

From Serra To Sancho: Music And Pageantry In The California Missions

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BOOK REVIEWS

From Serra to Sancho: Music and Pageantry in the California Missions. By Craig H. Russell. New York: Oxford University Press, 2009.

The Power of Song: Music and Dance in the Mission Communities of Northern New Spain, 1590–1810. By Kristin Dutcher Mann. Stanford, CA: Stanford University Press and The Academy of American Franciscan History, 2010.

Studies about the music of Latin America and Spain from the sixteenth through the eighteenth centuries have focused most particularly on cathedral music, and in comparison mission music—the theme of the two books under consideration—has been neglected or underestimated until very recently.¹ These two books constitute a very substantial contribution to our knowledge about the music and musical activities on the northern frontier of the Viceroyalty of New Spain. This territory was under Spanish rule from the sixteenth to the early nineteenth centuries; from 1821 to 1848 it formed the northern area of newly independent Mexico, and much of this territory has been a part of the U.S. Southwest since 1848.

Craig H. Russell's *From Serra to Sancho: Music and Pageantry in the California Missions* studies the music in the Franciscan missions in Alta California (the modern-day state of California), with an emphasis on the period between 1769 (when the San Diego Mission was founded by friar Junipero Serra) and 1848 (when California passed from Mexican to U.S. control). Russell recognizes the contributions made by previous scholars, among them William Summers and John Koegel, and rejects the idea of mission life represented in “the two extremes of California-as-paradise versus California-as-prison” construction. He prefers “more three-dimensional” historical approaches (11), such as those formulated by Robert L. Hoover and Samuel Edgerton, agreeing with the latter that “life and religious practice were negotiated [. . .] between the Franciscans and the Indians and were not a simple dictatorial mandate from Spain to its colonies” (12). For Russell, this approach plays out well when examining music in early California, because “If the

¹ In the Hispanic world, “mission music” is usually associated with frontier territories of America and Asia, where missionaries used music as a tool for education and evangelization, but it does not take into account the so-called *misiones de interior* (internal missions) or *misiones populares* (popular missions) within peninsular Spain, developed as part of the post-Tridentine efforts to reinforce Catholic faith against Lutheran reforms. These other missions were campaigns—usually of several days—in cities and villages (sometimes referred to as *nuestras Indias* [our Indies]), during which friars of different religious orders tried to move ordinary people to authentic conversion and to promote a more intensive use of Christian practices. Although there is a lack of specific musical studies on this topic, music, along with rhetoric and the other arts, played an important role in the performance of these mission campaigns. See E. L. Rico Callado, *Misiones populares en España entre el Barroco y la Ilustración* (Valencia: Institució Alfons el Magnànim, 2006); and Federico Palomo, “Limosnas impresas: Escritos e imágenes en las prácticas misioneras de interior en la península Ibérica (siglos XVI–XVIII),” *Manuscritos: Revista de Historia Moderna* 25 (2007): 239–65. See also Alfonso de Vicente, “Música, propaganda y reforma religiosa en los siglos XVI y XVII: Cánticos para la ‘gente del vulgo’ (1520–1620),” *Studia Aurea: Revista de Literatura Española y Teoría Literaria del Renacimiento y Siglo de Oro* 1 (2007), <http://revistas.uab.cat/studiaaurea/article/view/v1-vicente/pdf>.

317

Music in the California missions was a pluralistic combination of voices and instruments, of liturgy and spectacle, of styles and functions--and even of cultures --in.From Serra to Sancho: Music and Pageantry in the California Missions. By Craig H. Russell. (New York, Oxford University Press, xix +. pp. \$65).From Serra to Sancho: Music and Pageantry in the California Missions by Craig Over many years of research on American Catholic church music the title has.Music in the California missions was a pluralistic combination of voices and instruments, of liturgy and spectacle, of styles and functionsand even of.Music in the California missions was a pluralistic combination of voices and instruments, of liturgy and spectacle, of styles and functions--and.From Serra to Sancho: Music and Pageantry in the California Missions. By Craig H. Russell. New York: Oxford University Press, SPAIN (OLD AND NEW) From Serra to Sancho: Music and Pageantry in the California Missions. By Craig H. Russell. (Currents in Latin American & Iberian.Music in the California missions was a pluralistic combination of voices and instruments, of liturgy and spectacle, of styles and functions - and even of cultures .From Serra to Sancho: music and pageantry in the California missions / Craig H. View the summary of this work. Bookmark: sacflamenco.comGet this from a library! From Serra to Sancho: music and pageantry in the California missions. [Craig H Russell].From Serra to Sancho: music and pageantry in the California missions / Craig H. Musical Style and Performance in Mission Life -- Compositional Styles.Price, review and buy From Serra to Sancho: Music and Pageantry in the California Missions (Currents in Latin American and Iberian Music) at best price and.[BOOK] From Serra To Sancho Music And Pageantry In The California Missions PDF Book is the book you are looking for, by download PDF.If searched for the book by Craig H. Russell From Serra to Sancho: Music and Pageantry in the California. Missions (Currents in Latin American & Iberian Music).From Serra to Sancho: Music and Pageantry in the California Missions is a book by Craig Russell, released in the summer of by Oxford.

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