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## Recent publications on Spanish sacred music

*Ramón Garay (1761–1823). Obra musical sacra en latín*, ed. Paulino Capdepón, 2. Vols, Fundación María Cristina Masaveu Peterson, Madrid 2023, pp. 2648

Paulino Capdepón, *Música y músicos en la Colegiata de Santa María la Mayor de Talavera de la Reina (1800–1851)*, Alpuerto, Madrid 2022, pp. 660

### The Chapel master Ramón Garay (1761–1823)

Spanish music of the second half of the 18th century experienced a golden age primarily thanks to the activity of the musical chapels of the cathedrals. These chapels were at the center of the musical life of Spanish cities at that time, and the main repertoire cultivated was ecclesiastical. The chapel masters were the main responsible figures in these musical institutions, and this position was obtained through a rigorous competitive examination. One of the most important musical chapels was that of the cathedral of Jaén, the city where Ramón Garay arrived in 1787 after being appointed chapel master. Ramón Garay (1761–1823) was a prominent Spanish composer and chapel master, whose musical catalog spans a wide range of musical genres, both sacred and secular, vocal and instrumental. Furthermore, his work is exceptional as he also delved into the genre of symphony, being one of the pioneers of this genre in late 18th-century Spain, with ten symphonies composed between 1790 and 1817. Musically trained as a choirboy in Avilés and Oviedo, after further studies in Madrid, he successfully competed for one of the most prestigious positions in 18th-century Spain, the post of chapel master at the cathedral of Jaén. The competition process was controversial with several masters

ving for it, showcasing the musical level held by the Asturian composer. For over thirty years Garay composed one of the most interesting works of that time.

This publication in two volumes is focused on a study and edition of a selection of his sacred music works in Latin, made possible through the sponsorship of the María Cristina Masaveu Peterson Foundation. Back in 2016, we enjoyed a significant portion of his sacred vocal music in Spanish, also presented in two generous volumes that garnered applause from experts in the field. The author of this work is Professor Paulino Capdepón Verdú, doctor in Musicology at the University of Hamburg (1991) with a dissertation on *villancicos* by Padre Antonio Soler, and currently professor of Musicology at the University of Castilla-La Mancha and director of the Research and Musical Documentation Center. Capdepón has been awarded several recognitions, the latest of which was the Research and Innovation Award in Arts and Humanities from the Government of Castilla-La Mancha in 2023. Paulino Capdepón offers an edition of over 2,600 pages with beautiful and clear typography that allows us to discover the unpublished Latin music of Ramón Garay. The presentation of the scores adheres to the requirements of scientific musical editing as they are complemented with indications about sources, formal structure, vocal and instrumental staff, critical apparatus, and inclusion of the original Latin texts and their translation into Spanish. The published works of Garay consist of eight masses, twenty-five responsories, one psalm, two *Magnificats*, one *Stabat Mater*, and two *Té Deum*.

As the author highlights, “Garay constantly displays a high number of technical compositional procedures, used with full mastery in service of a complex and elaborate musical discourse. His compositional technique shows a remarkable inspiration and mastery of vocal writing, both for soloists and choral music (entries and responses in fugato, choral parts that interweave or dialogue, passages in tutti, etc.), resulting in expansive, elaborate, and well-developed melodies. Garay consistently demonstrates great care in capturing expressiveness and achieving perfect correspondence between text and music” (p. 119).

Ultimately, it is a colossal research whose value shines among Spanish musicology for its unique contribution and meticulous editing work. The publication is divided into two main parts: Study (included in volume 1, up to p. 175) and musical Edition (included from p. 178 of volume 1 to volume 2 inclusive). It is not easy to carry out such a careful and comprehensive edition, and we hope that the María Cristina Masaveu Peterson Foundation and Capdepón will continue to gift us with many memorable pages to publicize new musicological discoveries in this unique amalgamation of profound academic research and meticulous musical editing process.

## The Collegiate Church in Talavera de la Reina (Toledo, Spain)

Capdepón's second publication focuses on the music of the Collegiate Church of Santa María la Mayor in Talavera de la Reina during the first half of the 19th century. The music of Spanish collegiate churches has not received the necessary attention so far, despite the fact that they were religious centers that had their own musical chapels. Therefore, works like the one published by the author in 2022 are welcomed as the only way for Spanish musical heritage to be better known and appreciated. The extensive history and crucial role played by the chapel of the Collegiate Church of Santa María la Mayor in the history of music in Talavera de la Reina is a good demonstration of this.

The Collegiate Church of Talavera had been the subject of study from a historical or artistic perspective by prominent authors such as Ildefonso Fernández y Sánchez, Juan Nicolau Castro, Maricarmen González Muñoz, Leandro Higuera, and especially Fernando Jiménez de Gregorio. However, the study of historical music from Talavera had remained unpublished. This research work therefore represents the first contribution that has attempted to recover a musical heritage of undeniable value, which finds its main exponent in the musical chapel of the aforementioned Collegiate Church of Santa María la Mayor and in the musical works composed by the different Masters-Organists.

Just a simple review of the index is enough to realize the meticulousness that the author imposes on the general structure of the book, articulated in three main parts: the first titled *Study*, consisting of nine chapters, begins with a general, clarifying, and comprehensive introduction on the motives and research process developed, detailing the great diversity of sources consulted with enviable precision. The initial chapter focuses on the object of study within the context of international Romanticism through an approach to the spaces and knowledge of the main genres of Spanish music of this time.

Within a process of progressive approach, the author presents a snapshot of the social and economic context of Talavera with interesting tables of social categories based on the population register in which he skillfully frames the musical activity of the Collegiate Church of Santa María la Mayor, as well as numerous unpublished references about its structure, worship, officials, festivities, and extraliturgical performances. Regarding the analysis of the chapel music, its components and functions, the contribution provides a significant list of musicians who directed the Collegiate Church's music, their organist masters, singers, instrumentalists—and the very important function of plainchant and *sochantres*—documenting not only their biographies but also their professional stages and paths, elements of great interest and musicological utility as they allow for

data cross-referencing and the establishment of relationships with other important centers of that time.

The author has also addressed another of the fundamental aspects that characterize the volume, such as the musical work itself during the tenures of José Cortasa, Francisco Bernal, or José Leblic; more specifically, it includes the heritage recovery of four *villancicos* by Francisco Bernal, whose first hearing will define the musical quality and importance that this Collegiate Church could have had in the Castilian context; thus, the author opens up new avenues for research and connection with other Hispanic musical centers.

The second and third parts of the volume are truly exclusive. The second part includes four documentary appendices, the first composed of articles by Hilarión Eslava and Francisco Asenjo Barbieri on the reformist movement that swept through Spain—an echo of European Cecilianism—which the author includes not only for the relevance of its content but also for the relationship and importance this thought had for analyzing the decline of sacred music in the face of the predominance of theatrical music, particularly since the reign of Carlos IV. Following these are historical articles related to Talavera, written by Antonio Ponz, Sebastián de Miñano, and Pascual Madoz, materials that complement the musical documentation in Appendix IV, a component highly valued by Professor Capdepón, who understands the importance of documentation in any historicist musicological work: in total, over three hundred unpublished documents extracted from archives and chapter books form an appendix with unique and significant musicological value. The third and final part consists of the heritage recovery of four works from the musical collection of the Collegiate Church. The precision and detail of the editions provided will allow performers a highly desirable revival of these unpublished pieces, demonstrating that the Collegiate Church of Santa María in Talavera was a vibrant institution whose original heartbeat, thanks to the work and expertise of the author of this volume, can now be rediscovered.

The author states that “this research has demonstrated the importance that the musical chapels belonging to collegiate churches played in Spain in general and in Talavera de la Reina in particular, a field to which Spanish musical research has not paid the necessary attention. The case of the musical chapel of Santa María la Mayor is representative of how an institution of this kind can articulate the musical life of a city like Talavera de la Reina: it can be asserted with absolute certainty that the main musical activity revolved around the chapel of the aforementioned Collegiate Church between the early 17th century and 1851, leaving a profound void that would only begin to be filled with the founding of the Talavera Music Band in 1879” (p. 369).

To conclude this review, we must thank Professor Capdepón for this new and magnificent contribution, which represents a new, necessary, and definitive step forward for the study and understanding of another of the lost links in 19th-century Spanish music.

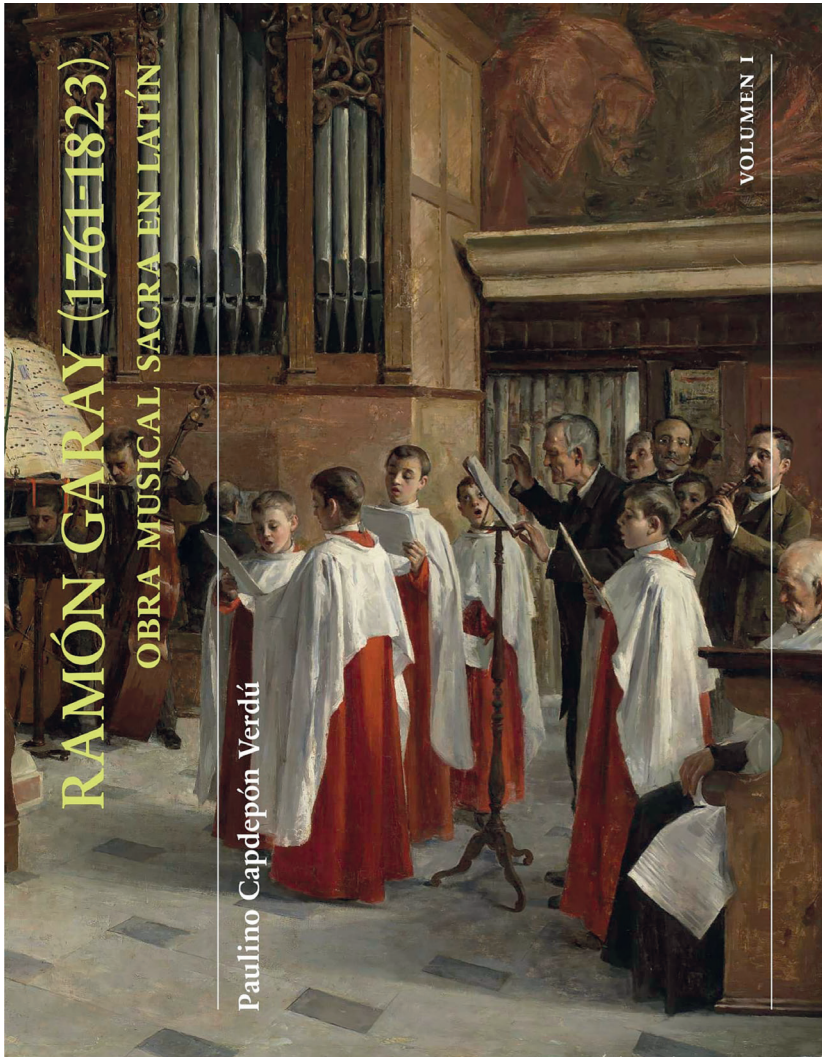


Fig. 1.

Despacio 35

Lyrics: Ky - ri - e e - lei - son,

Dynamic: *f*

Fig. 2.



Fig. 3.

Paulino Capdepón Verdi

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¡Ar-ma, ar - ma, gue-rra, gue-rra, a - van - za, to - ca,

¡Ar-ma, ar - ma, gue-rra, gue-rra, a - van - za, to - ca,

¡Ar-ma, ar - ma, gue-rra, gue-rra, a - van - za, to - ca,

¡Ar-ma, ar - ma, gue-rra, gue-rra, a - van - za, to - ca,

*f*

*f*

*f*

528

Fig. 4.