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FATHER HILARIO OLAZARÁN OF ESTELLA (1894–1973): CATALOGUING HIS MUSICAL WORKS

José Francisco Sánchez Salsamendi

Introduction

Alejandro Olazarán Salanueva (1894–1973), composer and music collector in the Basque country and Navarra, is popularly known as “Father Hilario Olazarán of Estella”, and that is how he signs his works. From this point onward in this article, I will refer to him solely as Father Hilario. He is a well-known figure among *txistularis* of the Basque country and Navarra¹, but virtually unknown in general music history, unlike figures of the first order in Spanish musicology, such as José Gonzalo Zulaica (1886–1956; better known as Aita Donostia or simply Father Donostia), Dionisio Preciado, or Jorge de Sutton-in-Ashfield, all of them capuchin friars.

To know the work of the Father Hilario is relevant not only for the *txistularis*, but for all musicians, the scientific community, and the general public. His music is comprised of numerous compositions for piano, and his sacred music is significant, organised mainly of works for mixed choir and soloists, many with organ accompaniment. There is also a large amount of secular music for choir, band, *txistu*, etc. A few studies exist on Father Hilario and his contribution to music composition in Spain and Chile, where he was exiled for twenty-seven years, beginning in 1936.

There is very little literature on the life and work of Father Hilario. The following brief references reveal the impact of the composer, mainly in Spain and Chile.

In regard to the biography, there is a short entry in the *Enciclopedia general ilustrada del País Vasco*², as well as in a bulletin published by the American Institute of Basque Studies at the University of Buenos Aires, both written by the Bonifacio de Ataún³. In the magazine, *Txistulari* (no. 159), José Luis Ansorena, Basque composer, capuchin, and director of the Coral “Andra Mari” in Renteria (1966–1991), has dedicated a few pages to Father Hilario⁴. Lorenzo Ondarra, composer and writer on musical topics, as well as a collaborator in the musical edition of Father Donostia, traces a brief outline of his life in volume eight of the *Diccionario de la música Española e Hispanoamericana*⁵. Other writ-

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1. Colloquial way in the Basque country and Navarre of calling musicians who played the *txistu*, a three-hole flute, played with one hand.

2. Bernardo Estornes Lasa, *Enciclopedia General Ilustrada del País Vasco*; A. Cuerpo, *Diccionario Enciclopédico Vasco* (San Sebastián: Editorial Auñamendi, 1992), 33:349–351.

3. Bonifacio De Ataún, “R. P. Fr. Hilario Olazarán de Estella”, *Boletín del Instituto americano de estudios vascos* (Buenos Aires) and *Bulletin Hispanique* 95 (1973): 180–184.

4. José Luis Ansorena, “Personalidad humana del P. Hilario Olazarán de Estella”, *Revista Txistulari* 159 (1994): 11–15.

5. Lorenzo Ondarra, “Olazarán Salanueva, Hilario”, in *Diccionario de la Música Española e Hispanoamericana*, ed. E. Casares (Madrid: Sociedad General de Autores y Editores, 1999), 8:42–43.

ings about Father Hilario appear in several publications from the Basque government. The book *Arrojos, dichas y nostalgias: vascos en el Valparaíso del siglo XX*, written by Rubila Andrea Araya Ariztía⁶, reflects the experience of the Basque emigration to Chile, and specifically to the area of Valparaíso. Also the book *El clero navarro ante el euskera en los años de entreguerras*, written by Francisco Javier Dronza Martínez, explains the difficulties that some Basque-speaking teachers had in teaching their lessons⁷.

On several Web pages, can be found various information on the composer. In *Nafarroako History* (History of Navarre)⁸, in which short biographies of prominent people of the community appear, there is a small overview of his life. Another Web site recounts memories of a brief trip that Father Hilario took to Pamplona⁹, in which he played the txistu in the 1955 Olentzero¹⁰, and also mentions his exile in Chile. The Web site *Txistulari* also presents a short biography of Father Hilario¹¹.

Biographical Note

Alejandro Olazarán Salanueva was born in Estella on 9 February 1894, and was to become an outstanding musician and promoter of traditional music. He was also an organist, composer, piano teacher, and the author of the first method for the txistu and the tambourine¹².

At the age of eight, thanks to his precocious talent as an organist, he was commissioned to musically enhance the solemn Masses at the School of Escolapios of Estella. After nine years as organist of the Basílica Nuestra Señora del Puy, at age eighteen, he begins to write music, after having studied harmony¹³. His music teacher as a child was the organist of the parish, Moises Baylos Albéniz; later, he studied harmony with Bonifacio Iraizoz in Pamplona.

On 25 September 1909, he entered the Order of Friars Minor Capuchin¹⁴, in the city of Sangüesa and, following the practice of religious communities, took the name Brother Hilario of Estella. Later, on its own initiative, he preferred to be called Father Hilario Olazarán of Estella, and it was this name that became the most popular. After completing ecclesiastical studies, he was ordained as a priest in the city of Pamplona on 30 September 1917.

6. Rubila Andrea Araya Ariztía, *Arrojos, dichas y nostalgias: vascos en el Valparaíso del siglo XX* (Vasco: Servicio Central de Publicaciones del Gobierno, 2006), 111.

7. Public University of Navarre.

8. Hilario Olazarán de Estella, “Nabarros”, <https://nafarroakoistoria.wikispaces.com/Hilario+Olazar%C3%A1n+de+Estella>, accessed 27 December 2018.

9. Iosu Mikel Sarasate Olazarán, “Algunos recuerdos sobre el Olentzero”, <http://www.olentzero.net/idazlana/?id=10>, accessed 27 December 2018.

10. Olentzero is a character in the Basque Christmas tradition, who brings gifts to children for Christmas. Its origin is in the area of Lesaka (Navarre). On 24 December, a street parade with an effigy of his figure, accompanied by musicians, is given.

11. Esbozo biográfico del P. Hilario Olazarán de Estella, “Musikariak”, http://www.txistulari.com/index.php?option=com_wrapper&Itemid=8, accessed 27 December 2018.

12. See note 4.

13. Juan Miguel Mendía, “P. Hilario Olazarán de Estella (Alejandro Olazarán Salanueva) (1894–1973)”, *Boletín de la orden capuchina* (noviembre–diciembre 1973): 11–15.

14. See note 5.

Professor at the College of Lekaroz, an important center of Basque musical nationalism

The College of Lekaroz, a village in the Baztan Valley (Spain), was an active place for music, especially for religious works. It had its own orchestra, made up of teachers and students, which played repertoire by several composers: Miguel Hilarión Eslava (1807–1878), García, Valentin Zubiaurre (1837–1914), Hernández, Théodore Dubois (1837–1924), Charles Gounod (1818–1893), Felipe Gorriti (1839–1896), Saverio Mercadante (1795–1870), Eduardo Mocoora (1867–1959), Trueba, and Adolfo Zabala (1841–1869), among others. In 1908, after Father Donostia had already been ordained a priest, the style of the musical activity at the school changed radically. Father Donostia began to devote himself to the study of Basque folklore¹⁵, and devoted himself to collecting songs from village to village. In 1911, he began his work to harmonise these popular melodies. In 1912, a series of *Basque Preludes* for piano appeared, and in 1913, he arranged a number of Basque popular melodies for choir. Basque cultural movements took note of this musical activity, which resulted in a greater appreciation of Father Donostia on the part of these movements and, over all, the Basque Nationalist Party, for which he organised a tribute in 1918. In the decade of 1910, Father Hilario regularly offered the melodies he had collected to other composers in order to better cultivate Basque music. His frequent trips to Paris from 1920 onward served to discuss the evolution of this music. His attendance at concerts in the French capital always resulted in his own analysis and annotations.

In Lekaroz, Father Donostia received visits from many Basque composers, including Luis Urteaga, Victor Zubizarreta, John Telleria, Joaquín Larregla, José Izurrategui, José Uruñuela, José Olaizola, and Santiago Bengochea, among others, who showed him their works and asked for his opinion¹⁶. The most important visit was from Maurice Ravel, which took place on 23 August 1927. In addition, they were joined by Xabier Zubiri, Asin y Palacios, Imaz, Losemboure, Marquis de Caviedes, Count of Casa Miranda, and Urcola. Ravel played the piano *Sonatina* and Father Donostia, *Herrimiña* and *Gure Herria*.

Father Donostia was the first in Lekaroz to collect music by earlier Basque composers, including the chapel master of Calahorra, Roncesvalles, Pamplona, Tudela, and others, with special attention to Juan de Anchieta, Basque harpsichordists, and Juan Crisóstomo Arriaga, in addition to other composers of his time.

On his part, Father Hilario replaced Father Donostia in the management of the piano and harmonium students. He started in November 1918, when Father Donostia moved to Madrid, where he resided during the winter and the following spring. Father Hilario enjoyed some fame as a composer and great prestige as a pianist–organist¹⁷. He lived for eighteen years in Lekaroz with Father Donostia, and together they formed a duo, as interpreters of music for piano, four hands or for two pianos. Sometimes, they performed chamber music, with Father Donostia on violin, accompanied by Father Hilario on piano, but also in trios, with the flutist Father José de Lesaka (José Echaide Echegoyen). For some years, he also performed chamber music with Father Tomás de Elduayen

15. El nacionalismo musical, <http://www.monografias.com/trabajos6/namu/namu.shtml>, accessed 27 December 2018; see also José Luis Ansorena, *Aita Donostia* (Donostia: Kutxa Fundazioa, 1999).

16. José Luis Ansorena, “El Padre Hilario Olazarán de Estella en la cresta del nacionalismo musical vasco”, *Revista Txistulari* 159 (1994): 2–10

17. Aniceto Olano Galarraga 1896–1966 (a) Fray Miguel de Alzo, <http://www.filosofia.org/ave/clerigos.htm#OFMCap>, accessed 27 December 2018.

(Thomas Echeverra Elosegui), a leading composer of Basque music. Father Hilario studied counterpoint and composition with Father Donostia, which served mainly to better himself in his musical training, learning about the latest pieces of modern music that Father Donostia heard in the Parisian musical season, all of which significantly influenced his work to compile popular Basque melodies.

From 1918 to 1936, Father Hilario worked as professor of piano and French at the college of Lekaroz¹⁸. During his time at college, he learned the Basque language¹⁹, so that he could be understood more easily by students. With the students at the college, he created the first academy of txistu, and it is here that he writes his first method for txistu²⁰. He managed the music for the school's band, which resulted in many of his works for band, choir, orchestra, piano, and txistu. Beginning in 1922, Father Hilario began his work to explore, investigate, and collect the music of Navarre by visiting with the best instrumentalists of the txistu in the region, and collecting their repertoire; in this work, he acquired a deep knowledge of this music, which is reflected in his own compositions.

In 1925, Father Hilario moved to the French Benedictine monastery of Solesmes, where he studied Gregorian chant and organ accompaniment. The same year, he published his first piano piece, *Mutil-dantza Baztán*, inspired by the folklore of Navarre. This composition was followed by others, for example, the piano works, *Baile de la Era de Estella*, *Ingurutxo Leiza*, *Danzas de Baztán*, *Dantza-sonu*, and *Yoku-dantzak*. Additional works composed during this time are those for three txistus with tamboril (percussion)—*Eguberria*, *Mixintxo*, *Litxu*, *Txoriak*, *Arkaitzak*, and *Edurne*—and vocal pieces, such as *Done Bartolometan*, with Basque lyrics written by his brother, Agustín, and the *Prayer to the Virgin of the Puy*. Father Hilario went on to write compositions for organ, several Masses, the pieces called *Infantiles*, for beginning pianists, and the piano and vocal work, *Gimnasia de Lekaroz*, to accompany the students' gymnastic exercises. Undoubtedly the most well known work of Father Hilario is his *Método de Txistu y tamboril*, the first of its kind, published in the journal *Txistulari*, in 1929²¹. This method has been reissued several times. In 1972, the Provincial Government of Navarra published another of his important treatises, the *Tratado de txistu y gaita* (Pamplona: Diputación Foral de Navarra, Dirección de Turismo, Bibliotecas y Cultura Popular, 1972).

Exile in Chile

As a result of the Spanish Civil War, Father Hilario was expelled from the country on 31 October 1936, and relocated to Chile, where for twenty-seven years he devoted himself to the activity of a priest. He initially went to Chile as a missionary, where he carried out religious work in the field, in the Andes Mountains, on the shores of the Pacific Ocean, and on the margins of the rivers, from the Aconcagua to the Bío-Bío. Veteran artists in the region only practiced the txistu and tamboril, which turned out to be of great assistance to his mission and the religious instruction he provided.

In Santiago, he had a small organ, made by the French organ builder, Aristide Cavaillé-Coll (1811–1899), which consisted of a single keyboard and pedals, with eight-foot stops. At the insistence from some friends, he gave several lectures on music and choreography,

18. See note 14.

19. Non Indo-European language spoken in territories of Spain and France.

20. See note 14.

21. M. Ojarbide, "The Txistu, What it is and how it Touches", *Ibis Poitiers Sud* 6 (1929): 3.

mainly of Navarra, using a group of young people from the Teatro Municipal de Santiago de Chile to provide. These lectures were well-attended by the public.

Although Father Hilario was used to telling legends and tales to children, often accompanying himself on a small harmonium, for several years, he also exclusively told stories on sacred themes. His method of telling stories was well-known, as they were given in a pleasant, attractive, and artistic manner. As a result, the radio station of Concepcion (where he was parish priest for five years), and also of Valparaiso broadcast his stories, accompanied by descriptive music of his own invention, and played by him on a grand piano.

Return to Navarra

In 1963, Father Hilario came back to Spain and took residence in the Convent of San Antonio in Pamplona, where he gave himself fully to his artistic activities²². He took every opportunity to broadcast his stories with improvised accompaniment on radio and television, and made several musical tours of Europe, bringing to his audiences the sound of the txistu and tambourine.

Father Hilario died in Pamplona on 28 June 1973, and he was buried in his hometown of Estella (Navarra).

Musical Works of Father Hilario Olazaran

Father Hilario's musical works are now housed in the Historical Archive of the Province of Capuchins of Pamplona (AHPCP)²³. In addition, the Basque Archives of Music (Errenteria) holds some manuscripts, prints, and copies his works²⁴.

The distribution of the musical works of Father Hilario includes 162 secular works and 84 sacred works. Of the sacred works, the majority of them are choral music (81), with two works for organ, and one for band.

Sacred works

In describing or analysing the sacred works of Father Hilario, it is important to take into account that as a priest who was in charge of playing music for all religious services at the College of Lecaroz, that this was a daily task with the intention of entertaining both the students of the College and the community of priests.

It is possible to classify the sacred works into different categories, some specific to different times of the year and others relevant to religious personalities:

- The Lord, the Eucharist and the Sacred Heart (twenty-one works)
- Christmas (ten works)
- Lent and Easter (five works)
- To Mary Most Holy (twenty-two works)
- To the Saints (seven works)
- Anima mae (eight works)
- Several (ten works)

Father Hilario was an organist, and as such, the bulk of his sacred music is composed for voices and organ; many of his compositions are written for one or several voices and

22. See note 5.

23. <http://iglesiasanpedro.capuchinospamplona.org/recursos/archivo-provincial>, accessed 27 December 2018.

24. Basque Archives of Music (Errenteria), <http://www.eresbil.com>, accessed 27 December 2018.

organ (students), and other for voices and organ (congregation of priests). It should also be noted that the College of Lekaroz was a Capuchin convent, which means that the canonical hours of the Catholic ritual were sung, accompanied by organ. From this, we can infer that Father Hilario composed these works not only from an instrumental point of view, but also with the understanding that the voices were important as well. Therefore, I thought about the number of singers and the frequency and quality of the same. As a result, one can also say that his sacred vocal music, written in Latin, Basque, and Spanish, is very demanding for the interpreters; in addition, the organ music also requires some musical skill.

Other sacred works include his *Misa de difuntos a una voz* (Requiem), the collections of organ pieces, and, after the liturgical reform of Vatican II, two Masses in Spanish: one in honour of Holy Mary of Echalar (Navarra), and the other, a *Misa de difuntos* for two voices, written for the children's choir of the Escolanía de San Antonio, which he directed. In 1925, he was awarded a prize from the Orfeón Pamplonés for his *Oración a la Virgen del Puy*, a choral work for four mixed voices inspired by the death of the generals shot outside the church of the Virgin of Puy in Estella in 1839.

Secular works

The secular music of Father Hilario contains 162 works of various kinds, and composed for different musical groups. Most of this work is linked to the folklore of the Basque-Navarro region, and contains a host of titles of descriptive music as will be later described in this article.

Choral music

Father Hilario's secular choral music consists of twenty-six works, very similar to the sacred works, but with texts mainly in Basque. This includes works for voices, probably because he had the students to be able to interpret them, as well as numerous works for four men's voices, organised into an *ochote*²⁵. This may be due possibly to the fame he brought to his choir in the Basque Country and Navarre from 1920 onward, and the ability to sing pieces composed for *ochote* in the Capuchin convent.

In 1925, he again received an award organised by the Orfeón Pamplonés for his composition, *Done Bartolometan*, for four mixed voices. It is a work inspired by the celebrations of 24 August in Lekaroz. In August 1969 in Torrevieja (Spain), he additionally awarded a prize *Mendigoizaleak*, scored for four mixed voices and txistu. Most of these works were inspired by the folklore of the Basque-Navarro region.

Works for voice and piano

This repertoire includes eleven compositions. In 1921, he composed *Ola Gizona*, which was dedicated to the Mrs of Good Counsel. The pasodoble *Carriquiri*, of 1935, was subsequently adapted for band. In 1945, he composed his *15 canciones misionales*, with easy accompaniments for any player. In 1963, already back in Navarre, he composed *El Misionero*, a tune, which on the cover states, "my farewell to Chile". In the same year, he also composed *Pobres enfermitos*, for three voices and piano. In 1971, he composed *Responso a un gaitero de Estella en el camposanto de Astrain*, a work for mixed voices and

25. Small choral ensemble typical of the Basque country and Navarre, comprised of eight voices (Tenor I and II, Baritone, and Bass), two on each part.

piano. In 1972, he composed *Lau egun artan*, a responsorial dedicated to Pui Lazarum. Other works are undated. Of these, worth mentioning is the *Coro de diablos* for Christmas at the College of Lekaroz. Among the works written for voice and piano, one from 1925 stands out, a work to accompany gymnastic exercises according to the Swedish method founded by Pehr Henrik Ling (1776–1839). This work for voice and piano, *Gymnasia Lekaroz*, was inspired by the popular music of Navarre, for example, *biribilketas* (marches).

Works for band

Father Hilario wrote six works for band (the College of Lekaroz had a band): *Etxaidenean* (1921), *Oi Betleem* (1924), and in 1934, an adaptation for band of his *Gymnasia Lekaroz* (originally for voice and piano). In 1961, he also adapted a pasodoble for piano for musical training called *Carriquiri*, as well as a *march tamborrada* in honor of San Fermín de Iruña (undated). We also do not know the date of composition of the interlude *Agur Maria*, but it can be considered sacred music.

Works for the txistu and piano

The musical output of Father Hilario includes four works for txistu and piano: *Txoriak* (1929), subsequently adapted for piano by Lorenzo Ondarra (1921–2012). This which suite in four movements evokes the singing of birds in Navarra (*Urretxindorra* [nightingale], *Zozoa* [dipper], *Txantxangorria* [robin], and *Kukua* [cuckoo]). In 1931, he wrote *Eguberria*, a suite of five movements that narrates the birth of Christ (*Artzaiak* [shepherds], *Jaiotza Kristoren iragartzen Aingeruak* [the angels announce Christ's birth], *Betlem-erato bidean* [on the way to Bethlehem], IV. *Jaureskuntza* [rejoicing], and *Estalpe aurreko dantza* [seasonal dance]). *Harkaitzak*, written in 1933, is a rhapsody in three movements (*Goizeko eguzkipean* [in the morning sun], *Uginetan* [in Uginetan], and *Txoriekin* [with birds]). In 1942, Father Hilario adapted a suite for violin and piano that he had composed in 1935. The adaptation was titled *Nafarroa*, in four movements (*Goiza*, *Otoia*, *Argaray*, and *Xigantiak*).

Works for txistu

Father Hilario wrote eighty-six pieces for txistu, which demonstrates his admiration for this instrument. The most important part of his works for this instrument was his methods for learning how to play the txistu. His method for the txistu and tamboril of 1927 won first prize in the literary-historical competition sponsored by the *Journal of Basque Culture Euskalerraren Alde* of San Sebastian²⁶. In 1929, a second edition of the method was published in a magazine from Auberge de la Petite Ferme. A reprint of this, using colors of the Navarrese artist, Francisco Javier de Frutos, was printed in 1932, and a third edition appeared in 1955, with an iconographical study titled “Iconography of the Auberge de da Petite Ferme”, which reproduced txistularis figures from the facades of the Monastery of La Oliva (Spain), the Cathedral and Church of San Cernin of Pamplona, and the Church of Sainte Engrace (France), among others. In 1972, the Provincial Government of Navarra published a new treatise, *Tratado de txistu y gaita* (Pamplona: Diputación Foral de Navarra, Dirección de Turismo, Bibliotecas y Cultura Popular). Since 1929, which was

26. Angel Sagardia and Karlos Sánchez, “Alejandro Maria Olazarán Salanueva” (2008), <http://www.euskomedia.org/aunamendi/102448>, accessed 27 December 2018.

the first publication of the method for the txistu, hundreds of txistularis and pipers of the Basque country and Navarre have learned to play this instrument. It must be kept in mind that at that time there was no method for this instrument. Today, a number of new pedagogical methods for txistu still use Father Hilario's method because it contains plenty of music from the Basque country and Navarre.

Father Hilario also composed a number of works for two txistus, silbote (bass txistu), and tamboril²⁷, mainly dances rooted in the traditions of the Basque country and Navarra, for example, biribilketas, fandangos, porrusaldas, and zortzikos, among others. Several of his works were awarded prizes in different contests: Eguberria, Mixintxo, Litxu, Txoriak, Arkaitzak and Edurne. All of these works are suites of dances written for a trio of txistus, tamboril (percussion), and atabal (drum).

Works for piano

Father Hilario composed twenty-nine works for piano. In 1920, he wrote the *Noche de San Juan*, a Basque musical scene. In 1925, he published his first work for piano, inspired by the folklore of Navarre, *Mutil-Dantza de Baztán*, a dance of mozos (servants). This preceded his study in Basque and Spanish for his choreographic dioramas. The *Danza de la Era de Estella* (1929), is a suite of seven dances for piano that are to be played without pause (*Introducción, Cadena, Jota vieja, Vals, Fandango, Boleras, and Corrida y final*). In 1931, he composed *Ingurutxo de Leiza*, which included a foreword in Spanish and Basque, a result of his study of the melodies he collected during the period he was a professor in Lekaroz. He took them directly from Evaristo de Elduayen, of the Auberge de la Petite Ferme Leiza, who, in spite of not knowing music, was an outstanding interpreter of the txistu and tambourine. In 1935, Father Hilario composed the Suite for Violin and Piano in four movements (*Goiza, Otoia, Argaray, and Xigantiak*), possibly based on music that he and Father Donostia interpreted together at the College of Lekaroz.

He also wrote *Infantiles*, a piano work designed for younger students. This work is in five movements (*Monjardín* [pasodoble], *Campanula* [waltz], *Violet* [gavotte], *Gold button* [mazurka], and *Carnation* [bolero]). In 1957, he published two books of piano music, based on the music of Navarre, *Danzas de Baztán* and *Dantza-Soñu* and, in 1963, an additional book, *Yoku-Dantzak*, which brings together nineteen short dance-games.

Works collected by Father Hilario

In 1922, Father Hilario began to explore, investigate, and collect the music of Navarre, visiting with the best txistu instrumentalists of the region. He directly transcribed these melodies, and in doing so, acquired a profound knowledge of the music, which is then reflected in his compositions.

Other musicians made use of the music he documented on these trips to the Basque country and Navarre. These include José Ignacio Ansorena, José A. Azkue, M. Gaiza, Zaraya, C. Albistur, Short Brothers, T. Beteta, L. Urteaga, A. Yurrita, L. Aramburu, Victor of Zubizarreta, L. Tower, Onraitia, and Demetrio Garaizabal, among others. It is famous interpreters of the txistu in the Basque country and Navarre, whose names are collected from their own notes in their notebooks.

27. The silbote, or bass txistu, is a tuned a fifth lower. It is played with two hands and used to provide a third voice to the instrumental texture.

Conclusion

This research carried has allowed me to delve into the systematic and comprehensive knowledge of the musical work of Father Hilario. It is worth noting the social and cultural importance of this composer, not only in the Basque country and Navarre, but also in the history of music in general. We did not know many of the biographical aspects, historical relevance, and unpublished works that I have brought to light throughout this work, a direct result of the cataloguing of Father Hilario's musical works. In expanding his biography, I have demonstrated the importance of Father Donostia to the understanding of Basque musical nationalism. This occurred mainly during the eighteen years of their co-existence at the College of Lekaroz up until his exile in Chile, where they worked together in hosting various renowned composers to visit the College, exchanging thoughts on the music they were composing, and trying to convince them to use his compositions, rhythms, and popular melodies. During his exile in Chile, he concentrated on his method for using the txistu and the tamboril. Upon his return to Spain, Father Hilario stayed in the Capuchin convent of Pamplona-Extramuros, where he continued to practice his way of narrating stories with piano music, interesting even to the Corporación de Radio y Televisión Española (RTVE)²⁸, for which he recorded several programs. He promoted the celebration of the Olentzero in Pamplona, which was one of their top tourist attractions.

I have synthesised the important role his works have played, some of them claiming awards throughout Spain. I have also emphasised how during his exile in Chile, Father Hilario stood out by the way he told his stories, accompanied by music interpreted on the txistu and tamboril and, on the occasions in which it was allowed, with piano.

After the experience of cataloguing these works, I can highlight the value and interest in the work of Father Hilario, addressing their importance, once they were identified, systematised, sorted, and inventoried. This interest has grown exponentially. As such, this valuable collection must be adequately preserved and protected given its musicological and historical significance. In addition, I hope that my study will contribute to the motivation of a new generations of txistularis and instrumentalists, and encourage them to cultivate an interest and taste for the works of Father Hilario, encouraging them to interpret his extensive and varied works.

English Abstract

Alejandro Olazarán Salanueva (1894–1973) was a Capuchin friar born in Estella (Spain), popularly known as “Father Hilario Olazarán of Estella”. He was a music teacher and organist under José Gonzalo Zulaica (1886–1956), known by his pen name, Aita Donostia, or as Father Donostia, in the college of Capuchins in Lekaroz (Spain), and had some influence on the development of Basque musical nationalism. Father Hilario is valued as a composer and music collector in the Basque country and in Navarre.

Hilario's work mainly consists of music written for txistu (a vertical flute with three holes, located at the bottom of the instrument; two in the front and one at the rear, popular in the Basque country and Navarre), numerous compositions for piano, and a very significant output of sacred music, mainly music for mixed choir, voices, and soloists, many of them with organ accompaniment. There is also a large amount of secular music for choir, band, and txistu, among others.

28. Spanish Television, <http://www.rtve.es/>, accessed 27 December 2018.

French Abstract

Alejandro Olazarán Salanueva (1894–1973) était un moine Capucin né à Estella (Espagne), communément connu sous le nom de “Père Hilario Olazarán Salanueva d’Estella”. Il était professeur de musique et organiste sous l’égide de José Gonzalo Zulaica (1886–1956) connu sous le pseudonyme Aita Donostia, ou comme Père Donostia au Collège des Capucins de Lekaroz (Espagne) et a influencé le développement du nationalisme musical basque. Père Hilario est apprécié comme compositeur et comme collecteur de musique au Pays Basque et en Navarre. L’oeuvre d’Hilario consiste essentiellement en musique écrite pour le txistu (une flûte verticale à trois trous situés au bas de l’instrument: deux devant et un à l’arrière, instrument populaire au Pays Basque et en Navarre), de nombreuses pièces pour piano et une production importante de musique sacrée, pour chœurs mixtes, voix et solistes, la plupart du temps avec accompagnement d’orgue. Entre autres, une part significative de son oeuvre comprend également des pièces de musique profane pour chœur, orchestre et txistu.

German Abstract

Alejandro Olazarán Salanueva (1894–1973) war ein Kapuzinermönch aus Estella (Spanien), der unter dem Namen “Vater Hilario Olazarán von Estella” bekannt wurde. Er war Musiklehrer und Organist unter José Gonzalo Zulaica (1886–1956), der unter seinem Künstlernamen, Aita Donostia, oder als Vater Donostia im Kapuzinerkolleg von Lekaroz (Spanien) bekannt wurde und einigen Einfluss auf die Entwicklung des baskisch-musikalischen Nationalismus hatte. Vater Hilario wird im Baskenland und in Navarra als Komponist und Musiksammler sehr geschätzt. Hilarios Werk besteht hauptsächlich aus Musik für Txistu (eine Schnabelflöte mit drei Löchern im unteren Teil des Instrumentes, zwei davon vorne, eines auf der Rückseite, verbreitet im Baskenland und in Navarra), zahlreichen Kompositionen für Klavier und einem nennenswerten Anteil an geistlicher Musik - hauptsächlich Werken für gemischten Chor und Solisten, überwiegend mit Orgelbegleitung. Es existiert darüber hinaus eine beträchtliche Menge an weltlichen Werken für Chor, Band und Txistu sowie weitere Werke.