, there have been detailed studies of certain aspects of music in 18th-century Spain and overviews of chapter length, for example by Louise Stein (in Julie Anne Sadie (ed.), *Companion to Baroque Music*, London, J. M. Dent, 1990; and in George J. Buelow (ed.), *The Late Baroque Era*, in the ‘Man & Music’ series, London, MacMillan, 1993); and, more recently, by Rui Vieira Nery (in

George J. Buelow (ed.), *A History of Baroque Music*, Bloomington & Indianapolis, Indiana University Press, 2004), as well as Martín Moreno’s volume in Spanish dedicated to the 18th century, in the series *Historia de la Musica Española* (Madrid, 1985), the new work edited by Malcolm Boyd and Juan José Carreras, under review here, is the first book-length work in English since Hamilton’s well-meaning but flawed tome. And it is extremely welcome.

Music in Spain during the Eighteenth Century came together as a result of the conference organised by the Centre for Eighteenth-Century Musical Studies at the University of Wales, Cardiff, in July 1993. As well as the essays based on papers given on that occasion, there are three additional contributions.

The abstract at the beginning of the book, sensibly also printed on the inside of the dust-cover, summarises the contents well: “Traditional musicology has tended to see the Spanish eighteenth century as a period of decline, but this volume shows it to be rich in interest and achievement. Covering stage genres, orchestral and instrumental music and vocal music (both sacred and secular), it brings together the results of much recent research on such topics as opera, musical instruments, the secular cantata and the villancico, and challenges received ideas about how Italian and Austrian music of the period influenced (or was opposed by) Spanish composers and theorists. Two final chapters outline the presence of Spanish musical sources in the New World.”

In his introduction, as well as reminding us of major contributions to the field (wisely omitting Hamilton), Juan José Carreras is at pains to reject the prevailing view of the late 19th century and most of the 20th that saw the 18th century as a period in which because of the way Italian music took root in Spain, the country “almost lost its cultural identity in its search for modernity and enlightenment” (p. 1). Rather, he stresses that historians in general, and musicologists in particular, during the last quarter of a century have convincingly challenged the old nationalist view, seeing the Italian ‘invasion’, especially, as part and parcel of an inevitable process of musical evolution, which took its own particular form in Spain. This, then, is the perspective from which the contributions to the present volume should be seen.

The book is divided into five parts. The first of these, “Music in the Theatre” contains three essays. “From Literes to Nebra: Spanish dramatic music between tradition and modernity” by Juan José Carreras gives us a convincing picture of the gradual italianisation of Spanish theatre music, seen not as something invasive but as providing the composer with new compositional options. Xoán M. Carreira’s “Opera and ballet in public theatres of the Iberian peninsula” is valuable in putting together the fragmented picture of the realities of public theatres, as opposed to the privileged court theatres. I did, however, feel that the scope was rather broad for a text of this size, leading sometimes to a certain superficiality and error in detail (e.g. finding close links between the Teatro de los Caños del Peral, Madrid, and the Teatro de S. Carlos, Lisbon, that my own research

only partially bears out). Michael F. Robinson’s “Financial management at the Teatro de los Caños del Peral, 1786-99” examines financial documents in the Barbieri collection at the Madrid Biblioteca Nacional. Going beyond mere description, putting them into the broader socio-economic context of the Madrid theatres at this time, he explains how it was that the theatre was doomed from the outset to make huge losses.

The second part, dedicated to “Vocal music, sacred and secular”, brought home to me the difficulty of editing a collection like this, especially when it is based on conference proceedings, where contributions are not only very varied in approach but not necessarily all of equal quality. José V. González Valle’s “Liturgical music with orchestra, 1750-1800” left me feeling, frankly, little the wiser, certainly not helped by the fact that it really only got to the point in the last couple of pages and the appendices. By contrast, the other three texts in this section, Álvaro Torrente’s “Italianate sections in the villancicos of the royal chapel, 1700-1740”, Gerhard Doderer’s “An unknown repertoire: the cantatas of Jayme de la Tê y Sagau” and Juan José Carreras’ “Spanish cantatas in the Mackworth collection at Cardiff”, were all fascinating, each taking a different approach to their subject matter. Torrente’s essay, parallel to Carreras’ in the first part, considered the gradual italianisation of villancicos in the period under discussion, a process we should be aware of in any assessment of similar changes in Lisbon. Doderer draws attention to the important cantata repertoire that continues to be neglected in Portugal. Carreras analyses the Mackworth cantatas, urging caution over questions of stylistic change because of the difficulties in

establishing an exact chronology among them and in relation to other sources.

Part three is given over to "Symphonic music". Here I found a definite contrast between David Wyn Jones' text "Austrian symphonies in the Royal Palace, Madrid", where the term "symphony" was being used in the usual Anglo-Saxon sense of a 4-movement work typified, in this context, by those of Haydn and Mozart, and the other two essays "Iberian symphonism" by Teresa Cascudo and "The symphony in Catalonia" by Josep M. Villar i Torrens, where it was clearly being used as a translation of "sinfonia", a much broader term in Spanish, Portuguese or Italian, including what to an Anglo-Saxon would be overtures. This led to a certain ambiguity in these latter two as to what genre or genres exactly were under consideration. David Wyn Jones approached his subject in terms of establishing exactly which Austrian symphonies were being performed at court and how they are likely to have reached there, reaching cautious but extremely-well founded conclusions. Cascudo's and Torrens's text were more concerned with stylistic questions of their partially overlapping repertoires.

The fourth part is the longest, with five essays on the theme of "Instrumental music". The first, "Musical instruments: tradition and innovation", by Cristina Bordas, one of the three written specially for this volume, more than justifies its place here. Its various sections – instrument makers and their techniques, instruments in an ecclesiastical context, surprises at court, the amateur – convey to us the variety of contexts covered. I was particularly gratified by the ecclesiastical section, which responded well to many unanswered issues in

González Valle's text in Part II. In "El Diablo vestido de fraile": some unpublished correspondence of Padre Soler" George Truett Hollis sheds light on the personality of Padre Soler, showing him to have been a somewhat conniving, self-centred man. The author also makes a thinly-veiled suggestion as to the composer's sexual orientation – plausible, especially in a monastic context, though the evidence is, unsurprisingly, somewhat flimsy. One disappointment in this text, probably the responsibility of the editors rather than the author, is that the letters quoted are given only in translation, which makes any citation other scholars might like to make very unsatisfactory. I would like to have seen all the letters transcribed in the original Spanish, in the form of an appendix. The two articles "The Villahermosa manuscript: an important source of late eighteenth-century Spanish keyboard music" and "Some unpublished works of José Elias", respectively by Benjamin Lipkowitz and Agueda Pedrero-Encabo, are essentially descriptive texts of the repertoires indicated in their titles. I found them to be solid pieces of work within the limitations of their themes. "The rise of the modern guitar in Spain", by Javier Suárez-Pajares, brings us back to the realm of instruments. It traces the evolution of the guitar from the baroque to the modern guitar as evidenced by surviving instruments, the practices of makers and indications through notation. I was very glad to read it and felt I understood this evolution far better as a result.

The fifth and final part consists of two short texts given over to "Spanish music in the New World". Alfred E. Lemmon's "Cathedral music in Spanish America", for all its brevity, provides us

with a sound, thought-provoking survey of the music (especially Spanish and Italian) performed in the Spanish-American cathedrals and of some of the principal figures active there. It makes no claim to be more than a point of departure and yet succeeds in conveying the vast musical heritage of Spanish America, which the author, among others, has begun to explore. More focused, "Eighteenth-century Spanish music in Mexico", by Jaime González-Quíñones, informs of us the music to be found in five Mexican archives. Its length – just four and a half pages – is extremely restrictive, but once more we have here a helpful point of departure for anyone wishing to explore further the music of colonial Mexico.

To conclude, then, *Music in Spain during the Eighteenth Century* gives us a clear sense of the 'state of the art' on the theme that it takes: important discoveries, a vision of the period with fewer axes to grind and, perhaps, most important of all, a great range of points of departure and leads for the same and other musicologists to take further.

David Cranmer

Luís L. Henrique, *Acústica Musical*
Lisboa: Fundação C. Gulbenkian, 2002
1130 pp.; cartonado; inclui CD

Este impressionante volume sobre *Acústica Musical* pode ser considerado desde já um marco na história da disciplina em Portugal, pela abrangência, profundidade e actualização do seu conteúdo, bem como pelo cuidado posto na sua produção. O livro inclui uma introdução, vinte e quatro capítulos e dez apêndices. Depois de apresentados os conceitos básicos sobre sistemas vibratórios e ondulatórios, são explorados os vários tipos de instrumentos musicais, a acústica de salas, a audição e percepção auditiva, o registo e reprodução do som, e finalmente, a questão da afinação e das escalas musicais. Quarenta e três "caixas" independentes do texto principal apresentam, em linguagem corrente, outras tantas questões musicais relacionadas com acústica ("Pianos verticais ou de cauda?", "Tenores e contratenores", etc.). Os apêndices permitem que o leitor possa aceder facilmente à informação fundamental sobre "Grandezas, unidades e dimensões", "Conceitos físicos fundamentais em Acústica", "Noções de matemática", "Frequências de ressonância e amortecimento num oscilador", entre outros assuntos. Um CD com exemplos musicais permite ilustrar alguns dos pontos focados.

Sendo uma síntese actualizada para apoio ao ensino superior de Acústica, e portanto, obra do mais elevado calibre científico, espelha uma louvável preocupação de acessibilidade. Contudo, se esta dupla faceta torna o livro especialmente atraente e original, torna-o também parcialmente inadequado a alguns segmentos de