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UNEDITED MOTETS BY A LITTLE KNOWN COMPOSER: ALONSO ORDÓÑEZ

Cristina Diego Pacheco

Many Iberian composers of the Renaissance remain to be rediscovered and studied: bringing them out of the obscurity of anonymity has been a task for scholar and performers, motivated by an almost quixotic spirit, over many years. At the forefront of this quixotic endeavour has been Bruno Turner whose pioneering work as editor and conductor has long been dedicated to bringing to light little known composers of the Spanish Renaissance. My own contribution to this volume follows in Bruno's footsteps and directs the spotlight on one of the many composers who marked Spain out musically in the sixteenth century: Alonso Ordóñez.¹

A biographical sketch of Alonso Ordóñez

The only details of Ordóñez's life currently in the scholarly domain are summarized in José López-Calo's entry for the *Diccionario de la Música Española e Hispanoamericana*,² and these will shortly be expanded by Juan Ruiz Jiménez.³ However, the facts relating to Ordóñez's life are few,⁴ so that at present any new information presented here is inevitably in part hypothetical and may be confirmed or contradicted by future research. Ordóñez was appointed chapelmaster at Santiago de Compostela Cathedral on 3 September 1529;⁵ a licence granted the composer in 1532 for a leave of absence from Santiago to visit his home town of Plasencia (Extremadura) reveals

¹ The choice of this composer is deliberate. I first met Bruno Turner at the conference on Medieval and Renaissance Music in Bangor in 2006. At the time he was intrigued as to the identity of the composer of an anonymous Mass based on a motet by Morales preserved in a Mexican source at the Newberry Library. When he showed me the score, a mixture of enthusiasm and inexperience immediately led me to suggest Alonso Ordóñez. Of course, such an attribution is impossible to verify, but it meant that I got to know Bruno Turner and his affability and patience with young musicologists like myself. His friendship and encouragement since our first meeting has meant a great deal to me.

² José López-Calo, 'Ordóñez', *DMEH*, 8, 143a.

³ Juan Ruiz Jiménez, 'Música sacra: el esplendor de la tradición', *Historia de la música en España e Hispanoamérica. De los Reyes Católicos a Felipe II*, 2, ed. Maricarmen Gómez Muntané & Juan Ruiz Jiménez (Madrid, 2011) (forthcoming).

⁴ The confusion arising from musicians sharing the surname 'Ordóñez' is summarized in the chapter entitled '¿Enigma Ordóñez?' of my thesis de nuestra tesis (Cristina Diego Pacheco, *Un nouvel apport à l'étude de la musique espagnole de la Renaissance: le manuscrit 5 de la cathédrale de Valladolid et son contexte*, DETAILS, pp. 463-472), and in the section devoted to the subject in Ruiz Jiménez, 'Música sacra'

⁵ José López-Calo, 'Santiago de Compostela', *DMEH*, 9, 759a-776b, at 761b.

that he was born in that town.⁶ Unfortunately, no document has yet come to light to confirm the likelihood that he was a choirboy at Plasencia Cathedral.⁷

According to the lecture given in 1931 by Santiago Tafall (1858-1930), the then chapelmaster of Santiago Cathedral, Ordóñez remained as *maestro* in Santiago only until 1536, since on 17 July of that year Logroño was named as his successor.⁸ His whereabouts between 1536 and 1541 remain a mystery, but from at least 1541 he was chapelmaster at Palencia Cathedral, and he remained there until his death in 1551.⁹ Several hypotheses can be drawn from these bare facts. First, bearing in mind that Cristóbal de Morales was chapelmaster at Plasencia from September or October 1527,¹⁰ it is quite possible that the two composers knew each other there. Second, it is also likely that this acquaintanceship—if not friendship—developed during Alonso's visits to his home town, especially given that one of his brothers, Pedro, was to serve alongside Morales in the papal chapel in Rome,¹¹ and may well have been a choirboy at Plasencia during Morales's time as chapelmaster. Finally, it is not impossible to speculate that the unpublished works by Morales preserved at Valladolid might have reached that city as a result of the close ties between Palencia Cathedral and the collegiate church (subsequently cathedral) of Valladolid. The contact and exchange between these two institutions was constant and fluid throughout the sixteenth century, and a document from the notarial archive in Valladolid reveals that Ordóñez frequently travelled to Valladolid to carry out administrative matters.¹² It is thus plausible to think that Ordóñez might have taken unpublished works by the young Morales from Plasencia to Palencia, from where they might easily have reached Valladolid. It is likewise possible that his brother Pedro, who, following his time in Rome, succeeded his Alonso as chapelmaster at Palencia in 1551—a post he held until his own death in 1585—might have transmitted works

⁶ López-Calo, 'Ordóñez, 143a; and *idem*, *La música en la catedral de Santiago* (La Coruña: Diputación Provincial, 1997), VII, 351.

⁷ No-one of this name appears in Juan Manuel Ramos Berrocoso, *Introducción, notas y apéndices al inventario de los libros de informaciones de limpieza de miseros, mozos y capellanes de coro en el archivo de la catedral de Plasencia* (Plasencia: the author, 2009). I am grateful to the author for having sought information on Ordóñez in the cathedral archive.

⁸ Santiago Tafall Abad, 'La capilla de música de la catedral de Santiago. Notas históricas', talk given on the occasion of his reception as academic member of the Boletín de la Real Academia Gallega 26 (1931). It was published by José López-Calo, *La música en la catedral de Santiago*, IV (1993), 352 and 355. I am grateful to José López-Calo for bringing this information to my attention.

⁹ The Palencia chapter acts for 1531 to 1540 are lost. Alonso Ordóñez is cited as chapelmaster in the list of canons for 1541: see José López-Calo, José, *La música en la catedral de Palencia* (Palencia: Diputación Provincial, Institución oTello Téllez de Menesesö, 1980), I, 463. The information on his death is taken from the same volume, page 467.

¹⁰ See Cristina Diego Pacheco, 'Morales in Plasencia and oNewö Works from his Early Compositional Periodö' *Acta Musicologica*. 2010 (forthcoming).

¹¹ José María Llorens, 'Cristóbal de Morales, cantor en la Capilla Pontificia de Paulo III (1535-1545)' *Anuario Musical*, VIII (1953), 39-69, at 45. See *idem*, 'Cinco cantores españoles en la capilla pontificia' *Anuario Musical*, XXXVI (1981), 69-90 (at 89-90).

¹² Valladolid, Archivo Histórico Provincial, protocolo 21 (1547), fols 141-142: 'fianza con Alonso Ordóñez, maestro de capilla de Palencia'

by Morales to Palencia and from thence to Valladolid.¹³ The relationship between the brothers Ordóñez, Alonso and Pedro, was apparently close, with Alonso being a mentor and tutor to his younger brother; Alonso very probably recommended Pedro as his successor in Palencia, and he also took him with him as a choirboy to Santiago de Compostela and then to Palencia before he went to Rome, since he is known to have been ordained in Palencia.¹⁴

This hypothesis linking the pairings Alonso Ordóñez-Morales and Palencia-Valladolid would seem to be confirmed by the fact that the only extant pieces by Ordóñez are preserved in Valladolid in the same manuscript (*E-Vc* 5) that also contains two previously unknown motets by Morales (composed, in my opinion, before he went to Rome),¹⁵ as well as a setting of the Magnificat in the first tone that until recently was considered to have been lost.¹⁶ Finally, as will be discussed below, Alonso Ordóñez can be considered a composer who, stylistically, followed in the wake of Morales, possibly reflecting their assumed contact in Plasencia.

Little remains to be added regarding Alonso Ordóñez's time as chapelmaster at Palencia: he held the position from 1541 to 1548 'with the prebend allocated to the chapelmastership and with the duties and conditions attached to it'.¹⁷ The chapter acts that mention Ordóñez only concern information regarding the choirboys appointed by the *maestro*,¹⁸ and their residence with him,¹⁹ and the reward he received in January 1536 for the 'entertainment he organized for Christmas Eve and Christmas Day', but nothing further.²⁰ In 1548, Ordóñez asked for permission to return home to Extremadura, given his 'well known illness' and his 'need for a break', on condition that should he recuperate he would return to Palencia to fulfil his duties.²¹ However, he did not return to Palencia: he died in his home town on Saturday, 18 July 1551.²²

¹³ Actas Capitulares de Palencia [ACP], 24 July 1551; cited in López-Calo, *La música en la catedral de Palencia*, I, 467.

¹⁴ See Mariano Pérez Gutiérrez, 'Pedro Ordóñez, cantor español de la capilla pontificia, no murió en 1550', *Nassarre*, IV (1-2), 1988, p. 201-204.

¹⁵ This is outlined in Cristina Diego, 'Morales in Plasencia', I am preparing an edition of both motets for Symétrie, Lyon.

¹⁶ A pre-Roman Magnificat *primi toni* was first highlighted in Cristina Diego Pacheco, *Un nouvel apport*, 382-9, and later by Kenneth Kreitner, 'Two Early Morales Magnificat Settings', in (eds) Owen Rees and Bernadette Nelson, *Cristóbal de Morales. Sources, Influences, Reception* (Woodbridge: Boydell Press, 2007), 25 ss.

¹⁷ ACP, 24 July 1551, fol. 22^v: 'con partido de la prebenda de maestro de capilla y con las cargas y capítulos a ello anexos' (López-Calo, *La música en la catedral de Palencia*, I, 467). This chapter act refers to the appointment of his brother Pedro, and indicates that he should be appointed on the same terms as his predecessor.

¹⁸ ACP, 24 April 1544, fol. 144^v (López-Calo, *La música en la catedral de Palencia*, I, 465).

¹⁹ ACP, 30 April 1544, fol. 145^v (*ibid.*).

²⁰ 'Discurso de Santiago Tafall' (*ibid.*, 352): 'regocijo que hizo la noche y día de Navidad'

²¹ ACP, 14 September 1548, fol. 29 (*ibid.*, 466).

²² ACP, 7 April 1551, fol. 22^v (*ibid.*).

His will was read in Palencia two days later on 20 July 1551,²³ and four days after that his brother Pedro took up the position of chapelmaster.²⁴

Works attributed to Alonso Ordóñez

As in the case of the information on Alonso Ordóñez's life, the list of works attributed to him requires careful revision. In his entry on 'Ordóñez' for the *DMEH*, López-Calo indicates that 'certain works' are attributed to him in the music archive of Santiago Cathedral, although consultation of the published catalogue of that archive found no mention of Ordóñez.²⁵ However, López-Calo himself has clarified the situation by informing me that the reference to 'certain works' relates to those mentioned by Tafall, who in his 1931 lecture referred to an inventory dated 1660 drawn up by the then chapelmaster Serrano in which was listed 'a book [no.8]' in which were 'the Lenten Kyries and the hymn *Vexilla Regis* by Ordóñez' ('los Kyries de Cuaresma y el himno *Vexilla regis* de Ordóñez'). Tafall added that the books listed in this inventory were by that time 'very old and falling apart' ('muy viejos y podridos'). Again according to Tafall, towards the end of the eighteenth century (*c.* 1780) a book was copied on vellum (*E-SC* 5; a complete paper copy is also preserved as *E-SC* 6) with repertory for use in the cathedral, in which a Lenten Kyrie and a setting of *Vexilla Regis* are found. Tafall believed that these were the works by Ordóñez mentioned in the 1660 inventory, works written in a solemn and essentially homophonic ('afabordonado') style that would have been appropriate to Lent.²⁶ These pieces have been transcribed by José López-Calo in volume VI of his seminal study of music at Santiago Cathedral.²⁷

To these supposed works by Ordóñez can be added a further reference in the sixteenth-century inventories preserved at Tarazona Cathedral, although this is impossible to substantiate, given that the music itself does not survive.²⁸ A setting of the *Salve Regina* is attributed to 'Ordóñez'²⁹ in the Tarazona inventories, though no Christian name is given and it is therefore impossible to know whether it was indeed by Alonso.³⁰

²³ ACP, 20 July 1551, fol. 22^v (*ibid.*).

²⁴ ACP, 24 July 1551, fol 22^v (*ibid.*).

²⁵ José López-Calo, *Catálogo musical del archivo de la catedral de Santiago* (Cuenca: Instituto de Música Religiosa, 1972), 37-42 (‘Libros de coro del siglo XVI’).

²⁶ Santiago Tafall, *op. cit.* (López-Calo, 354-5).

²⁷ José López Calo, *La música en la catedral de Santiago*, VI: *El Renacimiento* (I): *Música* (La Coruña: Diputación Provincial, 1995), 122 ss.

²⁸ Pedro Calahorra, 'Los fondos musicales en el siglo XVI de la catedral de Tarazona. I. Inventarios', *Nassarre*, VIII/2 (1992), 9-56.

²⁹ Calahorra, *op. cit.*, n° 604, libro 31: ‘Ordóñez, Salve Regina’ fols 60-61.

³⁰ A *Vita dulcedo* by ‘Alonso’ [Ordóñez?] is listed in the same inventory (n° 111, libro 5, fols 53-56).

Finally, it is worth noting that the first-tone setting of the Magnificat in Valladolid MS 5, attributed by Anglés³¹, Stevenson,³² and, with some reservations, López-Calo³³, to Alonso Ordóñez, is undoubtedly the work of Rodrigo Ordóñez, given the initial ‘R’ before the surname ‘Ordóñez’, which must stand for ‘Rodrigo’, rather than ‘Racionero’ as López-Calo suggests.³⁴ These authors have reiterated the error made by Anglés in his 1948 catalogue of the Valladolid Cathedral music archive in which he firmly attributes the work to Alonso Ordóñez.³⁵

Works by Alonso Ordóñez in Valladolid

Three motets firmly ascribed to ‘Alonso Ordóñez’ in Valladolid Cathedral MS 5 (*E-Vc 5*) can now be added to works that have tentatively been attributed to Ordóñez in inventories preserved in the cathedral archives of Santiago and Tarazona. The original compilation of the Valladolid manuscript—the earliest preserved in the rich cathedral music archive—was probably copied before about 1560. It is a small volume of 152 paper folios bound in white vellum, and contains a diverse repertory (three Masses, two Requiems, eight Magnificats, three responsories for the dead and seventeen motets).³⁶ It shows few signs of use.³⁷ These physical characteristics might suggest a variety of uses: personal (copied for the chapelmaster, organist or other member of the cathedral hierarchy); group (copied for wind-band to play in processions³⁸ or for a small ensemble of singers in a private chapel); or, finally, as a repository for polyphonic repertory. The three motets attributed to Ordóñez in Valladolid MS 5 are: *Iste est Alfei Jacobus* (fols 43^v-45); *Salve Regina* (fols 45^v-51); and *Vias tuas Domine* (fols 55^v-57). I believe a fourth motet, *Quam pulchra es* (fols 51^v-55), can be added to the list for reasons discussed below.

³¹ Higinio Anglés, ‘El archivo musical de la catedral de Valladolid’, *Anuario Musical*, III (1948), p. 67.

³² Robert Stevenson, *Spanish Cathedral Music in the Golden Age* (University of California Press, 1961; revised Spanish edition *La música en las catedrales españolas del siglo de oro* (Madrid: Alianza, 1992), 365, note 17).

³³ López-Calo, ‘Ordóñez’, 143a.

³⁴ *Ibidem*: the work is listed under the entry for ‘Alonso’, although López-Calo also indicates that the Magnificat could have been by Rodrigo Ordóñez.

³⁵ Anglés, ‘El archivo musical’, 67, indicates ‘A. Ordóñez, Magnificat a 4’ at fol. 132^v.

³⁶ It is surprising that this repertory is not organized according to genre or liturgical function. See, for example, Grayson Wagstaff, ‘Morales, Spanish Traditions, Liturgical Works, and the Problem of Style’, in Owen Rees and Bernadette Nelson (eds.), *Cristóbal de Morales. Sources, Influences, Reception* (Woodbridge: Boydell Press, 2007), 63-83 (at 64-5).

³⁷ No description of the manuscript is found in contemporary documents, although it might possibly be identified with the white book ‘de motetes’ or else the book of ‘misas y magnificats’ bound in white parchment in the possession of the chapelmaster Valderas according to an inventory of 1548 (Archivo Histórico Provincial de Valladolid, legajo 22, fol. 48).

³⁸ This hypothesis is suggested by the absence of text in some works, although this cannot be considered conclusive; see John Kmetz, ‘Singing texted songs from untexted songbooks: The evidence of the Basler Liederhandschriften’, in *Le concert des voix et des instruments à la Renaissance* (Paris, CNRS, 1995), 121-143, and also Juan Ruiz Jiménez’s essay in this volume.

The Marian antiphon *Salve Regina* warrants particular attention here. Works destined for use in the Salve service in Spain (recently studied by several scholars),³⁹ were apparently quite often gathered together in manuscripts dedicated to this liturgy or endowments associated with it, as was the case in Palencia, an episcopal see dependent on Valladolid. Although the contents of Valladolid MS 5 do not exclusively relate to the liturgy for the Salve service and, to date, no documentation has been discovered that indicate that endowments of this kind were made in Valladolid (although references to the liturgy for the dead are to be found),⁴⁰ it is nevertheless clear that the singing of the *Salve Regina* in Valladolid, notably after the Lady Mass ('de Nuestra Señora') on Saturdays and on the eve of feasts of the Virgin, was well established,⁴¹ and that it was performed polyphonically, with singers and cornetts according to custom ('uso habitual').⁴² Failure to attend this service resulted in the usual fines: a point (*punto*) would be lost if a singer or instrumentalist did not attend from the 'converte' of the Salve ('oculos ad nos converte') according to the Ordinances of 1644, which undoubtedly reflected earlier practice.⁴³ In addition, the *Constituciones Sinodales* of Valladolid Cathedral, published in 1606, indicate that the *Salve Regina* was often performed as part of processions held outside the confines of the cathedral, along the route taken by the music chapel as they returned from the monastery, convent or parish church where they had gone to perform.⁴⁴

Ordóñez's *Salve Regina* thus falls under a widespread liturgical practice in Valladolid. As would appear to be the norm in settings of the antiphon from the Iberian Peninsula in the first half of the sixteenth century, his setting would have been performed *in alternatim*, with the first verse in chant, and the second, *Vita dulcedo*, and subsequent even verses, in polyphony that was

³⁹ Grayson Wagstaff, 'Mary's Own: Josquin's five-part Salve Regina and Marian devotions in Spain', *TVNM*, 52 (2002), 3-35, and especially Tess Knighton, 'Marian devotions in early sixteenth-century Spain: the case of the Bishop of Palencia, Juan Rodríguez de Fonseca (1451-1524)', in Mary Jennifer Bloxam & Gioia Filocamo (eds.), *Uno gentile et subtile ingenio: studies in Renaissance music in honour of Bonnie Blackburn* (Turnhout: Brépols/ Centre d'Études Supérieures de la Renaissance, 2009), 137-46. I am grateful to Tess Knighton for bringing my attention to this potentially interesting link between Palencia and Valladolid in this context.

⁴⁰ By way of an example is the memorial for doña Leonor de Salazar, who endowed a Mass 'to be sung in chant with organ after prime' ('cantada a canto llano con órgano después de prima'), after which a responsory was to be sung polyphonically ('a canto de órgano') (Actas Capitulares de Valladolid [=ACV], 17 March 1611).

⁴¹ See, for example, the highly detailed Toledan ceremonial drawn up by Chaves Arcayos (François Reynaud, *La polyphonie toledane et son milieu. Des premiers témoignages aux environs de 1600* (Paris: CNRS éditions, 1996), 269 ss.), or the data recently presented by Michael Noone regarding Pedro de los Ríos's memorial ('An early Seventeenth-Century source for Performing practices at Toledo cathedral', in Mary Jennifer Bloxam & Gioia Filocamo (eds.), *Uno gentile*, 154-66).

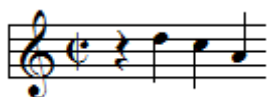
⁴² That the singers y cornetts attend on Saturdays to perform the Salve 'como es de uso y costumbre' (ACV, fol. 85^v, 26 November 1601).

⁴³ The aim of these ordinances was to put an end to 'new confusions' ('nuevas confusiones') and to attain 'peace of mind' ('paz y quietud en los ánimos') among the members of the chapel. *Ordenanzas de 1644* (ACV, vol. 1631-1645, fol. 490, chapter act dated 3 October 1644).

⁴⁴ *Constituciones Sinodales fechas y promulgadas en la primera Sínodo q[ue] se celebró en la ciudad y obispado de Valladolid por el Il[ustrisi]mo y r[everendisi]mo Señor Don Juan Baptista de Acevedo Patriarca de las Indias [...]* (Valladolid: Juan del Bustillo, 1607).

also clearly based on the plainchant melody.⁴⁵ Of greater interest for this study are the various elements that link Ordóñez's setting with the four-voice version by Morales. In Ordóñez's setting the presentation of the chant melody (which is closer to the Hispanic than the Roman tradition)⁴⁶ is almost exclusively in the Superius, while the counterpoint is based more on the frequent repetition of motives without strict imitation of each musical phrase. As in the case of Morales's setting, the compositional process is based on motivic exchange, with one motive, apparently inspired by Morales (see Ex. 1), which is used in all voices at original pitch, and at the fourth and fifth (although not exclusively), as can be seen in Exx. 2 and 3.

Ex. 1: Motive from the *Vita Dulcedo* of Morales's *Salve Regina* (a 4)



Ex. 2: Morales *Salve Regina* (a 4): opening (after the transcription by Higinio Anglés)⁴⁷

⁴⁵ Wagstaff, 'Morales, Spanish Traditions', 69.

⁴⁶ The melody is very similar to that found in a work by a later Valladolid chapelmaster, Francisco de Montanos, *Arte de canto llano con entonaciones de coro* (Madrid: Imprenta de música, 1705; reedition of Salamanca, 1610), fols 30-32), as well as in the *Intonario General para todas las Yglesias de España* (Madrid: Imprenta Real, 1548), fol. lvii^v-lviii.

⁴⁷ Cristóbal de Morales, *Opera Omnia* (Rome: CSIC, 1971), VIII, motet no. LXIV, 56-63. Morales's setting is also transcribed in Elústiza y Castrillo, *Antología musical* (Barcelona, 1933), XXII-XXIV.

Ex. 3: Alonso Ordóñez *Salve Regina*: opening

The image shows a musical score for the opening of Alonso Ordóñez's *Salve Regina*. It features four vocal parts: Cantus, Altus, Tenor, and Bassus. The lyrics are: Vi - ta dul - ce - do dul - ce - do vi - ta dul - ce - do dul - ce - do Vi - ta dul - ce - do. The score includes a key signature change to D major and a common time signature.

It can be seen that the exposition of the entry by the Superius in Ordóñez's version of *Vita dulcedo* corresponds exactly with that of Morales's four-voice setting (in the first thirteen bars of Anglés's transcription). It seems highly unlikely that, given the motivic and structural similarities noted above, this close relationship between the two works could be the result of mere coincidence; rather, it would seem that Ordóñez is here paying homage to Morales, whom, as I have discussed above, he probably knew personally.

Ordóñez's setting has several other peculiarities, including the repetition of the verse *Et Jesum* with different music which might suggest an alternative version⁴⁸. In the first version of *Et Jesum*, the chant is presented literally in long note values (breves) in all voices. At the end of the setting, the Superius takes up the chant again, and the other voices develop the motive described above, with beautifully crafted passages in question and answer form without needing to make use of the fragmentation of the vocal texture arising with the pairing of voices (the use of which is also minimized by Morales).⁴⁹ Instead, Ordóñez draws on one of his characteristic compositional devices: the use of a minim rest to stagger the following vocal entries. As is also the case in Morales's setting, Ordóñez's *Salve Regina* is written in the untransposed Mode I

⁴⁸ I am grateful to Tess Knighton for suggesting this hypothesis.

⁴⁹ Stevenson, *La música en las catedrales españolas*, 117.

suitable for solemn occasions, and all the cadences (with the exception of the intermediary cadence of the final voice which falls on the fifth) are on the *finalis*. The use of strict homophony at the words *O dulcis Virgo* highlights this text; in this, Ordóñez follows in the wake of other Spanish composers, including Morales. Lack of space precludes a more detailed discussion of these two settings, but these brief comments reveal a clear link between the two composers and introduce some of the stylistic characteristics of Ordóñez's music: a strong feeling for harmony, textural contrast, the use of a minim rest to stagger the entry of imitative phrases, of homophony to make certain passages of the text more clearly audible, of the plainchant melody, above all in the Superius, and of tight motivic writing.

The text for the motet *Vias tuas domine* is drawn from Psalm 24, verses 4-5. Liturgically, this text was sung during the second nocturn of Matins of the Office of the Dead so that it is possible that the original context for the piece was an endowment made in a private chapel in Valladolid.⁵⁰ The text seems to have been set only rarely by sixteenth-century Spanish composers, and the only polyphonic setting I have encountered so far in Iberian sources is found in Barcelona, Biblioteca de Catalunya, M1967/1166 (fols 134^v-137; no.44 in the description given by Bernadette Nelson), which sets the same verses, and which, curiously, is attributed to no fewer than four composers.⁵¹ Nor does the chant melody used as a *cantus firmus* in Ordóñez's setting (found in its Roman version in the *LU*, 1788-9) appear to be found in the usual chant sources. Montanos's *Arte de canto llano* is one of the few Iberian sources to include this text, but the melody he reproduces does not coincide with that found in the motet.⁵² However, the structural freedom that prevails in the motet melody, the absence of ligatures or distinctively long notes might suggest that the setting is, in fact, free of a Gregorian melody. As in the case of the *Salve Regina*, tight motivic working is a striking feature of this *Vias tuas Domine*, but here the points of imitation are much more clearly defined and the texture can be described as fully imitative, as can be seen from the opening of the motet (Ex. 4).

⁵⁰ As, for example, in the case of Leonor de Salazar's endowment, see note 40 above.

⁵¹ Bernadette Nelson, 'The court of don Fernando de Aragon, duke of Calabria in Valencia, c. 1526-c. 1550: music, letters and the meeting of cultures', *Early Music*, 32/2 (2004), 195-223. I am grateful to Bernadette Nelson for drawing my attention to this work.

⁵² Francisco de Montanos, *Arte de canto llano con entonaciones de coro* (Salamanca, 1610), 20. Montanos's melody is clearly in mode VIII (VII in *E-Tc* 44.1 or *F-Vc* 114 in Cantus Database), but in *E-Vc* 5, the *finalis* of G with a flat in the signature clearly indicates the hypodorian mode.

Ex 4: Alonso Ordóñez, *Vias tuas Domine*, opening⁵³

In this motet, Ordóñez achieves full sonorities (two upper voices at low pitch, with C3 clefs) and no Altus) in a densely woven polyphonic texture. Also interesting is his use of octave leaps and the use of a minim rest (transcribed as crotchet) to introduce a motive based on an anacrusis (as we have already seen in Ex. 1). The *finalis* of the motet is G, with a flat, conforming to the hypodorian mode, with chords based on the main intervals of the octave and fifth, and motivic cells based on these same intervals. The Bassus moves harmonically, with frequent use of intervals of the fourth and fifth, as in Morales's four-voice *Salve Regina*.⁵⁴

The last of the motets attributed to Alonso Ordóñez is *Iste est alfei Jacobus*. Lack of sources makes it difficult to place this text liturgically,⁵⁵ but it is known to have formed part of the liturgy of St James the Less (as opposed to St James the Great, patron saint of Spain). The motet text is based on a poem of three lines,⁵⁶ and its versified structure, as well as its syllabic melody and musical repetition (although not always literal) within each verse, suggests that it may have been a hymn,⁵⁷ or else a 'life' of St James used for a rhymed office.⁵⁸ Its performance context is thus difficult to establish: it could have been a hymn in honour of the saint, very possibly sung in a procession from or to the parish church of Santiago in Valladolid, although this church is dedicated to St James the Great. Similarly, numerous polyphonic settings were made of texts relating to the patron saint of Spain. Thus, the most likely liturgical context would have been for

⁵³ The Hispanicized version of the text, as found in the manuscript (ie: *demostra* instead of *demonstra*) is observed.

⁵⁴ Robert Stevenson, *La música en las catedrales españolas*, 117.

⁵⁵ No melody for this text has as yet been located.

⁵⁶ 'Iste est Alfei Jacobus qui su[a] merito sanctitatis vocari meruit justus / Iste est qui solus in sancta sanctorum intravit primus misteria sancta tra[c]tare / Istum nos asistentes apud deum queramus adiutorem'.

⁵⁷ It does not appear in *Analecta Hymnica Medii Aevi*, (eds) C. Blume & G.M. Dreves (Leipzig 1886-1922; repr. Frankfurt am Main 1961; index 1978), nor in Ulysse Chevalier, *Repertorium Hymnologicum: Catalogue des chants, hymnes, proses, séquences, tropes en usage dans l'Eglise latine depuis les origines jusqu'à nos jours*, 6 vols (Louvain: Pollbunis et Ceuterick I-II (1897); III (1904); IV (1912); Brussels: Société des Hollandistes V (1921); VI (1920)).

⁵⁸ I am grateful to the medievalist Katarina Livljanic for suggesting this hypothesis.

the feast of St James the Less, and probably for vespers,⁵⁹ his feast day being celebrated throughout the sixteenth century on 10 May. Possibly it was commissioned by a benefactor from Valladolid, or possibly it was sung during a procession—a context suggested by the musical structure of the motet. Indeed, each of the three lines of the poem are based on the same harmonic pattern (clearly in the fifth mode), observing the progression I-IV-I-V-[I] resulting in a number of stereotyped formulae stemming from the harmonic sequence and strongly defined cadences. Inevitably, intervals of the fourth and fifth appear frequently in the bass. Again the motet makes much use of motivic writing, each motive being clearly associated with a textual phrase with the occasional juxtaposition of motives also found in Morales. In this work, however, the contrapuntal writing is much less dense, and when homophony is used, it is with the value of a *minima* (crotchet in the transcription). It is worth noting the way in which this homophonic idiom is used by way of textural contrast to form a question and answer structure at the phrase ‘*primus misteria*’, thus creating the sense of an antiphonal exchange appropriate to a procession, and using a recitational style also suited to that context (see Ex. 4).

Ex. 5: Alonso Ordóñez, *Iste est alfei Jacobus*: ‘processional’ homophony at the words ‘*primus misteria*’

The image shows a musical score for four voices: Soprano 1 (S1), Soprano 2 (S2), Tenor (T), and Bass (B). The music is in a single system with four staves. The lyrics are in Spanish and are written below the notes. The score illustrates 'processional' homophony at the words 'primus misteria'. The lyrics are: S1: pri - mus mis - te - ri - a, pri - mus mis - te - ri - a sanc - ta tra - ta -; S2: pri - mus mis - te - ri - a, pri - mus mis - te - ri - a sanc - ta tra - ta -; T: it, pri - mus mis - te - ri - a, pri - mus mis -; B: it, pri - mus mis - te - ri - a, sanc - ta tra - ta - re.







As in the case of the motet *Vias tuas Domine*, this piece is also written for two equal upper voices whose parts often cross, and offers a fine example of the transparent writing in the higher register as well as a strong harmonic feel and clearly defined cadences.

This brief survey of Ordóñez’s motets ends with reference to *Quam pulchra es*, the text of which, as is well known, is taken from the Song of Songs (4: 7, 4, 11, and 5: 2, 8). Its association with the Marian liturgy, especially the feasts of the Nativity and Assumption of the Virgin is well

⁵⁹ This was the case in Toledo, as suggested by Michael Noone (‘An early’, 158).

established,⁶⁰ as is its performance connection with the *Salve Regina*. This setting is copied anonymously in the manuscript, but I would propose that it be considered as a work by Ordóñez for two reasons: first, its position among a group of works otherwise attributed to that composer (although this cannot in itself be conclusive); and second, the stylistic similarity between this motet and the other pieces attributed to Ordóñez in *E-Vc* 5, especially to the *Salve Regina*. Indeed, the contrapuntal texture of both motets, effectively woven in both cases, does not prevent a lightness of touch, especially in the homophonic passages with their decidedly airy feel. The counterpoint is fluid, but is tautly woven motivically, with a relatively dense four-voice texture, despite some passages for reduced voices. Likewise, both pieces make use of a harmonic bass line, octave leaps within a single vocal line, the use of the crotchet rest to achieve anacrusis and of ascending or descending scalic figures in semiminims (quavers in the transcription) (see Ex. 6).

Ex. 6: Comparison between Ordóñez's settings of the *Salve Regina* and *Quam pulchra es*

| | |
|---|---|
| a) Octave leaps | |
|  <p>(<i>Salve Regina</i>, bar 171, Tenor)</p> |  <p>(<i>Quam pulchra es</i>, bars 12-13, Superius II)</p> |
| b) Use of a crotchet rest to reflect a textual anacrusis | |
|  <p>(<i>Salve Regina</i>, bars 152-153, Altus)</p> |  <p>(<i>Quam pulchra es</i>, bars 100-101, Superius II)</p> |
| c) Use of quaver ascending and descending scalic figures | |
|  <p>(<i>Salve Regina</i>, bars 111-112, Tenor)</p> |  <p>(<i>Quam pulchra es</i>, bars 86-87, Superius II)</p> |

⁶⁰ Chaves Arcayos's Toledan ceremonial gives its use at second vespers of the feast of the Assumption and the second nocturn of Matins on the Nativity; see Reynaud, *La polyphonie toledane*, 'Sanctoral', 293-4.

The composer clearly wishes to create an airy feel in this largely consonant motet; as in the case of *Iste est alfei Jacobus* and *Vias tuas Domine* it is written for two equal upper voices.

Like the *Salve Regina*, the motet *Quam pulchra es* has a complex structure because of the length of the text. The first section corresponds to the lines ‘Quam pulchra es... oculi tui columbarum’; the second to the words ‘Labia tua... et facies tua decora’; and the third to ‘O amica mea, aperi mihi, quia amore languo’. The chant melody is only identifiable in some passages, the composer using it fairly freely (especially in Superius 1), and creating his own countermotives and integrating it into the polyphonic texture. The piece is clearly in the hypolydian mode, with cadences on F in the first and last sections, and on C in the middle section. Although contrapuntal textures mostly prevail, the second section is characterized by an extended two-voice homophonic passage with the combination of Tenor and Bass, Superius I and II and Tenor and Bass once more. The last section includes a change of metre to triple time (in sesquialtera) at the words ‘O amica mea, aperi mihi’, which are also set homophonically to highlight the meaning of the text and give this phrase greater impact (see Ex. 7).

Ex. 7: Alonso Ordóñez, *Quam pulchra es*, homophonic final section

The musical score for the homophonic final section of *Quam pulchra es* by Alonso Ordóñez is presented in two systems. The first system (measures 110-114) shows four voices (S2, S1, T, B) in a homophonic texture. The lyrics are: 'a O a - mi - ca me - a a - pe - ri mi -'. The second system (measures 115-119) continues the homophonic texture. The lyrics are: 'a - pe - ri mi - hi a - pe - ri mi -'. The score is written in a hypolydian mode, with a key signature of one flat (Bb) and a time signature of 3/4 (sesquialtera). The lyrics are: 'a O a - mi - ca me - a a - pe - ri mi - hi a - pe - ri mi -'.

Final thoughts

These pieces reveal that Ordóñez is undoubtedly a composer with his own compositional style. They help to fill out the fragmentary picture we have of Spanish composers who were contemporaries of Morales; indeed, Ordóñez probably emulated Morales. Indeed, Ordóñez's works display certain characteristics also commonly found in the Sevillian composer's style, including the use of motivic writing, with fairly shortbreathed lines, controlled use of dissonance and harmonic bass lines. The stylistic relationship between the two composers suggested in this essay, especially the motivic similarity in their settings of the *Salve Regina*, would strengthen this hypothesis. Moreover, the biographical overlap between the two is potentially important: Alonso Ordóñez was born in Plasencia, where Morales was chapelmaster, and they may well have known one another. In addition, the link between Alonso and his brother Pedro is suggestive, and it may not have been coincidence that Pedro, possibly encouraged by the Sevillian composer, went to Rome, where Morales was already in residence. Likewise the presence of works composed by Morales before he went to Rome in Valladolid, where Alonso Ordóñez was chapelmaster, is probably not coincidental.

The musical style of Ordóñez's motets displays a number of interesting features, including a tendency to write for two equal upper voices and an open, transparent quality to the harmonic writing. He also makes use of several contrapuntal hallmarks, including frequent use of quaver scalar figures, and a crotchet rest at the start of a motive and octave leaps. The combination of all these features results in a distinctive style, reflecting a personal approach to contrapuntal writing. Alonso Ordóñez may remain the paradigm of the little known Spanish composer of the Renaissance, but his motets copied in Valladolid are clearly worth studying, editing and performing.⁶¹ I hope that Bruno Turner, that indefatigable seeker of new musical treasure, would agree with me.

⁶¹ I have found a reference to a performance of Ordóñez's *Iste est alfei Jacobus* by the Grupo de Música Antiga 1500 (directed by Andrés Díaz Pazos), in January 2009, although I do not know which edition was used.