



Macário Santiago Kastner at 75

María A. Ester Sala

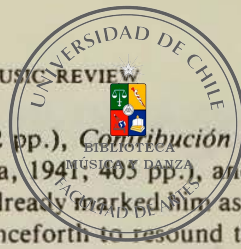
BORN AT LONDON, England, October 15, 1908, Macário Santiago Kastner began his musical studies there. He continued them at Amsterdam under tutelage of Maria van den Ebbenhorst Tengbergen, and at Leipzig, where he studied piano with Hans Beltz, baroque keyboard instruments with Günther Ramin, theory with Friedrich Johannes Paul Högner, musicology with Hans Prüfer, and construction of keyboard instruments in the piano manufacturing firm of Julius Feurich (founded in 1851).

In 1929 he went to Barcelona for the International Exposition (concerning which, see Espasa-Calpe, *Apéndice*, IV, 1492-1497) and remained there until the outbreak of the Spanish Civil War. At Barcelona, beginning in 1930, he profited from the musicological advice of Higinio Anglés and studied harpsichord and clavichord with Joan Gibert Camins. During the 1930's he also at various times enrolled in early music courses at Paris and Berlin.

Upon settling in 1933 at Lisbon, he dedicated himself to early Portuguese keyboard music and appropriately began his publication career in 1933 with an article for *Revista Musical Catalana*, no. 356, entitled "El Pare Manuel Rodrigues Coelho, compositor de música per a instruments de tecla envers 1600." In 1935 B. Schott's Söhne at Mainz published the first volume of his keyboard anthology, *Cravistas Portugueses*, and the next year his edition of 5 *Tentos* extracted from Manuel Rodrigues Coelho's *Flores de música* (Lisbon, 1620). To continue by here enumerating his subsequent performing editions (many with analytical notes) issued by B. Schott's Söhne, Editorial Harmonia-Uitgave (Hilversum, Netherlands), Boileau Bernasconi (Barcelona), Guglielmo Zanibon (Padua), Suvini Zerboni (Milan), Wilhelm Hansen (Copenhagen), Wilhelm Zimmermann (Frankfurt am Main), Unión Musical Española (Madrid), and Valentim de Carvalho (Lisbon), would necessitate augmenting this paragraph with another three dozen titles.

As if performing editions did not suffice, he has won even greater fame as editor of monumental editions. For the Instituto Español de Musicología headed by Anglés, he did a two-volume edition of Francisco Correa de Arauxo's *Facultad orgánica* (1948 and 1952). The same institute issued in separate fascicles between 1952 and 1962 his edition of Antonio Soler's 6 *Conciertos para dos Instrumentos de Tecla*. The Fundação Calouste Gulbenkian at Lisbon issued his editions of Manuel Rodrigues Coelho's *Flores de música* in 1959 (reedition, 1976) and 1961, of Carlos Seixas's 80 *Sonatas para Tecla* in 1965, of 25 *Sonatas para cravo* by various Portuguese eighteenth-century composers (Sant'Ana, Baxixa, Manuel Elias, and Frei Jacinto) in 1982; and in 1980 his cooperative edition (with João Valeriano) of 25 *Sonatas para Tecla* by Carlos Seixas (first edition from original texts).

His first three books, *Música Hispânica; O estilo musical do padre Manuel Rodrigues Coelho, A interpretação da música hispânica para tecla desde 1450 até 1650*



(Lisbon, Ática, 1936; 152 pp.), *Contribución al Estudio de la Música Española y Portuguesa* (Lisbon, Ática, 1941, 405 pp.), and *Carlos Seixas* (Coimbra, Coimbra Editora, 1947; 156 pp.), already marked him as an authority whose voice on Iberian keyboard matters was henceforth to resound throughout the musicological world. Bärenreiter published facsimile editions of Bermudo in 1957 and Salinas in 1958 with his postfaces. Alert to his ever widening international public, he chose to have his magnum opus appear in German, *Antonio und Hernando de Cabezón. Eine Chronik dargestellt am Leben zweier Generationen von Organisten* (Tutzing über München, 1977).

His command of all major European tongues has enabled him to publish specialist articles in eight languages: Catalanian, Dutch, English, French, German, Italian, Portuguese, and Spanish. By way of example, *Anuario Musical*—organ of the Instituto Español de Musicología at Barcelona—included “Parallels and Discrepancies between English and Spanish Keyboard Music of the 16th and 17th Century” in Volume VII (1952); “Le ‘Clavecin Parfait’ de Bartolomeo Jobernardi” in VIII (1953), and “Relations entre la musique instrumentale française et espagnole au XVI^e siècle” in X (1955) and XI (1956); “Randbemerkungen zu Joan Cabanilles’ Claviersatz” in XVII (1962), “Ursprung und Sinn des ‘Medio Registro’” in XIX (1966), and “Semitonia-Probleme in der Iberischen Claviermusik des 16. und 17. Jahrhunderts” in XXIII (1970). His articles in Spanish for *Anuario Musical* have persisted through three decades: “Tres Libros desconocidos con música orgánica en las Bibliotecas de Oporto y Braga,” I (1946); “Los Manuscritos Musicales núms. 48 y 242 de la Biblioteca General de la Universidad de Coimbra,” V (1950); “Algunas cartas del P. Antonio Soler dirigidas al P. Giambattista Martini,” XII (1957); “La Música en la Catedral de Badajoz,” XII (1957), XV (1960), and XVIII (1965); “Notas sobre la música en la Catedral de Tuy,” XIII (1958); “Palencia, encrucijada de los organistas españoles del siglo XVI,” XIV (1959); “Vestigios del arte de Antonio de Cabezón en Portugal,” XXI (1968); “Orígenes y evolución del Tiento para instrumentos de tecla” and “Interpretación de la música hispánica para tecla de los siglos XVI y XVII,” XXVIII–XXIX (1976).

Recognizing his encyclopedic knowledge of Iberian keyboard literature and entranced by his unrivalled linguistic skills, students have flocked to him from all parts of the international music world. Not surprisingly, he has also been in high demand as a lecturer in Belgium, Denmark, England, France, West Germany, Netherlands, Sweden, Switzerland, and the United States (Stanford and Athens, Georgia, most recently).

In 1947 he became a permanent collaborator of the Instituto Español de Musicología and in that same year professor in the Conservatório Nacional at Lisbon. In 1958 he joined the musicological commission of the Gulbenkian Foundation. In 1960 he founded at Lisbon the instrumental group specializing in early Iberian repertory, “Menestreis.” In 1965 he was elected a corresponding member of the Real Academia de Bellas Artes de San Fernando at Madrid. From the 1954 fifth edition of *Grove’s Dictionary* through the 1980 *New Grove*, he has continued one of the most sought-after contributors to international lexicons—such as *Die Musik in Geschichte und Gegenwart*, Ricordi, Rizzoli-Ricordi, *Larousse de la Musique*, and various editions of Riemann. Biographical articles in *MGG* and *The New Grove* conveniently augment his bibliography not itemized in this birthday tribute.