

## Homage to Jose Antonio Arana-Martija

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# Analytic Summary

**Zubikarai Ezkiaga, Antton** (Eusko Ikaskuntza. María Díaz de Haro, 11 – 1. 48013 Bilbao): **Algunos apuntes biográficos, activados con recuerdos personales** (Some bibliographical notes, activated by personal memories) (Orig. es)

In: *Musiker*. 15, 9-19

**Abstract:** We owe to José Antonio Arana Martija a wealthy collection of documents on our music. Works like «La música vasca» ("Basque music") are the fundamental basis for the knowledge thereof. He is also the author of several monographs and, above all, of a valuable amount of articles. His merit is still more considerable as he carried out his work in a time that produced a very scarce amount of works in this field.

**Key Words:** Research and voluntary work. Dense personal archive of documents. Generous publication.

**Altuna, Nere; Arana, Kristina; Gartzia, Pruden; Olabarria, Josune** (Euskaltzaindia. Azkue Biblioteka. Plaza Barria, 15. 48005 Bilbo): **Jose Antonio Arana-Martija: musika eta folklore bibliografia** (Jose Antonio Arana-Martija: music and folklore bibliography) (Orig. eu)

In: *Musiker*. 15, 21-32

**Abstract:** This work includes a list of the works by José Antonio Arana Martija on music and folklore divided in three parts: books (21), prologues (7) and articles (158).

**Key Words:** Music. Folklore. Euskal Herria. Bibliography.

**Eizagirre, Jon Ander** (Eresbil. Musikaren Euskal Artxiboa. Alfonso XI, 2. 20100 Erretereria): **Jose Antonio Arana-Martija. Musika lanak eta Diskografia** (Jose Antonio Arana-Martija. Musical works and Discography) (Orig. eu)

In: *Musiker*. 15, 33-35

Abstract: List of the musical religious and profane works, and discography, in which José Antonio Arana Martija intervenes as a conductor.

Key Words: Arana Martija, José Antonio. List of musical works. Discographic catalogue.

**González Acilu, Agustín** (Eusko Ikaskuntza. Palacio Miramar. Miraconcha, 48. 20007 Donostia): **Jose Antonio Arana-Martija, o la fe en la Universalidad de la Creación Música Vasca** (Jose Antonio Arana-Martija, or faith in the Universality of the Creation of Basque Music) (Orig. es)

In: *Musiker*. 15, 37-38

Abstract: Letter of support to the Notebook-homage to Jose Antonio Arana Martija. Refers to mutual conversations in the 1960s on the tonology of Basque and the influence of the text “El acento vasco” (The Basque Accent) by Seber Altube on the making of his musical creations composed on Basque texts.

Key Words: Tonology. Basque.

**Zapirain, José M<sup>a</sup>** (Eusko Ikaskuntza. Miramar Jauregia. Miraconcha, 48. 20007 Donostia): **Carta a modo de homenaje** (A letter of homage) (Orig. es)

In: *Musiker*. 15, 39-41

Abstract: Letter of support to the Notebook-homage to Jose Antonio Arana Martija. Cites the circumstances in which the Academy “San Gregorio Magno” was created in the Diocesan Seminary of Vitoria, musical projection of the same. Refers to the interest of the person being honoured in the publication of Basque songs of the “Musical Repertory” in their original version.

Key Words: Musical Publications. Euskalerrria.

**Velez de Mendizabal, Josemari** (Eusko Ikaskuntza. Miramar Jauregia. Miraconcha, 48. 20007 Donostia): **Jose Antonio Arana Martija eta Euskal Idazleen Elkarte** (Jose Antonio Arana Martija and the Association of Writers in the Basque Language (EIE)) (Orig. eu)

In: *Musiker*. 15, 43-52

Abstract: Jose Antonio Arana Martija was very important in the process of the foundation of Euskal Idazleen Elkarte (the Association of Writers in the Basque Language). He was the provisional secretary, he promoted the incorporation of Basque writers to the association which would be definitely constituted in 1983 in accordance with the legislation in force in the Spanish state. When working in the various sections of EIE, bien either on behalf of Euskaltzaindia or in his personal capacity, Arana Martija always did so with utmost professionalism.

Key Words: Euskal Idazleen Elkarte. Euskaltzaindia. Basque Language.

**Oroz, Patxi** (Universität Tuebingen. Wilhelmstr, 50. D-72070 Tuebingen): **Menú con música** (A menu with music) (Orig. es)

In: *Musiker*. 15, 53-72

Abstract: The *International Conference of Basquologists*, held in Gernika in August 1980, marks the beginning of my productive philological and musical relationship with José Antonio Arana. In these pages I reflect on the melodies that accompany some considerably varied lyrics, like that of the *Oi Betleem* Christmas carol, documented at least since 1736 with the fable *La Fourmi et la Sauterelle*. To conclude, I include a composition of mine with the text of an aphorism dating back to 1596 that is dedicated to José Antonio Arana.

Key Words: International Conference of Basquologists. *Nire aitaren etxea*. Musical transmigration - (Contrafactum). *Oi Betleem*. *La Fourmi et la Sauterelle*. *Betiko itoginak*. *Sic homo fit sapiens*.

**Altuna, Nere; Arana, Kristina; Gartzia, Pruden; Olabarria, Josune** (Euskaltzaindia. Azkue Biblioteka. Plaza Barria, 15. 48005 Bilbo): **Resurreccion María Azkueren musika artxiboa** (Resurreccion Maria de Azkue's musical archive) (Orig. eu)

In: *Musiker*. 15, 73-115

Abstract: This article includes a list of the musical works gathered in Resurrección María Azkue's archives, composed or arranged by her or that are related to the Basque songbook. The list is divided into four groups: *religious music*, *profane music*, *arranged Basque songs* and *Basque songbook* (songs that have not been arranged). The archives are in the Azkue library in Euskaltzaindia, in Bilbao. Apart from the afore-mentioned list, it also includes a prologue on Azkue's life and work.

Key Words: Resurrección María Azkue. Music. Folklore. Euskal Herria. Bibliography.

**Rodríguez Suso, Carmen** (Eusko Ikaskuntza. María Díaz de Haro, 11 – 1. 48013 Bilbao): **Fuentes privadas para el estudio de la música: el epistolario de Resurrección María de Azkue (1)** (Private sources for the study of music: Resurrección María de Azkue's letters (1)) (Orig. es)

In: *Musiker*. 15, 117-150

This is the first part of the correspondence on musical topics by Resurrección M. de Azkue. The letters from Charles Bordes and Michel Flément are of special interest. Together with the analysis of other texts, they reveal decisive information on the genesis of the Basque Popular Songbook.

Key Words: Resurrección M<sup>a</sup> de Azkue. Folklore. Popular Basque Songwriter. Musicology. Historiography. Basque music.

**Sánchez Ekiza, Karlos** (UPV/EHU. Dpto. de Hª del Arte y de la Música. Pº de la Universidad, 5. 01006 Vitoria-Gasteiz): **Sobre Iparraguirre y el Gernikako arbola** (On Iparraguirre and the Gernikako arbola) (Orig. es)

In: *Musiker*. 15, 151-163

Abstract: The author bases his work on texts by José Antonio Arana Martija and in recordings of the *Gernikako arbola dantza* from the Neighbourhood of Durango in order to establish hypotheses on the processes of musical transformation undergone by this zortziko, with ingredients from traditional, popular and erudite music, and the social environment in which they are significant.

Key Words: Iparraguirre. Gernikako arbola. Tradition. Musical tradition.

**Niebel, Klaus** (Bickenbach. Vor der Hardt, 5. D-51766 Engelskirchen): **La "Venus vasca": Apuntes sobre la ópera "Die baskische Venus" de Hermann Hans y Lini Wetzler** (The "Basque Venus": Notes on the opera titled "Die baskische Venus" by Hermann Hans Wetzler and Lini Wetzler) (Orig. es)

In: *Musiker*. 15, 165-177

Abstract: This work summarises the data found up to now on the only opera composed by Hermann Hans Wetzler, the premiere of which took place in Leipzig in 1928. This work includes a description of the opera itself, Basque dances, how the opera was received in Germany and the critiques that were then published. It also contains biographical data and mentions the travels of the Wetzler marriage (before 1928) to the Basque Country

Key Words: Biography. Libretto. Premières. Critics. Richard Strauss. Arturo Toscanini. Asissi. United States.

**Ansorena Miranda, José Luis** (Eusko Ikaskuntza. Miramar Jauregia. Miraconcha, 48. 20007 Donostia-San Sebastián): **La fidelidad de nuestros folkloristas en la recolección de las melodías populares** (Our folklorists' fidelity in the compilation of popular melodies) (Orig. es)

In: *Musiker*. 15, 179-193

An analysis is made of the problems our folklorists had when transmitting to chroniclers who were musically illiterate the melodies they had listened to. Azkue was the first who initiated studies of Basque folklore in a modern way. Were there any predecessors who marked lines for such studies? The initial texts of melodies. Supporting notes. The floreo, or movement in dances where one foot is moved in the air while the other stays on the ground. Quarters of tone. Incoherence of concepts. Azkue's selection criteria. Father Donostia's selection criteria.

Key Words: Villélhelio. Izkuteta. Borders. Azkue. Father Donostia.

**Dorronsoro, Joanito** (Aita Mari, 24 – 4. 20750 Zumaia): **Bertso doinuen idazkera** (Noting of the melodies of verses) (Orig. eu)

In: *Musiker*. 15, 195-199

Abstract: Mr. José Antonio Arana Martija blazed trails in 1980-82 when he made it possible to write poems in a pentagram. He was the first to write poems, verse by verse respecting their structure and the music of the bertsolaris. This is an important contribution that has made the development of bertsolarism over the last few years.

Key Words: Popular basque music. Verse melody. Verse melody script. Verse metrics. Research on bertsolarism. Importance of music.

**Olaizola, Imanol** (Eusko Ikaskuntza. Miramar Jauregia. Miraconcha, 48. 20007 Donostia/San Sebastián): **Concierto en tres tiempos** (Concerto in three tempos) (Orig. es)

In: *Musiker*. 15, 201-243

Abstract: Three Basque music-choreographic projects were Developer in the first half of the 20th century. The first movement corresponds to “Saski Naski”, initiated in San Sebastian in 1927. The second movement corresponds to the project “Eresoinka”, artistic message created by the President of the Basque Government in exile. The third movement was developed in Argentina, from 1943 to 1958 with the undertaking of a second “Saski Naski” under the direction of Luis de Mújica and musical leader Francisco de Madina.

Key Words: Choreographic folklore. Performances. Diaspora.

**Díaz Morlán, Isabel** (Musikene – Centro Superior de Música del País Vasco. Palacio Miramar. Miraconcha, 48. 20007 Donostia-San Sebastián): **La canción de salón en el País Vasco en los siglos XIX y XX: entre los dictados de la moda y el folklore urbanizado** (Salon songs in the Basque Country in the 19th and 20th centuries: between the rules of fashion and urbanised folklore) (Orig. es)

In: *Musiker*. 15, 245-259

Abstract: Between 1870 and 1939 there was in the Basque Country a considerable amount of songs, of varying quality, for voice and piano. This article proposes a possible classification by types of songs, and establishes conclusions on the specificity of certain types that can only be explained bearing in mind the peculiar urban cultural context of the Basque during those years.

Key Words: Songs for voice and piano. Urban leisure activities. Salon. Musical folklore. Zortziko.

**Elizondo, Esteban** (Eusko Ikaskuntza. Miramar Jauregia. Miraconcha, 48. 20007 Donostia): **La obra para órgano de Tomás María de Elduayen, OFM, CAP (1882-1953)** (Tomás M<sup>a</sup> de Elduayen's organ works, OFM, CAP (1882-1953)) (Orig. es)

In: *Musiker*. 15, 261-269

Abstract: In this work the author continues his labour of researching written music for the organ in the Basque Country and Navarra between 1880 and 1980 approximately. The seventy works found by Tomás Elduayen bring us a small-scale original and imaginary repertory; basically a kind of musical "watercolour" frequently based on melodies of a Basque theme.

Key-Words: Music for Organ in the Basque Country. 100 years of Music for Organ in the Basque Country. Romantic music for Organ in the Basque Country.

**Bagüés, Jon** (Eresbil. Musikaren Euskal Artxiboa. Alfonso XI, 2. 20100 Errenteria): **Fondos musicales en bibliotecas y archivos de Euskal Herria** (Musical funds in libraries and archives of the Basque Country) (Orig. es)

In: *Musiker*. 15, 271-295

Abstract: Contribution to a guide of musical funds conserved in documental institutions of the Autonomous Community of the Basque Country, Navarre and the French Basque Country. The information is sorted by territories, towns and institutions. An Annex is included with the information from the funds compiled in Eresbil as from the year 2000, as a follow-up to the article published in *Musiker*, issue no. 13, 2002.

Key Words: Musical funds. Archives. Libraries. Basque Country.

**Balerdi, Beatriz** (Eresbil. Musikaren Euskal Artxiboa. Alfonso XI, 2. 20100 Errenteria): **Bi-bliografía de investigación musical en Euskal Herria: tesis doctorales** (Musical research bibliography in the Basque Country: Doctoral theses) (Orig. es)

In: *Musiker*. 15, 297-326

Abstract: This article is a compilation of musical doctoral theses carried out in universities within the Basque Country and of similar theses on Basque topics carried out within both European and American universities. This includes 135 theses (1954-2006) in alphabetical order of authors, as well as 15 theses that are currently being worked on.

Key Words: Musicology. Musical research. Doctoral theses. Basque Country.

**Leñena, Pello** (Eresbil. Musikaren Euskal Artxiboa. Alfonso XI, 2. 20100 Errenteria): **Guía de editoriales musicales en Euskal Herria** (A Guide of Publishing Houses in the Basque Country) (Orig. es)

In: *Musiker*. 15, 327-372

Abstract: This is an approximation to the musical editorial activity in the Basque Country from the late 19th century to the present-day. It includes historical information on the 81 publishing houses studied, to which aspects such addresses, repertoire, catalogues and consultant sources have been added. An index with website addresses of current publishers has also been included.

Key Words: Musical publishing houses. Guidance. Basque Country.

**Landaberea Taberna, Jaione** (Eresbil. Musikaren Euskal Artxiboa. Alfonso XI, 2. 20100 Errenteria): **Guía de casas y sellos discográficos en Euskal Herria** (A Guide of Discographic Publishing Houses and Brands in the Basque Country) (Orig. es)

In: *Musiker*. 15, 373-446

Abstract: This is a census of discographic companies and labels that have participated in the beginnings and development of the discographic industry in the Basque Country throughout the 20th century. It is divided into four chapters according to historical criteria, from the commerce of cylinders in the late 19th century to the most recently set-up projects.

Key Words: Discographic commerce. Publishers. Catalogues. Basque Country. 20th century.

