

## Analysis of Translation

An analysis and discussion of specific and important points are warranted. These focus on the explanation of terminology and explication of unexplored ideas. This discussion also provides information Rodrigo might not have explicitly stated. The present author suggests other important and useful texts and articles for further reading. Only the essential parts of Rodrigo's paper are discussed, confining the analysis to descriptions of the prominent authors and composers, rectifying incorrect information, and providing useful references to which Rodrigo referred during his investigation of the *vihuela* and vihuelists.

The four authors and musicians to whom Rodrigo refers in paragraph four are Felipe Pedrell (1841-1922), Rafael Mitjana (1869-1921), Guillermo Morphy (1836-1899), and Francisco Ansejo Barbieri (1823-1894). All were contemporary Spanish musicologists who helped propel the discipline in Spain. Mitjana wrote a text concerning religious and secular art music in Spain.<sup>24</sup> Morphy, an amateur musician and author who composed opera, edited the two-volume text entitled *Le luthistes espagnols du XVIe siècle*.<sup>25</sup> Barbieri wrote articles and edited texts concerning Spanish music of the sixteenth century.<sup>26</sup> Pedrell, widely known as the father of Spanish musicology and who taught Falla, Albéniz, and Granados, wrote extensively on the history of music in Spain.<sup>27</sup>

In paragraphs 11-19, Rodrigo refers to several sources in which references to the *vihuela* or some type of plucked stringed instrument appears. The first of these indications is in paragraph eleven in which Rodrigo suggests that these miniature images appear in the Utrecht Psalter, which was rediscovered in the eighteenth century.<sup>28</sup> The eleventh paragraph actually reads: "This last theory holds true according to the discovery

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<sup>24</sup> Rafael Mitjana, *La Música de España (Arte Religioso y Arte Profano)* (Madrid: T. G. Forma, S. A. 1920).

<sup>25</sup> Guillermo Morphy, *Le luthistes espagnols du XVIe siècle* (Leipzig: Breitkopf & Härtel, 1902); Sydney Robinson Charles, George R. Hill, Norris L. Stephens, and Julie Woodward, "Editions, Historical, I, 3 (iii): Anthologies: Small Instrumental," *The New Grove Dictionary of Music and Musicians II*, edited by Stanley Sadie (London: Macmillan, 2001), xxviii, 193.

<sup>26</sup> 'Más sobre las danzas y bailes en España en los siglos XVI y XVII', *La ilustración española y americana*, xxii (1878), nos.13-14, 44-5; *Cancionero musical de los siglos XV y XVI* (Madrid, 1890).

<sup>27</sup> For more information about Pedrell, see Walter Aaron Clark, "Felipe Pedrell," *The New Grove Dictionary of Music and Musicians II*, edited by Stanley Sadie (London: Macmillan, 2001), xxix, 278-79.

<sup>28</sup> Utrecht Psalter (Utrecht, Bib. Rijksuniv., MS. 32, c. 820-835).

of a manuscript of the eighteenth century, the Utrecht Psalter....” Read this way, one would conclude that the Utrecht Psalter was *written* in the eighteenth century rather than the ninth century. However, in all likelihood, Rodrigo meant that the *discovery* of the manuscript was made in the eighteenth century. In the following paragraph, Rodrigo calls attention to *Etymologiarum sive Originum libri xx* by Isidore of Seville (c559-636) and the *Libro de Apolonio* (1250).<sup>29</sup> Mistakenly, Rodrigo states that *Apolonio* is from the eighteenth century rather than the thirteenth century.<sup>30</sup> The text that Rodrigo quotes from *Libro de Apolonio* corresponds to verse 178.<sup>31</sup>

In paragraphs 14-17, Rodrigo speaks of two images of musicians playing a lute and a flatter type of stringed instrument, possibly a vihuela. These images appear above the Prologue and the first cantiga in the *Las Cantigas de Santa María*.<sup>32</sup> Another instance in which both types of stringed instruments are performing is in the chronicles of Alfonso XI’s (1311-1350) wedding in which several musicians performed for the occasion. The verses appear in *Poema de Alfonso Onceno* as verse numbers 408-409.<sup>33</sup> Several other verses discuss other instruments played in the wedding, such as a trapezoidal psaltery (*medio canón*), a Moorish flute (*exabebe morisca*), and a German harp (*la farpa de don Tristán*).<sup>34</sup> The next two paragraphs refer to the Arcipreste de Hita (Juan Ruiz, c1283-c1350) and his *Libro de buen amor* (Book of True Love, 1330), in which he refers to thirty-seven instruments.<sup>35</sup> This quote is from verse 1228 and it refers to the clerics, friars, nuns, and jongleurs who come to receive Sir Love.<sup>36</sup>

In paragraph twenty, Rodrigo indicates that there are three types of *vihuelas*. The

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<sup>29</sup> Isidore of Seville, *Etymologiarum sive Originum libri xx*, edited by Wallace M. Lindsay (New York: Oxford University Press, 1911); *Libro de Apolonio*, in *Elliott Monographs in the Romance Languages and Literatures*, edited by C. Carroll Marden (New York: Kraus Reprint Corporation, 1965).

<sup>30</sup> Rodrigo writes in the twelfth paragraph that *Apolonio* is from the XVIII century. This could simply be a typographical error in which the copyist meant to write ‘XIII’ rather than ‘XVIII’.

<sup>31</sup> *Libro de Apolonio*, p. 21. The present author translated the quote in paragraph 13, p. 51 above.

<sup>32</sup> Alfonso X, *Las Cantigas de Santa María*, Escorial 1, códice T.j. I. f., 5 a-b.

<sup>33</sup> Alfonso XI, *Poema de Alfonso Onceno*, edited by Juan Victorio (Madrid: Ediciones Cátedra, 1991), p. 122.

<sup>34</sup> Alfonso XI, p. 122, verses 409-410.

<sup>35</sup> Robert Stevenson, “Arcipreste de Hita,” *The New Grove Dictionary of Music and Musicians II*, edited by Stanley Sadie (London: Macmillan, 2001), i, 863-4; Arcipreste de Hita, *Libro de buen amor*, edited by Anthony N. Zahareas, translation in verse by Saralyn R. Daly (University Park: The Pennsylvania State University Press, 1978).

<sup>36</sup> *Libro de buen amor*, pp. 310-11. The present author’s translations are used in paragraph nineteen.

first is the *vihuela de arco*, which is a bowed fiddle; the second is named *vihuela la de plectro*, which means it is played with a quill; the third is the one of which is the focus of this research, *vihuela da mano*, or finger-plucked *vihuela*.<sup>37</sup>

Rodrigo mentions Juan Bermudo's (c. 1510-after 1559) treatise of 1549 in paragraph twenty-two. This particular treatise, titled *El libro primero de la Declaración de instrumentos*, does not deal with musical instruments. Rodrigo probably consulted Bermudo's 1555 treatise, titled *Declaración de instrumentos musicales*, which deals with the practical nature of instruments, especially the *vihuela*.<sup>38</sup>

In paragraphs 26-31, Rodrigo mentions several authors and their treatises but does not give any dates. Therefore, dates of the persons and their treatises are provided here.

Luis de Milán (c1500-after 1560) wrote his treatise *Libro de música de vihuela de mano intitulado El Maestro* in 1536 and published in Valencia.<sup>39</sup> His treatise is followed by Luis de Narváez's (flourished 1526-49), *Los seys libros del Delphin de música de cifra para tañer vihuela*, published in Valladolid, Spain in 1538.<sup>40</sup> Alonso Mudarra (c1510-1580) followed with his treatise *Tres libros de música en cifra para vihuela*, published in Seville in 1546.<sup>41</sup>

The following year Enríquez de Valderrábano (fl. 1547) published his treatise entitled *Libro de música de vihuela intitulado Silva de Sirenas* in Valladolid.<sup>42</sup> Rodrigo erroneously attributed the title of Valderrábano's treatise to Diego Pisador (1509/10-after 1557), whose treatise is actually entitled *Libro de música de vihuela* (Salamanca 1552).

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<sup>37</sup> For more information see, Diana Poulton and Antonio Corona Alcalde, "Vihuela," *The New Grove Dictionary of Music and Musicians II*, edited by Stanley Sadie (London: Macmillan, 2001), xxvi, 605-9. The second of these *viuelas* is also known as *vihuela de pendola* or *peñola*.

<sup>38</sup> Juan Bermudo, *El libro llamado Declaración de instrumentos musicales* (Osuna, 1555/Kassel, Bärenreiter-Verlag, 1957).

<sup>39</sup> Luis de Milán, *Libro de música de vihuela de mano intitulado El Maestro*, edited by Charles Jacobs (University Park, PA: Pennsylvania State University Press, 1971).

<sup>40</sup> Luis de Narváez, *Los seys libros del Delphin de música de cifra para tañer vihuela*, *Monumento Musical de España*, iii, (Barcelona: Consejo Superior de Investigaciones Científicas, Instituto Español de Musicología, 1971).

<sup>41</sup> Alonso Mudarra, *Tres libros de música en cifra para vihuela*, *Monumento Musical de España*, vii, transcriptions by Emilio Pujol (Barcelona: Consejo Superior de Investigaciones Científicas, Instituto Español de Musicología, 1949). Rodrigo wrote Alfonso rather than Alonso.

<sup>42</sup> Enríquez de Valderrábano, *Libro de música de vihuela intitulado Silva de Sirenas*, partly edited in *Monumento Musical de España*, xxii-xxiii, transcriptions by Emilio Pujol (Barcelona: Consejo Superior de Investigaciones Científicas, Instituto Español de Musicología, 1965).

Finally, Rodrigo mentions Miguel de Fuenllana (fl. 1553-78) who is one of the central figures of Rodrigo's article. Fuenllana's publication, *Libro de música para vihuela, intitulado Orphénica lyra*, was published in Seville in 1554.<sup>43</sup> Rodrigo mistakenly stated that Fuenllana left his post as musician to the Marquise of Tarifa in 1561. John Griffiths asserted that Fuenllana actually left by 1559 and was appointed to work for Isabel de Valois (d. 1568) the following year.<sup>44</sup> Rodrigo might have had an affinity toward appreciating Fuenllana's oeuvre and professionalism, since the Renaissance composer was also blind from birth.

The person whom Rodrigo calls "Tionel de la Lanrencie" in the final paragraph, is actually Lionel de La Laurence (1861-1933). La Laurence was a lawyer and scientist who later worked in French musicology.<sup>45</sup> Among many publications, he wrote the article "Une dynastie de musiciens aux XVIIe et XVIIIe siècles: Les Rebel," which focuses on a family of seventeenth- and eighteenth-century French musicians.<sup>46</sup>

Although other aspects of this work may be explored further, the present author believes that any more investigation of other facts, events, and individuals mentioned in the *vihuela* paper is beyond the scope of this research.

The foregoing discussion has attempted to offer a better understanding of the intentions Rodrigo had with this work. He clearly wanted his audience to appreciate past musicians and their music that had not previously been fully explored. Furthermore, he and Pujol found similar interest in the exploration and importance of the *vihuela* during the time in which the instrument flourished. The two revealed the importance of studying the *vihuela*, which would lead to a better understanding of the guitar and its history.

Clearly Rodrigo had no intentions of terminating his musicological investigations with the *vihuela* paper; rather, this work proved to be the first of many papers concerning

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<sup>43</sup> Miguel de Fuenllana, *Libro de música para vihuela, intitulado Orphénica lyra*, edited by Charles Jacobs (New York: Oxford University Press, 1978). For more information about these and other *vihuela* authors, see Samuel Rubio, *Historia de la música española: Desde el "ars nova" hasta 1600* (Madrid: Alianza Editorial, 1983), pp. 219-241.

<sup>44</sup> John Griffiths, "Miguel de Fuenllana," *The New Grove Dictionary of Music and Musicians II*, edited by Stanley Sadie (London: Macmillan, 2001), ix, 313.

<sup>45</sup> G. B. Sharp and Jean Gribenski, *Lionel de La Laurence*, *The New Grove Dictionary of Music and Musicians II*, edited by Stanley Sadie (London: Macmillan, 2001), xiv, 149-50.

<sup>46</sup> Lionel de La Laurence, "Une dynastie de musiciens aux XVIIe et XVIIIe siècles: Les Rebel," *Sammelbände Internationalen Musik-Gesellschaft*, vii (1905-6), pp.253-307.

other areas of music academia in which he was interested. Rodrigo published articles that explored music and medicine, performance techniques, compositional processes, and future musical movements.<sup>47</sup> Additionally, his focus was mainly directed toward Spanish music, Spanish composers, and Spanish musicians.

Rodrigo's admiration of the musical past in Spain becomes apparent in his guitar compositions. In the following chapter, a connection between Rodrigo's research of past Spanish music and his guitar compositions is shown. An analysis of representative guitar pieces, arranged for solo and with orchestra, is also presented. The chapter will also explain the importance of Rodrigo's guitar compositions within a musicological and an historical context. This part of the study will show how his guitar compositions, in a sense, pay homage to and realize that which he found important to explore. The examination will show that what he achieved in his guitar compositions was worldwide fame and popularity, because it showed that what he deemed significant should also be significant for his audience.

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<sup>47</sup> For an insightful presentation, history, and analysis of articles written or lectured by Rodrigo, see Antonio Iglesias's *Escritos de Joaquín Rodrigo: recopilación y comentarios*, (Madrid: Editorial Alpuerto, S. A., 1999) pp. 253-325. Iglesias's text does not contain the *vihuela* article.