



Latin America in *Ilustración Musical Hispano-Americana*

GILBERT CHASE's 2699-item *A Guide to Latin American Music* (Washington: Library of Congress Music Division, 1945) sold for 45¢. Seventeen years later *A Guide to the Music of Latin America* (Washington: Pan American Union and Library of Congress, 1962) contained all the 1945 entries plus some 1084 additional items. Reprinted a decade later by AMS Press, Inc., 56 East 13th Street, New York 10003, the facsimiled 1962 second edition sold for \$17.50 in 1975 and for \$22.50 in 1980.

Funding for the preparation and publication of the 1945 edition came from the Interdepartmental Committee for Cooperation with the American Republics, Department of State. The Martha Baird Rockefeller Aid to Music Program helped subsidize the second edition, which however made no systematic attempt to fill in gaps in the pre-1945 literature left vacant in the first edition.

Charles Seeger briefly noticed the first edition in *Handbook of Latin American Studies: 1945* (Cambridge: Harvard University Press, 1948), page 347, item 3793. Except for Bruno Nettl's 165-word notice in *Ethnomusicology*, viii/1 (January 1964), 86, the 1962 edition like the 1945 escaped review.

So long as Chase's *Guide* in either of its incarnations remains the one "indispensable tool to students of Latin American music," justice to purchasers of this "tool" priced at \$22.50 in 1980 (more tomorrow) requires a belated *caveat emptor*. The 1945 *Guide* itemized what Chase found in the Library of Congress. The 1962 additions were in turn mostly limited by what periodicals Barbara Krader found in the Columbus Library of the Pan American Union.

Newspapers, despite the seminal value of Latin American cultural supplements, understandably failed to enter their scheme. Periodicals in the Library of Congress were explored, but by no means exhaustively. For example, Chase excluded even so valuable a journal as Felipe Pedrell's *Ilustración Musical Hispano-Americana*, published at Barcelona beginning January 30, 1888 (Torres y Seguí, Editores). Catalogued ML5.I35 at the Library of Congress, the first 152 issues through May 15, 1894, of this lavishly illustrated atlas-size journal contain some three dozen Latin American items. *La Música Ilustrada Hispano-Americana* (ML5.M73) also covered Latin America, but less thoroughly with a mere six articles in 1899 and 1900 issues—none noticed by Chase.

Having snubbed such useful music journals as these at the Library of Congress, Chase also passed over the many cultural periodicals listed in Vicente Gesualdo's *Historia de la Música en la Argentina*, II, 1073-1074. Even a superficial comparison of the "Lista de Abreviaturas dos Periódicos Consultados" in Luiz Heitor Corrêa de Azevedo's *Bibliografia Musical Brasileira (1820-1950)*, 11-14, with the "Key to Periodicals" in *A Guide*, 1962, 386-393, tells its own tale.

Chase also excluded such valuable biographical dictionaries at Library of Congress as Felipe Pedrell's 715-page *Diccionario biográfico y bibliográfico de músicos y escritores de música españoles, portugueses é hispano-americanos* (Barcelona: V. Berdós y Feliu, 1894-1897), A-F, and Ernesto Vieira's two-volume *Diccionario biográfico de músicos portugueses* (Lisbon: Mattos Moreira & Pinheiro, 1900) that includes Brazilians.



Elsewhere in this issue the American contents of dictionaries by José Mazza, Joaquim de Vasconcellos, and Vieira are summarized (see pages 203-206). While awaiting a bibliography in which better entries replace the numerous inconsequentialities that clutter both 1945 and 1962 editions of Chase's *A Guide*, the buyer can gain some idea of the value of omitted periodicals from the following synopses of 34 sample entries in 1888-1894 issues of *Ilustración Musical Hispano-Americana*.

PEDRELL, FELIPE. [Review of] Estudio crítico musical [by] Gustavo E. Campa (México: Edición de la "Juventud Literaria," 1887) 1/12 (July 15, 1888), 90-91. Campa's analysis of Verdi's *Otello* excerpted and lauded.

Retrato del maestro compositor D. Gaspar Villate, 1/12 (July 15, 1888), 94-95, cover portrait at p. 89. *Baldassare*, Villate's opera premiered in the Teatro Real at Madrid February 28, 1885, took its plot from Gertrudis Gómez de Avellaneda's celebrated play *Baltasar*. Carlo D'Ormeville wrote the libretto. *Zilia* was so successfully premiered at the Théâtre-Italien in Paris, December 1, 1877—with Tamberlick, Pandolfini, Nannetti, Elena Sanz, and Litta in chief roles—that it ran fourteen consecutive nights. *La Czarine*, five-act opera mounted in the Théâtre Royal at The Hague February 2, 1880, takes an episode from Catherine II's reign for its subject.

PEDRELL, FELIPE. Llamamiento fraternal a los artistas musicales americanos, 1/13 (July 30, 1888), 99. Felipe Ramírez Tello, proprietor-editor of *El Polifono* inserted in the issue of June 17 Pedrell's letter of May 1888 calling for hands-across-the-sea cooperation between Latin Americans and Spaniards. The twenty Mexican composers cited by Ramírez Tello as most notable in 1888 included: Antonio María Carrasco, Melesio Morales, Félix María Alcérrec, Gustavo E. Campa, José E. Velazco, José Cornelio Camacho, José Rivas, Miguel Ríos Toledano, Tomás León, Julio Ituarte, Ruperto Betancourt, Cristóbal Reyes, Librado Suárez, Pablo Sánchez, Pbro. Ignacio León, José Soto, Juan Luzuriaga, José Betancourt, Clemente Aguirre, and Encarnación Payen.

"X." Bibliografía, 1/15 (August 30, 1888), 119. Felipe Ramírez Tello, proprietor-editor of *El Polifono* (weekly published at Alvarado, Veracruz), included the proprietor-editor's essay, *Proemio al estudio de la estética de la música* and a series by Gustavo E. Campa criticizing routine instruction based on Italian models.

Varia—Extranjero, 1/15 (August 30, 1888), 119-120. *El Polifono* "periodico dominical de Música, Literatura, Ciencias y Artes," published at Alvarado, Veracruz by its owner Felipe Ramírez Tello (assisted by Luis García Pérez), announces that Gustavo E(milio) Campa [1863-1934] won the competition staged at Mexico City July 16, 1888, with a *Fuga Coral* composed as his final project in Melesio Morales's class at the Conservatorio Nacional. It will be performed at the Paris Exhibition in 1889. The proprietor-editor of *El Polifono* urges the government to send the national conservatory orchestra to Paris for the event. He continues by congratulating Mexican composers on having cut ties with the Spanish school of composition represented by the works of Corral and Delgado, and having joined the Italian. In reply, Pedrell dismisses Corral who emigrated to Mexico City at the beginning of the nineteenth century as no valid representative of the "Spanish school." What about Guerrero, Victoria, Robledo, and others of the sixteenth century? asks Pedrell.

"X." Bibliografía, 1/16 (September 15, 1888), 127. Campa criticizes Mexican band conductors who wait for foreign visitors to play Beethoven and Schumann. Most bands "are entrusted to leaders lacking refined taste whose entire criterion was born in having frequented Italian opera" (*su dirección está encomendada a personas desprovistas en lo absoluto de selecto gusto, cuyo criterio ha nacido de la frecuentación de la ópera italiana*).

PEDRELL, FELIPE. Artistas Mexicanos—Gustavo E. Campa, 11/1 (January 15, 1889), 1-3, portrait. Campa began composing seriously in 1884. In 1886 he founded his own Instituto Musical at Mexico City, surrounding himself with young teachers infused with young ideals. His critiques of *Carmen*, *Il Guarany*, *La Gioconda*, and *Otello* appeared in *La Patria*, *El Diario del Hogar*, *El Siglo XIX*, and *La Juventud Literaria*. His larger compositions include a



Missa solemnis for soloists, chorus, and orchestra; *Agnus Dei* from a Requiem for baritone solo, men's chorus, and orchestra; and a *Himno Sinfónico* for 74-piece orchestra (51 strings, 10 woodwinds, 13 brass) written for the ceremony of the opening of the Mexican Biblioteca Nacional April 2, 1884. His unpublished works include an *Allegro appassionato* for two pianos performed with success and 20 *melodías* for voice and piano. Among published works, his *Berceuse* for voice and piano breathes idyllic charm and his *Gavota* for piano pleasantly recalls the etiquette of a bygone epoch. His *Himno Sinfónico* was published in a four-hand piano arrangement (made by Ricardo Castro) as a 24-page appendix to the 119-page volume, *Inauguración de la Biblioteca Nacional de México, Abril 2 de 1884* (México: Imprenta de Ireneo Paz, 1884). The program for the opening of the national library began with Melesio Morales's orchestral overture *La Hija del Rey* followed by Ricardo Castro's *Marcha solemne*. Next came Campa's *Himno Sinfónico*; then three other works by Campa: *Melodía* for violin and orchestra, *Ave María*, and *Marcha patriótica* with military band.

In 1883, the year before the opening of the Mexican Biblioteca Nacional, Mexico sent 391 pieces of music by 114 Mexican composers to be exhibited at the Caracas celebration of Simón Bolívar's centenary (note on page vi of *Inauguración de la Biblioteca Nacional de México*).

PEDRELL, FELIPE. *Artistas Mexicanos*—Ricardo Castro, 11/31 (April 23, 1889), 57-58. Ricardo was born at Durango February 7, 1864. His parents were Licenciado Vicente Castro and María de Jesús Herrera. At eleven he began music study at Durango. Upon his father's election as state senator for Durango in 1876, the family moved to the capital where he entered the Conservatorio Nacional. His piano and theory teachers there were Juan Salvatierra and Melesio Morales. After numerous distinctions, he graduated with highest honors in 1881. In 1882 he played his own compositions at expositions in Veracruz and Querétaro, and in 1885 he toured the United States, playing in New Orleans (at the Cotton Centennial Exposition), in Philadelphia, Washington, and New York. To know his compositions is to love them. Among those before me, his Nocturnes, opp. 48 and 49 in B minor and F# minor, enchant me. He intersperses the emotion-fraught *cantabile* of the B minor with episodes that embroider it with various contrapuntal weavings. Now sorrow overcomes him, followed by an apotheosis in major. Passion alternates with dolorous elegy in this manifestation of the divine afflatus.

The F# minor gives vent to its tears in a soul-searching melody accompanied by most original harmonies. The unquiet left hand meanwhile tells its own tale of woe. Truly the conflux of g# and g# leading to the dramatic climax wrings the heart, as he prepares for the exquisite authentic cadence into F# Major without using the sharpened leading tone.

Nonetheless, Castro's harmonic language avoids sensationalism. Neither he, nor for that matter Campa and Felipe Villanueva, use outlandish accidentals simply to prove their daring. Castro's harmonic language always befits his intensely emotional message. Among his other compositions the total number of which approaches 75, his largest works are a Concerto for piano and orchestra that he has already performed four or five times in public, a Symphony in D minor for large orchestra, three orchestral marches (*Sagrada*, *Solemne*, *Hidalgo*), and a Trio for piano, violin, and cello. For piano he has composed the following published works: *Gran Fantasia sobre Rigoletto*, op. 1; *Clotilde, vals elegante*, op. 4; *Souvenir, méditation*; *Aires nacionales mexicanos*, op. 10; *Pastoral, Los campos*, op. 16; *Fantaisie de concert sur Norma*; grand concert arrangement of the *Himno Nacional Mexicano*. His unpublished piano pieces include: 3 Nocturnes, *Batalla* in G minor; 2 Mazurkas, E# minor and E minor; *Allegro appassionato*; 2 *Polonesas*, 2 *Caprichos*, and 12 *Romanzas sin palabras*.

Castro and the surrounding pleiad of young enthusiasts now raising Mexico from its previous artistic lethargy are inaugurating a new bright era. Luminous indeed shines the future of a nation that boasts such ardent spirits as Castro and his youthful companions.¹¹

¹¹Ricardo Castro's compositions in the Music Division of the Library of Congress, all for piano solo unless otherwise specified, include: *Scherzino*, op. 6 (Mexico City: A. Wagner y Levien sucs., 1902); *Trois pensées*



Honras fúnebres de Doña Telesita Mier Fernández del Castillo en el templo de San Fernando de México, 11/32 (May 7, 1889) and 11/34 (June 4, 1889), 67, 70; 68. *El Siglo*, no. 15,322 (March 5, 1889) published an account of a choral and orchestral function in San Fernando Church that began with the invitatory *Parce mihi, Domine* for accompanied tenor (transposed for baritone) composed by the local José Cornelio Camacho, and continued with a psalm and lection composed by José María Bustamante [1777-1861]. Next came Kyries from Liszt's Requiem for organ and male quartet,¹² followed by Felipe Villanueva's conducting of the *Dies irae* from Cherubini's Requiem. Gustavo E. Campa's *Agnus Dei* concluded the concerted music.

SOSA, FRANCISCO. El Himno Nacional Mexicano—Noticias históricas, 11/35 (June 21, 1889), 95. Sixteen composers entered musical settings of the prescribed text by Francisco González Bocanegra in the contest announced in the *Diario Oficial* of February 5, 1854. Two months were allowed for delivery of the music to the Secretaría de Estado, the composer's name being sealed in an envelope with identifying motto. Among the sixteen, only the bassist Bottesini (then at Mexico City) enjoyed international fame. Joaquín Lima was Guadalajara Cathedral chapelmaster, Manuel Cataño was a native of Tepic, D.M. Luzuriaga was *músico mayor* of the Batallón Primero Activo of Puebla. The judges were José Antonio Gómez, Agustín Balderas, and Tomás León.

"X." Melesio Morales, 11/36 (July 8, 1889), 97-98, portrait. At the age of nine Morales began music lessons with Jesús Rivera. In 1850 he entered the academia founded by Agustín Caballero. At twelve he composed his first pieces. The magnates Martínez de la Torre and Dueñas helped finance his trip to Italy where he composed his operas *Carlo Magno* and *Gino Corsini*. He returned to Mexico in 1869. *Gino Corsini* was successfully premiered July 21, 1877, with Angela Peralta in the cast. His latest opera *Cleopatra* remains still unperformed.

CAMPA, GUSTAVO E. El Preludio de Lohengrin, 11/42 (October 8, 1889). Reprinted analysis from *El Tiempo* of Mexico City. Wagner entered Mexico in a concert by the Sociedad de Conciertos del Conservatorio.

CAMPA, GUSTAVO E. Notas Musicales: *Otello* de Verdi, *Lohengrin* de Wagner, *Roméo et Juliette* de Gounod, *Lakmé* de Delibes, 111/51 (March 5, 1890), 222-223. Analysis of the four operas presented at Mexico City by Abbey-Grau management. *Lakmé* is "a jewel of the modern repertory," according to Campa.

ROSAS, ENRIQUE L. Al inspirado artista Gustavo E. Campa, 111/53 (April 2, 1890), 235. 28-line panegyric by a Mexican poet, placing Campa in the company of Mozart.

Necrología: Nicolás Ruiz Espadero, 111/66 (October 15, 1890), 359-360. Espadero's piano compositions published at New York, Paris, and in Spain that were known to Pedrell included: *Deuxième ballade*, *Cantilène*, *Chant de l'âme*, *Chant du Guajiro*,¹³ *Innocence*, *Plainte de l'esclave*, *La plainte du poète* ("qualified by Gottschalk as a tone poem that better than words voiced Tasso's complaint to his immortal beloved"), *Scherzo*, *Souvenir d'autrefois*, *Sur la*

musicales, op. 8 [1. *Appassionato* 2. *Mélodie* 3. *Menuet*] (Paris: Alphonse Leduc, 1903); *Polonaise*, op. 11 (Leipzig: Friedrich Hofmeister, 1902); *Près du ruisseau*, op. 16 (Hofmeister, 1903); *Valse impromptu*, op. 17 (same, 1904); *Valse rêveuse*, op. 19 (same, 1904); 6 *Préludes* [*Feuille d'album*, *Barcarolle*, *Rêve*, *Sérénade*, *Nocturne*, *Étude*] (same, 1903); *Menuet pour orchestre d'archets*, op. 23 ([score] A. Wagner y Levien succs., 1908); *Deux morceaux de concert*, op. 24 [1. *Gondoliera* 2. *Tarantella*] (Hofmeister, 1905); *La Légende de Rudel*, op. 27: *Poème lyrique en trois parties* de Henry Brody, Texte français et italien ([piano-vocal score] Hofmeister, 1906); *Deux pièces intimes*, op. 30 [1. *Valse sentimentale* 2. *Barcarolle*] (Mexico City: Enrique Munguía, 1907); *Romance*, op. 31, no. 1 (Hofmeister, 1908); *Valse amoureuse*, op. 31, no. 2 (same, 1980); *Moment de valse*, op. 34, no. 1, *Petite marche militaire*, op. 34, no. 2; *Mélodie pour violon et piano*, op. 35; *Berceuse*, op. 36, no. 1, *Valse melancholique*, op. 36, no. 2; *Barcarolle*, op. 37, no. 1, *Valse fugitive*, op. 37, no. 2; *Menuet rococo*, op. 38, no. 1, *Plainte*, op. 38, no. 2. The opus numbers given these printed works do not always concord with opus numbers specified in Pedrell's review.

¹²Composed 1867-1868.

¹³First published in 1874 with a long explanatory note on Cuban creole country music—the spirit of which



tombe de Gottschalk, *Tristesse*, *Valse idéal*. His unpublished works known to Pedrell included: "various" Barcarolas and Nocturnos for piano, Quartet for strings, *Gran Sonata* for piano, *Gran Vals Satánico* for 2 pianos.

Espadero began preparing Gottschalk's posthumous works for publication by Léon Escudier at Paris in 1876. Espadero supplied the bulk of the data contained in Luis Ricardo Fors's 444-page *Gottschalk* (Havana: La Propaganda Literaria, 1880).

CAMPA, GUSTAVO E. Verdi y "Otello," Estudio crítico musical, III/68 (November 15, 1890), 384-385; III/69 (November 30, 1890), 396-397, 400; III/70 (December 15, 1890), 406-407. Act by act exhaustive analysis.

CAMPA, GUSTAVO E. Richard Wagner: Sus obras literarias, III/71 (December 30, 1890), 420-421. Monograph reprinted from Mexico City *El Universal*.

GONZÁLEZ OBREGÓN, LUIS. México Viejo: El primer teatro, IV/73 (January 30, 1891), 448-449. A theater inside the Hospital Real de los Naturales existed before 1673, in which year Mateo de Jaramillo directed a company of four women and eight men. In 1682 Ignacio Márquez directed a company similarly constituted (Mateo de Jaramillo was a member). Eusebio Vela (1688-1737) dominated the eighteenth century with at least ten plays (three are extant) that in Beristáin's opinion entitled him to rank with Moreto.

OLAVARRÍA Y FERRARI, ENRIQUE DE. Elena Padilla, IV/81 (May 30, 1891), 540-541. Dated April 15, 1891, at Mexico City, this article lauds a young pianist born at Guadalajara April 19, 1871, who after studying at home with Eugenia Blanco and at Mexico City with José Gómez (pupil of Henri Herz) made a brilliant Mexico City début playing Chopin's *Ballade*, op. 47, Gottschalk's *Grande Fantaisie triomphale sur l'hymne national brésilien*, op. 69, Julio Ituarte's *Vals brillante de concierto*, and Liszt's *Hungarian Rhapsody No. 2*.

CASTRO, RICARDO. Una obra de Wagner en El Nacional de México, IV/82 (June 15, 1891), 550-551. *Die Walküre* reached the boards so badly performed in the Gran Teatro Nacional at Mexico City that the public disliked it. Only Emma Juch in the role of Brünnhilde sang adequately.

VILLANUEVA, GABRIEL. Dos Artistas notables—Don Rafael Díaz Albertini—Don Ignacio Cervantes: Rasgos biográficos, IV/84 (July 15, 1891), 577, 580. Cervantes took first prize in piano at the Paris Conservatoire July 23, 1865. Rossini gave him a photograph inscribed "À mon cher collègue." In 1867 he gave three concerts at Paris, two in the Salle Érard, one in the Herz. In 1875 he toured the United States with José White, remaining in that country until 1879.

COTA RAMOS, FERNANDO. Cleopatra, Ópera del maestro mexicano D. Melesio Morales, IV/95 (December 30, 1891), 708-709. President Porfirio Díaz subsidized the premiere of the four-act *Cleopatra* (libretto by Antonio Ghislanzoni) in the Mexico City Teatro Nacional November 16, 1891. A capacity crowd attended the first night. The chorus sang badly and the ballet was danced miserably. The female lead singers were poor, but the men who sang the roles of Caesar and Mark Antony did better. Both Melesio Morales's son Julio and Gustavo E. Campa have ready for performance operas entitled *Cristóbal Colón*.

Hubert de Blanck, V/107 (June 30, 1892), 89-90, portrait. Born at Utrecht, January 19 [UTET *Dizionario*, I, 228, gives January 11], 1856, he studied piano and composition at Liège conservatory and composition for two years at Cologne with Ferdinand Hiller. After European tours he sailed for Rio de Janeiro in company of the violinist Eugène Dangremont. From April to October 1880 they concertized in Brazil. Returning thence to Dresden, Blanck next signed a contract to play at Buenos Aires, embarking in February 1881. Later that year he settled at New York City where he replaced Rafael Joseffy as piano teacher in the New York College of Music until 1883. His wife whom he married in New York was a Cuban. After visiting Havana for a successful concert in January 1883, he returned to establish there

Espadero tried to recapture "in its languor, coquetry, and voluptuousness," this characteristic work was republished by the Departamento de Música of the Biblioteca Nacional "Jose Martí" in 1961 (with introduction by Argeliers León).



his own conservatory that opened October 1, 1883.¹⁴¹ His compositions antedating November 1890 [some of which are given later dates in the UTET article] include *Actea*, an opera in two acts; *Hicaona* [UTET gives *Hiacona*], a zarzuela in two acts and five scenes; *Los Hijos de los Peregrinos*, zarzuela in three acts; *Marche triomphale* and *Suite* for orchestra; *Trio* for piano, violin, and cello; 14 published pieces for piano and five published for violin and piano.

Varia—Extranjero, v/109 (July 3, 1892), 110-111. The Sociedad Anónima de Conciertos founded at Mexico City by Gustavo Campa, Ricardo Castro, and Felipe Villanueva, began its first concert with a Symphony in D by Haydn wrong-headedly criticized by Albert Samson in *L'Écho du Mexique* as old-fashioned music; continued with Weber's *Euryanthe* overture, Grieg's *Concerto*, op. 16 (Castro as soloist), and Saint-Saëns's *Romance* with solo violin, op. 48; and concluded with Moszkowski's enthusiastically received *Serenata*, op. 15. Carlos J. Meneses and Felipe Villanueva conducted the orchestra.

FONTANILLS, ENRIQUE. Nicolás Ruiz Espadero (Esbozo), v/112 (September 15, 1892), 129-130, portrait. Reprint of an article in *La Habana Elegante*, September 7, 1890. Louis Moreau Gottschalk and Maurice Strakosch (1825-1887) spread Espadero's fame as a composer. Gottschalk called *La plainte du poète* a perfect tone evocation of Tasso's complaints to his beloved Leonora. At Madrid, Espadero's *Canto del esclavo* established his fame as spokesman for the oppressed Black race. His death at Havana August 30, 1890, deprived Cuba of an incomparable artist.

RAMÍREZ, SERAFÍN. Espadero, v/112 (September 15, 1892), 130-131. Espadero, born at Havana February 15, 1832, lost his father Nicolás Ruiz y Palomino, editor of the *Patriota americano*, in 1847. His mother, Dolores Espadero, a native of Cádiz, restrained him from the European sojourns that benefited other leading Cubans. When we first met in 1853 he already had scaled the heights as a pianist. At that time Metastasio was his favorite poet. He remained in Havana all his life; but thanks to Gottschalk published voluminously at Paris. He played Mozart and Beethoven correctly but his soul belonged to Chopin whose *Étude*, op. 10, no. 2, he transcribed in four versions. Whenever he played Chopin's cello Sonata, op. 65, with Mollenhauer, Rubinstein's violin Sonata, op. 19, with Bousquet, Gottschalk's *Il Trovatore* or his own *Vals Satánico* with Arizti at the second piano, he combined elegance with passion to a unique degree. To name his compositions that profoundly moved his Havana friends would require a long list beginning with his symphonic poem *Voces de Sion cautiva* arranged for two pianos; his *Tarantella furiosa*, *Fiesta*, *Idilio y Drama*, and *Vals Satánico* for two pianos; three opera fantasies on Bellini's *I Puritani* and *Norma* and Verdi's *Il Trovatore*; and many more. As a piano teacher he excelled. Among women Cecilia Arizti, Natalia Broch de Calvo, and Angelina Sicouret reached international concert level and among men Ignacio Cervantes.

A la memoria de Espadero, v/113 (September 30, 1892), 138. Reprinted from *La Revista Cubana*, March 3, 1891. On March 3, 1891, the Cuban admirers of Espadero in New York City sponsored a concert in Behr Brothers Hall. On March 23, 1891, Angelina Sicouret promoted a memorial concert at Havana in which she, Cervantes, Albertini, and Belot played Espadero's works.

Manuscritos de Espadero (Inéditos), v/113 (September 30, 1892), 138. Chronologically arranged (undated titles alphabetically at end), his more important unpublished works include: three *Mazurkas*, piano, 1840; *La Queja de dos Amantes*, violin, cello, piano, 1850; 20 *Melodías para canto y piano*, texts by Metastasio [1853]; *Rondo brillante*, string quartet and piano, 1852; *Gran Capricho de Concierto*, piano, 1857; *Gran Fantasía: Capricho sobre aires cubanos*, piano, 1858; *La Folie*, contradanza, piano, September 5, 1865; *Elegía* for violin and piano, February 18, 1867; *Primer Scherzo*, violin and piano; 2º *Scherzo* for

¹⁴¹From then until his death at Havana November 28, 1932, he occupied a leading place in Cuban musical life.



orchestra, arranged for two pianos, August 15, 1869; *Tarantella furiosa*, 2 pianos, 1869; *Combate de amor*, estudio transcendente, 1870; *Gran Sonata*, piano solo, 1871; *Fiesta, Idilio y Drama*, 2 pianos, November 29, 1872; *Gran estudio de ejecución transcendente*, Ab, 1872; *Voces de Sion cautiva*, arranged for two pianos, 1875; *Gran Vals Satánico*, two pianos, 1875; *Douleur et Anxiété*, gran estudio dramático, piano, June 23, 1886; *Aspiración al Ideal*, September 1889; *Gran Trio*, piano, violin, cello, 1889; *Caprice-Prélude*, piano, May 14, 1890; *Canto del Guajiro*, violin and piano; *El Tope*, danza, two pianos; ten *Grandes estudios de mecanismo transcendente*, Bb, F# minor, B minor, Ab en estilo criollo, Bb, C minor, E minor, G Major, E minor, G Major; *Ossa sur Pelion*, gran estudio transcendente; *Plegaria*, coro religioso; two *Poemas sinfónicos*, orchestra; *Pompa, Incienso y Nada*, two pianos.

Varia—Extranjero, v/118 (December 15, 1892), 180. *Il Leone di Venezia*, four-act opera with libretto by Attillio di Tullio and music by Enea Veradini and Corradino d'Agnillo, was successfully premiered at the Teatro Nacional in Buenos Aires October 17, 1892.

RAMÍREZ, SERAFÍN. Carta abierta, vi/123 (February 28, 1893), 25-27, portrait. In Ramírez's reply to Francisco Asenjo Barbieri, explaining the omission of zarzuelas from *La Habana Artística* (a work qualified by Barbieri as "of great historic importance and gotten up in fine style") Ramírez recalls having heard zarzuelas almost uninterruptedly in Havana since 1850 (especially at the Albisu theater). Among scenes most delightful to the Havana public he mentions "the famous concertante" in Act II of JUGAR CON FUEGO (1851), the duo bolero in LOS DIAMANTES DE LA CORONA (1854), the racconto for baritone in Los COMEDIANTES DE ANTAÑO (1874), the tenor romanza in Act III, and soprano aria with chorus in Act II of EL RELÁMPAGO (1857) ("the *Lucia* of zarzuelas"), the quartet in *Hijas de Eva*, the baritone romanza in Act I of EL JURAMENTO (1858), the tenor romanza in Act II of *El Dominó Azul* (1853), and the concertante in Act II of UN TESORO ESCONDIDO (1861). *Luz y sombra* (1867), *Marina* (1855), *El Grumete* (1853), *Juan Lanas* (1856), *Un Cocinero* (1858), *EL TRAMOYA* (1850), *EL VIZCONDE* (1855), *La edad en la boca*, and many more had captivated Havana. The zarzuela composers whose names every Havana music-lover knew ranged from Barbieri (above titles in small and large capitals are his zarzuelas), Hernando, Oudrid, Arrieta, Gaztambide, and Fernández Caballero to Chapi, Bretón, and Marqués.

Ave-Maria, for soprano or tenor with piano accompaniment, by the "Catalonian" composer Jaime Nunó. Musical supplement to vi/125 (March 30, 1893).

ARTEAGA, JULIO CARLOS DE. Breve memoria sobre los cantos populares de Puerto Rico (Conclusión), vi/130 (June 15, 1893), 82-83. Winner of honorable mention in the *Ilustración Musical*'s second contest for a monograph on popular songs, Arteaga was living at Havana when he submitted his essay under the motto "Surge et ambula." According to *Ilustración Musical*, No. 124, p. 35, he took first prize in harmony at the Paris Conservatoire in 1888. Arteaga traces the name of the Puerto Rican *seis* to the six couples needed to dance it. He calls it the Puerto Rican "cotillón" because of its interminable length and the custom of ending every night of dances with it. In performance, the *seis* always alternated with sung coplas (according to him). The melody of the *seis* although written in duple meter so constantly involves triplets alternating with duplets that it could better be notated in 5/8—were not the conflict with the 6/8 rhythm of the accompaniment confusing to performers. The *aires* of danzas most popular in Puerto Rico frequently recall the melodies of operas and zarzuelas that have enjoyed vogue in the island.

Older Puerto Rican composers had liked to begin in minor, then move to the relative major—whence they departed with difficulty. But Juan Morell Campos, the best known danza composer in 1890, had enriched the genre with harmonies that if not extravagant were certainly by no means trivial. Also, his melodies showed creative imagination not apparent in older danzas.

LUMIGAM, SOTERO M. Laureano Fuentes (Compositor), vi/138 (October 15, 1893), 145-146. Toward the end of the 1870's a zarzuela company visiting the author's hometown of Cienfuegos, Cuba, played Laureano Fuentes [y] Matons's delightful one-act lyric skit, *El Do*



de pecho ó desgracias de un tenor ("The Chest High C, or a tenor's misfortunes"). Like Donizetti, Fuentes [y] Matons composed too much, too rapidly. But his three-act opera on a biblical subject, *Seila*, finished before 1887, unjustly languished without a hearing. The author, who had heard a private rehearsal, praises a women's chorus accompanied by pizzicato strings, a soprano-tenor duet, and a soprano aria. Better yet, Fuentes [y] Matons composed love songs such as *Stella d'amore*, *Carmen*, *María*, *Melodía*, and *Lumen* that are "exquisite small pearls."

GÜELL Y MERCARDER, J. El arte en Venezuela [review of Ramón de la Plaza's *Ensayos sobre el arte en Venezuela*], vii/150 (April 15, 1894), 49-50; vii/151 (April 30, 1894), 57-58. After studying the compositions of such colonial masters as Caro de Boesi, Lamas, Velázquez (father and son), Gallardo, the Carreños, and the Landaetas, Ramón de la Plaza profiled the lives and careers of musicians active after 1850. His animated style, exactness of detail, and sympathetic insights lent singular interest to these biographies. His musical appendix worthily crowned a book of unique value to Americanists.