

glado al Meridiano de México (México: Imprenta Económica, a cargo de José María Maya). The first large orchestra in México conducted by Palomino (no first name), accompanied Manuel García's opera performances. During the visit of the Albinetti opera company Quirino Aguiñaga doubled as cembalo player and concertmaster. José María Chávez, followed by Eusebio Delgado, enlarged the opera orchestra to include several first-rate instrumentalists, including the celebrated Cenobio Paniagua as first string bass. The visiting opera impresario Max Maretzek "wished to carry the Mexico City opera orchestra to Europe," so excellent were the Mexicans at sight reading and transposing without rehearsal.

Not only did foreign artists and impresarios pay brief visits, but some foreigners also stayed years or remained a lifetime. To name publications by foreign notables: Étienne Charles Brasseur de Bourbourg's *Cantiques de Saint Sulpice* (1849), Antonio Barili's *Abecario Musical* (1856), and Enrique de Olavarría y Ferrari's *Reseña histórica del teatro* (2a edición, 1895) effectively demonstrate what valuable contributions to Mexican musical life were made during the nineteenth century by arrivals from France, Italy, and Spain. The leading music publishers in Mexico during the latter part of the century, H. Nagel and A. Wagner, used C.G. Roeder, August Preis, Friedrich Hofmeister and Breitkopf und Härtel (all at Leipzig) to engrave the salon music that flooded every prosperous Mexican household during the Porfirian heyday.

*Cantantes líricos bolivianos.* By ATILIANO AUZA LEÓN (Sucre, Offset "Tupac Katari," 1991. 258 pp., 68 photos, bibl.).

*The New Grove Dictionary of Opera* (London: Macmillan, 1992, 4 vols.) includes city articles synopsizing the history of opera venues in eleven South American centers: Belém, Bogotá, Buenos Aires, Caracas, Lima, Manaus, Montevideo, Rio de Janeiro, Salvador, Santiago de Chile, and São Paulo. La Paz might have been added to the list, had the present volume been published two or three years earlier.

The composer of the Bolivian national anthem, Leopoldo Benedetto Vincenti, conducted Donizetti's *L'elisir d'amore* September 24, 1847, to inaugurate opera in the Teatro Municipal at La Paz. The leading singers belonged to a touring Italian company headed by Paolo Ferretti. During the next two decades other touring companies brought *Don Pasquale* and three Verdi operas to La Paz, *Attila*, *La traviata*, and *Il trovatore*.

However, the operatic efforts of native and resident Bolivians awaited the founding of the Sociedad Filarmonica at La Paz in 1972. Its first president was the

native of Cochabamba, Gastón Paz Zegarra, a baritone who sang solo roles at the La Paz Teatro Municipal in 1972 (*Onfeo ed Euridice*), 1973 (*Aida*), 1974 (*Carmen*), and 1975 (*Il trovatore*). The other Bolivian stages on which he has sung operatic roles include Achá in Cochabamba and Casa de la Cultura in Santa Cruz. On November 21, 1980, and again February 19, 1981, he sang the sovereign Inca's role in Atiliano Auza León's three-act *Incallajta*, libretto by Norma Méndez de Paz, stage design by Juan Carlos Calderón. Among the 36 singers profiled in this anthology, half are men—five of whom consented to revealing their exact birth dates. Although widely varying in documentary value, the biographies (each accompanied by a photograph) open windows on not only operatic but also Bolivian concert life of singular intensity in the 1970's and '80's.

*Ilustración musical en el país vasco.* I. *La música en la Real Sociedad Bascongada de los Amigos del País.* II. *El Real Seminario Patriótico Bascongado de Vergara.* By JON BAGÜÉS ERRIONDO (Donostia-San Sebastián, Imprime: Izaberri, S.A.-Polígono Industrial 36-Usurbil, 1991. ISBN 84-04-6033-1. [Colección Ilustración Vasca, I, II. Editado con el Patrocinio del Departamento de Cultura del Gobierno Vasco]. 627 pp. [I = pp. 1-278, II = pp. 279-627], facs., bibl., index of names).

Francesc Bonastre supervised the University of Barcelona 1990 doctoral dissertation published the next year in these two handsome volumes. According to the 1765 statutes of the Royal Basque Society of the Nation's Friends, the purpose of the society was "to cultivate the inclination and good taste of the Basque nation for the sciences, literature, and the arts; to correct and refine customs, banish idleness, ignorance and its mortal consequence; and to consolidate the unity of the three Basque provinces, Alava, Viscaya, and Guipúzcoa" (p. 108).

Bagüés Erriondo devotes his dissertation not only to post-1765 aspects of Basque musical life, but also to its national and international post-1750 contexts. Elsewhere, the other excellences of his encyclopedic survey will receive their due applause. The present review will limit itself to data concerning a Mexico City applicant accepted in 1784, Martín Francisco [de] Crucelaegui, and a member added in 1772, Juan Andrés [de] Lombide, who resided at Bilbao from 1772 to 1780.

Baptized at Elgoibar (Guipúzcoa) August 13, 1742, the future composer Martín Francisco [de] Crucelaegui was born the previous night to Francisco Crucelaegui, native of Elgoibar, and Josepha de Ascarraga, his wife. At age