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Zudaire Huarte, Claudio (Our Lady of Guadalupe Catholic Church. 4100 Blue Mound Road. Fort Worth, Texas 76106 USA): Organerías (VI). Atauñ: El organista-maestro de escuela (s. XVIII) (Organ makers (VI). Atauñ: The school teacher and organ player (18th century)) (Orig. es)

In: Musiker. 12, 5-20

Abstract: The appointment of an organist is the origin of conflicts from the very first: Pedro Miguel de Maiza (1761). The Concord of 1646 that organises the provision of trades, does not include the trade of organist, as stated in the Judgement by the organist of the Cathedral, Escarregui, on the candidate. It is then determined to join both the organist and schoolteacher trades into one, with a meticulous regulation of their duties and of the school schedules. The author includes the agreement of Huarte Araquil, presented as model, on the same topic.

Key Words: Organist (provision). Escarregui (judgment). Schoolteacher -organist Atauñ. Schoolteacher -organist Huarte Araquil.

Zudaire Huarte, Claudio (Our Lady of Guadalupe Catholic Church. 4100 Blue Mound Road. Fort Worth, Texas 76106 USA): Organerías (VII). Provisión de la plaza de organista en Villafranca (s. XVII-XVIII) (Organ makers (VII). Covering the vacancy for organ player in Villafranca (17th - 18th centuries)) (Orig. es)

In: Musiker. 12, 21-33

Abstract: The author publishes and comments on the Carta Partida or Concord Charter between the ecclesiastic and civil chapter on the provision of the post of organist, and the corresponding salary and obligations (1646), and the incidences and Court cases that its application originates. The author also includes a list of the organists from 1649 to the end of the 18th century; and notes on the care of the organ. There is also a Judgement by the organist of the cathedral of Pamplona, Carlos de Marichalar.

Key Words: Carta Partida (Decree) (of Villafranca). Concord Decree. Organists. Marichalar (Carlos) organist.

Arana Martija, José Antonio (Karmelo Etxegarai, 6. 48300 Gernika-Lumo): Musikaren argitaratzea Euskal Herrian (The publication of music in the Basque Country) (Orig. eu)

In: Musiker. 12, 35-40

Abstract: In the centennial of the death of the musician, composer, pedagogue and publisher Jose Erbiti Segarra (1852-1900), this conference focuses on his latter facet, while revisiting the history of musical publishing in the Basque Country at the same time. Since the first printing of music carried out in 1494 by Guillen de Brocar in Pamplona, there is no abundance of data on engravers, publishers and printers in the country. The next known publishing of the works of a Basque musician, those by Gonzalo Martinez de Bizcargui, was undertaken in Burgos in 1511, and since then many works were published in Madrid, Paris, Leipzig, etc. Erbiti, who competed principally with Dotesio, from Bilbao, set up his own publishing house in Madrid in 1875, and then moved it to San Sebastián in 1891, where it still remains.

Key Words: Engraving. Printing and publishing. History. Activity inside and outside the Basque Country. Jose Erbiti, publisher. The need for research.

Morel Borotra, Natalie (Univ. Michel de Montaigne-Bordeaux III. Domaine Universitaire. F-33607 Pessac Cedex): De la Méthode bleue à Maité: Jean Iribarnegaray, pédagogue et compositeur (On the Méthode bleue à Maité: Jean Iribarnegaray, pedagogue and composer) (Orig. fr)

In: Musiker. 12, 41-54

Abstract: Jean Iribarnégaray, also known as Jean Iri (1897-1947), was a pianist and a composer who spent his time divided between his natal village of Saint - Palais and Sens (Yonne). After going through his biography and the catalogue of his works, two aspects of his activity are then approached: that of pedagogue (particularly as the author of a Méthode bleue (blue Method) that was very appreciated in his time) and that as author of a small " comic Basque opera" titled Maïte. This work is considered as the distant heir of the Basque operas from the previous generation and as the illustration of the folklorization of Basque culture that is expressed in the Paris International Exhibition (1937) where it was presented.

Key Words: Music. Iribarnégaray (Jean). Iri (Jean). Piano. Basque Operas. Saint-Palais. Universal Exhibition. Popular songs.

Andrés Vierge, Marcos (Conservatorio Superior de Música Pablo Sarasate. Agoitz, 9 bajo. 31004 Iruñea): Arte, música y semántica de autores. Un caso práctico: Fernando Remacha y la poética del 27 (Art, music and semantics in authors. A practical case: Fernando Remacha and the poetry of 1927) (Orig. es)

In: Musiker. 12, 55-76

Abstract: The criterion that music can fulfil the functions of a language or at least look like a language, has sat the basis to formulate theories that are partly based on a comparative analysis between language and musical language. But independently of such theories, composers have always assumed a determined poetry with respect to this matter. The intention with this article is to analyse the roots of the problem in terms of an aesthetic experience, while revising some of the various proposals that have been formulated throughout history. Concretely, and focusing exclusively on the work by Fernando Remacha, the contradictions that arise between the aesthetic theory, poetry and composing practice in connection with such a topic are revealed in a frank and direct manner.

Key Words: Language. Semantics. Expression. Feeling. Poetry. Generation of 1927. Fernando Remacha. Rodolfo Halffter.

Ansorena, José Luis (Eusko Ikaskuntza. Miramar Jauregia – Miraconcha, 48. 20007 Donostia): Repertorio inicial de nuestros orfeones y sociedades corales (Initial repertoire in our choruses and choral societies) (Orig. es)

In: Musiker. 12, 77-99

Abstract: The purpose of this work is to expose how the Basque Choruses and Societies, in their origins, managed to create an adequate repertoire, which until then had been non-existent. The second half of the 19th century encompasses two stages. In the first there are small choruses, that constitute the preamble of future large choruses, which are born in the 2nd stage, as from 1880. Such choruses accumulate scores from foreign composers. The need therefore emerges to harmonise Basque popular melodies for choruses or to invite local composers to write more scores of this type.

Key Words: Introduction. First half of the 19th century. Second half of the 19th century. Bilbao. San Sebastián. Pamplona. Choral Society of Bilbao. The Chorus of Pamplona. The Chorus of San Sebastian. Conclusions.

De las Cuevas Hevia, Carmen (Donostiako Unibertsitate Irakasle Eskola. Oñati Plaza, 3. 20018 Donostia): Donostiako Orfeoia eta euskal konpositoreak (The Orfeon Donostiarra and basque composers) (Orig. eu)

In: Musiker. 12, 101-121

Abstract: Basque Music has always been considered with special interest by the Orfeon Donostiarra. As a result of this, a close relationship with Basque composers, and in general with the Baque Cultura, has been established by this choral society. This article analyses this relationship from the repertory sung by the Orfeon Donostiarra along the time, divided en several periods according to the different Choir Masters. A specific reference is also made to those choir masters. A specific reference is also made to the Composition Prizes promoted by the Orfeon Donostiarra in order to support the basque music and culture.

Key Words: Coral Associations. Repertoire.

Sagaseta Aríztegui, Aurelio (Conservatorio Superior "Pablo Sarasate". Cátedra de Armonía. Aoiz kalea, 9 bajo. 31004 Pamplona): La melodía religiosa popular en Navarra (s. XVI-XX: selección) (Sacred popular melody in Navarre (16th-20th centuries: a selection)) (Orig. es)

In: Musiker. 12, 123-146

Abstract: Sacred popular song has been the basis of musical culture in Navarre during many centuries. However, during the second half of the 20th century these church songs have been replaced by a foreign repertoire. This article presents some historical facts and musical analysis concerning twenty traditional songs, most of them about to disappear; the purpose is to give testimony of this musical past so that it will be known in the next century-millennium.

Key Words: Urrestarazu. Urrául, Ituren, Arbizu. Pre-Vatican II chants.

Bretos Linaza, José (Univ. Pública de Navarra. Dpto. de Física. Campus de Arrosadía. 31006 Pamplona): Kepler, el último nexo entre música y astronomía (Kepler, the last link between music and astronomy) (Orig. es)

In: Musiker. 12, 147-159

Abstract: Johannes Kepler improved the Copernican heliocentric model and his three famous laws described with a great accuracy the movement of the planets. However, not only scientific knowledge can be found in his works, but he also wrote about the music produced by the planets, in other words, the music of the spheres, topic first developed by the Pythagoreans. This work tries to do a comparison between Kepler's different faces, philosophical and scientific, musical and astronomical.

Key Words: Music of the spheres. Planetary movement. Harmonic intervals. Kepler's Laws. Afelio. Perihelion.

Téllez, José Luis (RNE. Casa de la Radio. Prado del Rey. 28223 Madrid): El viajero cercano (The traveller close to us) (Orig. es)

In: Musiker. 12, 161-170

Abstract: This is the portrait of Luis de Pablo, the man and the composer, in relation with his times and with the meaning of his work. The author describes his work as disseminator and organiser of vanguard music concerts in the nineteen-fifties and sixties. The author then also describes his creative trajectory, his relationship with painters and writers and both with the composers from the "1951 Generation" and from subsequent generations. This article includes the most important features of his language and the characteristics of the style developed over the last few years.

Key Words: Luis de Pablo. Vanguardist music. 1951 Generation. Alea.

Zubikarai, Antton (Eusko Ikaskuntza. M^a Díaz de Haro, 11-1^o. 48013 Bilbao): Luis de Pablo y la comunicación de su pensamiento (Luis de Pablo and the communication of his thinking) (Orig. es)

In: Musiker. 12, 171-179

Abstract: Luis de Pablo is one of the few composers in Spain who have worked on communicating his aesthetics. In the case of this musician from Bilbao, this task has been channelled through various radio programs, master courses, dissemination of contemporary music through cultural movements and, more concretely, in two books: "Lo que sabemos de Música" ("What we know about Music" Ed. Gregorio del Toro, 1967) and "Aproximación a una estética de la música contemporánea" ("Approximation to an aesthetics of contemporary music" (Ed. Ciencia Nueva, 1968). Finally, his operas can be considered mainly as an attempt by Luis de Pablo to communicate with the majority of the public.

Key Words: Communication. Didactic books. Master courses. Opera.

Åstrand, Hans (Mästarbacken, 145. S-129 40 Hägersten): Apuntes para un pocket retrato de un compositor transpirenaico. Luis de Pablo en su septuagésimo año (Notes for a pocket portrait of a composer from beyond the Pyrenees. Luis de Pablo, seventy years old) (Orig. es)

In: Musiker. 12, 181-197

Abstract: The international position of composer Luis de Pablo, from Bilbao, is already marked by the fact that more than half of his multiple works have been premiered abroad – he is therefore from beyond the Pyrenees, and at the same time very Spanish. His pedagogic influence introduced the post-war vanguard movement in Spain, but it more essential are his large world-level works, which also allude to other cultures, as well as the four operas on current topics of Spanish and international society.

Key Words: From beyond the Pyrenees. Pedagogic influence. Post-war vanguard. International music. World cultures. Operas. Current topics.

Martínez Gorriarán, Carlos (Univ. del País Vasco. Fac. Filosofía y Ciencias de la Educación. Avda. Tolosa, 70. 20018 Donostia): Luis de Pablo y la tensión entre cosmopolitismo e identidad en la vanguardia vasca del siglo XX (Luis de Pablo and the tension between cosmopolitanism and identity in the 20th-century Basque vanguard movement) (Orig. es)

In: Musiker. 12, 199-206

Abstract: This article examines a peculiar moment of the works of Luis de Pablo, and in particular Zurezko Olerkia, from the perspective of its theoretical relationships and sensibility with Luis de Pablo's contemporary vanguard generation, whose most important members are Jorge Oteiza, Eduardo Chillida and Agustín Ibarrola. This generation appears concerned about producing a Basque modern art that is inserted in the universal currents but which is markedly identitary. This project is summarised as the tension between cosmopolitanism and basquism. The conclusion is that Luis de Pablo's work, in addition to its inherent musical values, also touches, in a fertile manner, that historical tension, contributing to a better comprehension of its nature.

Key Words: Basque vanguard. Musical language.