

13, 1-257, 2002 **Homage to José Luis Ansorena**  
ISSN: 1137-4470

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**Leñena, Pello** (ERESBIL-Archivo Vasco de la Música. Alfonso XI, 2. 20100 Erreterria): Obra musical de José Luis Ansorena Miranda (The musical work by José Luis Ansorena Miranda) (Orig. es)

In: *Musiker*. 13, 7-9

Abstract: List of the religious and profane musical works by José Luis Ansorena Miranda composed between 1960s - 1999.

Key Words: Ansorena Miranda, José Luis. List of musical works.

**Balerdi, Beatriz** (ERESBIL-Archivo Vasco de la Música. Alfonso XI, 2. 20100 Erreterria): Escritos de José Luis Ansorena (Writings by José Luis Ansorena) (Orig. es)

In: *Musiker*. 13, 11-17

Abstract: Bibliography of José Luis Ansorena Miranda (1960s - 2000).

Key Words: Ansorena Mirana, José Luis. Bibliography.

**Landaberea, Jaione** (ERESBIL-Archivo Vasco de la Música. Alfonso XI, 2. 20100 Erreterria): Grabaciones de José Luis Ansorena como director (Recordings of José Luis Ansorena as an orchestra conductor) (Orig. es)

In: *Musiker*. 13, 19-26

Abstract: Digest of records in chronological order of the recordings in which José Luis Ansorena has intervened in over thirty years, mainly as a director.

Key Words: Ansorena, José Luis. Record catalogues.

**Ansorena, Jose Ignazio** (Eusko Ikaskuntza. Miramar Jauregia – Miraconcha, 48. 20007 Donostia): Osaba Jose Luis (Uncle Jose Luis) (Orig. es)

In: *Musiker*. 13, 33-36

Abstract: Presentation of certain biographical and human data on person who is the object of this homage in relation to the author of the article.

Key Words: Biography. Jose Luis Ansorena. Eresbil. Aita Donostia.

**Mancisidor, Luchy** (Eusko Ikaskuntza. Miramar Jauregia – Miraconcha, 48. 20007 Donostia): Rentería ... José Luis ... Ansorena (Rentería ... José Luis ... Ansorena) (Orig. es)

In: *Musiker*. 13, 37-39

Abstract: With this article, short in extension but large in its feelings of profound gratitude, I wish to contribute my personal testimony on what the work of José Luis, - Ansorena, of course - and his formidable team, has meant for the musicians of today, and of course, for those of the future. Without José Luis and “his people” ... our musical heritage would not have the presence or importance, or the “Eresbil” quality that it now has.

Key Words: Basque musical heritage: recovery, ranking -classification, depending on the transmission. José Luis Ansorena as creator, booster of a formidable team.

**Kortadi, Edorta** (Univ. de Deusto. Mundaiz, 50. 20012 Donostia): Horizontes emblemáticos: la postal turística en Euskadi (Emblematic horizons: touristic post cards in the Basque Country) (Orig. es)

In: *Musiker*. 13, 41-57

Abstract: Summary of the history of Touristic Post Cards in the Basque Country throughout the 19<sup>th</sup> and 20<sup>th</sup> centuries, outlining the publishers, photographers, designers and painters that made some of the most meaningful and emblematic issues.

Key Words: History of art. Photography. Visual culture. History of Basque Country.

**Rey, Pepe** (Pinilla del Valle, 12. 28002 Madrid): *Jançu Janto*, una *zaloma* (*Jançu Janto*, a “*zaloma*”) (Orig. es)

In: *Musiker*. 13, 59-65

Abstract: *Jançu Janto* is an anonymous composition copied in the *Cancionero Musical de Palacio* (Musical Palace Song-book - circa 1500), that is quite unclassifiable in its form and incomprehensible because of the mixture of Basque and Castilian Spanish it contains. Following slight clues and after comparing it with other works, the author outlines the hypothesis that this is the polyphonic (and grotesque) version of a “*zaloma*”, a song of sailors at work.

Key Words: Zaloma, saloma and çaloma. Sea music. Polyphony. Renaissance. Work.

**Querol Gavaldá, Miguel** (Capitán Arenas 33, 4º, 1ª. 08034 Barcelona): Origen y significado de la palabra barroco (Origin and meaning of the word “baroque”) (Orig. es)

In: *Musiker*. 13, 67-81

Abstract: Eugenio d’Ors first defined the meaning of the word “baroque”, as a cultural style and a manifestation of life. Spanish Baroque Music encompasses from the end of the 16<sup>th</sup> century up to the middle of the 18<sup>th</sup> century. The author provides ample explanation of all its characteristics starting with the concept of contrast and opposition, and also quoting the main composers and their works starting with Tomás Luis of Victoria, the first baroque composer.

Key Words: Baroque. Aesthetics. Music. Italy. Spain.

**Muneta Martínez de Morentín, Jesús M<sup>a</sup>** (Instituto Musical Turolense. Conservatorio Profesional de Música. Temprado, 11. 44001 Teruel): Las capillas de música en las Colegiatas de Aragón durante los siglos XVI al XIX (Music chapels in the Colegiatas in Aragon from the 16<sup>th</sup> to 19<sup>th</sup> centuries) (Orig. es)

In: *Musiker*. 13, 83-100

Abstract: The Music Chapels in the Colegiatas in Aragon from the 16<sup>th</sup> to 18<sup>th</sup> centuries divulged the concept of “music chapel”, integrated by singers, psalmists, and instrumentalists, with reference to chapel masters and organists that worked in Aragon, and taught in various national-level entities. And together with them other national-level teachers are quoted, who did not work in these chapels, from whom certain polychoral works have been preserved, which are noteworthy for their intrinsic quality.

Key Words: Music chapels in Aragon.

**Labeaga Mendiola, Juan Cruz** (Eusko Ikaskuntza. Pl. Castillo, 43 bis-3ºD. 31001 Iruñea): Capillas de música en las parroquias de Santa María, Santiago y San Salvador de Sangüesa (Navarra) (Music chapels in the parishes of Santa María, Santiago and San Salvador in Sangüesa (Navarre)) (Orig. es)

In: *Musiker*. 13, 101-121

Abstract: The music chapels in the parishes of Sangüesa had their own choirs as well as other lay choirs. The role of the organists was very important. However, certain small string and wind orchestras also performed with them. Mention is also made of the promulgation of certain decrees by bishops. Mention is also made of the song books.

Key Words: Parochial choirs. Organists. Piano. Violins. Horns. Figle. Song books. Episcopal mandates.

**Zudaire Huarte, Claudio** (Colegio de Capuchinos. 31795 Lecaroz): Organerías (VIII). Legazpia (1738-1853). Capellanía ligada al órgano. Organistas. Nombramiento (Organerías (VIII). Legazpia (1738-1853). Chaplaincies related with organs. Organists. Appointment) (Orig. es)

In: *Musiker*. 13, 123-139

Abstract: Publication of the unpublished record of the chaplaincy founded by Mr. Andrés de Elorza for the salary of the organist of Legazpia. Conditions to accede to this profession and obligations. Other foundations. Unpublished data on the 6 first organists. Exams carried out by Friar Jose de Larrañaga, chapel master of Aranzazu in three occasions. Original qualifications. Juan Ignacio de Arzallus, organist of Tolosa, identified Joseph de Cavero as the first, and Luis Bidaola, the organist in San Saturnino in Pamplona, identified J.I. Galarza as the last.

Key Words: Foundation. Salary. Obligations. Organists. Exams. Larrañaga.

**Elizondo Iriarte, Esteban** (Barrio Aránzazu 34. 20008 Donostia): Fábrica de órganos de San Ignacio de Eleizgaray y Compañía de Azpeitia (de 1913 a 1930) (The San Ignacio de Eleizgaray and Company organ factory at Azpeitia (from 1913 to 1930)) (Orig. es)

In: *Musiker*. 13, 141-171

Abstract: This work is on the creation and evolution of the Eleizgaray organ company in Azpeitia (Gipuzkoa) from 1913 to 1930. This is part of the doctoral thesis that Esteban Elizondo has defended under the title "Romantic organs in the Basque Country and Navarre (1856 - 1940)".

Key Words: Romantic organs in the Basque Country. Organists of the Basque Country.

**Tellechea Idígoras, José Ignacio** (Univ. Pontificia. Compañía, 5. 37002 Salamanca): Fermín Barech. Fundador y primer director de la Academia Municipal de Música de San Sebastián (Fermín Barech. Founder and first director of the Municipal Music Academy in San Sebastián) (Orig. es)

In: *Musiker*. 13, 173-193

Abstract: Several documents have been published that express the relationship of Fermín Barech with the Municipal Academy of Music of San Sebastian, which he founded and of which he was the first director. In these documents it is possible to appreciate certain tensions and above all Barech's profoundly professional criteria.

Key Words: Music. Municipal Academy of Music. San Sebastián. Barech, Fermín.

**Beltran Argiñena, Juan Mari** (Herri Musikaren Txokoa. 20180 Oiartzun); **Camara Izagirre, Aintzane** (Eusko Ikaskuntza. M<sup>a</sup> Díaz de Haro, 11-1<sup>o</sup>. 48013 Bilbao): Patrimonio Musical Vasco. Aportaciones foráneas en la recopilación del Cancionero Popular Vasco (Basque Musical Heritage. Foreign contributions in the compilation of Basque Popular Songs) (Orig. es)

In: *Musiker*. 13, 195-220

Abstract: In the world of Basque music, songs have constituted one of the fields to which much attention has been paid. Basque songs have also provoked special interest in foreign researchers because of their rich and varied collection of songs and dances, as well as for the particularities of Basque language and culture. This objective of this work is to divulge the contributions of researchers from abroad interested in Basque culture, and in particular in its music. They compiled important documents that were later to be published in music score or in recordings.

Key Words: Basque songs. Popular music. Contributions from abroad. Musical summary. Bibliography. Discography.

**Bagüés, Jon** (ERESBIL-Archivo Vasco de la Música. Alfonso XI, 2. 20100 Errenteria): Fondos musicales en ERESBIL-Archivo Vasco de la Música (Musical Funds in ERESBIL - the Basque Archives of Music) (Orig. es)

In: *Musiker*. 13, 221-252

Abstract: Presentation and summarized guide of donated and transferred funds existing in Eresbil. These funds are detailed in tables by headlines, split into composers, interpreters, critics, phonographic collections, colleges - convents, publishing houses and others. They include a brief description of seventy-one collections deposited in Eresbil, ordered by year of incorporation.

Key Words: Music. Archives. Collections. Record libraries. Patrimony. Composers.