



Dionisio Preciado: Biobibliography

AMONG SCHOLARS UNJUSTLY omitted from *The New Grove* none more poignantly merits a biobibliographical article than Dionisio Preciado Ruiz de Alegría.

Born at Salvatierra, Alava province (Spain), January 19, 1919, he studied at various Capuchin seminaries in Navarra. After two years' army service as an enlisted man, he returned to ecclesiastical studies sponsored by the Capuchin order—professing in 1936. In December 1944 he was ordained a priest. From 1945 to 1949 he was organist of San Antonio sanctuary at Pamplona.

From 1949 to 1959 he was an organist in various Santiago de Chile churches. Meanwhile he studied composition and theory at the Chilean national conservatory. In 1959 the University of Chile made him licentiate in music (*Licenciado en Ciencias Musicales*). From October 1959 to May 1960 he resided at the Capuchin Gray Friars' Hall in Oxford, England. While there he wrote articles on electronic music published in the Madrid magazine *Ritmo* (números 341-357). Upon returning to Spain he continued as an organist until 1966. He won both first and second prize for villancicos in the 1962 contest sponsored by the Asociación de Belenistas of Pamplona.

He enrolled in 1966 at the Pontificio Istituto di Musica Sacra at Rome directed by Higinio Anglés. After four years' study, the Pontifical Institute in 1970 awarded him the doctorate in musicology and the licentiate in Gregorian Chant. Upon returning to Spain he spent his next years to the present in musicological investigations, based until 1976 at Saragossa. From 1976 to 1978 he became the first to teach musicology at the Conservatorio Superior de Música at Valencia. In 1978 the Conservatorio Nacional de Música at Madrid appointed him to teach Folklore and Musical Paleography in the Department of Musicology headed by Samuel Rubio.

In 1976 the Spanish Ministry of National Education awarded him the title *Profesor Superior de Composición Musical*. In 1980 he competed successfully for the Premio Nacional de Investigación Musical. His award-winning opus, *Doce Compositores Aragoneses de Tecla del s. XVIII* (12 Eighteenth-Century Aragonese keyboard composers)—still in press in the summer of 1981—contains music, musical analyses, and biographies of José and Juan Moreno y Polo, Joaquín Nebra, José Larraz, Diego Llorente y Sola, Rafael Anglés, Joaquín Beltrán, Pedro Nuez, Gregorio Artal, Manuel Gascón, Joaquín Laseca, and Ramón Ferreñac. The Spanish Ministry of Culture is sponsoring publication of his prizewinning work by the Editora Nacional. In December 1980 the Spanish Musicological Society elected him director of its official organ started in 1978, *Revista de Musicología*.

Books and Editions

Manual de Teoría Musical. Santiago de Chile: n.p., 1957. 34 pp.

Folklore Español. Música, Danza y Ballet. Madrid: Ediciones Studium, 1969, 336 pp.

Los Queiebros y Redobles en Francisco Correa de Araujo (1575/6-1654). Estudio sobre los adornos de música de tecla española de principios del s. xvii. Madrid: Editorial Alpuerto,



1973. 116 pp. + 14 of musical appendix containing the *Tiento pequeño y fácil de 7º tono* by Francisco Correa de Araujo, with ornamentation by the author.

Ocho Himnos de Polifonía Española from the archive of the Monasterio de Nuestra Señora de Guadalupe (Cáceres). Transcriptions of *Deus tuorum, Exultet caelorum, Iesu, corona* and *Iste confessor* by [Ginés de] Boluda; *Decora lux, Hostis Herodes* and *Pange, lingua* by [Rodrigo? de] Ceballos; and *Veni, Creator* by [José] Bernal; published in *TSM* (= *Tesoro Sacro Musical*), 1974/3, parte musical (20 pp.).

Cuatro Salmos de Polifonía Española from the archive of the Monasterio de Nuestra Señora de Guadalupe (Cáceres). Transcriptions: *Memento, Domine* by [Francisco] Guerrero; *Lauda, Ierusalem* by [Ginés de] Boluda; *Lauda, Ierusalem* by [Andrés de] Torrentes; and *Lauda, Ierusalem* by [Juan] Navarro in *TSM*, 1975/2, parte musical (20 pp.).

Alonso de Tejada (ca. 1556-1628). *Obras Completas*, vol. I: *Biografía, transcripción y estudio de su primer libro de motetes*. Madrid: Editorial Alpuerto, 1974. 342 pp. (text, 154 pp.). Work awarded the gold medal by Pope Paul VI.

Alonso de Tejada (ca. 1556-1628). *Obras Completas*, vol. II. Transcription and analysis of his second book of motets. Madrid: Editorial Alpuerto, 1977. 390 pp. (text 32 pp.).

Alonso de Tejada (ca. 1556-1628). *Obras Completas*, vol. III. Transcription and analysis of his third book of motets [awaiting publication].

José Ferrer (ca. 1745-1815). *Sonatas para clave*. Edition and analysis. Madrid: Real Musical, 1979. xiv pp. of introduction + 62 of music.

Vicente Rodríguez (1690-1760). *Piezas para órgano sobre el Pange lingua Español*. Transcription and analysis. Valencia: Instituto Valenciano de Musicología, 1981. 31 pp. (12 of introduction). Bilingual version, Spanish and Valencian.

Rafael Anglés (1730-1816). *Salmodía para órgano*. Transcription and study. Madrid: Unión Musical Española, 1981. xii pp. of introduction + 100 of music.

Doce Compositores Aragoneses de Tecla [José Moreno y Polo (1708-1773), Joaquín Nebra (1709-1782), Juan Moreno y Polo (1711-1776), José Larraz (died 1781), Diego Llorente y Sola (second half of eighteenth century), Rafael Anglés (1730-1816), Joaquín Beltrán (1736-1809), Pedro Nuez (1739-1809), Gregorio Artal (after 1750), Manuel Gascón (after 1750), Joaquín Laseca (1758-1820) and Ramón Ferreñac (1763-1832)]. Vol. I: Biographies and studies; vol. II: music. Winner of the National Prize in Musicology in 1980 [in press].

Articles

"La Música Electrónica." Series of 14 articles in *Ritmo*, 341 (1964), 5-6; 343 (1964), 4-5; 344 (1964), 4-5; 346 (1964), 5; 348 (1964), 4-5; 349 (1964), 5; 350 (1965), 7; 351 (1965), 5; 352 (1965), 8; 353 (1965), 6; 354 (1965), 7; 355 (1965), 4; 356 (1965), 5; 357 (1965), 5. Published under the pseudonym of Pío de Salvatierra.

"El villancico navideño en Chile," in *Ritmo*, 369 (1966), 7 and 370 (1967), 4.

"Francisco de Peraza II, vencedor de Francisco Correa de Araujo. Nueva luz sobre la dinastía Peraza," in *TSM*, 1970/1, 6-15.

"Alonso de Tejada († 1628). Pequeña biografía," in *TSM*, 1970/3, 81-85.

"Los quiebros y redobles en Francisco Correa de Araujo (1575/7-1655)," in *TSM*, 1970/4, 99-103; 1971/1, 3-7; and 1971/2, 35-39.

"Alonso de Tejada, compositor," in *TSM*, 1971/3, 67-70 + 20 pp. of music (4 motets a 4).

"Cantus Firmus 'Ostinati' de Alonso de Tejada," in *TSM*, 1972/2, 48-50 + 20 pp. of music (4 motets a 5).

"Francisco Correa de Araujo, organista de la catedral de Segovia (1640- †1654). Nuevas noticias de su período segoviano," in *TSM*, 1972/3, 67-79.



- "Francisco Correa de Araujo (1575?-1654), organista español o portugués?," in *TSM*, 1972/4, 99-105.
- "Noticias Musicales de la catedral de Tudela (Navarra) entre los años 1516 y 1652," in *Príncipe de Viana*, 130-131 (1973). Pamplona: Diputación Foral de Navarra, 1973, pp. 61-84.
- "Francisco de Peraza II, organista de la catedral de Segovia (del 7-vi-1629 al 17-viii-1629). Más luz sobre la estirpe Peraza," in *TSM*, 1973/1, 3-9.
- "El pulgar izquierdo del organista Francisco de Peraza I. Un curioso testimonio," in *TSM*, 1973/2, 35-38.
- "Jerónimo de Peraza II, organista de la catedral de Palencia (del 20-xii-1594 al 21-xii-1604). Más luz sobre la estirpe Peraza," in *TSM*, 1973/3, 69-80.
- "Vidal de Arce, maestro de capilla de la catedral de Palencia (22-x-1605 al 20-i-1606). Un caso típico de escándalo coral," in *TSM*, 1973/4, 108-117.
- "D. José Uruñuela, gran folklorista vasco (In memoriam)," in *TSM*, 1974/1, 24-25.
- "Cuando Francisco Correa de Araujo era organista de la catedral de Jaén (1636-1640). Más luz sobre este período," in *TSM*, 1974/2, 50-56.
- "Antonio Brocarte, organista en la catedral de Segovia. Primer período: 1656 (15, vi)-1661 (27, iv)," in *TSM*, 1974/3, 74-82.
- "Un apóstol del chistu vasco" (Crónica), in *TSM*, 1974/3, 89-90.
- "Antonio Brocarte, organista en la catedral de Segovia. Segundo período: 1661 (18-x)-1676 (4-xii)," in *TSM*, 1974/4, 105-115.
- "Los cuatro manuscritos polifónicos del Archivo Musical de Guadalupe" (Cáceres), in *Guadalupe, Revista Mariana*, 614 (1974), 324-328.
- "Un nuevo ejemplar de 'Facultad Orgánica' de Francisco Correa de Araujo. El tercero conocido en España," in *TSM*, 1975/1, 15-19.
- "Antonio Brocarte, organista en la catedral de Salamanca (del 2-xii-1676 al 21-viii-1696). Último período de su vida," in *TSM*, 1979/2, 38-51.
- "Joaquín Nebra (1709-1782). 52 años largos de organista en La Seo de Zaragoza (1730-1782)," in *TSM*, 1977/1, 12-17 and 1977/2, 40-45.
- "El organista Antonio de Brocarte. Primeros años (1629-1654). Con una biografía del organista Cristóbal de Brocarte, su padre," in *TSM*, 1978/1, 18-23 and 1978/2, 35-44.
- "Don Hilarión Eslava y su 'Metodo Completo de Solfeo'," in *Monografía de Hilarión Eslava*, Pamplona: Diputación Foral de Navarra, 1978, pp. 217-263.
- "Antonio de la Cruz Brocarte, 45 años de organista en la catedral de Zamora (15-ix-1675 al 29-iv-1721)," in *Revista de Musicología*, 1978/1-2, 61-106.
- "Juan García de Salazar, maestro de capilla en Toro, Burgo de Osma y Zamora († 1710)," in *Anuario Musical*, xxxi-xxxii (1976-77), 65-113.
- "Las esclavas del canónigo vihuelista Alonso Mudarra († 1580)." in *Revista de Musicología*, 1979/1, 132-135.
- "¿Qué son las 'varillas' o 'varetas' musicales?," in *Revista de Musicología*, 1979/2, 345-347.
- "José Ferrer (ca. 1745-1815), organista en Lérida, Pamplona y Oviedo," in *Revista de Musicología*, 1980/1, 1-40.
- "¿Donde nació el organista Joaquín de Oxinaga?" in *Revista de Musicología*, 1980/1, 131-135.
- "¿Escuela aragonesa de clave? Una nueva y valiosa aportación: las sonatas de José Ferrer Beltrán (ca. 1745-1815)," in *Actas del Primer Congreso Nacional de Musicología (SEM)*. Zaragoza: Diputación Provincial de Zaragoza, Institución "Fernando el Católico," (CSIC), 1981.

In addition to these articles, *Tesoro Sacro Musical* and *Revista de Musicología* have published reviews by Dionisio Preciado not listed here.



Musical Compositions

- Seis fugas a 2, 3 y 4 voces para órgano o armonio.* Barcelona: Editorial Boileau, 1960. This and the following compositions were published under the pseudonym Pío de Salvatierra.
- Missa pro defunctis para una voz y órgano o armonio.* Barcelona: Editorial Boileau, 1960.
- Cuatro villancicos chilenos*, arranged for three equal voices. Barcelona: Editorial Boileau, 1961.
- Seis villancicos alaveses*, arranged for solo voice and keyboard. Vitoria: Diputación Foral de Alava, Consejo de Cultura (CSIC), 1962.
- Cinco canciones chilenas*, arranged for five mixed voices. Barcelona: Editorial Boileau, 1963.
- Dos villancicos* for four mixed voices: *Hola, pastorcico* and *Cantemos, cantemos* (prizewinners in the 1962 Concurso de Composición de Villancicos de Pamplona). Barcelona: Editorial Boileau, 1963.
- Seis cánticos de comunión* for solo voice and organ. Bilbao: Talleres Gráficos Ordorica, 1964.

Reference

- Sagardía Sagardía, Angel. *Músicos vascos* (San Sebastián: Editorial Auñamendi, 1972), III, 61-64.