

Cashner, Andrew

From: Tilley, Janette M. <tilleyj@douglascollege.ca>
Sent: Tuesday, October 6, 2020 4:38 PM
To: Cashner, Andrew
Subject: [EXT] RE: Villancicos about Music, volume 2 for WLSCM

Hi Andrew,
I think it wise to repeat the editorial procedures in full so that the volume may stand on its own. If there are elements of Volume 1 that don't apply to Volume 2, you can safely leave that out, for sure. But I think it best to include as complete a picture of the procedures as would help a reader who has only this volume in front of them.

Take care,
Janette

Janette Tilley, Ph.D.

Associate Dean | Faculty of Language, Literature & Performing Arts

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Sent from the traditional and unceded territory of the Coast Salish Peoples of the QayQayt and Kwikwetlem First Nations.

From: Cashner, Andrew <andrew.cashner@rochester.edu>
Sent: October 6, 2020 1:29 PM
To: Tilley, Janette M. <tilleyj@douglascollege.ca>
Subject: RE: Villancicos about Music, volume 2 for WLSCM

*** This email appears to originate outside of Douglas College. ***

Dear Janette,
Thank you so much for this, and thanks to the reviewer for the exceedingly careful review and thoughtful comments. Yes, I can complete this by the end of the month barring unforeseen circumstances.
With regard to the first paragraph of comments: are you happy with the section on editorial procedures in this draft or do you and the reviewer want me to repeat the full section from volume 1?
Best,

Andrew

From: Tilley, Janette M. <tilleyj@douglascollege.ca>

Sent: Tuesday, October 6, 2020 12:58 PM

To: Cashner, Andrew <andrew.cashner@rochester.edu>

Subject: [EXT] RE: Villancicos about Music, volume 2 for WLSCM

Hi Andrew,

After responded to your email yesterday, I just received the copy-editor / reviewer comments back last night! What timing.

I have attached your PDF as the reviewer has made some suggestions and corrections using pen mark-up. Some are small copy-editing issues. The reviewer does bring up one issue and I thought I would copy the comments here so that you can see the overall positive remarks and then the one suggestion for directing readers to material:

Additional Comments:

Villancicos about Music from 17th-Century Spain and New Spain, Volume II

As you suggested, it would be better to include the editorial procedures from volume I (and not just a reference to it and to the author's monograph/website), so volume II can stand by itself.

As the author indicates, the two settings of "Suban las voces al cielo" by Bruna and Ambiola were included in an edition by Pedro Calahorra Martínez (Obras de los maestros de la capilla de música de la Colegial de Daroca..., 1985), but he is using a new source for Bruna and corrects errors in Ambiola's edition. Gutiérrez de Padilla's villancico "Afuera, afuera pastores" was included in a recording from 1999, but the music has not been published before (I suggested to include the reference to that recording: "Maitines de Navidad, 1652, México Barroco/Puebla VII, Angelicum de Puebla, directed by Benjamín Juárez Echenique, Mexico City: Urtext, 1999"). Other villancicos don't exist in previous published editions.

A note about a comment on page 3: the author warns the reader about the "racist language" used in several coplas from Gutiérrez de Padilla's villancico "Afuera, afuera pastores", specifically against Jewish, Dutch Protestants, and possibly Africans. However, his translations and comments make the text seem "raciest" based on unclear assumptions. From page 17:

- 1) "Rey sois de cielos y tierra, por parte de taita y nana y no nacen desta suerte los reyes allá en España" (You are the king of heaven and earth, on behalf of your dad and mom, and the kings over there in Spain are not born in this manner; taita and nana is how kids used to refer to their dad and mom)*
- 2) "Lindo palacio y tapices no os dieran esta posada si nacierais entre herejes allá en Holanda y Jelanda" (A beautiful palace and tapestries, [and] not this dwelling, they would have provided for you if you had been born among heretics in Holland)*
- 3) "Esta es afrenta, Rey mío, de los bravos de la hampa, quítense las capas todos, ropa afuera camaradas // Hagamos de ellas al niño, un pavellón y una cama, pues vemos que estos judíos ya como quien son lo tratan" (This is an affront, my king, from a fierce group of criminals, take off your cloaks everyone, [take off] your clothes comrades // Let's make from these [clothes] a tent and a bed for the child, since we see that these Jews treat him as they do"; it is indeed an anti-Semitic verse, based on the Scriptural narrative and the amplified anti-Semitic campaign initiated in the Iberian Peninsula and continued in New Spain; but there's nothing in the poetry that suggests the presence of a "stingy innkeeper", as the author implies.*

If the author does not want to engage with a discussion on early modern ideas of religious and ethnic difference, I suggest providing pertinent references for readers who might be interested in understanding the poetry in the context of

the Catholic Church's attitude against Protestantism, Judaism, and Islam in the early modern period, and its implications in the New World (e.g. Maria Elena Martínez Genealogical Fictions).

I am truly happy to see that the edition is so close to get published. The music is really, really beautiful, and both the transcription and editorial procedure were carefully executed.

This will be a lovely addition to the library, and I am delighted to be able to see it published very soon. Since you have done all of the hard work with the layout, I'll leave that up to you, but let me know if you have questions or run into issues. Once you have a final version, I'll take one last look, as does the editorial board as a whole to ensure there are no other typos and the like.

Did you have an image that you'd like to use for the landing page?

How quickly do you think you'll work on the minor revisions? If you'll have it completed in the next month, then we can safely call this WLSCM No. 36.

Take good care,

Janette

Janette Tilley, Ph.D.

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Sent from the traditional and unceded territory of the Coast Salish Peoples of the QayQayt and Kwikwetlem First Nations.

From: Cashner, Andrew <andrew.cashner@rochester.edu>
Sent: October 5, 2020 9:25 AM
To: Tilley, Janette M. <tilleyj@douglascollege.ca>
Subject: Re: Villancicos about Music, volume 2 for WLSCM

*** This email appears to originate outside of Douglas College. ***

Dear Janette,

I hope you are well. Do you have a sense of the timeline on the review of my second villancico edition with WLSCM? Thanks!

Best,
Andrew

From: Tilley, Janette M. <tilleyj@douglascollege.ca>
Sent: Monday, July 6, 2020 3:52:17 PM
To: Cashner, Andrew <andrew.cashner@rochester.edu>
Subject: [EXTERNAL] RE: Villancicos about Music, volume 2 for WLSCM

Hi Andrew,
This is perfect, thanks!

I'll get back to you as soon as another pair of eyes has had a look.

All the best,
Janette

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Sent from the traditional and unceded territory of the Coast Salish Peoples of the QayQayt and Kwikwetlem First Nations.

From: Cashner, Andrew <andrew.cashner@rochester.edu>
Sent: Monday, July 6, 2020 12:42 PM
To: Tilley, Janette M. <tilleyj@douglascollege.ca>
Subject: Re: Villancicos about Music, volume 2 for WLSCM

*** This email appears to originate outside of Douglas College. ***

Dear Janette,
I've added a succinct summary of the editorial policies. Please find revised version attached!
Thank you!
Andrew

From: Tilley, Janette M. <tilleyj@douglascollege.ca>
Sent: Friday, July 3, 2020 4:41 PM
To: Cashner, Andrew <andrew.cashner@rochester.edu>
Subject: [EXTERNAL] RE: Villancicos about Music, volume 2 for WLSCM

Hi Andrew,
Thanks for this edition. I took a quick spin and it looks just about ready for another set of review eyes. However, I think it would be helpful if the edition included your editorial procedures. I understand that this is a second volume, however, it will be accessible as a stand alone and it is important that the package give the complete information to the reader and not send them back to another file for some missing information. If your editorial policies are the same, you might just be able to insert them in the appropriate place in the Introduction. I do think they need to be there and I can't really give this to someone to review as it stands since the policy is not included.

Thanks!

Janette

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Sent from the traditional and unceded territory of the Coast Salish Peoples of the QayQayt and Kwikwetlem First Nations.

From: Cashner, Andrew <andrew.cashner@rochester.edu>
Sent: Wednesday, June 24, 2020 9:49 AM
To: Tilley, Janette M. <tilleyj@douglascollege.ca>
Subject: Villancicos about Music, volume 2 for WLSCM

*** This email appears to originate outside of Douglas College. ***

Dear Janette,
I hope you are well.

As I promised a very long time ago, I have prepared a second volume of Villancicos about Music for WLSCM, which I attach for your consideration.

This includes six pieces:

1. Juan Gutiérrez de Padilla, **Miraba al sol el águila bella**, just the Tenor part which survives in a MS anthology in Puebla Cathedral archive; a virtuoso demonstration of solmization puns and musical **conceptismo** (first edition)
2. Gutiérrez de Padilla, **Afuera, afuera, pastores (Jácara)**, from Christmas at Puebla Cathedral, 1652, example of the **jácara** subgenre of villancico, less well known than this composer's **A la jácara, jacarilla** of the following year (first edition)
3. Pablo Bruna, **Suban las voces al cielo**, beautiful example of a metamusical villancico, from Daroca (previously edited by Pedro Calahorra from one source; this edition is based on that plus a newly discovered source, one previously unattributed; I add indications of mensural coloration and other critical features missing from Calahorra's edition); I include a transposed edition as well
4. Miguel Ambiola, **Suban las voces al cielo**, an homage piece based on Bruna's, probably from Lleida (previously edited by Calahorra from the same source, correcting a serious error in that edition where a fugal entrance was misplaced by a bar, and adding other critical features as in the Bruna)
5. Miguel de Irizar, **Qué música celestial**, Segovia Cathedral, Christmas 1678 (first edition, based on both the performing parts and the composer's draft scores which he composed on the margins and reverse sides of his received letters)
6. Jerónimo de Carrión, **Qué destemplada armonía**, by Irizar's successor at Segovia, a kind of larger-scale villancico that is not very well known and rarely performed, almost a **cantada** (first edition)

Like the first volume, the edition includes an introduction, critical notes, source images, translations (the first translations of any of these texts), and scores. The introduction is more brief as I am building on the first volume. The two volumes together comprise the central corpus of music on which my monograph is based, which I'm happy to announce is in publication with Brill, plus two articles currently under review.

I kept everything as close to the format and setup of volume I as I could. I did improve the typesetting of the lyric hyphens on a new line, as you requested, though I think a perfect solution is beyond my programming capacity. As before, everything is potentially customizable.

I look forward to seeing you, hopefully with minimal pixellation and distortion, at the SSCM meeting.

Sincere best wishes,

Andrew

* * *

Andrew A. Cashner, PhD (he/him)

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