

Diego Ortiz

(b Toledo, ca 1510; d ?Naples, ca 1570). Spanish theorist and composer. He was at Naples by 10 December 1553, when he dedicated his *Trattado de glosas* to the Spanish nobleman Pedro de Urríes, Baron of Riesi (Sicily). This work appeared simultaneously in Spanish and in an Italian version full of hispanicisms suggesting that Ortiz served as his own translator. If so, he must already have spent an extended period in the part of Italy under Spanish rule.

By February 1558 Ortiz was maestro de capilla of the viceregal chapel maintained at Naples by Fernando Alvarez de Toledo, 3rd Duke of Alba and Spanish Viceroy from 1556 to 1558. In 1565 he was still maestro de capilla to the conservative Pedro Afán de Rivera, Duke of Alcalá, Alvarez de Toledo's successor as Spanish Viceroy (1559–71) to whom he dedicated his *Musices liber primus*. A book of masses promised in the preface to this work never appeared.

The *Trattado de glosas*, or 'treatise on the ornamentation of cadences and other types of passage in the music of viols', is the first printed ornamentation manual for the player of bowed string instruments. It teaches neither how to improvise nor how to add ornamentation at sight, but provides numerous written-out ornaments fitting exactly prescribed time limits. The player is told in book 1 to inspect the dozen or more ornamented variants provided after each simple cadence or passage, to choose the most apt and to write it into his part at the appropriate place. The accidentals shown in the simple cadence are to be retained in whatever ornamented variant the player selects. The second book begins with four solo *recercadas* (studies) for bass viol, followed by six *recercadas* on the bass *La spagna* in which agile tenor-clef counterpoints for violón are accompanied by keyboard harmonizations of the theme. Next come four *recercadas* (ornamented versions) of Arcadelt's four-voice madrigal *O felici occhi miei* for viol and keyboard, followed by four of Pierre Sandrin's four-part chanson *Douce mémoire*. Book 2 concludes with eight *recercadas* for bass viol and keyboard over *passamezzo basses*. Neither book quotes any distinctively Iberian air. Ortiz's preoccupation with bowed rather than plucked instruments contrasted with contemporary Spanish preference.

In performing these *recercadas* it is nice if one can make use of a harpsichord and a pair of percussion instruments evoking a Renaissance feeling like tambour, timbales, castanets or triangle. The keyboard accompaniment may be extensively embellished and it is best if the percussion lines be totally improvised in a Renaissance manner.