Reviews

De Música y Músicos (Antología). By Jorge Velazco (Mexico City, Universidad Nacional Autónoma de México, 1983. 600 pp. 84 plates)

Dedicated to Luis Herrera de la Fuente, this anthology of 115 articles opens with a preface by Rodolfo Halffter. Mostly compiled from contributions dated 1973 through 1980 to *Diorama de la Cultura*, supplement to Mexico City's newspaper *Excelsior*, the articles document the enormous range and versatility of the noted author—who is at once a conductor, pianist, lecturer, linguist, and investigator of the first rank.

For the general reader, the cornucopia of fact-filled essays on standard concert and opera subjects yields constantly appetizing nourishment. For any Mexicanist, the last 21 articles should henceforth be required reading. José Mariano Elízaga, Joaquín Beristaín, Juan Antonio Gómez, Cenobio Paniagua, Melesio Morales, Aniceto Ortega, Ricardo Castro, Juventino Rosas, and Felipe Villanueva exemplify the wide range of nineteenth-century heroes magisterially profiled at pages 479–592.

What Velazco says in "Patrimonio en Extinción" deserves broadcast to the far corners of the continent. Despite an incomparably rich musical heritage, historical Mexico finds itself misrepresented for lack of performances. Except for the few Mexican composers who travelled and resided long years outside Mexico—such as Chávez, Revueltas, and Ponce—even the names of great creative Mexican musical geniuses remain unknown. So long as their works lie abandoned, inaccessible, hidden, and silent, the nation must continue unjustly suffering the reputation of having been less musical than European counterparts. Valiant as is Velazco, Mexico now needs musicological and publishing activity comparable with what exists in European nations. More than a few voices must cry aloud in the wilderness if the injustices done Mexico in worldwide programming are to be rectified.

El pianismo mexicano del siglo XIX. By Jorge Velazco (México, Sobretiro de los *Anales del Instituto de Investigaciones Estéticas*, Número 50–2, 1982, pp. 205–239. 11 pp. of plates)

In this perceptive essay, Velazco balances the harm done by the hegemony of the piano (and its teachers) against the obvious good that it did by becoming a household instrument in nineteenth-century Mexico. The flourishing music publishing industry after 1850 (that by 1883 included firms such as A. Wagner y Levien, D. Carlos Godard, Rivera hijo y Compañía, H. Nagel y Sucesores, and Bizet Hermanos) battened on literature for pianists—much of it difficult.

During colonial times the Church had sustained musicians. But as the nineteenth century wore on, even maestros as famous as José Mariano Elízaga (1788–1842) and José Antonio Gómez (1805–1868/70), who directed music in chief cathedrals, depended on piano pupils for a large part of their income. In the latter part of the century piano teachers became extremely possessive, demanding complete pupil loyalty and marking out certain piano repertory as their particular turf not to be invaded by others. Velazco properly sees the fragmentation of Mexican musical life into warring factions captained by caudillos of the piano teaching profession as baneful.

Among the more successful pedagogues in developing important pianists was Carlos Julio Meneses [Ladrón de Guevara] (Mexico City, June 6, 1863; died there April 6, 1929), teacher of Alberto Villaseñor, Pedro Luis Ogazón, Carlos Lozano, Luis Moctezuma, and Carlos del Castillo. On the other hand, the Virgil method propagandist Pedro Luis Ogazón (March 7, 1873–April 29, 1929), who was son of the war minister in Porfirio Díaz's first cabinet, exacted exaggerated loyalty without himself ever instructing anyone who became a star. Luis Moctezuma (1875–1954) trained the formidable virtuoso born in 1894, José Conrado Tovar, who after 1925 wasted his talent in bohemian living.

Velazco's essay teems with names, dates, repertory lists, and illuminating critiques. Pianists whose names will continue being best remembered also composed—Julio Ituarte, Ernesto Elorduy, Ricardo Castro, Felipe Villanueva, José Rolón, and Manuel M. Ponce. Among pianist-composers unjustly passed over in official histories, Velazco signals Carlos Chávez's predecessor as director of the Conservatorio Nacional, Carlos del Castillo (September 13, 1882–June 4, 1959) and Rafael José Tello (September 5, 1872–December 17, 1946), both of whom composed profusely but in too European a vein to impress foreigners demanding local color and folkloric quotations.

The piano in concert. Compiled and annotated by GEORGE KEHLER (Metuchen, New Jersey, and London, The Scarecrow Press, Inc., 1982. 2 vols. 1431 pp.)

These volumes list representative programs given by some 2000 pianists from Mozart and Hummel to the present day, with twentieth-century artists vastly predominating. Albéniz with 4 representative programs, Granados with 2, María Cervantes with 3, Antonio Iglesias with 1, Amparo Iturbi with 2, José Iturbi with 27, Alberto Jonas with 6, Alicia de Larrocha with 20, Leopoldo Querol with 2, Gonzalo Soriano with 2, Alejandro Villalta with 2, and Ricardo Viñes with 9 represent Spain. José Cubilés is omitted.

Oporto-born Arthur Napoleão (1843–1925), who settled at Rio de Janeiro in 1868, represents Portugal. How biased is this compilation against Portugal can be judged from the absence of João Domingos Bomtempo and of José Vianna da Motta. *New Grove*, XIX, 694, rates the latter as "one of the outstanding pianists of his time."

He had great technical gifts and was considered one of the most authoritative interpreters of Bach and Beethoven; he played Beethoven's 32 sonatas in Lisbon on the first centenary of the composer's death. His art, rooted in immense musical knowledge and a solid general culture, united austerity with absolute integrity.

Brazil is represented by Heitor Alimonda, João Carlos Martins, Guiomar Novaës, and Cristina Ortiz, Chile by Arrau, Alfonso Montecino, and Rosita Renard. Mexico is represented by Angélica Morales von Sauer, but not by Tomás León, Julio Ituarte, Ricardo Castro, Pedro Luis Ogazón, Manuel Ponce (Bolivian-born Walter Ponce, native of Cochabamba, wins an entry), or María Teresa Rodríguez.

Arthur Rubinstein's programs began including Villa-Lobos's *O Prole do Bebê* much earlier than February 11, 1931. The sole United States piece that he played, according to *The piano in concert* was Gershwin's *Prelude No. 2*, programmed at Carnegie Hall December 10, 1944, at Orchestra Hall, Chicago, November 18, 1945, and Opera House, San Francisco, April 29, 1946. Paderewski's two United States pieces were a *Caprice* by Arthur Foote performed at Old City Hall, Pittsburgh, April 22, 1893, and Ernest Schelling's *Nocturne à Raguse* played at Carnegie Hall March 24, 1928. Rachmaninoff played no American works whatsoever. His program erroneously listed for January 10, 1910, is the program that he played March 13, 1919.

Despite errors and omissions these two volumes break new ground. When this compilation reaches a second edition, the Iberian world deserves better coverage than the haphazard, hit-and-miss treatment here accorded it.

Conversations with Arrau. By Joseph Horowitz (New York, Alfred A. Knopf, 1982. 317 pp. 52 short musical examples. 12 pages of plates. 4 appendices by Philip Lorenz, Daniel Barenboim, Garrick Ohlsson, Sir Colin Davis. Discography by T. W. Scragg. Index)

Vladimir Horowitz took United States citizenship at age 36, Arthur Rubinstein at age 59, Rachmaninoff at age 69. On the other hand, Arrau waited until age 76. This delay needs explanation. From childhood he had lived mostly outside Chile. As early as 1941 he had begun making the United States his base of operations.

Why the delay in abandoning Chilean citizenship? Was it because in old age Chilean citizenship no longer enhanced his career, as it had so often done previously? Sentiment probably had something to do with his waiting at least until his mother "died at 202 Shore Road, Douglaston Manor, Queens," where she had lived with him from 1953 to 1959 (obituary in *New York Times*, October 27, 1959, 37:2).

He boasts more than ordinarily distinguished Chilean ancestry, reaching as far back as the reign of Charles III [1759–1788]. According to him, his ancestor Lorenzo de Arrau whom Charles III sent to Chile as an engineer was rewarded with immense properties near Chillán, a town of about 30,000 when the pianist-to-be was born there February 6, 1903. Beginning in childhood, Arrau received huge favors from Chilean governments. A ten-year grant (1911 to 1921) paid all his expenses while studying in Germany. Favors thereafter included *ad honorem* diplomatic corps appointments enabling him to travel almost everywhere with all the privileges that a diplomatic passport confers. Numerous other honors, such as naming streets after him in both Chillán and Santiago, kept him tied to Chile.

As Arrau recalls in the present book, all members of his own immediate family were quality people ("landed gentry"). His father, Carlos Arrau Ojeda or Ojera (1856–1904), was an oculist at Chillán. A horseback riding accident caused his death when Claudio was not yet a year old. Claudio's mother, born November 25, 1859, at a small town north of Chillán, came of Castilian and Andalusian stock. Her maiden name was Lucrecia Ponce de León. Educated in a convent where she learned French, she married in 1880. She was 43 when Claudio was born. Her two older children were Carlos and Lucrecia. The latter, born in 1897, was in 1981 still a "vigorous well-preserved woman whose devotion to her younger brother remains intense." Piano lessons with her mother began in 1906 when she was nine, Claudio three. By 1915 she herself had become proficient enough to play two-piano works by Mozart and Arensky with her brother in Berlin. She then quit, rather than endure stage fright. (Her married name is Van den Daele. From 1938 to 1953 she and her daughter lived in Chile.)

After being left a widow when Claudio was a one-year-old infant, Claudio's mother taught piano at Chillán to eke out family income. According to him, she in those years "played very well" such a piece as Mendelssohn's *Rondo capriccioso*. At every stage thereafter, her influence on his career was to be decisive. On September 19, 1908, Claudio gave his first recital at Chillán Municipal Theater. The local *El Comercio* newspaper of September 22 declared that Claudio Arrau León sent the audience into raptures lasting "until his mother Doña Lucrecia León de Arrau, returned on stage to play a four-hand piece with him." Next, her sister Clarisa persuaded her to sell everything, pack and move to the capital of Chile, Santiago, some 250 miles north, where Claudio could study with a renowned teacher and meet the president of the nation.

His teacher at Santiago for two years was Bindo Paoli. A native of Trieste, but educated in Germany, Paoli had settled at Santiago in 1893 as a member of the Trio Melani. According to Luis Arreta Cañas (quoted in Eugenio Pereira Salas, *Historia de la música en Chile*, page 326), Paoli was not only an outstanding teacher of such prizewinners as Amelia Cocq, but himself "an excellent pianist, an incomparably honest artist, untiring in study and technical work, ever unsparing of himself in efforts to improve." Claudio also played for the leading Chilean composer of the epoch, Enrique Soro Barriga (1884–1954), who "found his ability to read music the way he did awesome." At the presidential Palacio de la Moneda, September 30, 1909, Claudio "arrived without fanfare and demonstrated to the delight and amazement

of His Excellency the President of the Republic [Pedro Montt (1848–1910, elected president in 1906)] and a few members of the diplomatic corps, the wonder of his extraordinary precocity" [article by Antonio Orrego Barros quoted in *Conversations*, page xii]. As one reward, President Montt gave him a book in French, *Les Nationalistes musicales*, with a flattering inscription to the boy of six. During a reception soon thereafter at the presidential palace "attended by ambassadors and artists, ministers and writers, Claudio flew to the piano to entertain the guests," when President Montt dangled before his eyes the prospect of a trip to Europe.

Shortly before the Arrau family departed for Germany in 1911, the Valparaiso magazine *Sucesos* described him as "an exceedingly well-groomed, thin elegant boy—the child of a wealthy family, it would appear," who by then had grown accustomed to being petted. To win the necessary assent of the Chilean congress, his mother had taken him to play for the various legislators whose votes won him the lavish ten-year all-expense grant taking him, her, his sister and brother to Berlin. Their voyage aboard the half-cargo, half-passenger *Titania* lasted four weeks. In 1913 the pianist's Aunt Celina joined them at Berlin, which remained family headquarters without Claudio's revisiting Chile until 1921. His mother, who spoke French but not German, lived with him until 1937, in which year he married Ruth Schneider of Frankfurt am Main.

Their three children are identified in *Conversations* as Carmen Pilar, born in 1938 (legal secretary at Springfield, Massachusetts); Mario, born in 1940 (blacksmith in Florida); and Christopher, in 1959 (student at the University of Vermont). His mother, who in 1938 with his sister and niece had left Berlin for Chile, spent her last six years with the Arraus at the above mentioned 202 Shore Road, Douglaston Manor, Queens, New York, address.

Recalling what Chile had done for him, an article in *Time* magazine of March 23, 1942, headed "Arrau makes hay," emphasized that it had been the "farsighted Chilean Government that had shipped him off to Berlin and had paid all his bills for ten years." Continuing, the *Time* 1942 article stated that "Arrau still stands high with Chilean officialdom; he is a member of the diplomatic service, receives leaves of absence for his concert tours, travels on a passport which gets him almost anywhere." *Current Biography, 1942*, pages 39–40, repeated this same information. *Diccionario Biográfico de Chile, 1972–74*, states that in 1948 he was appointed Cultural Attaché of the Chilean Embassy in Mexico.

With all these official favors and more to come, small wonder that some stay-at-home Chilean musicians already in the 1930's began questioning what Arrau had done to promote anything Chilean, except himself. To quote *Inter-American Music Bulletin*, 67 (September 1968), page 5:

> In the *South Pacific Mail* of August 17, 1939, Pedro Humberto Allende Sarón [Santiago, June 29, 1885; died there August 16, 1959] reviewed the fifth of Arrau's 1939 concerts in the Santiago Teatro Central. Although ever ready to extol Arrau's Mozart Sonata and to praise the virtuosity of his Liszt Sonata, Allende inveighed against the prejudice that prevented him from playing any Chilean music.

Allende's *12 Tonadas de Carácter Chileno*, composed between 1918 and 1922 and published in Éditions Salabert by Maurice Senart, had been played entire as early as October 25, 1924, in the Grotrian-Steinweg-Saal at Berlin by Rafael de Silva (who was to become Arrau's own long-time chief teaching assistant). Although Silva's 1924 program leaned heavily on Bartók and Stravinsky, Allende did not come off second-best in the reviews. The Uruguayan pianist Hugo Balzo played two of Allende's tonadas at his Town Hall, New York, début March 8, 1941. In contrast, Arrau played nothing Chilean—or even Latin American—at his Carnegie Hall début recital October 20, 1923. Instead, he played a routine program climaxed by Liszt's *Don Juan* fantasy. The rest of his début recital (reviewed listlessly in the *New York Times* of October 21, 1923, I, part 2, 8:2) included Beethoven's *Sonata*, op. 31, no. 3, Chopin's *Nocturne*, op. 48, no. 1, and Debussy's *Reflets dans l'eau*.

The next day after Arrau's 1923 Carnegie Hall début, Arthur Rubinstein laced his only New York piano recital of the season with Bach-d'Albert, Chopin, Brahms, and (according to the

New York Times review, October 22, 1923, 16:1) a Debussy group played "with masterly effect and musical intelligence." Continuing, the reviewer noted that:

Four short pieces by the Brazilian composer Villa-Lobos from a suite *Prole do Bebê* were bright and interesting, showing in harmonic texture the modern tendencies of the South American musician.

Six weeks later, Arrau showed his own marked flair for the contemporary when he played Arthur Lourié's Scriabin-influenced *Synthèses* Sunday night December 2 (1923) at Vanderbilt Theatre. At this concert, sponsored by the International Composers' Guild, Arrau played also the *Nachtstück* from Hindemith's *Suite 1922* and Béla Bartók's *Improvisations on Hungarian Peasant Songs*, op. 20. H. C. Colles's review of Arrau's playing (*New York Times*, December 3, 15:2–3) started thus:

He plunged at once into a set of pieces called *Synthèses* by Arthur Lourié. So Arthur Lourié writes notes, notes and more notes, some quick notes, some slow, some in handfuls, others scattered freely in cascades. They leap and tumble from one end of the piano to another while we wonder how Mr. Arrau can remember them all and whether he does. It is quite good fun while it lasts, and it does not last long.

If willing in 1923 to play a composer so off the beaten track as the St. Petersburg-born Lourié (1892–1966), why not Soro Barriga, Allende Sarón, or other Chileans? So wondered Arrau's Chilean compatriots not only then, but during the next several decades.

A synopsis of Arrau's activities, not only in Chile but elsewhere in Latin America (to Salvador Allende's death), includes the following data omitted from *Conversations*. Up to the end of World War II, he made at least five tours of South American capitals—in 1924 (that year playing both books of the *Well-Tempered Clavier* under Sociedad Bach auspices at Santiago), 1928, 1933, 1944 and 1945. In 1933 he played for the first time in Mexico. In 1938 he played the 32 Beethoven piano sonatas in eight recitals at Mexico City. He played two pairs of concerts with the Orquesta Sinfónica de México in 1933, 1934, 1943, and 1944. At the tenth and eleventh pairs of the 1943 season he played the *Emperor* of Beethoven August 6 and 8, and first Mexican performances of Carlos Chávez's *Concerto* August 13 and 15. At the 15th, 16th, and 17th pairs of the 1944 season he played Falla's *Noches en los Jardines de España* and Beethoven's op. 15 September 1 and 3, the Brahms op. 15 September 8 and 10, the Schumann op. 54 September 14 and 17. Chávez conducted all these concerts. In 1945 Jascha Horenstein conducted when he did a cycle of the five Beethoven concertos at Mexico City.

A less known activity in Mexico was his starring in a film of Liszt's life, *Sueño de Amor*, released in 1936. Reviewed in the *New York Times* of January 11, 1936, 9:3, after its New York opening at the Teatro Campomayor, this film cast him as Liszt, Consuelo Frank as the Comtesse d'Agoult, Julieta Palavicini as the Princess Sayn-Wittgenstein.

Just why it was left to Mexico to turn out a musical film based on the romantic life of Franz Liszt, the great Hungarian pianist and composer, may remain one of the mysteries of the motion picture world. Be that as it may, José Bohr, the Argentine actor and director, with the able assistance of Claudio Arrau, the talented Chilean pianist, has produced something worthwhile in *Sueño de Amor* ("Dream of Love"), the current attraction at the Teatro Campomayor.

While it is possible to point out a few technical flaws in this highly entertaining work, they count for little against the excellent acting and playing of Señor Arrau and the generally competent support he enjoys in the persons of the charming Consuelo Frank and Julieta Palavicini, representing the two most prominent women whose love formed part of the tribute paid by Europe to the most remarkable virtuoso of the keyboard.

From the musical side, the high spots are the playing of *Liebestraum, La Chasse*, and *Hungarian Rhapsody, No. 2*, the last by an orchestra. Despite the "studio" set-up, the atmosphere of the Europe of the middle of the last century is fairly realistic. An especially striking scene shows the reception given to Liszt by a band of gypsies when he visits his birthplace after a lapse of many years.

Roger Kahn's article on Arrau, "Fragile Genius of a Virtuoso," first published in *Life*, LXXIII/8 (August 25, 1972), 49–51, reappears with slight changes and the new title, "The

Thorns of Glory," in Kahn's *How the Weather Was* (New York: Harper & Row, 1973), 127–141. In both versions of this essay, Kahn remarks on Arrau's being "a small man, not more than five foot six." This size may have had something to do with his not appearing on screen in *Rhapsody*—a film starring Elizabeth Taylor for which he supplied musical background. Released in April 1954, *Rhapsody* was reviewed in *The Film Daily*, CV/32 (February 17, 1954), 6:3. Remembering what Arrau played as background music for *Rhapsody*, Friede Rothe, his longtime personal representative, said that he played Rachmaninoff ("The Thorns of Glory," page 133). In *Conversations*, Arrau calls Rachmaninoff "a shallow composer." In "The Thorns" he dismisses him as "for the movies." Another composer whom he dismisses is Shostakovich, who according to Arrau "has not written one good note of piano music; no, let me correct that; he has written one good note, but not two."

Joseph Horowitz recalls Arrau's "expressing distaste for the Ginastera Piano Sonata" (*Conversations*, page 115). Among the few Chilean composers mentioned in *Conversations* (page 191), the only one about whose music he says anything is Pedro Humberto Allende Sarón. However, he waves it aside with a deprecatory laugh: "Well, that's very pretty, but. . . ." His sole Carnegie Hall program to contain a Chilean work was given Wednesday night, October 27, 1943. Olin Downes, reviewing the packed-house event next day in the *New York Times*, October 28, 1943, 30:4, said that Liszt's *Mephisto Waltz* was "wildly applauded." But according to Downes, Liszt's *Les Jeux d'eaux à la Villa d'Este* was merely a "sublimated parlor piece in which the fountains flow smoothly with a glassy gurgle." He dismissed South American works with this paragraph:

> [Arrau's] final group was Debussy and of compositions by South American composers heard for the first time in this country. These works were more conspicuous for the scrupulousness and expertness with which elaborate technical and rhythmic problems were solved than for any great amount of inspiration. They were *Suburbio* by Juan Lecuna of Venezuela, *Toccata* by Juan José Castro of Argentina, and *Viñeta* [op. 8], No. 4 [*Grotesca*] by Domingo Santa Cruz of Chile. The first two of these were dedicated to Mr. Arrau. His printed program ended with *El Pelelé* from the *Goyescas* of Granados.

Forty years later, how does Arrau regard the South American items played on this exceptional 1943 program? Arrau has a kind word for Lecuna's *Suburbio* but for neither of the others (*Conversations*, page 118). The Chilean René Amengual Astaburuaga (1911–1954), present at the October 27, 1943, concert, recalled Castro's *Toccata* as having been more applauded than Santa Cruz's piece.

Save for a chronological listing at pages 285–288 of Arrau's appearances during the 1954–1955 season, *Conversations* does not tell the concertos that he played in any one season. Of 130 engagements that season, 45 were with orchestra. During these orchestral assignments, he played the Beethoven No. 3 five times, No. 4 six times, No. 5 seven times, Brahms No. 1 four times, No. 2 ten times, Chopin No. 1 three times, No. 2 twice, Schumann twice, Liszt No. 2 three times. That same season he played fourteen solo recitals in South America, including two at Santiago.

On August 24, 1954, he was appointed an honorary member of the music faculty of the University of Chile ("Claudio Arrau, Miembro honorario de la Facultad de Ciencias y Artes Musicales," *Revista Musical Chilena*, IX/47 [October 1954], 37–38). According to *Revista Musical Chilena*, XIII/66 (July–August 1959), 123, he played in 1959 eight solo recitals in Chile —two at Concepción, one at Valparaíso, one at Chillán, the rest at Santiago. During the same 1959 whirlwind ten-day visit, Chillán added his name to that of the paramount Chilean revolutionary leader, Bernardo O'Higgins (1778–1842), as an *hijo ilustre de Chillán*; and both Santiago and Concepción municipalities made him an honorary citizen.

Having elected in old age to sever ties, Arrau forces anyone interested in his activities in Chile from 1945 up to his last visit in 1967 to continue consulting *Revista Musical Chilena* rather than *Conversations*. After eight years' absence from Chile, he came back in 1967 for a last time to play two recitals—the profits of which were (according to Friede Rothe) to have been dedicated to creating a Fondo Claudio Arrau "to aid a young Chilean pianist" ("Fun-

dación Claudio Arrau para el músico joven," *Revista Musical Chilena* XXI/100, 101, and XXI/101, 101–102). However, *Conversations* knows nothing of this Fondo project. Instead, the turn of Chilean political events after 1973 gave him his excuse (*Conversations*, page 183) to turn his back on the country that had given him birth, paid for his education, honored him with diplomatic status, showered upon him every conceivable tribute of affection and pride that a nation could offer, and where as late as 1978 his altar was still being incensed (Magdalena Vicuña, "Claudio Arrau, a los 75 años," *Revista Musical Chilena*, XXXII/142–144 [April–December 1978], 137–139). At the close of his long career, *Conversations* leaves the reader asking whether any other Latin American nation has ever done so much for a musician who has done so little for the nation's music.

Horowitz: A Biography of Vladimir Horowitz. By GLENN PLASKIN (New York, William Morrow and Company, Inc., 1983. 607 pp. 24 pp. of plates; 58 pp. of "Source Notes"; 66-page discography compiled by Robert McLear; 14-page "Repertory listing"; index)

In contrast with Arthur Rubinstein's perfumed picture of himself as Priapus's pet, the present book does not hesitate to reveal Horowitz's warts. How manicured the Rubinstein account is can be illustrated. Take, for instance, the way in which the Rubinstein and Horowitz books recount the rupture between them. In May, 1934, "a few days after Horowitz's highly successful performances of the *Emperor* Concerto and Liszt A Major Concerto" at Paris, Horowitz invited Rubinstein and his wife for Sunday lunch. Rubinstein therefore rushed back from Amsterdam (where Willem Mengelberg offended him by "munching a cake which he had the cheek to deposit on the piano" during a rehearsal)—only to find to his further annoyance that the luncheon invitation had escaped Horowitz's memory. Rubinstein thereupon jotted a note to Horowitz releasing him from the invitation and announcing that he and Nela would lunch by themselves. Returning to their hotel, Rubinstein received a message relayed through a manager (or managers) expressing Horowitz's displeasure.

According to Plaskin's transcription of his interview with Rubinstein at New York June 30, 1980, dealing with the rupture, Rubinstein told the relayer of Horowitz's displeasure: "Look here, tell Mr. Horowitz's manager that Mr. Horowitz should go to hell and that I won't see him again unless he apologizes in a letter." However, these strong words are much toned down in Rubinstein's *My Many Years* (page 335). Instead he says that he said: "Tell your colleague [Horowitz's manager] to inform his client that I do not want to hear from him again—I am fed up with him."

Plaskin credits his version of the rupture incident (pages 172–173) to the same interview with Rubinstein at New York, June 30, 1980, that is also transcribed in Rubinstein's *My Many Years* (pages 334–335). Since the very words are usually identical, except when *My Many Years* tones them down to make Rubinstein appear the lovely gentleman and Horowitz a pusher and a slob whose behavior "in our language we call chutzpah, tremendous chutzpah" (Plaskin, p. 172), it is difficult not to believe that Plaskin reports Rubinstein's *ipsissima verba*.

Horowitz's biography lacks the explicitness of Ned Rorem's *Paris Diary* (1966), but is nonetheless sufficiently outspoken to have won it immediate review in *The Advocate*. Horowitz's avarice and willingness to trample over managers may account for the unpleasant reminiscences shared with Plaskin by Horowitz's sometime business associates. As the repertory list at pages 569–582 confirms, Horowitz's small public repertory that included none of Beethoven's last three sonatas and none of Brahms's big solo works, except the Paganini variations, concentrated instead throughout his whole career (interrupted by three lengthy retirements) on works immediately accessible to large audiences. His bows to American repertory, past or present (excluding *Stars and Stripes*), stopped at Samuel Barber's *Excursions*, op. 20, and *Sonata*, op. 26. The latter work was world-premiered by him at a concert in Havana, Cuba, December 9, 1949, during his sole Latin American public performance trip.

In *The Great Pianists* (1963), Harold Schonberg gave Arrau one sentence ("Chilean-born but German trained, [he] has achieved international respect for the tremendous extent of his repertoire and the high finish of his pianism"). On the other hand, Horowitz inspired Schonberg to pages of rapture. But even Schonberg deplored Horowitz's influence that flooded concert halls with "young people who came on stage playing Horowitz programs and trying to ape his mannerisms." The question of Horowitz's programs remains central, even though Plaskin does not sufficiently grapple with it. But he does sufficiently explore other aspects of Horowitz's career. Plaskin's Horowitz emerges an anti-hero progressively more interested in making money than in making music, an artist whose cumulative influence has been more baneful than beneficial, the archetypal pianist (in Virgil Thomson's words) "out to wow the public, and wow it he does."

My Many Years. By ARTHUR RUBINSTEIN (New York, Alfred A. Knopf, 1980. 628 pp. 24 pp. of photographs [following pp. 212 and 436])

In *Musical Times*, CXV/1573 (March 1974), 220, Frank Dawes agreed with another reviewer that Rubinstein's first book, *My Young Years*, was a "picaresque novel, with the writer as the central character and a large gallery of musicians, artists and other notabilities filling the smaller parts." Rubinstein's second book is cut to the same pattern.

What few reviews of *My Many Years* were in 1980 published in musical periodicals decried not only the "high flying arrogance that permeates the book" but also Rubinstein's opportunism that extended to accepting a medal from Mussolini, "who played the violin," and his partying during World War II "while millions less fortunate died in gas chambers." Bert Wechsler (*Music Journal*, XXXVIII/6 [November-December 1980], 50) ridicules Rubinstein's claim that he "saved Stravinsky's manhood and also set him up in the money-making concert business." Rubinstein "helped" established European celebrities. But where does he offer the reader any truly "sensitive writing about music?" Rubinstein's true loves were women, "valets, diamonds, and Elsa Maxwell's parties."

Glenn Gould's parody, "Memories of Maude Harbour—Variations on a Theme of Arthur Rubinstein," was published in the same issue of *Piano Quarterly*, no. 110 (Summer 1980), 27-30, with Robert Joseph Silverman's acid review, "Wine, Women and Pianos." Scoffing at Rubinstein's claim that he memorized César Franck's *Variations Symphoniques* merely by looking at the notes during a train trip to his rehearsal with the orchestra, Silverman writes, "Move over, Mozart."

I musn't forget to mention Mr. Rubinstein's incredible memory. He describes conversations with waiters, chamber maids, train conductors—miles of trivia are scribed, in detail, going back more than fifty years.

According to Rubinstein's own statement, both *My Young Years* and *My Many Years* were done from "sheer memory without the help of documentation or exterior help." Protected by the armour of this disclaimer, he in both books tramples safely over any historical facts not to his liking. Better still, publication of both books waited until most of the myriads mentioned by name were dead and therefore no longer able to defend themselves.

The first chapter of *My Many Years* is entitled "The Promised Land—Latin America and the End of World War I." In it, the reader is expected to believe that, blind at the age of 92, he could recall "without the help of documentation or exterior help" full names of the leading Buenos Aires critics, of the newspapers that they served in 1917, and much other precise detail. José Ojeda (1876-1942) of *La Nación* was the obedient poodle of Luis Mitre (1869-1950), owner of Buenos Aires's "most important morning paper." Because Rubinstein came from Madrid bearing a letter to Luis Mitre written by the sexy flamenco dancer Pastora Imperio (*ca.* 1885-1961), Ojeda "without batting an eye" wrote at Mitre's command a "magnificent story for the front page about Rubinstein, about his success in Spain and how eagerly his arrival was anticipated." On the other hand, Rubinstein reaped no such praise from Ernesto de la Guardia (1885-1958), the critic for *La Prensa* from 1915 to 1922, who in 1911

"was the one who made Paderewski leave the country before he had completed his tour." De la Guardia found much to condemn in Rubinstein's début at the Teatro Odeón July 2, 1917. Miguel Mastroggiani (1884–1957), critic for the afternoon paper *La Razón* from 1911 to his death, "bluntly attacked the management [Faustino da Rosa (1861–1936)] for charging so much to hear a young and immature pianist" play a program including, in addition to standard repertory, such Spanish pieces as *Navarra* of Albéniz and a first Argentine performance of Ravel's *Ondine*.

At Buenos Aires, as everywhere else during his long career, Rubinstein remembers being immediately embraced by all the leading socialites of the nation, and cites their names in profusion. Susana Quintana, widow of "beloved president Manuel Quintana" (1835–1906; elected 1904), saw to it that the cream of Argentine society filled "the boxes at my first concert" and that they "continued to monopolize my appearances at the Odeón."

> This remarkable lady behaved like a mother to me, inviting me almost daily for meals with her family, presiding proudly at my concerts, and even coming surreptitiously in the morning to my hotel to see if my laundry and clothes were being well cared for. She recommended the finest Italian tailor in town, who dressed me in the finest concert clothes of my life. She made me put the bulk of the money I earned into the excellent bonds of the Crédito Argentino, which was state-guaranteed and yielded 6 percent.

Thanks to the interest of the Marquesa Nena Salamanca, daughter of the ultra-rich Miguel Alfredo Martínez de Hoz (1867–1935) who in 1917 was president of the Buenos Aires Jockey Club (founded in 1882 and abolished in 1953), Rubinstein received the equivalent of $10,000 for a single concert at the Jockey Club. As if the Buenos Aires elite did not fête him enough, Santiago de Chile and Valparaíso society similarly "laid out a red carpet for me." Juanita Gandarillas, whose family

> owned practically everything in Chile, was my fairy godmother. Besides having sold-out houses in both Santiago and Valparaíso, I was lionized by all the best families . . . Eugenia Errázuriz gave reception after reception for me.

Although Rubinstein's three chief interests while in Latin America seem always to have been making money, womanizing, and gourmandizing, he does occasionally throw out tidbits on composers—usually, however, comments of a smelly sort. Alberto Williams (1862–1952), founder of a conservatory empire that yielded him vast sums, produced "score after score of watered down César Franck with some unexpected spots of Schumann here and there, and occasionally a daring Debussy six-note scale." The music of Carlos López Buchardo (1881–1948), who was from 1916 to his death president of the Asociación Wagneriana of Buenos Aires, evokes these mixed sentiments:

> He was a member of the Argentinian "society" and what his education had taught him was, principally, laziness. So he was not easily induced to let loose his wonderful inspiration. Some two or three orchestral pieces exist but they are written without enough care for detail and have been forgotton. However, his songs still remain. Some of the songs were clearly inspired by the style of Fauré, Duparc, and even Debussy, but the clear genuine talent of this young man, Carlos López Buchardo, made them original creations, full of the enchanting rhythms of the songs and dances of his country, with a Schubertian quality in his use of brusque modulation. He had another incomparable asset: Brigidita [Frias] had the most divine voice of velvet of all lieder singers I have ever heard. She sang his songs with a facility, a natural diction, and a wealth of emotion which brought tears to my eyes.

Rubinstein generalizes thus (page 18): "Other composers of Spanish or Italian descent picked up some folklore from their countries and tried to turn it into more serious shapes but without real inspiration." Never doing Argentinian, Chilean, or Uruguayan composers the courtesy of playing at least a few token works during his 1917 season (or any later season), he returned in 1918 to play again in those same Spanish-speaking countries (now adding Peru and Brazil) with a contract guaranteeing him "55 percent of the gross receipts," plus traveling expenses for himself and a secretary "as well as publicity" expenses. In both 1917 and 1918 seasons he boasts of introducing South Americans to "Szymanowski, Prokofiev, Scriabin, Medtner,

Ravel," and other European contemporaries. But, except for Brazil, his attitude toward even the most serious minded of local composers, conductors, and pianists remains derogatory.

His reaction to Ernesto Drangosch (1882–1925), who was born at Buenos Aires where he was a pupil of both Williams and Julián Aguirre (1868–1924), typifies his disdainful attitude. Drangosch had not only studied composition in Germany with Max Bruch and Engelbert Humperdinck, but also piano with Rubinstein's own teacher, Heinrich Barth. Upon returning to Argentina, Drangosch had in 1906 become the first to play the 32 Beethoven sonatas there in a cycle. He was moreover an established conductor. It was he whom Paderewski chose to conduct the Buenos Aires orchestra that accompanied him at the Teatro Colón October 6, 1911, when he played the Beethoven *Emperor* Concerto and his own *Fantaisie-Polonaise*, op. 19. Rubinstein describes Drangosch as an "ugly man of about forty-five" who at their first encounter "shouted in an ugly German accent, 'Welcome, dear colleague, I too was a pupil of Barth.' " As Rubinstein sixty years later remembered the occasion of their meeting, Drangosch—upon hearing him play both the piano parts of the *Kreutzer* and of the Brahms violin and piano in D minor ("My favorite sonata") from memory—"approached me with a greenish look of envy. 'I'm sure you must play,' he said, mentioning a sonata of Schubert. My negative answer restored his normal color."

Edouard Risler (1873–1929)—who specialized in complete cycles of Beethoven sonatas, Bach's 48, and Chopin—wowed Buenos Aires November 13 and 28, 1919, with the last three Beethoven concerti played at the Teatro Colón. This French virtuoso was invited back to Buenos Aires in 1920 to play the Beethoven 32 sonatas. Concerning him, Rubinstein says this:

> I heard three of the Risler concerts. He played some young sonatas, the *Appassionata, Les Adieux,* and the great *Hammerklavier.* To this day, I have never heard anybody play these sonatas so beautifully and movingly as Risler. He played them naturally, just as they spoke to him, reveling in the highly romantic nature of these masterpieces. I was never convinced by the intellectual and almost pedantic conception of Artur Schnabel, the acknowledged specialist in these works. He sounded to me as if he were giving lessons to us in the audience, whereas the adagio of the *Hammerklavier*, the "absence" in the *Les Adieux Sonata*, and the D minor, Op. 31, No. 2, made me cry when played by Risler.

With Risler, Rubinstein himself in 1920 gave three two-piano recitals in Buenos Aires and Montevideo, playing each time the Mozart K. 375a = 448, Schumann's Op. 46, Saint-Saëns's Op. 35, and Chabrier's *España* arranged by the composer.

Apart from Risler, Rubinstein can say nothing good of any pianists—foreign or native-born—that he ever heard in Buenos Aires, called the "conservatropolis" of the world because of its plethora of conservatories. Nor can he praise pianists heard in any other Latin American nation except Brazil—home of Guiomar Novaës and Antonieta Rudge (1885–1974), both pupils of São Paulo's leading piano pedagogue, Luigi Chiaffarelli = Schiafarelli (1856–1923). In Brazil (which he toured in 1918, 1922, 1928, 1931, 1933, 1937, 1940, 1951) he met not only them but also the lone Latin American composer whom he ever helped—Heitor Villa-Lobos. Of a pattern with the enormous favors which he claims to have done Stravinsky (and Stravinsky's brother-in-law), Rubinstein cannot stop patting himself on the back for having "made" Villa-Lobos.

Rubinstein (pages 90–92) dates his first meetings with Villa-Lobos in 1920 (not 1918, as argued by Lisa M. Peppercorn, *Heitor Villa-Lobos* [Zürich: Atlantis, 1972], pp. 44–45, 65). Having been told by two students from the Instituto Nacional de Música about a genius who had been "expelled twice" from the national institute of music at Rio de Janeiro "for rejecting any intervention or criticism from teachers," Rubinstein went to hear him play cello with a small instrumental ensemble providing background music for movies at the Odeón Cinema on Avenida Rio Branco. What he heard the ensemble play first was movie background music for an "American melodrama." Next, however, came "real music, made up of Brazilian rhythms which I easily identified but they were treated in a completely original way." Rubinstein's companions told him that what he heard was a *choro* by Villa-Lobos called "The Amazon." Dining later at the house of the foremost piano teacher at the national music institute, Henri-

que Oswald (1852–1931), he heard "nothing but bad things about Villa-Lobos, about his insolence and his conceit. Professor Alberto Nepomuceno [1864–1920] said derisively, 'He believes he is the greatest Brazilian composer.'" Rubinstein continues with an account of Villa-Lobos's serenading him early one morning at his hotel. Bringing a dozen or so players with him, Villa-Lobos joined with them in playing for Rubinstein "a string quartet in which I heard a curious treatment of the instruments which lent the music an original and refreshing sound."

> After this I was simply enchanted by a little piece which he called "choro," written for flute and clarinet. It was not an improvisation, it had a perfect form.

In Villa-Lobos's catalogue of works (Andrade Muricy, *Villa-Lobos—Uma Interpretação* [Rio de Janeiro: MEC, Serviço de Documentação, 1957, pp. 125, 221), this *choro* for flute and clarinet is assigned to 1924. Whatever its true date of composition, the Rio de Janeiro daily, *A Notícia*, of June 24, 1920, did publish an interview with Rubinstein that was reprinted verbatim at pages 46–47 of Luiz Guimarães's *Villa-Lobos visto da platéia e na intimidade (1912/1925)*. As reprinted in this assemblage of newspaper clippings and programs from the epoch of Villa-Lobos's marriage to Lucília Guimarães (married November 1913; separated May 1936), Rubinstein's interview (in Portuguese) can be translated thus:

> I am now here after an absence of no less than two years [in 1918 he gave twelve recitals at the Rio de Janeiro Theatro Municipal June 11, 13, 15, 16, 18, 20, 22, 23, 25, 27, 29, and 30]. I am excellently impressed on every count. In all the Americas there are only two countries where musical art is conspicuously adored—Brazil and Mexico. They are, as one might say, the most musical nations among the Americas. In Brazil, intuition combines with emotion. Besides this, Brazil boasts some very worthwhile professionals. Without cataloguing names, I must say that among composers whose works I have heard, Henrique Oswald's left an extremely agreeable impression. His music is suave. If I may make a comparison, he is the Brazilian Gabriel Fauré.
>
> However, now that opportunity affords, I should add that I am astonished by Villa-Lobos. A group of his friends gave me the chance to hear his works. After that audition I am convinced that your country possesses in this composer an eminent artist who is in no way inferior to the chief contemporary composers in Europe. He has all the traits of a musical genius. What he needs is the opportunity to travel and to make himself known in other countries. Among his works that I heard was his *Trio No. 3* [violin, cello, piano; composed 1918, premiered at Paris April 4, 1924; published by Max Eschig]. I shall see to it that Jacques Thibaud, Pablo Casals, and I give this work a hearing in the United States. I shall also ask United States impresarios to invite Villa-Lobos to present his orchestral works in the United States.

Despite this interview, Rubinstein never played Villa-Lobos's *Trio No. 3* anywhere with Thibaud and Casals. Nor did he present Villa-Lobos's solo piano music at Rio de Janeiro and Buenos Aires during that season. Nonetheless, at page 92 of *My Many Years* he says that at the final concert of his 1920 season in Rio, "I played the first suite of *O Prole do bebê* ["The baby's cradle," 1918; published at Rio by Arturo Napoleão] and was booed; later I received angry letters reproaching me for not playing some real Brazilian music like the lovely pieces by the professors of the conservatory."

Instead of 1920, Rubinstein waited to play any of *O Prole do bebê* at Rio until July 9 at the fourth and last Theatro Municipal concert of his 1922 series (Edgard de Brito Chaves Júnior, *Memórias e glórias de um teatro* [Rio: Companhia Editora Americana, 1971], p. 32). The complete program, printed at page 79 of *Villa-Lobos visto da platéia e na intimidade (1912/1935)*, positions numbers 1, 5, 6, and 7 from the eight-number suite (Rubinstein omitted numbers 2–4 and 8) in the second half of the program, after Debussy's *La Cathédrale engloutie* and *Poissons d'or*. Instead of his being booed, the next-day review in *O Paiz* of July 10, 1922, reported that *O Prole do bebê* "created a sensation, eliciting amid great acclaim for the composer and his interpreter the demand for an encore."

Compounding error, Rubinstein at page 154 states that when visiting Rio in 1922, "I omitted Villa-Lobos this time, remembering the disgusting booing of his work on my previous visit." Not only did he play his version of it at Rio in 1922, but also at Buenos Aires on

August 10, 1922. Rubinstein next boasts that it was he who during his 1922 Brazilian visit persuaded the fabulously rich Carlos Guinle to give Villa-Lobos "an unexpectedly large sum with no strings attached covering all his needs for at least a year" in Paris. Not with a grant from Guinle but rather with a government subsidy Villa-Lobos left for his first European visit on the liner *Groix* June 30, 1923. João de Sousa Lima, Brazilian pianist, Larangeiras, Brazilian violinist, and Rubén Montiel, Mexican cellist, gave the first Parisian performance of his *Trio No. 3* April 4, 1924, at the Musée Galliéra. During an all-Villa-Lobos concert Rubinstein played portions of *O Prole do bebê* at the Salle des Agriculteurs Friday May 30, 1924. Boris de Schloezer reviewed April 14 and May 30 concerts in *La Revue musicale*, v/9 (July 1924), 69–70. Later that year Villa-Lobos returned to Brazil. Not until 1927 did Carlos Guinle begin showering Villa-Lobos with funds that sustained him at Paris during two of his last three-and-a-half years located there. Carlos Guinle recounted his decision to support Villa-Lobos at Paris thus (Vasco Mariz, *Heitor Villa-Lobos Compositor Brasileiro, quinta edição* [MEC/DAC/Museu Villa-Lobos, 1977], pp. 50–51):

> It was the famous pianist Arthur Rubinstein who, while dining with me in 1927, urged me to obtain the publication of Villa-Lobos's works, which he considered as important as those of the great European composers. After this encounter with Rubinstein, I placed a call to Villa-Lobos and arranged a trip with him to France for this purpose. When we left that year, he carried with him all his works. Upon arriving, we sought out the publisher Max Eschig, who not only accepted the responsibility of publishing the works of our composer, but even told me later on, after payment for the first printings, that I would not need to pay for any more, since he would at his own risk publish the rest. As reason for doing so, he cited the content of the works, the original orchestration, and new type of instrumentation of great value. Accordingly, he found it to his own interest to publicize them.
>
> As it turned out, Villa-Lobos remained in Paris two years at my expense, there attending to the publication of his works and the giving of various concerts (one of which I attended)—the purpose being to make his music known abroad. Because of all this, his works became much better known in Europe than in Brazil. This happened through the propagation of his many compositions [at Paris] in that epoch.

At the Salle Gaveau in Paris October 24, 1927, Rubinstein premiered *Rudepoêma* (composed between 1921 and 1926 and dedicated to him). *Le Monde Musical* of October 31 reviewed the concert thus: "The first concert of the works of the distinguished Brazilian composer threw into relief the powerful and attractive personality of Heitor Villa-Lobos. It would be unjust not to acknowledge the role that the splendid interpretation of Arthur Rubinstein and of artists from the Concerts Colonne played in gaining Villa-Lobos such success."

In contrast with the favors that Rubinstein did Villa-Lobos, he aided no other Western Hemisphere composer, North or South American, whatsoever. Manuel M. Ponce he dismisses as "pleasant but unimportant." As late as July 1951 he gave three highly successful concerts at the Teatro Colón in Buenos Aires, but with nothing more contemporary than *Petrushka*. Chilean and Peruvian composers continued up to that same year not even existing.

United States composers active to World War I "were mostly replicas of well-known Europeans; MacDowell tried to follow in the footsteps of Grieg, and Griffes tried to put some Debussy flavor into his compositions, and there were a few others, mostly insignificant." So far as more adventuresome composers who reached the United States as early as 1915 were concerned, Rubinstein reports that Edgard Varèse conducted an orchestra in New York given him by "the wife of one of the richest bankers in the United States," who offered it to him "as one would offer a birthday cake. This was made plausible by the fact that he was known to be a very good-looking young man."

Conspicuously missing from the index of some 1200 names at pages 609–626 of *My Many Years* are such prominent United States-born composers as Barber, Copland, Cowell, Hanson, Harris, Ives, and Virgil Thomson. Unlike Horowitz, who at least introduced Barber's *Excursions* and *Sonata*, Rubinstein snubbed native-born United States composers. True, at the end of World War II he "patriotically" included Gershwin's *Prelude No. 2* in some of his

programs. This gesture took no courage. Even his social life during his lengthy, lucrative United States sojourns gravitated solely around prominent European émigré personalities—not Roy Harris-type Americans.

Caustic as usual about his rivals, he concludes at page 602 with the judgment that Horowitz "does not contribute anything to the art of music." So far as the United States goes, Rubinstein could have passed the same judgment on himself. He never contributed anything to United States music. He taught no Van Cliburn, endowed no Town Hall competition, befriended no distinctively American musical causes, left no legacy to a Juilliard or Eastman School, and never learned to treat the United States as more than a nation to be exploited for money-making purposes.

The Music of Brazil. By DAVID P. APPLEBY (Austin, University of Texas Press, 1983. xiv + 209 pp. 78 musical examples, endnotes, glossary, bibliography, index)

Appleby's book is not a first English-language foray into uncharted territory. In 1943 and in 1948 the Pan American Union issued English-language epitomes of Brazilian music history by Albert Luper and Luiz Heitor Corrêa de Azevedo. During the interim, prolific research on Brazilian music history in all periods has been published.

The present concise history fails to exploit much relevant literature published since 1948. The best chapters, 5 and 6, treat of "Nationalist Composers" and "After *Modernismo*." When writing chapter 5 Appleby relied heavily on his own Ph.D. dissertation accepted at Indiana University in 1956, "A Study of Selected Compositions by Contemporary Brazilian Composers." In his chapters 3 and 4, "The Awakening of Nationalism" and "Folk, Popular, and Art Music," he had the advantage of consulting freely Gerard Béhague's Tulane 1966 dissertation, "Popular Musical Currents in the Art Music of the Early Nationalist Period in Brazil, circa 1870–1920."

In his chapter 1 he relies on such outmoded narratives as Robert Southey's *History of Brazil*, rather than levying data from Manuel Vicente Ribeiro Veiga's meticulous dissertation citing original sources, *Toward a Brazilian Ethnomusicology: Amerindian Phases* (University of California at Los Angeles, 1981). Nor does he quote Helza Camêu's *Introdução ao Estudo da Música Indígena Brasileira* (1977)—not in his bibliography—or numerous other important works on Brazilian ethnic musics cited at Veiga's pages 289–347.

After lamenting the "incomplete picture of musical life of colonial São Paulo on the basis of available information," Appleby mentions merely in passing the one colonial musical director at São Paulo from whom a sizable body of music does survive, André da Silva Gomes (1752–1844). Moreover, Silva Gomes's *Missa a 8 vozes e instrumentos* (Universidade de Brasília, 1966), his December 8 orchestrally accompanied motet composed about 1785, and his *Vésperas in Feria 3ª a 4 Vozes e Orgão* have been published. As for Bahia, Appleby ignores the fact that the "earliest preserved composition by a Brazilian Colonial composer" has been published in entirety (*Universitas*, Salvador/Bahia, 8–9, 1971, 291–299), and seems not to know that the 1759 aria has already been twice recorded.

The same partial acquaintance with relevant literature that compromises his sections on São Paulo and Bahia clouds his treatment of the prime Rio de Janeiro composer, José Maurício Nunes Garcia (1767–1830). He knows the Mattos catalog but not her 69-page edition of Nunes Garcia's 1799 orchestral *Matinas do Natal* (Rio de Janeiro: Funarte, 1978; literary introduction, pp. vi–xi). He ignores the edition of Nunes Garcia's 1809 *Lauda Sion Salvatorem* sequence (Mattos, no. 165) published by the General Secretariat, Organization of American States, in 1975, and its recording by the Roger Wagner Chorale. Appleby needs to document his opinion that Marcos Portugal found the musical situation at D. João VI's court "intolerable" when he arrived in 1811.

What he says of the composer of the Brazilian national anthem shows no acquaintance with

Francisco Manuel da Silva's major masterpieces. In his chatty paragraphs on Brazil's paramount opera composer, Antônio Carlos Gomes (1836–1896), he substitutes trivial small talk (about the Brazilian birds that Gomes imported and a boat painted green and yellow) for any informed discussion of his operas that by 1893 gave him the reputation of being the greatest composer not only in Brazil but in the Americas.

In constrast with the little on Gomes, Appleby devotes 23 pages to Villa-Lobos. Here, at last, he evinces more than merely superficial acquaintance with some of the music under discussion. Even so, what Gerard Béhague's *Music in Latin America: An Introduction* (1979) says of the seven composers entering Appleby's chapter 5 carries greater weight.

Appleby's final chapter leaves out of account the extremely significant *Compositores Brasileiros* series published between 1975 and 1978 in 34 fascicles by the Ministério das Relações Exteriores, Departamento de Cooperação Cultural, Científica e Tecnológica.

In sum, this history would profit from ampler bibliography and from personal acquaintance with the music of major masters not treated in the author's doctoral dissertation. Endnotes should preferably direct the reader to primary sources; unverifiable anecdotes should be retrenched; and mistakes concerning crowning figures such as Gomes should be eliminated. In general, the music examples are too short to open doors on individual composers' styles.

The book contains nothing on current Brazilian popular music. Figures ranging from Gal Costa, Dorival Caymmi, Jair Rodrigues, Elisete Cardoso, and Jorge Ben to Roberto Carlos are shunted aside in order to make room for contemporary art-music vanguardists of scant interest to any but a miniscule élite.

Die Musikkulturen Lateinamerikas im 19. Jahrhundert. Edited by ROBERT GÜNTHER (Regensburg, Gustav Bosse Verlag, 1982. [Studien zur Musikgeschichte des 19. Jahrhunderts, Band 57.] 464 pp. including 47 pp. of plates and 26 of music exx. Bibliographies, index of names.)

This eagerly awaited and much needed survey covers nineteenth-century developments in Argentina, Bolivia, Brazil, Chile, Costa Rica, Jamaica, Mexico, Puerto Rico, and Venezuela. Francisco Curt Lange (whose contributions extend to 165 pages among the 464 in the book) wrote four seminal chapters—those having to do with art music in Argentina, Brazil, Uruguay, and with hitherto insufficiently explored facets of Louis Moreau Gottschalk's career (28, 46, 12, and 79 pages respectively). Isabel Aretz and Luis Felipe Ramón y Rivera together wrote the fine chapter on the music of the Argentine *gaucho* = cowboy (28 pp.), he alone that on the music of the Venezuelan *llanero* = plainsman (26 pp.).

Chile, the only nation occupying three chapters, comes off especially well because Samuel Claro Valdés ("Santiago Cathedral Music," 32 pp.), Luis Merino ("Music and Society at Valparaíso," 38 pp.), and Eugenio Pereira Salas ("Musical Life in Nineteenth-Century Chile," 24 pp.) each rank as first-magnitude stars in the Latin American musiciological firmament. The glow of Claro's research—already apparent in "Música catedralicia en Santiago durante el siglo pasado," *Revista Musical Chilena*, XXXIII/148 (1979), 7–36—is brightened by the photographs and facsimiles at pages 187–193 in the present book. Valparaíso, because of its preeminence prior to the opening of the Panama Canal, enjoyed an active concert and opera life that Merino chronicles with his customary sovereignty.

In total, Chile rates 91 pages in this volume. In contrast, Brazil rates 46. Mexico gets only 27 (Carmen Sordo Sodi, "La música mexicana en la época del Presidente Benito Juárez"). The nations not represented in this compendium include Colombia, Cuba (Lange reproduces Nicolás Ruiz Espadero's letter to Arthur Napoleão dated July 30, 1870, at Havana), Dominican Republic, Ecuador, Guatemala, Haiti, Honduras, Nicaragua, Panama, Paraguay, and Peru. Nor is the art-music of Venezuela surveyed. Although this book was long in gestation, the editor may either have been failed by commissioned writers; or, national writers willing to

do the necessary research may have been lacking. "Caribbean Music History: A Selective Annotated Bibliography," *Inter-American Music Review*, IV/1, Fall 1981, confirms the large literature available on Caribbean-basin nations (former Dutch and English colonies amongst them). José Ignacio Perdomo Escobar masterfully chronicled nineteenth-century Colombia. Rodolfo Barbacci compiled the necessary nineteenth-century data for a Peruvian survey. However, neither Perdomo Escobar nor Barbacci participated in the present volume.

Bolivian Nineteenth-Century Developments

Despite containing little that embodies original research, a chapter not to be overlooked is renowned art historian José de Mesa and *New Grove Dictionary* contributor Carlos Seoane Urioste's 28-page "La música en Bolivia durante el siglo XIX." In his article on Bolivia for the *New Grove Dictionary*, II, 872, Gerard Béhague lamented that "in contrast to the activity of the colonial period, music in Bolivia developed little in the 19th century after independence (1825)." This contrast noted by Béhague becomes all the more painful when it is remembered that the Audiencia de Charcas boasted Baroque musical splendors rarely matched elsewhere in the Americas. What few musical accomplishments were possible after 1825, despite endemic political unrest, greed of caudillos, and constant *cuartelazos*, become therefore all the more precious in retrospect.

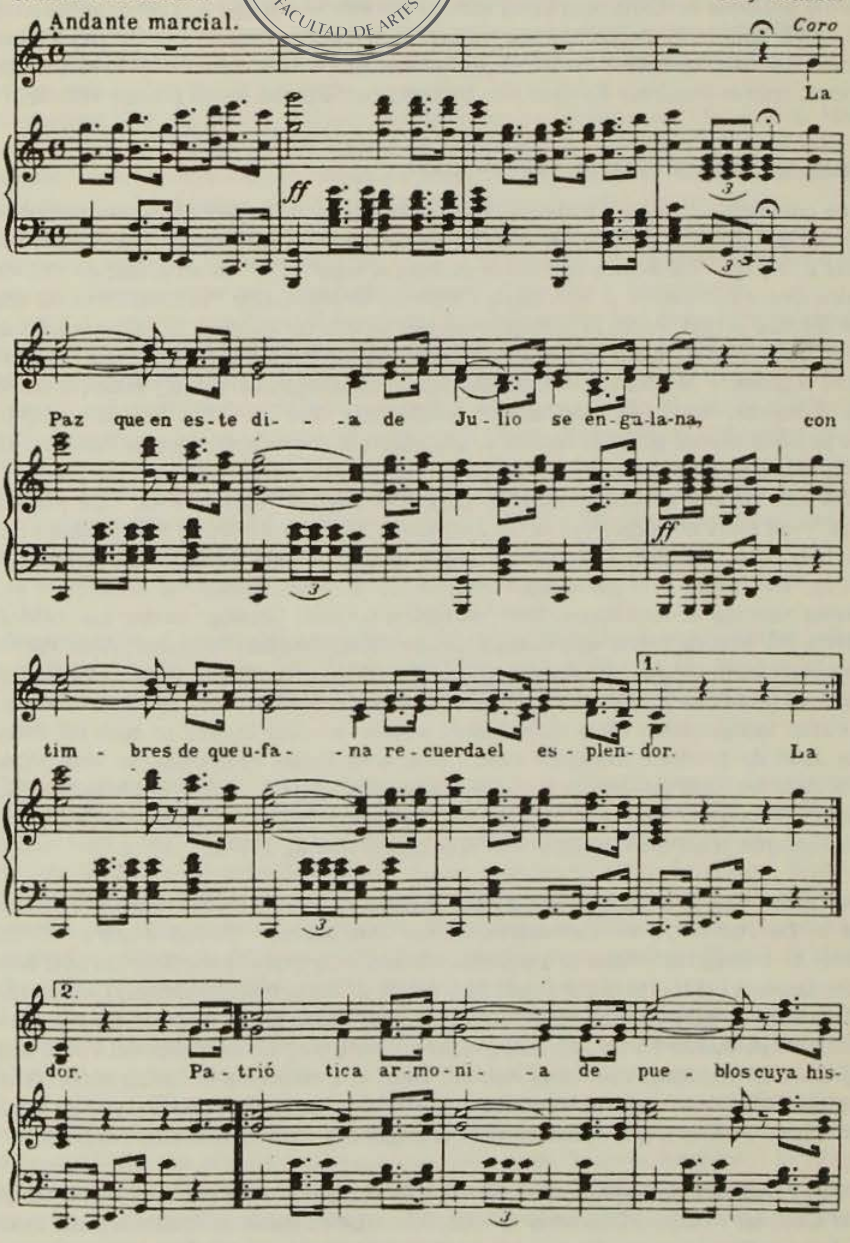
Mesa and Seoane's bibliography at page 117 itemizes Mesa's own "La Música en Bolivia"—an essay not registered in the *Handbook of Latin American Studies* that occupies pages 144–155 in: La Paz, Universidad Mayor de San Andrés, Instituto de Investigaciones Estéticas, *La Iglesia y el patrimonio cultural de Bolivia; manual de consulta* (La Paz: Comisión Nacional de Arte Sacro, 1969 [see National Union Catalog, *Author List 1968–1972*, LIV, 631]). For musical events antedating independence, Mesa limited himself in his 1969 essay to paraphrasing a single secondary source, the "Music in 'High' Peru" chapter, pages 175–206, in Stevenson's *The Music of Peru; Aboriginal and Viceroyal Epochs*. However, for events after independence Mesa ranged more widely—availing himself of both the pseudonymous Juan de Ermita's five-installment "Don Luis Pablo Rosquellas, su vida pública," *Boletín de la Sociedad Geográfica de Sucre*, XXXVII, nos. 371–375 (October 1941), and Nicolás Fernández Naranjo's "La vida musical en La Paz" in *La Paz en su IV Centenario 1548–1948*, III: *Monografías* (La Paz: Comité pro IV Centenario, 1948), 259–277.

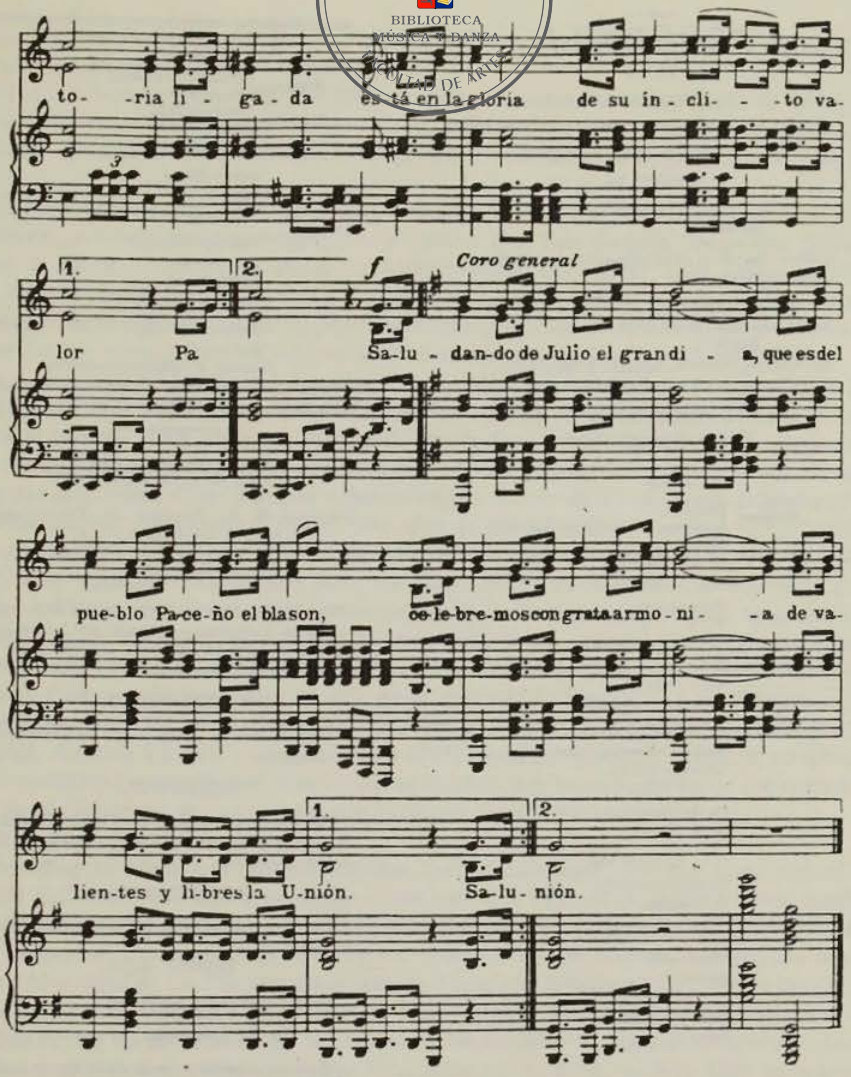
Apart from "La vida musical en La Paz," Mesa and Seoane made evident use of another article in *La Paz en su IV Centenario*, II, 259–266: Alfredo Guillén Pinto's "El himno paceño," describing the origins of a patriotic anthem with lyrics by the Bolivian poet Ricardo José Bustamante (1821–1885) and music by a native of the provincial capital, Chulumani (La Paz department), Eloy Salmón (1821–1889). Salmón began music study at La Paz with the cathedral chapelmaster Bartolomé Donayre, continuing with César Núñez del Prado and the immigrant Carl Neuhaus. First sung July 16, 1863, at a ceremony honoring Mexico's struggle against foreign intervention, held in the *salón* of the San Andrés university at La Paz, Salmón's *Himno Paceño* (reproduced overleaf at pages 120–121) immediately caught fire.

Nicolás Fernández Naranjo, author of "La vida musical en La Paz," was a Bolivian priest born at Lambate (Yungas) December 6, 1905, who studied music at Strasbourg and returned to teach at the Conservatorio Nacional in La Paz and to hold various church posts (chancellor of the Diocese of La Paz, 1937–38). He buttresses with numerous contemporary newspaper documents that part of his article telling the events of 1845 that surrounded the first performance of Benedetto Vincenti's music for the Bolivian national anthem November 18, 1845, and of Vincenti's *Gran Misa de Gloria* in La Paz Cathedral that same day. Mesa and Seoane use much the same newspaper documentation gathered by Fernández Naranjo—adding to it as their own individual contribution a facsimile of the printed program for November 18, 1945.

Himno paceño.

Ricardo Bustamante. Eloy Salmón.





II. Del timbre de su fama
la América en un templo
conserva para ejemplo
de honor y de virtud.

Dúo: Y al fuego que la inflama
su suelo viendo hollado
se inspira en el pasado
su heroica juventud.

Coro: Saludamos de Julio, etc.

III. Titánicos guerreros
del cielo como gracia
la invicta democracia
nos dieron por pendón.

Dúo: Si alguno hollar sus fueros
intenta en lo futuro
será de bronce un muro
de América la Unión.

Coro: Saludamos de Julio, etc.

IV. De América el destino
bendiga siempre el cielo
que aquí en su noble suelo
nació la Libertad.

Dúo: Y admire quien hoy sueña
tenernos por esclavos
de libres y de bravos
la historia ya inmortal.

Coro: Saludamos de Julio, etc.

V. De Unión la santa enseña
de hoy mas el Continente
coloque allá en la frente
del Andes colosal

Dúo: Su cetro diamantino,
radiante en nuestras zonas,
deslumbre a las coronas
que aun odian la igualdad.

Coro: Saludamos de Julio, etc.

PROGRAMA

DE LA

GRAN MISA DE GLORIA,

Que tendrá lugar en la Catedral el dia 16.

Musica de Benedicto Vincenti.

EJECUTADA.

Cantores.

Sopranos.

5 Monacillos de la Catedral que cantan por 1.ª vez —con acompañamiento.

TENORES.

Molina, Morales y Nates de la Catedral.

BAJOS.

S.r Brandon, Vincenti, Gallegos y Blanco—

ORQUESTA

Director—Benedicto Vincenti.

VIOLINES.

Primeros. { Donaire. / Caceres—Música de la Catedral.

Segundos. { Ledesma. / Tapia—Catedral.

VIOLAS.

Antequera. N. N. } Catedral.

VIOLONCELOS.

Palacios. —Contrabajo.

Fernandez—Catedral.

FLAUTAS.

Francisco Alcoreza—Catedral.

Hidalgo—Militar.

OBOES.

Tarifa—Catedral.

Solis—Militar.

CLARINETES.

Carrillo—Catedral.

M. Alcoreza—id

FAGOTES.

Heredia—Militar.

Sambrano—id.

PISTONES.

Gonzalez—Militar.

Solis—id.

TROMPAS.

Primeros. { Espinosa—Catedral. / Alva—Militar.

Segundos. { Baca—Militar. / Osuna—id.

CLARINES.

Rosel—Militar.

Cornelio—id.

TROMBONES.

Vergara—Militar.

Morales—id.

Gorostizo—id.

OFICLEIDES.

Cabezas.—Militar.

Laredo—id.

Timpano ó Redoblante—Camino.

En un intermedio, tocará la orquesta un Pot-pourri de Lucia de Lamermoor ópera de Donizetti.

PROGRAMA

Musical de la funcion de Teatro que tendrá lugar el dia 18.

PRIMER ACTO.

Obertura *Fra Diavolo* ópera comica de Auber.

CANCION PATRIÓTICA—cantada por doce aficionados—Palabras del Sr. Dr. Sanjines y música del Sr. Vincenti.

SEGUNDO ACTO.

FANTASIA—de la ópera *Lucia de Lamermoor* de Donizetti.

TERCER ACTO.

OBERTURA—del *Luthier de Vienne* [Fabricante de instrumentos de Viena]—ópera de Bipólito Monpou.

CUARTO ACTO.

LAS ESTRAGNERAS—Cuadrillas con variaciones de Hertz.

QUINTO ACTO.

GRAN GALOPA—de Tolbeque.

En los intermedios se cantará

ARIA—*ò solpo improvviso de la Gazza Ladra* de Rossini cantado por el Sr. G. Brandon.

DUO—*sul rampo della Gloria*—en la ópera Belisario de Donizetti—Por los SS. Vincenti y Molina.

Among sources used by Fernández Naranjo that were especially valuable for the nineteenth century can be mentioned the following:

(1) An 813-page lexicon by the Bolivian priest Nicanor Aranzaes (born in 1849), *Diccionario histórico del departamento de La Paz; expedientes matrimoniales, libros de bautizos, archivos oficiales é historiadores contemporáneos consultados* (La Paz: J. L. Calderón, 1915).

(2) For women's part, José Macedonio Urquidi's two-volume *Bolivianas ilustres; heroínas, escritoras, artistas; estudios biográficos y críticos* (La Paz: Escuela tipográfica Salesiana, 1918), II, 24–34, yielding such useful precisions as these: On July 18, 1846, Dámasa Cabezón de Córdoba inaugurated at La Paz a Colegio Normal de Señoritas, in which was trained the woman composer born at La Paz, Modesta Sanjinés Uriarte (1832–1887). Respected and admired for her musical gifts by the best La Paz composers, such as Bartolomé Donayre, Juan José Arana, Manuel Norberto Luna, and Eloy Salmón, she herself began composing in 1864. By 1880 she had written some 50 musical works ranging from prayers to variations on the national anthem. With Bernardo Sagárnaga, she co-founded the Sociedad Filarmónica of La Paz December 12, 1863. In 1874 she published at La Paz her translation from the French of Jean-Jacques-Julien Gillet-Damitte's *Bibliothèque usuelle de l'instruction primaire* (Paris, 1854 [numerous reeditions to 1912]). She died at Pau, France, February 5, 1887. Natalia Palacios published a 14-page *Necrología Modesta Sanjinés Uriarte* (La Paz: Razón, 1887).

(3) José Agustín Morales, *Los primeros cien años de la República de Bolivia* (La Paz: Veglia & Edelman, 1926), II, 694, summarized Modesta Sanjinés Uriarte's biography. According to him, she published at Paris: *Plegaria de la Virgen, Meditación Religiosa* (dedicated to the memory of Rigoberto Torrico), *La Brisa del Uchumachi, Zapateado Indio, Variaciones sobre la Canción Nacional*, and *El Alto de la Alianza*. As late as 1948 her *Plegaria a Jesús crucificado* continued being sung in La Paz churches. Her descendant, Carlos Ponce Sanjinez (La Paz, Avenida EE. UU., Pasaje Florida 1285; telephone 32-6059), preserves an album of her unpublished compositions. Until a better candidate is brought forward, she rates as the first South American woman whose compositions were published in Europe.

According to Mesa and Seoane, another fecund composer who published abroad was Adolfo Ballivián (1831–1874), president of the nation in 1873–1874. His father was president José Ballivián (1804–1852), who won the battle of Ingavi November 18, 1841 (this was the victory celebrated a quadrennium later by the première of the national anthem the day the Teatro Municipal of La Paz was inaugurated). Mesa and Seoane would have us believe that many of Adolfo Ballivián's more than 60 opus-numbers were published at Valparaiso and London during his political exiles. He dedicated his *Variaciones sobre un tema original* to the composer and violinist Mariano Pablo Rosquellas (1790–1859), who in 1833 emigrated to Bolivia after a notable career at Rio de Janerio and Buenos Aires. Adolfo Ballivián's other works included operatic fantasies and variations on themes from popular operas, a set of *Variaciones sobre un canto popular de Bohemia*, a *Gran Marcha Militar* for orchestra, and the first South American opera on an Incan subject, *Atahualpa*—but with music modelled after the youthful Verdi rather than exploiting any indigenous melodies heard in the altiplano.

For Mesa and Seoane's information on Bolivian musical clubs founded in the nineteenth century, they relied heavily on Benjamín Alejo, "Notas para la historia del arte musical en Bolivia," in *Bolivia en el primer centenario de su independencia 1825–1925*, pages 357–361. According to Alejo (p. 361), Adolfo Ballivián also composed *galopas y polcas*, and a sentimental piece called *Sueños color de rosa*.

Adolfo Ballivián's compositions invite comparison with those of another South American sometime president who wrote music while in political exile—Venezuelan General José Antonio Páez, who at Buenos Aires in about 1868 composed two piano-accompanied parlor songs, *La Flor del Retiro* and *Escucha, bella María*. In 1973 José Antonio Calcaño supervised recording of both Páez songs (Caracas, Oficina Central de Información, album PETH-002).

Cluzeau-Mortet, tesis de musicología. By SUSANA SALGADO [Morassi] (Montevideo, A. Monteverde y Cía, S.A., 1983. 522 pp., 11 photographs, bibl.)

Luis Cluzeau-Mortet, born at Montevideo November 16, 1889, died there September 28, 1957. Lauro Ayestarán who died there July 22, 1966, gave the present thesis 12 points, the highest grade possible, when the author defended it before a jury of the Facultad de Humanidades y Ciencias, Universidad de la República at Montevideo August 19, 1965.

The author was in 1966 named to the chair, Cátedra "Investigación de la Música Uruguaya," Departamento de Musicología, Facultad de Humanidades. In 1971 she published *Breve Historia de la Música Culta en el Uruguay* (second edition, Montevideo: A. Monteverde y Cía, S.A., 1980). In 1972 John Vinton commissioned her to write Uruguayan articles for the Dutton *Dictionary of Contemporary Music* published in 1974, and in 1973 Stanley Sadie invited her to write Uruguayan and Argentinian articles for the forthcoming sixth edition published in 1980 as *The New Grove Dictionary of Music and Musicians*.

Part I of the present book (first 92 pages) surveys Cluzeau-Mortet's life. The bulk of the book, pages 100–413, consists of an item-by-item analysis of each composition. In the chronology at pages 419–464 the author tabulates events in Cluzeau-Mortet's life in one column, Uruguayan musical events in the second parallel column, world musical events in the third.

At pages 499–508 she lists his published works (mostly songs and piano pieces). Arthur Rubinstein played his *Pericón* (composed in 1918) at the Teatro Urquiza in Montevideo August 9, 1928, according to Salgado (performance not mentioned in *My Many Years*).

Tesoro de la música polifónica en México. Tomo III. *Tres obras del Archivo de la Catedral de Oaxaca*. Transcribed and edited by AURELIO TELLO (México, Secretaría de Educación Pública, Instituto de Bellas Artes, CENIDIM [Centro Nacional de Investigación, Documentación e Información Musical "Carlos Chávez"], 1983. 98 pp., manuscript facsimiles, music, bibl.)

Reproduced from informal hand copy, so small that singers will not be able to use it, this volume contains Manuel de Zumaya's villancico *a 7* with violins, clarín, and continuo, *Celebren publiquen*; Juan de los Reyes's *Magnificat a 7*, with violins, bajones, clarín, and organ; and Juan Mariano Mora's *Misa de Sacris Solemniis a 6*, with violin and continuo. Although the first two composers worked at Oaxaca, not so Mora, according to any presently available documentation. The editor of the present volume fails to identify Mora with any more data than was already published in *Diccionario de la música Labor* (Barcelona: Editorial Labor, 1954), I, 458. He does not allude to *Fontes artis musicae*, 1978/2 (April–June), 177, identifying Mariano Mora as composer of an orchestrally accompanied Mass and a Corpus Christi responsory, the parts of which survive in Puebla Cathedral music archive.

His innocence of Latin reveals itself in such spellings as Corpus Christe (correctly, Christi), Sacris solemnis (correctly, solemniis). He mistakenly tries to identify the *Sacris solemniis* plainchant found at pages 920–922 of the 1961 *Liber usualis* as the basis for Mora's *Misa de Sacris Solemniis*. Instead, the entirely different Spanish *Sacris solemniis* plainchant published as early as 1526 in a *Liber processionarius* at Alcalá de Henares (fol. 39) and frequently thereafter in Spanish liturgical books served as Mora's source melody.

The editor is not a Mexican, but rather a Peruvian born at Cerro del Pasco in 1951. After studying at the Escuela Nacional de Música at Lima, he became choral director there, founded the Tuna Universitaria Nueva Amistad, and taught at various institutions. He is a prolific composer who has written piano, chamber, choral, and orchestral works performed at Lima, Ibagué (Colombia), and Mexico City. In 1978 he became Coordinator of Musicological Research at CENIDIM, Mexico. The lapses in this volume which prevent it from achieving monumental quality may result from haste imposed by the end of the López Portillo *sexenio* and resultant budgetary uncertainties.

Two Mexico City Choirbooks of 1717. An Anthology of Sacred Polyphony from the Cathedral of Mexico. Transcription and Commentary by Steven Barwick (Carbondale and Edwardsville, Southern Illinois Press, 1982. xlviii + 165 pp., 5 manuscript facsimile pp.)

Reviewed favorably in *Revista Musical Chilena*, xxxvi/158 (July–December 1982), 105, this anthology places admirers of viceroyal music further in Barwick's debt. Among treasures in the anthology, Barwick transcribes one work each from the Mexico City chapelmasters Antonio Rodríguez de Mata (Spanish immigrant active at Mexico City 1614 to death in 1642), Francisco López Capillas (native of Mexico City who combined the functions of organist and maestro de capilla 1654 until his death in January 1674), and Antonio de Salazar (first married maestro, engaged 1688 to decease in 1715). Manuel de Zumaya = Sumaya (Mexico City native, maestro at Mexico City Cathedral 1715 to 1739 when he moved of Oaxaca, where he died in 1755) is represented by twelve liturgical items.

For good measure, Barwick goes beyond these four maestros in his introduction—instead tracing the whole course of music in Mexico City Cathedral from Hernando Franco's death in 1585 through Zumaya's term in office. Barwick's introduction also includes a *Revisionsbericht* and translation of the liturgical texts. Only one selection in the present volume had been previously published—López Capillas's Easter *Alleluia! Dic nobis Maria a 4* (first published in *Latin American Colonial Music Anthology* [Washington: General Secretariat, Organization of American States, 1975] and recorded by the Roger Wagner Chorale in Eldorado album 1 issued by UCLA Latin American Center). Antonio de Salazar composed the sole double-choir work in Barwick's edition, a glorious C Major *O Sacrum Convivium* obeying all the laws of eight-part writing enunciated by Andrés Lorente. Barwick rightly postulates instrumental accompaniment. The brilliance of this motet again confirms Antonio de Salazar as one of the most gifted late seventeenth-century composers on either side of the Atlantic.

Zumaya, who was Salazar's best pupil and one of the greatest geniuses ever born in Mexico, wrote the following works in Barwick's present volume (all *a 4* except the first): *Adjuva nos a 5*, 2 *Misereres*, Holy Saturday Lamentation, [*Christus factus est*], *Christum Regem*, [*Sacris solemniis*], 3 ferial odd-verse Magnificats (Tones I, II, III), 2 Psalms (*Confitebor tibi* [137] and *Credidi propter quod locutus sum* [115]). His Tone III, involving high pitched voices in modern equivalent of A minor ending on major chords, approximates Juan de Lienas's Tone III. His Tones I and II, both with one-flat signature, both with G-finals, differ from each other because outer voices ascend a fourth higher in Tone I. In all three Magnificats he reduces to a trio of solo voices at the Et misericordia verse. The other verses *a 4* eschew learned devices and never rigorously cite the tone melodic formula. On the other hand, his charming Corpus Christi hymn, *Sacris solmniis*, cites the traditional melody verbatim in top voice (first note in measure 11, top voice, should be *d*, not *c*). Zumaya's harmonies everywhere involve 7th-chords, their functions not being obscured by prepared suspensions. With its plangent harmonies (augmented chords and diminished fourths abound), widely ranging voices (top voice ranges from *e* to b^1), and dramatic pauses, Zumaya's Holy Saturday Lamentation contrasts with the austerity of Rodríguez de Mata's Good Friday Lamentation that immediately precedes it. Whatever the words, Zumaya always reveals himself a consummate master for whom appropriate expression of the text looms invariably as a chief concern.

The Extant Music of Rodrigo de Ceballos. By Robert J. Snow (Detroit, Information Coordinators, 1980. [Detroit Studies in Music Bibliography, xliv] 155 pp.; 22 choirbook opening facsimiles [pp. 84–127]; 4 transcribed motets [pp. 131–155])

Rodrigo de Ceballos, born *ca.* 1530 at Aracena, 75 km northwest of Seville, died at Granada in 1581. His life span therefore coincides almost exactly with that of his more famous fellow Andalusian, Juan Navarro *hispalensis*, who died September 25, 1580. The name of Navarro, already known at Rome in 1574 (*Note d'archivio*, xi/3–4 [July–December 1934],

203–206) was kept internationally alive by publication there of his 117-folio *Psalmi, Hymni ac Magnificat* in 1590. On the other hand, none of Rodrigo de Ceballos's sacred works was published either at home or abroad until Hilarión Eslava in 1869 published three Ceballos motets *a 4* in *Lira sacro-hispana*, 1/i, 106–108, 98–101, 102–105—*Exaudiat Dominus, Hortus conclusus,* and *Inter vestibulum*. Even so, Eslava did Rodrigo de Ceballos no great favor. He misattributed all three motets to Francisco de Ceballos, Burgos chapelmaster from 1535 to *ca.* 1572. As a result, John Brande Trend in so recent a dictionary as *Grove 5* (1954), II, still continued attributing all the sacred works in Toledo Cathedral Choirbook 7, in Seville Choirbook 1, at El Pilar in MSS 8 and 34 (the latter a tenor partbook), and in three El Escorial sources, MSS 2, 4, and 7 (*olim* 4, 2, and 8) to Francisco, not Rodrigo. According to Trend, Rodrigo (whom he falsely identified as Francisco's brother—the two were not related) composed merely secular music.

True, Rodrigo de Ceballos's name reached print in his lifetime solely as a composer of secular songs intabulated for vihuela. Esteban Daza's *Libro de musica en cifras para vihuela intitulado El Parnasso* (Valladolid: Diego Fernández de Córdova, 1576), 81ᵛ–83, contains his *canción a 4, Quan bien aventurado*; and at 84–85, 91ᵛ–93, and 93–94, three villanescas—*Pues ya las claras fuentes, Duro mal terrible llanto,* and *Dime manso viento*. Three of these Daza items (not *Pues ya*) concord with vocal originals in Madrid, March Private Library, MS R. 6829 (861), *olim* Medinaceli MS 13230, whence they were transcribed for publication in *Monumentos de la Música Española*, VIII–IX. In addition, *Dime manso viento*, without more text than the first three words, appears in Puebla Cathedral Choirbook XIX, 126–127.

Not always so accurate as one would expect in a biobibliographical monograph, Snow mistakenly cites Daza's *El Parnas[s]o* as having been published at Córdova (*The Extant Music*, page 38), the city in which Ceballos held his first post as cathedral chapelmaster 1556–1561. Rather than Córdova, *El Parnas[s]o* was published at Valladolid, of which city Daza was a native resident. Snow presents no evidence that Rodrigo de Ceballos himself ever visited Valladolid.

For that matter, Snow presents no new data whatsoever in the Biography with which he opens his monograph (pages 18–21). The correct date for Rodrigo de Ceballos's death, 1581 (not 1591) had already been published in at least one music dictionary, *Riemann . . . Ergänzungsband A–K* (1972), 202. This same correct death year, 1581, had been revealed as long ago as 1963 in José López Calo's *La Música en la Catedral de Granada en el Siglo XVI* (Granada: Fundación Rodríguez Acosta), I, 117.

Snow makes much of Ceballos's having been a "personal friend of Francisco Guerrero, the greatest and most renowned Spanish composer of the reign of Philip II." As evidence for Ceballos's having been Guerrero's personal friend, Snow (page 19) cites "an entry made in the [Seville Cathedral] *Actas Capitulares* on October 7" of 1553.

> The cathedral canons heard on that date a report, probably made by Guerrero, recommending that new polyphonic choirbooks be prepared for the choir because the ones then in use were extremely old and the repertory they contained was very ancient and no longer being sung in other Spanish churches. The canons accepted the recommendation and agreed to commission the copying of two or three new books which were to contain the best masses then being sung in order to improve the quality of the music performed in the cathedral services. The copyist was to be "Rodrigo de Ceballos, an unemployed musician residing in this city and competent to do the work." In return for preparing the new books Ceballos was to receive his living expenses during the time he was copying them and to be reimbursed for the cost of the materials.

As footnote for this extract, Snow cites "Seville, *Actas Capitulares*, 1553–54, fol. 74*r*"—but without quoting the original Spanish text, naming the publication in which the full Spanish text, diplomatically transcribed, had been first published, or naming Stevenson as discoverer of the entry. If the entry itself merits recognition, why not its discoverer and the original text? Unfortunately, Snow's ignoring or suppressing these prime data conforms with a pattern elsewhere observable throughout his monograph.

The capitular act in question was found by the author of *Spanish Cathedral Music in the*

Golden Age (Berkeley and Los Angeles: University of California Press, 1961) and first published in the same author's *La Música en la Catedral de Sevilla 1478-1606* (Los Angeles: Raúl Espinosa, 1954), page 25. Its importance for Ceballos's biography was first brought to light in *Spanish Cathedral Music in the Golden Age*, pages 145, 176, and 304. Therefore, Snow errs when stating (page 18) that *Spanish Cathedral Music in the Golden Age* "contains no new biographical information" concerning Rodrigo de Ceballos.

At pages 37–39, Snow cites 14 New World manuscript sources for Rodrigo de Ceballos's sacred works, and one New World manuscript source (Puebla Cathedral Choirbook XIX) for the above mentioned secular work—*Dime manso viento*. Apart from these 15 New World manuscript sources of Ceballos's works, Snow cites 29 European manuscript sources. However, he did not consult personally or in microfilm three of the 29 European sources. According to him, seven of Ceballos's set of eight odd-verse Magnificats *a 4* in Tones I through VIII exist nowhere in Europe. Instead, they are now found as *unica* in the Bogotá Cathedral archive—and as such were first mentioned by Stevenson in "The Bogotá Music Archive," *Journal of the American Musicological Society*, XV/3 (Fall 1962), 298–299. Ceballos's settings of the vespers psalm, *Dixit Dominus*, in Tones I and III can be identified as his solely because they are so attributed at Bogotá. Puebla Cathedral Choirbook VI contains six vespers psalms by Ceballos. Guatemala Cathedral Choirbook I includes two of Ceballos's three Masses *a 4—Simile est regnum coelorum* parodied on a Morales motet, and the *Tertii toni* found also in two other sources of Guatemalan provenience. Ceballos gains added stature in New World annals because his works continued being recopied as late as 1760 at Guatemala and 1762 at Bogotá.

On the other hand, New World archives inventoried by Stevenson apparently contain none of Ceballos's Lamentations mentioned in *Spanish Cathedral Music in the Golden Age*, page 305. Moreover, of the 39 items listed as motets by Snow (22 *a 4*, the rest *a 5*), only Ceballos's *Salve Regina a 4* in four *partes* survives in a New World archive (Bogotá).

Granada Capilla Real MS 3 contains 37 of the items listed by Snow as motets. None of these 37 motets is ascribed to Ceballos in this Granada source. However, all but one of the Granada 37 motets can be found in Toledo Choirbook 7, which does specify him as composer. Even though Toledo Choirbook 7 is badly deteriorated, all of Ceballos's now known motets can therefore be transcribed. To José López Calo belongs the credit for first calling attention to the Granada concordances. In his article "El Archivo de Música de la Capilla Real de Granada," *Anuario Musical*, XIII (1958), 109–110, he itemized 42 motets in 149-folio Capilla Real MS 3, putting later investigators on the right track by naming Rodrigo de Ceballos as composer of those that he immediately recognized. López Calo often gave more complete titles than does Snow. These longer titles include those for Ceballos's four-voice *Erravi sicut ovis qui peruit, Exaudiat Dominus orationes nostras*, and for his five-voice canonic *Ambulans Jesus iuxta mare Galilaeae, Dixit Jesus discipulis suis . . . caro mea, In illo tempore descendens Petrus de navicula, In mense autem sexto missus est Angelus Gabriel*, and *Spiritus Domini replevit orbem terrarum*.

All seven of Ceballos's canonic motets follow each other in order of the canonic interval at folios 72ᵛ–102 of Granada Capilla Real MS 3. As was already noted in *Spanish Cathedral Music in the Golden Age*, page 306, the fact that the interval of Ceballos's canon at the sixth corresponds with the text, "And the angel Gabriel was sent in the sixth month" may exemplify the influence of Francisco Guerrero, who in his *Sacrae cantiones* of 1555 found ways to match the interval of the canon with some numerical hint in the scriptural text. Two of Ceballos's motets *a 4* begin with paired imitation, three motets *a 4* are in two *partes*, one *a 4* is in three or four *partes* (last *pars* of *Eripe me Domine* sets the Gloria Patri).

Just as Snow found no new biographical facts concerning Rodrigo de Ceballos (and made misstatements about previous biographical literature) so also Snow found no new compositions by Ceballos. At his page 33 he even listed as lost some that are extant—namely,

Ceballos's Lamentations. Itemized by Pedrell in his *Diccionario biográfico y bibliográfico* (Barcelona: V. Berdós y Feliu, 1897), p. 336, and mentioned by Stevenson, they survive unknown to Snow as item 29 in a 96-folio choirbook at Valladolid Cathedral. The choirbook, labelled *Liber Officium Defunctorum Ecclesiae Cathedralis Vallisoleti Anno D. N. Jesu Christi MDCXXXXIX* [1649] on the title page, contains chiefly Morales's Requiem written for Juan Téllez Girón and other funerary music by Morales. Ceballos's ascribed *Et factum est postquam in captivitatem* followed by *Aleph Quomodo sedet sola* and *Beth Plorans ploravit*, each *u 4*, *Gimel Migravit Juda, a 3*, and *Jherusalem convertere, u 4*, occupies folios 70ᵛ–74. To Eleanor Russell—author of "A new manuscript source for the music of Cristóbal de Morales," *Anuario Musical*, XXXIII–XXXV (1978–1980)—belongs the credit for cataloguing contents of this neglected source, and for noticing (page 28) that Ceballos's Lamentations follow Morales "in utilizing peculiarly Iberian chant."

Snow's transcriptions of two motets *a 4* (*Clamabat autem mulier Chananaea, Adversum me susurrabant*) and of two *a 5* (*Diligite justitiam, Cum audisset autem David rex*) do not specify which manuscript sources were used (probably Granada Capilla Real 3). *Adversum me* (Tone IV) contains the nota cambiata without ascending stepwise movement after the downward leap of a third (measures 46, 86–87, 92–93) and also paired crotchets (unreduced values), the first crochet being a dissonance (mm. 13, 14, 29). Voice ranges hover between an octave and a tenth, with the bass in *Cum audisset* reaching an eleventh—or a diminished eleventh, if more generous ficta is applied. Snow, who applies ficta somewhat at random, shows himself in more than isolated instances reluctant to sharp notes that resolve tied dissonances.

The facsimiles of 22 choirbook openings (Snow, pages 84–127) are handsomely reproduced and add immensely to the luster of Snow's publication. From the catalogue, as well as facsimiles, it would appear that Ceballos always austerely denied himself ternary mensuration.

José Ángel Lamas y su época. By WALTER GUIDO (Caracas, Venezuela, Biblioteca Ayacucho, 1981. 15 pp. + 364 unnumbered pp. of music, 7 illus. including 4 manuscript facsimiles, bibls.)

Born at Montevideo in 1928, Walter Guido taught music education at the Instituto Universitario de Profesores del Uruguay before removing to Venezuela, where in 1975 he taught organology at the Instituto Interamericano de Etnomusicología y Folklore [INIDEF], headed by Isabel Aretz and Luis Felipe de Ramón y Rivera. His etnomusicological research for INIDEF took him to Brazil, Panama, Paraguay, and to outlying regions of Venezuela. His valuable chapter on "Mutual Ignorance of our music in Latin America" (" 'Interignoranica' musical en América Latina") closing *América latina en su música* (Mexico City: Siglo Veintiuno Editores, 1977), 286–314, amply documents current lamentable problems.

Venezuelan orchestrally accompanied choral music reached an apogee in Simón Bolívar's lifetime. The present extremely useful anthology contains reprints of José Ángel Lamas's *Populе meus* and *Miserere* (discussed in *Inter-American Music Review*, I/1 [Fall 1978], 61–62), Juan Manuel Olivares's *Stabat Mater* (*ibid.*, 54–55) and Cayetano Carreño's *In monte Oliveti* (*ibid.*, 68–69). Reproduced from now out-of-print editions, the music is preceded by Guido's study of the manuscript originals and biobibliographies of the composers.

Historia de la música en la Argentina. (I) *La época colonial 1536–1809* (II) *La independencia y la época de Rivadavia 1810–1829.* By VICENTE GESUALDO (Buenos Aires, Libros de Hispanoamérica [Montevideo 524], 1978. 2 vols. consecutively paginated [234 pp. = 107 + 127 pp.], illus., photographs, facsimiles)

Published less luxuriously than the first edition (Buenos Aires: Editorial Beta, S.R.L., 1961), this partial re-edition incorporates extensive changes in the first five chapters. Updates

and corrections make this second edition an indispensable necessity. The new biographic data concerning Bartolomé Massa (1721–1796)—who was born in Novi Ligure, reached Buenos Aires in 1752, took charge of the two-year-old Teatro de Óperas y Comedias in 1759, and between December 4 and 21, 1760, directed four performances there of his own opera, *Las Variedades de Proteo* (= *As Variedades de Proteo*, May 1737, by António José da Silva [1705–1739], born at Rio de Janeiro, died at Lisbon)—can hardly be overpraised, continuing as it does with other fresh revelations.

Blas Parera, composer of the Argentinian national anthem adopted in 1813, is stated in *The New Grove*, XIII, 48, and I, 565, to have been born in 1777 and died in 1817. On the other hand, Gesualdo reveals his birth year at Murcia, Spain, to have been 1776, and his death to have occurred at a place where he was a petty customs official, Mataró (near Barcelona), January 7, 1840.

Reliquías de Moxos: danzas, música, instrumentos musicales y fiestas costumbristas del Beni con un epílogo sobre los silvícolas Sirionó y Moré, el Mamoré y Las Sublevaciones Indígenas contra los Blancos. By ROGERS BECERRA CASANOVAS (La Paz, Proinsa Empresa Editora, 1977 [colophon dated April 10, 1978]. 328 pp. including 39-page *Suplemento Musical*, and approximately 60 musical notations in text, numerous plates incl. 35 full pages in color, maps, diagrams, bibl.)

The author, who is a native of Beni and who was resident at Trinidad, Beni, Bolivia, when this book was published, graduated in 1942 from the Escuela Nacional de Maestros at Sucre. In that training school for teachers he learned music. To mark the fiftieth anniversary of his alma mater (1909–1959), he published a 76-page preliminary edition of the present book in 1959 with the title, *Reliquías de Moxos: tratado histórico sobre el origen y significado de las danzas y de la música beniana* (La Paz: Inti ltda.).

Both editions contain his own *Suite Moxeña*, based on "indigenous melodies collected in various zones of Beni." As published in the present edition at pages 280–288, this suite (arranged for piano) contains dance melodies that in unaccompanied guise can be located in the earlier ethnographic part of the book. For instance, the dance melodies for women's *las bárbaras* and for the mixed-couples' *el sarao* can be found at pages 84 and 98. The harmonizations in *Suite Moxeña* betray the composer's desire to have the music of his native region please the public at La Paz—where his music was played by the Bolivian National Symphony directed by Erich Eisner (page 319). In unadorned form, the melodies comply with norms set for field collecting.

The only dance type included in the *Suite Moxeña* which is also mentioned in the *Handbook of South American Indians*, III, 420, is the *macheteros*: "Modern *Moxo* still execute ancient dances at church festivals; the most famous of these is the macheteros, or sword men, who brandish their wooden weapons in front of the altar before laying them down with their feather diadems at the foot of the crucifix." In keeping with the antiquity of *macheteros* and its continuing importance in the present day, Becerra Casanovas devotes pages 122–140 to a detailed description of all elements in the macheteros dance ritual, including performers, costumes, dance figures, symbolism, and characteristics of the music. As is true for the other dances described in detail, he again adds vividness with pages of color plates.

In keeping with the scientific intent of the opening three historical chapters, Becerra Casanovas quotes lengthily from Jesuit mission accounts. Contrasting with his successes in these initial chapters, the least successful part of the book awaits pages 269–309. Here, Becerra Casanovas attempts to transcribe eighteenth-century orchestral and vocal parts surviving in San Ignacio (Moxos) Church (for the location of San Ignacio, a short distance west of Trinidad, see Becerra Casanovas's map of Beni at page 75). Samuel Claro Valdés visited this same San Ignacio Church in November of 1966 (letter dated January 4, 1973, reproduced in the present book at page 19). Claro Valdés's splendid essay, "La Música en las Misiones Jesuitas

de Moxos," *Revista Musical Chilena* XXIII/108 (July-September 1969), 7-31, yielded the three musical examples reproduced at pages 278-282 in the present book.

Becerra Casanovas's San Ignacio Church researches were sponsored by the Alcaldesa Municipal of Trinidad, María Esther Suriquí de Yáñez. However, despite such patronage, none of the transcriptions can be called satisfactory. The example breaking off at page 272 carries forward (without explanation) at page 289. Even so, it consists solely of violin and *bajón* parts of an unascribed *Miserere mei Deus* (Psalm 50). The example called *Christus fatuses* at 294-296 may be an indigenous *Christus factus es*. The A minor 3/8 aria at 275-277 beginning *Sic tibi* looks like a miscopied contrafactum of a mid-eighteenth-century Italian operatic excerpt. The miscopied highly operatic A Major 2/4 *Quis me a te* beginning at 297-304 (violin II is wrong throughout) continues without explanation at 273-274. Does the transcriber know Latin? remains an unanswered question.

The mischances overtaking all the San Ignacio (Moxos) remnants—except those from Claro Valdés—prevent this well-intentioned volume from serving the historical musicologist.