

Editor's Notes on *¡Mater Dolorosa!, marcha fúnebre sobre un Stabat Mater de Hilarión Eslava*

The vast majority of the works I have transcribed in connection with the project my husband and I are engaged in concerning the recovery and dissemination of the music of Hilarión Eslava are, of course, music written by the *maestro* himself. Every now and then, however, we are drawn to a composition he might not be the direct author of, but the source of its inspiration. Unique settings or circumstances around the composition tend to be deciding factors. One such example is this funeral march on Eslava's *Stabat Mater* (a rendering of the traditional Passiontide Latin hymn "The grieving mother stood weeping") the original of which has already been transcribed and published on this site, catalogued as CPE-661 (and in a duplicate, incomplete version, as CPE-378). The author of this arrangement is the Spanish composer Mariano San Miguel. It is scored for military band and intended for religious processions, such as those held throughout Spain during Holy Week. The *pasos* or holy images used in such events are almost always accompanied by band instruments marching solemnly behind them.



Mariano San Miguel, ca. 1927

Mariano San Miguel Urcelay (1879-1935) was a Basque clarinetist, military band director and composer. He studied at Madrid's Royal Conservatory (where Eslava had taught) and among other appointments, was principal clarinetist with the Banda del Real Cuerpo de Alabarderos, the Spanish royal guard in Madrid. He founded the musical journal *Harmonia* (1916-1960) and edited over one thousand scores for band.

The original score for this composition came to us through the kindness of Prof. Juan Carlos Galiano Díaz, with the Department of History and Musical Sciences of the Universidad de Granada in Spain. The arrangement was first published in early 1920. The manuscript score provided by Prof. Galiano is dated 1922 in the Spanish North African enclave of Ceuta.

In the source score, all the percussion parts (snare drum, bass drum and cymbals) were shown on the same staff. Notes shown on the upper part of the staff indicated snare drums and notes on the lower part could be either cymbals or bass drum (or both), based on a written notation. At several points, the percussion particella indicated a series of measures with a squiggly line above and the word "Marcha". I assume that this means that the snare drums should play a standard march rhythm, while the cymbals and bass drum play or rest as indicated in the lower part of the staves thus marked. I marked the affected measures in a similar manner, but for purposes of audio playback, I inserted a simple rhythm for the snare drums to play in these sections and rendered that invisible in musical notation. Any band that uses this music should exercise their best judgment as to how to handle these measures.