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Zudaire, Claudio (Our Lady of Guadalupe Catholic Church. 3301 Clinton Ave. Forth Worth 76106 Texas USA): El órgano de la villa de Berástegui, s. XVII (The 17th century organ of the village of Berástegui) (Orig. es)

In: *Musiker*. 10, 5-12

Abstract: News of the first existing organ in the town of Berástegui, in Gipuzkoa, donated by captain Juan de Anciola in 1685. Mention is made of the organists that tended to this organ, 1725-1730, Jose de Aldave; 1731-1746, Jose Domingo de Oruña; 1747, Juan Martínez de Jáuregui, who was "entirely blind and with very little ability in the art", Ignacio de Churdangui; 1790-1826, Miguel Ignacio Churdangui; 1832-1861, Ildefonso de Gorrochategui; 1861- Juan María Eizmendi. The appendices include the Foundation of Juan de Anciola, dated 26/07/1685, as well as the maintenance contract signed by the navarran organ keeper Matías de Rueda y Mañeru on 3/04/1744.

Key Words: Organ. Organists. Organ keepers. Berástegui.

Robledo, Luis (Costanilla de Santiago, 2-3ªdcha. 28013 Madrid): El cantor y compositor Miguel de Arizu (Miguel de Arizu, singer and composer) (Orig. es)

In: *Musiker*. 10, 13-22

Abstract: The author reports on the professional career of Miguel de Arizu in the Spanish court, placing it in the institutional, musical and economic environment of the era. The author also describes the musical style of his compositions which have survived up until the present day.

Key Words: Royal chapel. Choir singers association. Royal family. Chamber music. Vocal music. Human tone.

Ibarretxe, Gotzon (Univ. Pública de Navarra. Dpto. Psicología y Pedagogía. Campus Arrosadía. 31006 Pamplona): Etnología y lingüística en la obra musical de Agustín González Acilu (Ethnology and linguistics in the musical work of Agustín González Acilu) (Orig. es)

In: *Musiker*. 10, 23-41

Abstract: Within contemporary Basque composition, A. González Acilu represents a singular figure, not only because of his peculiar treatment of vocal music and his incidence in the so-called phonetic composition, but also because of his original proposal about what could be the "essence of Basque music". In this article a revision of Acilu's more meaningful musical production is outlined, in relation to the anthropologic and aesthetic interpretations that lead him, precisely, to configure that peculiar way of conceiving the Basques in music.

Key Words: Ethnomusicology. Contemporary music. González Aalu. Ethnology Linguistics.

Rodríguez Suso, Carmen (Eusko Ikaskuntza. M^º Díaz de Haro, 11-1. 48013 Bilbao): El triunfo de los hijos de Apolo (The victory of Apollo's children) (Orig. es)

In: *Musiker*. 10, 43-72

Abstract: This is an essay on the relationship between de-tribalization, phonetic writing, and the notion of "music". As an anecdote, it introduces a hypothesis on the origin of the musical legend of the Basque people based on etymologies and mythologies.

Key Words: Music. Musical Literature. Basque Country. Philosophy.

Nagore Ferrer, María (Univ. de Valladolid. Fac. de Filosofía y Letras. Plaza de la Universidad s/n. 47002 Valladolid): La utilización del folklore en la obra de Jesús Guridi. Las *Diez melodías Vascas* (The use of folklore in Jesus Guridi's work. *Diez melodías vascas*) (Orig. es)

In: *Musiker*. 10, 73-86

Abstract: Jesus Guridi is part of a group of Basque musicians trained in Europe and who inserted themselves within the European nationalistic current through the use of folklore. In the Ten Basque Melodies, one of his best symphonic works, Guridi employs popular material without transformations but with a very elaborate harmony and a brilliant and colourful orchestration. It is through the analysis of this composition and its context that a valuation is made of Guridi's aesthetic position and of his work.

Key Words: Guridi. Folklore. Musical nationalism.

Alonso, Silvia (salonso@cirp.es): El mirlo: onomatopeya y juego en O. Messiaen y el P. Donostia (The blackbird: onomatopoeia and play in O. Messiaen and Father Donostia) (Orig. es)

In: *Musiker*. 10, 87-99

Abstract: Olivier Messiaen, in the composition of his great "Catalogue d'Oiseaux" (1956-1958), challenges the general arbitrariness of the musical sign, and the composition of his repertoire is considered a transcription of what he calls "singers of nature", which is at the same time faithful to what he heard and what he collected in the numerous hours of recordings in forests and to his poetic nature. The type of manipulation of the sound material, given the will of the author, will be very different from the one carried out by Father Donostia in his Dance of the Blackbird, where the concept of the game is the most important element. Nevertheless, a careful look at the characterisation of the blackbird in the corresponding fragments of the Catalogue and Petites Esquisses d'Oiseaux will reveal curious coincidences with the score written by Father Donostia.

Key Words: Play. Onomatopoeia. Imitation. Statement.

Frega, Ana Lucía (Anchorena 1484-7^a16. 1425 Buenos Aires - R. Argentina): La investigación especializada en enseñanzas musicales (Specialized research on music teaching) (Orig. es)

In: *Musiker*. 10, 101-117

Abstract: A previously concluded work by the authoress is re-initiated and focused, first in a global manner, and then in a descriptive way, on the problems of the countryside, with what is even termed as a historical approach, and examples are provided of the functionality of this specialised area.

Key Words: Research. Musical education. Seminars. ISME. Methodology.

Egia, Carlos (Euskal Herriko Unib. Gizarte eta Komunikazio Zientzien Fak. Ikus-entzuteko komunikazio eta Publizitate Saila. 644 Posta Kutxatila. 48080 Bilbo): Rock, globalización e identidad local (Rock, globalization and local identity) (Orig. es)

In: *Musiker*. 10, 119-130

Abstract: This article intends to sketch the relationships that can be outlined between rock and the emergent dynamics of local identities. The current globalization processes and global/local discussion are portrayed as the background. In essence, two alternatives are introduced: one, rock as an element of global cultural homogenisation and , on the other hand, as the cultural tool of expression for local identities, supported in their hybrid and multicultural characteristics, and in their potentials as a popular cultural demonstration, orientated toward the defence and promotion of different marginalities.

Key Words: Global. Local. Identity. Cultural industries.

Kortadi, Edorta (Univ. Deusto. Dpto. Historia. Paseo Mundaiz 50. 20012 Donostia-San Sebastián): La música y los cinco sentidos (Music and the five senses) (Orig. es)

In: *Musiker*. 10, 131-137

Abstract: This work is on the relationship between music and the plastic olfactory and tactile arts in the Basque Country and their mutual interrelationship. The auditory arts have developed considerably in the Basque Country throughout history, whereas the tactile and olfactory arts have not developed as much.

Key Words: Music. Senses. Basque Country.

Camara, Aintzane (Eusko Ikaskuntza. M^º Díaz de Haro, 11-1. 48013 Bilbao): Indices y trayectoria del Cuaderno de Música (1983-1998) (Indices and performance of the Musical Newsletter (1983-1998)) (Orig. es)

In: *Musiker*. 10, 139-151

Abstract: In this work a revision is made of the performance of the Newsletter of the Scientific Music Section, *Musiker*. Music newsletters -the denomination that substituted the previous Music Section Notebooks, through the contents of the ten issues published so far. Furthermore, a list of the authors that have collaborated in the publication of the newsletter from the beginning to the present day, as well as the title indices are provided.

Key Words: Music newsletter. Eusko Ikaskuntza. Indices. Article. Author.