

phonic songs that poets, composers, scribes, performers, and audiences refract their subjectivities; the limitation of this study to love song seems more a practicality than a central concern and could be replaced by other genres such as the *tenso* or *jeu-parti* (both of which Peraino touches on). Instead, a title such as 'Voicing Discord' would seem to reflect the book's most profound claims more aptly, and would resist the temptation of hiding its provocative ideas behind flowery words of love. *Giving Voice to Love*, then, itself presents a plurality of voices—postmodern, traditionalist, overt, and covert—making this book by Judith A. Peraino a valuable contribution to the study of medieval song, as well as to debates on the future direction(s) of medieval musicology.

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*Tomás Luis de Victoria y la cultura musical en la España de Felipe III.* Ed. by Alfonso de Vicente and Pilar Tomás. 496 pp. (Centro de Estudios Europa Hispánica/Machado Libros, Madrid, 2012, €38.46. ISBN 978-84-15245-221-6.)

As Alfonso de Vicente explains in his Introduction to this rich and wide-ranging collection of essays, the book is concerned with 'two independent objects of study, with certain areas of intersection' between them (p. 10). The first area of study is itself broad, encompassing musical and other aspects of Philip III's court, music and ceremony in Valladolid (where the court was based for part of Philip's reign), and the musical life of two monastic institutions closely connected to the court: El Escorial and the Descalzas Reales in Madrid. The second object of study is Tomás Luis de Victoria; herein the focus is not only—or indeed predominantly—on Victoria's career and output in Madrid between the accession of Philip III in 1598 and the composer's death in 1611. Rather, the issue pursued most widely in the chapters concerned with the composer is the extent of the dissemination of his music within the Iberian Peninsula and Spanish America.

Following a chapter by Emilio Ros-Fábregas on 'music as a representation of power', the book falls into two main sections, dealing respectively with the two 'objects of study' outlined above. Ros-Fábregas considers the

symbolic meanings carried by *L'homme armé* masses (including those associated with the Spanish Habsburgs) and by Victoria's *Missa pro Victoria*. In thus viewing Victoria's mass in relation to the *L'homme armé* tradition, it is worth mentioning (in addition to the points that the author makes here) that Victoria incorporated part of the *L'homme armé* melody in the 'Christe' of his *Missa pro Victoria*.

Fernando Negroredo del Cerro contributes a study of preaching—including court preaching—during the seventeenth century. Although neither Victoria nor music makes an appearance in this essay, the material encourages consideration of parallels and differences between the ideals, purposes, and methods of preachers and those of musicians in royal service. Luis Robledo Estaire traces Philip's musical upbringing, and then considers the various aspects of his court's musical provision. His thorough survey of court music and musicians draws richly on the available documentation and identifies the areas of musical overlap between departments of the household, such as the chapel and chamber. He points to aspects of change in the court's musical practices—such as the introduction of the guitar and the cultivation of the viola da gamba—that might reflect Philip's own training and tastes. Cristina Diego Pacheco focuses on the brief period (1601–6) during which Philip's court was installed in Valladolid rather than Madrid. She provides an admirably broad and well-documented study of musical life in the city during these years, revealing the impact that the court's presence had in that sphere. Gustavo Sánchez surveys evidence of the various types of musical activity—chant, vocal polyphony, and the use of instruments—at the great royal monastery of El Escorial during Philip's reign. He brings to light some new material regarding the duties of the 'corrector del canto' within the performance of the liturgy, and considers the development of the monastery's *capilla polifónica* and of its repertory, thus touching upon the lively debates concerning the degree to which polyphonic practice at the monastery under Philip's father reflected constraints imposed by the king.

Victoria features little in the foregoing chapters, since he was not in the service of Philip III (although he dedicated his printed collection of 1600 to the king) and did not travel with the court to Valladolid. Rather, after his return from Rome in the mid-1580s he served as chaplain to Empress María of Austria in Madrid. María inhabited royal apartments attached to the convent of the Descalzas

Reales, and it is thus within Alfonso de Vicente's chapter about this convent that Victoria reappears prominently in the book and is once again considered with regard to the linkage between music and political power and image: indeed, Vicente characterizes Victoria as 'el compositor de los Austrias' (p. 222) and his *Officium defunctorum* of 1605 as 'a veritable "monument to the dynasty"' (p. 224). More broadly, the chapter provides the clearest view to date of the evolving polyphonic repertory of the Descalzas's *capilla* as revealed by a number of inventories, and of the performing forces available, which included the empress's chaplains.

Roberto Quirós Rosado's chapter concerns the upward mobility of Victoria's family, focusing first on the establishment of the family fortune by Victoria's grandfather Hernán Luis, and then on the international mercantile enterprises of two of Victoria's brothers, Juan Luis de Victoria and Antonio Suárez de Victoria. Noel O'Regan, who has contributed substantially to our knowledge of Victoria's Roman period, here considers aspects of Victoria's composing career in Rome and Madrid, surveys possible influences on his early Roman output (such as the *laude* of Giovanni Animuccia), and proposes Victoria as a conduit for the transmission of innovatory Roman styles (for example, in terms of polychoral writing) to Spain, a hypothesis that invites further scrutiny of Victoria's possible compositional influence in the Iberian world, alongside assessment of the extent of his music's dissemination, which the subsequent chapters attempt.

Of these four remaining chapters, one is narrowly focused—Michael Noone's study of the copies of Victoria's music that reached Toledo Cathedral in the sixteenth century—and the other three are notably broad in both geographical and chronological span: Juan Ruiz Jiménez deals with the dissemination of Victoria's works within the Crown of Castile, Rui Vieira Nery with the situation in Portugal, and Javier Marín López with Spanish America, and all three extend their coverage to the eighteenth century or beyond. These chapters provide a rich abundance of material and analysis that will do much to stimulate re-evaluation of the reception history of Victoria's music and—more broadly—understanding of the transmission of polyphony within the Iberian world.

Juan Ruiz Jiménez performs an invaluable service by assembling and tabulating data on the acquisition of copies of Victoria's music by

cathedrals (together with some collegiate churches and a few monastic institutions) in the crown of Castile before the nineteenth century. He probes—through the case of Victoria—the mechanisms for the circulation and acquisition of such books, including the common Iberian practice of composers distributing copies of their printed music to ecclesiastical institutions. We have quite abundant evidence of Victoria's engagement in this practice as part of his marketing of his own publications. However, as Ruiz Jiménez shows, the small numbers of manuscript copies of Victoria's works surviving in Spanish ecclesiastical collections—in comparison with those of Morales or Guerrero, for example—suggest a rather limited integration of his music within the performing repertoires of Spanish churches.

In similar vein, the first part of Rui Vieira Nery's chapter highlights the paucity of surviving copies of Victoria's printed collections in Portuguese archives and also of references to such copies in inventories and payment records, where he is very poorly represented in comparison to other Iberian composers. However, he then shows that Victoria's music achieved a healthier presence in Portugal (and particularly in the royal chapel) in the eighteenth century, entering the country as part of the Roman repertory that was highly prized and treated as an ideal for sacred music in the time of King João V.

Javier Marín López presents the fruits of very extensive and systematic research into the means by which music was transmitted from the Old World to the New and its dissemination and use. He assembles the evidence pertaining to Victoria's music in this respect (including a table of the 104 manuscript copies of Victoria's works known to him in New World sources), showing that its dissemination was far from negligible. Nevertheless, the three chapters just described may point towards the conclusion that the representation of Victoria's works within the music books of Iberian churches is less evident—in the late sixteenth and seventeenth centuries—than one might have expected given the composer's status as viewed in the nineteenth century and later. This modern canonic status far outstrips, for example, that of Francisco Guerrero, and yet Guerrero's repertorial presence in the sixteenth and seventeenth centuries was considerable. A telling example of Victoria's unexpected (near-)absence is the listing of only one of the composer's printed collections (and two manuscript copies of works by Victoria, both from that same printed collection) in the 1649 index

of the vast music library of João IV of Portugal (as pointed out on pp. 384–5 of Rui Vieira Nery's chapter), which is astonishing in the context of Dom João's avid collecting, both of Spanish polyphony and more generally of printed sacred music.

At the very end of the book (p. 452), Javier Marín López illustrates the modern myth of Victoria's status by referring to Miguel Galindo's description of the composer as 'a sun at the centre of the musical universe' (*Nociones de historia de la música mexicana* (Colima, 1933)). Certainly, Victoria's two publications to appear during the reign of Philip III—the *Missæ, Magnificat, motecta, psalmi et alia* of 1600, dedicated to the king, and the *Officium defunctorum* of 1605, presenting music written for the exequies of Empress María of Austria—reflect his proximity to the centres of Spanish Habsburg power. But, while highlighting this aspect of the composer's life and work, this thought-provoking collection of essays also serves to lend perspective to our view of Victoria's position in Iberian musical culture, and reflects—in so doing—the impressive vitality of scholarship in the field of Iberian early music.

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*Pure Gold: Golden Age Sacred Music in the Iberian World: A Homage to Bruno Turner.* Ed. by Tess Knighton and Bernadette Nelson. pp. xxvii + 484. (Reichenberger, Kassel, 2011, €88. ISBN 978-3-937734-88-0)

All the gold on earth originated in supernova explosions untold billions of years ago. Most terrestrial gold resides in the earth's core, where it descended along with molten iron during the planet's formation. The gold we have mined over the millennia was probably deposited by asteroids and meteors on or near the earth's surface. Gold's atomic characteristics prevent it from oxidizing and thus maintain its attractive yellow lustre. The quest for gold has motivated some of the largest and culturally most transformative migrations in human history. Its untarnished appearance also makes it a potent metaphor for things of enduring quality and significance, and for the people and cultural epochs that produce, preserve, and promote works of great beauty. One such epoch was the Iberian golden age of the fif-

teenth through seventeenth centuries, and one such promoter is Bruno Turner.

Indeed, as interesting as the story is of gold's journey from meteor to metaphor, it is musical gold that propelled Turner's career, and his personal journey is the subject of a fascinating interview with Luis Gago at the conclusion of this remarkable book. Turner is renowned for his achievements as an editor and publisher of early music. For many years he was a radio personality on BBC's Third Programme, researching, performing, and talking about Spanish music in particular. Using personal wealth acquired through a successful wall-covering business, in 1977 he founded Mapa Mundi, a company devoted to the publication of Renaissance music in performing editions. Not content merely to publish music, he also founded and conducted the group Pro Cantione Antiqua in London, which recorded its landmark performances of Renaissance masterpieces on the Deutsche Grammophon label. Among Turner's seminal recordings with this ensemble and on that label are the complete motets of Francisco de Peñalosa.

Yet, what emerges from this exchange is the fact that, despite the considerable intellectual rigour required in rescuing, restoring, and reviving music of Iberia's golden age, emotion is the driving force behind everything. As Turner avers, 'If you don't cry at one moment or another listening to this music, then everything is pointless' (p. 386). Musicologists do not usually talk this way, and maybe that is why Turner does not consider himself a musicologist, though his editorial efforts alone would certainly confer that distinction on him, if he wanted it. Instead, 'I don't want to produce scholarly works', he says, focusing instead on 'revealing things for performance' (p. 389). Thus, he laconically notes that performers regard him as more of a musicologist, and musicologists consider him as more of a performer.

Although he claims never to have had 'a formal musical lesson in my life' (p. 387), Turner learned his notes to perfection in a north London Catholic choir and later became a choirmaster at the Vatican; however, he is a lapsed Catholic who could not get himself to believe what the Pope said he should. Still, like so many non-believers before him, he found and finds aesthetic Catholicism compelling, especially its visual arts and music. As he aptly notes, 'You don't have to believe that the Blessed Virgin Mary went bodily into Heaven... to believe that Palestrina's "Assumpta est Maria" is wonderful music' (p. 392). Despite his admiration for Palestrina, however,