Review Articles

La música en las catedrales españolas del Siglo de Oro. By Robert Stevenson. Madrid, Alianza Música, 1993. (600 pp., bibliographies, music exx., ill., analytic index)

La primera edición de *Spanish Cathedral Music in the Golden Age* fue realizada en 1961 por la Universidad de California, en Berkeley. Como todos los trabajos de Robert Stevenson (1916), el principal problema de quienes hablan de la publicación es el evitar un excesivo elogio, ya que tanto su concepto como su factura y proyección en el mundo de la musicología histórica tienen un carácter de excepción, reservado a las contribuciones que, por su grandeza, señalan épocas e hitos en la investigación musical. Al margen del valor intrínseco de las obras de los grandes compositores españoles e hispanoamericanos de los siglos XVI y XVII, fue hasta que apareció este libro singular que la música de los autores en cuestión pudo alcanzar un justificado lugar de prominencia en la historiografía musical general. El hecho de que la impecable formacion de Stevenson (alumno, entre otros, de Schnabel y Stravinsky) se haya puesto al honesto servicio de la verdad, implica una postura que otorga un valor específico a esta obra inmensa, polo diverso de una necia y absurda posición, ya infortunadamente clásica en la etnomusicología estadunidense, bien retratada por el torpe y limitadismo criterio de Charles Seeger (1886–1979), que intenta despreciar todo lo ya hecho en Hispanoamérica en los siglos previos al principio del XX.

La investigación que respalda esta obra monumental es una personal y de primera mano en el todavía no completamente analizado campo de los archivos catedralicios, cuya exploración ha producido sorpresas como las obras antifonales de Juan Gutiérrez de Padilla, en Puebla, y el mismo elevado y notable panorama de la obra de Stevenson. En fecha reciente, apareció en Madrid la versión castellana de la inmensa obra de Stevenson, publicada en seiscientas páginas de imprenta traducidas por María Dolores Cebrián de Miguel y Amalia Correa Liró, bajo la supervisión del eminente investigador Ismael Fernández de la Cuesta, presidente de la Sociedad Española de Musicología. La traducción disfruta de la revisión y actualización del mismo autor, lo que da un interés renovado a su publicación en castellano. No sólo el detalle analítico del campo que Stevenson examina, sino todo el concepto global, la magnífica ubicación desde donde el más grande investigador de la música iberoamericana que ha dado el siglo XX decidió colocarse para meditar y exponer este vasto mundo, son los elementos que tejen una importancia singular para esta obra, que la señala como uno de los más grandiosos monumentos de la investigación muscial que hombre alguno haya logrado. Quizá me habría gustado mucho el que la traducción gozara de un castellano verdaderamente castizo e impecable, pero aparte de la tremenda influencia intelectual de la obra original y la fuerza irresistible de la prosa de Stevenson, los pequeñisimos detalles en los que nuestra lengua claudica frente al original en inglés, en última instancia, no hacen sino sazonar y aderezar una obra por todos conceptos importante y meritoria, cuyo alcance tiene un panorama de tremendo enfoque (véase, por no ir más lejos y por el simple prurito ejemplificador, la opción del verbo ser-estar en la página 39).

La edición de la gigantesca obra fue patrocinada por el Fondo Musical Adolfo Salazar, creado en México por el prominente industrial y mecenas Carlos Prieto y Fernández de la Llana (1898–1991), "en memoria y homenaje al historiador y crítico musical español quien vivió, trabajó y falleció en la capital mexicana". Tanto el análisis de las obras de Tomás Luis de Victoria como la muy amplia bibliografía y el completo índice analítico, no sólo enriquecen la publicación, sino que le dan un valor excepcional; como herramienta de investigación, al margen de lo ya logrado por Stevenson, que —como toda su obra— deben ser inscrito en el ámbito de lo extraordinario, de lo formidable. ¿Cuándo veremos la versión en español de *Music in México*? Este libro fue el punto de arranque de los estudios acerca de la música de nuestro país en el campo internacional de la musicología, y no ha sido traducida jamás al castellano, ni publicado en México de ningún modo.

—Jorge Velazco

Inter-American Music Review, Volume XIII, Number 2 (Spring-Summer 1993), iv + 172 pp., ill., music exx., bibliographies, reviews, necrologies.

En el concentrado mundo de la musicología internacional sólo existe una persona cuyos artículos pueden ser publicados sin firma ni créditos, con la plena seguridad de que todos serán capaces de reconocer el estilo y atribuir correctamente su origen creativo. La pluma de Robert Stevenson (1916), junto a sus más de cincuenta años de autoridad y evolución, tiene características únicas, y sus siempre notables contribuciones resultan todavía más típicas en cuanto a la enjundia de sus temas, la feliz exposición de los mismos (que vuelve a su contenido fluido, claro y de interés apasionante), la cultivada y elegante prosa que siempre maneja y la utilidad inmediata que traen constantemente. Recientemente, la más importante publicación acerca del área musical y cultural de las naciones hispanoamericanas, la *Inter-American Music Review*, nos presenta otra faceta de la magistral investigación de Stevenson acerca de un autor español trascendente del siglo XVI, cuya divulgación no guarda proporción alguna con su estatura ni con la capital importancia de su producción: Cristóbal de Morales (ca 1500–1553). Stevenson nos habla de las primeras andanzas de Morales en España y de su importante aventura romana con diez años al servicio del Papa Pablo III, antes de convertirse en maestro de capilla de la catedral de Toledo. Casi sesenta páginas del artículo están dedicadas a un minucioso análisis de las misas, magnificats, lamentaciones, motetes y otras piezas litúrgicas de Morales, algunas con texto en español y en italiano, lo cual no sólo completa el ciclo histórico del artículo sino que nos ayuda grandemente a ubicar la obra y contribución del gran autor español. Una de las raras virtudes de Stevenson es la capacidad para evocar temas históricos tan remotos con una vivacidad y amenidad que hace vivir de nuevo a sus personajes y que induce una fascinación en el lector, quien llega interesadísimo al proceso analítico y obtiene una mejor aptitud para detenerse y meditar acerca del contenido musical de las obras analizadas.

Stevenson, quien fue alumno —entre otros— de Arthur Schnabel (1882–1951), Howard Hanson (1896–1981) e Igor Stravinsky (1882–1971), y quien es un músico de lo más completo concebible, un compositor ocasional cuyas obras son de una envidiable perfección y que han sido interpretadas por instancias profesionales del nivel de la Orquesta de Filadelfia y Leopold Stokowski (1882–1977), es el único musicólogo capaz de otorgar una presencia tan viva como autorizada en todos estos temas que tantos y tantos aborden de un modo tan seco y tan aburrido. Esas cualidades, además de su incesante, laborioso y profundo trabajo de investigador, son las que le han permitido desarrollar una labor singular en el mundo de la musicología iberoamericana, cuyo estudio ha tomado con un tesón, un ahinco y una profundidad de nivel religioso y que ha producido un resultado formidable, un verdadero hito en la investigación musicológica y un monumento sin par en el mundo especializado del conocimiento de la música hispanoamericana. Stevenson fue quien puso a la música mexicana en la luz internacional y quien principió —con la base y el ejemplo— toda una nueva era en el estudio de la música de México a través de su ahora famosísima obra *Music in México. A Historical Survey*, editada por primera vez en Nueva York en 1952.

Los socios de Stevenson en la *Inter-American Music Review*, que se inicia con un tríbuto al conocido diplomático y musicólogo brasileño Vasco Mariz, han logrado también un estrato de interés en sus colaboraciones. Cristina Magaldi reseña en la revista los más recientes hallazgos del tema de Morales en la investigación reciente y nos enfrenta con otra faceta peculiar de Robert Stevenson, esa capacidad de alternar con las más grandes figuras de la investigación de muchos países diversos, en cuyas áreas es una de las máximas autoridades de la musicología histórica, por lo menos, a la par de las cumbres reconocidas de la especialidad en cada país. Aquí, la señera figura de Higinio Anglés (1888–1969) e incluso el recuerdo de la obra de Rafael Mitjana y Gordon (1869–1921), nos permiten percibir tan especial característica del titán de la musicología iberoamericana.

John Koegel, uno de los más interesantes musicológos de la joven generación, brillante discípulo de Robert Stevenson, cuya promesa se apunta para muy lejos y para muy alto, cierra la sección de investigación de la revista con dos artículos de gran interés, cuyos temas, muy atractivos, son: la vida musical de los inmigrantes mexicanos y los mexicanos nacidos en Estados Unidos en el sur de California de 1850 a 1900 y el Cadendario de

diversiones del sur de California de 1852 a 1897, proyectado especialmente para el público de habla española.

Las revistas especializadas no circulan en puestos de periódicos pero es una lástima que su difusión no sea más amplia ya que pueden ser una fuente de gran esparcimiento, además de la luz intelectual correspondiente, en todos los interesados en los campos que tratan. La *Inter-American Music Review* no circula como debiera en México, tampoco se ve una distribución acorde con su mérito o interés de *Pauta* o *Heterofonía*, las revistas musicales mexicanas. Alguien debiera dar la oportunidad al público general, interesado en la música, de allegarse los ejemplares de tan meritorias publicaciones.

—JORGE VELAZCO

Reviews

Domenico Scarlatti. Libro di Tocate Per Cembalo. Facsimile edition, prefaced by GERHARD DODERER (Lisbon, Instituto Nacional de Investigação Científica, 1991). CD with 13 Scarlatti sonatas, played by Cremilde Rosado Fernandes on the 1758 José Joaquim Antunes harpsichord.

Preceded by two Italian monographs and a German thesis,[1] Ralph Kirkpatrick in 1953[2] published the book that set Domenico Scarlatti scholarship on its feet. Later publications,[3] including six timed to coincide with the tercentenary of Scarlatti's birth, sought to supplement Kirkpatrick, sometimes however with captious results (for example, arbitrary datings of the sonatas). So far as editions go, the first that attempted completeness, Longo's of the keyboard works,[4] is now for various reasons unacceptable. After consulting the primary manuscript sources at Venice, Parma, Münster, Vienna, and those of secondary rank at London, Cambridge, and Coimbra, as well printings of the *Essercizi* (1738) and by Roseingrave (1739), supplemented by a few other less significant sources, Kirkpatrick counted a total of 555 sonatas—of which only his no. 95 seems an impossible attribution. To accompany the 1953 publication of his still fundamental book, Kirkpatrick published that same year 60 sonatas.[5] Four years later Hermann Keller and Wilhelm Weismann published at Leipzig[6] an extremely praiseworthy edition of 150 sonatas, especially in view of the difficulty in the former Democratic Republic of accessing sources.

To satisfy performers avid for a complete edition to replace Longo's unreliable *Opere complete*, Kirkpatrick in 1971–72 supervised an edition of 555 sonatas in facsimiles of original sources.[7] In 1971–84 Kenneth Gilbert followed suit with an 11-volume complete edition in modern notation, which although not entirely faithful to original sources vastly exceeded Longo's.[8] In 1977 Eiji Hashimoto published in Japan a three-volume edition of

[1] Alessandro Longo, *Domenico Scarlatti e la sua figura nella storia della musica* (Naples, 1913). Cesare Valabrega, *Domenico Scarlatti. Il suo secolo—La sua opera* (Modena, 1937). Walter Gerstenberg, *Die Klavierkompositionen Domenico Scarlattis* (Regensburg, 1933, 2/1968).

[2] Ralph Kirkpatrick, *Domenico Scarlatti* (Princeton, 1953).

[3] Massimo Bogianckino, *L'Arte clavicembalistica di Domenico Scarlatti* (Rome, 1956). Hermann Keller, *Domenico Scarlatti, ein Meister des Klaviers* (Leipzig, 1958). Giorgio Pestelli, *Le sonate di Domenico Scarlatti* (Turin, 1967). Joel L. Sheveloff, "The keyboard music of Domenico Scarlatti: a reevaluation of the present state of knowledge in the light of the sources," Brandeis University Ph.D. diss., 1970. Adriano Bassi, *Domenico Scarlatti* (Ravenna, 1985). Roberto Pagano, *Scarlatti, Alessandro e Domenico. Due vite in una* (Milan, 1985). Peter Williams, ed., *Bach, Handel, Scarlatti. Tercentenary essays* (Cambridge, 1985). *Domenico Scarlatti. 13 Recherches* (Nice, 1985). *Domenico Scarlatti en España—Catálogo general de las exposiciones* (Madrid, 1985). Comissão Nacional do Ano Europeu da Música: *Scarlatti e Portugal no tricentenário do nascimento de Domenico Scarlatti (Nápoles 1687–Madrid 1757)* (Lisbon, 1985). Malcolm Boyd, *Domenico Scarlatti, Master of Music* (London, 1986). *Domenico Scarlatti*, Musik-Konzepte 47 (Munich, 1986). Richard Boulanger, *Les innovations de Domenico Scarlatti dans la technique du clavier* (Béziers, 1988).

[4] Domenico Scarlatti, *Opere complete per clavicembalo*, ed. by Alessandro Longo (Milan, 1906–08, 2/1970).

[5] Domenico Scarlatti, *Sixty sonatas in two volumes*, ed. by Ralph Kirkpatrick (New York-London, 1953).

[6] Domenico Scarlatti, *Sonaten für Klavier, Auswahl in drei Bänden*, ed. by Hermann Keller and Wilhelm Weismann (Leipzig, 1957).

[7] Domenico Scarlatti, *Complete Keyboard Works in Facsimile*, ed. by Ralph Kirkpatrick, 18 vols. (New York, 1971–72).

[8] Domenico Scarlatti, *Sonatas*, ed. by Kenneth Gilbert, 11 vols. (Paris, 1971–84).

100 sonatas.[9] In 1978 Emilia Fadini, harpsichord teacher at Milan Conservatory, initiated what promised to be the best and most authentic complete works edition.[10]

Adding to Kirkpatrick's 555 (or 554) sonatas, Antonio Baciero published in 1977 three more encountered in a Valladolid Cathedral manuscript.[11] In 1984 Rosario Álvarez Martínez added still another sonata and a Scarlatti fandango existing in a private collection at Tenerife.[12] The library of the Real Conservatorio Superior at Madrid yielded another three previously unknown sonatas published in Appendix III of Malcolm Boyd's 1986 monograph.[13] These new discoveries augmented the sonata total to 562 (or 561, subtracting Kirkpatrick's no. 95). This number does not include two credited to Scarlatti in an uncritical edition of "26" sonatas published by Enrique Granados in 1905.[14]

Coimbra University Library MS 58 contains a *Tocata* made up of four pieces, the first three of which concord with Scarlatti sonatas copied in the Venice and Parma manuscripts. Catalogued as MS F.C.R. 194.1 the *Libro di Tocate Per Cembalo*, belonging to the Instituto Português do Património Cultural, a new mid-18th-century source containing 60 Domenico Scarlatti sonatas (labelled *Tocate*), now reaches us in a sumptuous facsimile edition supervised by Gerhard Doderer. Thanks to the clarity and inerrancy of the manuscript copy (here facsimiled on specially fabricated paper), the 60 sonatas are throughout immediately playable by any current performer.

However, the versions do occasionally diverge slightly from the Venice and Parma *textus receptus*. In No. 22 (= K. 98) measures 48–50 provide a variant of mm. 44–46. Another instance of departure from Venice and Parma turns up in No. 12 (K. 103), measure 48. The D-F♯ instead of D-A in Venice and Parma must be preferred not because parallel fifths are avoided (see the parallel fifths in K. 394) but because the analogy of mm. 18, 21, and 46 demands D-F♯.

Doderer's introduction differs from his article in Volume 1 of the *Revista Portuguesa de Musicologia* (1991)[15] because the Portuguese text is now mated with an English translation. Also pictures and engravings showing Lisbon before the catastrophic November 1, 1755, earthquake, portraits of João V, his consort Mariana de Austria, Maria Bárbara, the King's brother D. António, Domenico Scarlatti, and Carlos Seixas now vivify the text. Also the introduction contains facsimiles of relevant documents, as well as a photo of the sole Portuguese baroque harpsichord now in playing condition, the José Joaquim Antunes harpsichord (Lisbon, 1758).

Doderer's introduction is important for other reasons. Availing himself of previously unexploited data in the Apostolic Nuncio's reports to Rome, he was able to clarify happenings in Scarlatti's previously cloudy decade, 1719 to 1729. After residing at Lisbon probably uninterruptedly from the end of 1719 to the beginning of 1727, he left for Rome where he married. Returned to Portugal at the close of 1729 he then accompanied Maria Bárbara and the future Fernando VI of Spain to Seville, never thereafter abandoning Spain. Any 1719 visit to London or later Sicilian residence must therefore be now discounted as most unlikely occurrences.

In 1987 Doderer published the one sonata of the 60 in the present collection that adds to the Scarlatti canon, No. 25.[16] Notably, the present new manuscript source fails to pair sonatas as frequently as they are coupled in Venice and Parma sources. True, K. 474–475 equal Nos. 33–33A, and K. 158–159 equal Nos. 29–30, but K. 396–397 equal Nos. 48–47 only because of their inverse order. In any event, the question needs answering: did Scarlatti himself intend pairings or even occasionally the joining of three, or were such groupings decided upon after 1757?

According to Doderer the present handsome manuscript was copied in Spain. Nos. 46, 49, 9, 3, 54, 51, 27, 35, 4, 7, 20, and 16 (= K. 410, 411, 426, 427, 438, 446, 455, 462, 465, 467, 469, and 480) require upward keyboard extension to f^2 or g^2 and must therefore belong to Scarlatti's last decade, whereas other sonatas in the present collection demand a more reduced keyboard. The ordering of sonatas here can therefore not declare their chronology. Various topics broached in Doderer's introduction might well inspire whole monographs, among them: (1) The listing of the no less than 14 known Portuguese 18th-century harpsichords and pianos extant in museums and other locales, together with descriptions of the salient characteristics of each instrument (2) Attendant comparison of the Portuguese schools of instrument

[9] Domenico Scarlatti, *100 Sonatas*, ed. by Eiji Hashimoto, 3 vols. (Zen-On Music, 1977).

[10] Domenico Scarlatti, *Sonate per clavicembalo*, ed. by Emilia Fadini, 7 vols. before 1992 (Milan, 1978–).

[11] Domenico Scarlatti, "3 Sonatas," ed by Antonio Baciero, in *Nueva biblioteca española de música de tecla*, III (Madrid, 1977).

[12] Domenico Scarlatti, "Sonata, Fandango," ed. by Rosario Álvarez Martínez, in *Obras inéditas para tecla* (Madrid, 1984).

[13] Malcolm Boyd (1986), pp. 240–252.

[14] Domenico Scarlatti, *26 Sonatas inéditas*, ed. by Enrique Granados (Madrid, etc., around 1905). The two unverified sonatas are nos. 10 and 13 (the latter called "Capriccio"). See Kirkpatrick (1953), pp. 400–401.

[15] Gerhard Doderer, "Aspectos novos em torno da estadia de Domenico Scarlatti na corte de D. João V (1719–1727)," in *Revista Portuguesa de Musicologia*, 1 (1991), 147–174.

[16] Domenico Scarlatti, "Sonata em La maior," ed. by Gerhard Doderer, *Musica Antiqua*, 8 (1987), 30–31.

building (the Spanish school can be subdivided into a Castilian branch including Toledo, Valladolid, and Madrid, and an Andalusian branch centered at Seville) with the schools in Italy, Germany, Low Countries, France, and England[17] (3) Better attempts at dating Scarlatti's sonatas. The tendency to assign most of them to the composer's last years, as Kirkpatrick's datings influentially have suggested, seems intrinsically questionable.[18] Just as Beethoven's early sonatas presuppose a more limited keyboard range than his later, so also may the keyboard compass of Scarlatti's serve as dating aids. The assertion that as early as 1730 F_2–f^2 was a customary range for French instruments needs amendment. Even though at Lyons Pierre Donzelague may have built a five-octave harpsichord in 1716, Paris makers waited until after 1750 to extend themselves.[19] Since Maria Bárbara's French harpsichord probably came from Paris, Scarlatti's sonatas K. 387, 394, and 468 requiring F_2 can be presumptively assigned to the 1750's.

Doderer dedicated the present edition to the eminent Portuguese harpsichordist, his wife Cremilde Rosado Fernandes, who in a CD accompanying the edition plays 13 of the 60 sonatas in the *Libro di Tocate*. These 13 include No. 25, unique in this source (compass, A_2–c^2). The José Joaquim Antunes 1758 instrument used in her CD ranges from C_1 to e^2. Her program includes seven sonatas restricted to Antunes's compass (K. 101, 448, 131, 179, 103, and the 158–159 pair), one that may have originated while he was in Italy, two assignable to Spain but confined to Antunes's compass (K. 437, related to K. 434 requiring a wider compass, and K. 435), and finally the Spanish pair 215–216 requiring B_2, realizable by tuning down Antunes's C_1 or other strings. The harpsichordist everywhere demonstrates her virtuosity, sonatas K. 98 and K. 435 posing difficulties that prove Maria Bárbara to have been a most exceptional performer if she played them. K. 131 in B♭ minor, the Spanish pair K. 215–216 with "clusters" and the astonishing modulations after the first repeat sign in K. 215 inspire the question: do these passages prefigure Romanticisms?

The tuning of the Antunes harpsichord, not with a 440 vps A but a 395 vps A, conforms with the temperament prescribed in 1779 by Francisco Solano.[20] Its timbre is exactly appropriate for the works of a composer strikingly original in his own epoch and eminently enticing in ours. The combination of this superb edition with its accompanying CD makes this set an acquisition indispensable for any performer, scholar, or music lover enamoured of Scarlatti's nonpareil muse.

—John Henry van der Meer

[17] John Henry van der Meer, "Die Geschichte der Zupklaviere bis 1800. Ein Überblick, in Staatliches Institut für Musikforschung Preussischer Kulturbesitz, Kielklaviere, Cembali, Spinette, Virginale, Bestandskatalog" (Berlin, 1991, 9–60, esp. 16).

[18] The inventory, taken in 1758 after her death, of Maria Bárbara's 12 keyboard instruments, specified seven harpsichords distributed among the three royal residences—Buen Retiro in Madrid, San Lorenzo del Escorial, and Aranjuez, each with stated keyboard compass. Their range correlates with the number of keys required in Scarlatti's sonatas. See J. H. van der Meer, "Os Instrumentos de Tecla na Propriedade de D. Maria Bárbara, Rainha de Espanha," in *Revista Portuguesa de Musicologia*, II (1992), 161–169.

[19] Van der Meer (1991), 33.

[20] Gerhard Doderer, "Contribuição para a problemática de afinação dos instrumentos de tecla na Península Ibérica," in *Actas—Encontro Nacional de Musicologia, Boletim da Associação Portuguesa de Educação Musical*, fasc. 48 (1986), 40–43.

Heterofonía, XXII, 104–105 (January–December 1991). Ed. by Juan José Escorza, assisted by Eduardo Contreras Soto (114 pp., ill., music exx., reviews)

This lustrous number, dedicated to the memory of Esperanza Pulido Silva—founder-editor of *Heterofonía*, Mexico's longest running musical periodical—opens with an evocative tribute by her successor in directing the magazine, Juan José Escorza. Next at pages 5–99 comes republication of her pioneering monograph, *La Mujer Mexicana en la Música* (first published, Mexico City: Ediciones de la Revista Bellas Artes, 1958).

Although not until colonial times mentioned by name, young women joining hands with an equal number of young men formed a circle of twelve dancing around the paired Aztec teponaztli and huehuetl (Diego Durán, *Historia de las Indias de Nueva España*, Tomo 1, cap. 21[1]). A drawing in Durán's Atlas, chapter 5, reinforces the difference in costumes worn by women, whose ornamented single-piece vesture descended to their ankles, whereas men danced with little more apparel than a breech cloth.[2] According to Bernardino de Sahagún, chosen girls twenty or forty days old were dedicated by their mothers to the service of the deities and when some

[1] *Historia de las Indias*, Ángel Ma. Garibay K. edition (México: Editorial Porrúa, 1987), I, 190, paragraphs 15 and 16; plate 30 (in color) at the rear of the volume. "The teachers of dance and song placed the teponaztli and huehuetl in the middle of the courtyard, after which the youths of both sexes joined hands. With teachers still in the middle, dance and song began, and those who could not dance the steps to the music and the beat were instructed with great care."

[2] *Ibid.*, I, 48, paragraph 9, plate 10.

six years old were placed under the charge of temple matrons.[3] During the seventh among the eighteen months comprising the Aztec calendar, all the women young and old, whose task it was to gather salt, danced in honor of the goddess Uixtocíhuatl, singing very high-pitched songs (*cantaban en tiple muy alto*).[4]

Climaxing the feast honoring Tlaloc, god of rain, thunder, and lightning, a young girl dressed in blue, representing a lake, was carried aloft in a covered litter to an artificially created forest. After the litter was placed on the ground, everyone sat down and all present began chanting in the girl's honor. This singing lasted until at a given signal her throat was slashed with a spear used for killing ducks and her body, gushing blood, was thrown into a whirlpool never to be seen again. The singing in her honor then subsided and everyone dispersed homeward in silence.[5]

Juan de Torquemada, Franciscan author of the first published missionary chronicle—*Veynte y vn libros Rituales y Monarchia Indiana* (Seville: Mathias Clavijo, 1615 [3 volumes])—enlarges on the sacrifice of a maiden selected in the eighth month to impersonate the goddess Xilonen (whom Torquemada likens to the Roman female deity Ceres). The day before the girl's death, Xilonen's priestesses danced and sang songs with her in praise of Xilonen, "to encourage her, so that she would die enthusiastically and in a manner worthy of the goddess."[6] All night long the dancing and singing continued until break of day. Then the highest aristocracy and most valiant warriors, followed by noble women, assembled for a very solemn dance in her honor. According to Durán, she was herself "forced to dance and sing for half an hour and if she failed to do so, they gave her a potion to intoxicate her." Together with this maiden, four men were slain to make of their dead bodies a platform on which she was stretched before her chest was opened and her heart extracted.[7]

Venerable old men sang praises honoring the girl impersonating Ilamatecuhtli ("Old Woman Goddess") who was by way of exception permitted to shed tears while awaiting sacrifice. After death her head was carried about as a trophy by the priest who instead of tearing out her heart had decapitated her.[8] Apart from Durán, Sahagún, and Torquemada, descriptions of the festivals culminating in sacrifices that for the most part involved men, but occasionally women also, turn up in acounts by most of the other chief annalists.

The chief woman of the colonial period, Sor Juana Inés de la Cruz (1648/51–1695), enjoys a chapter entoning her musical acquirements. The musical history of the Colegio de Santa Rosa de Santa María at Valladolid (now named Morelia) occupies another deserved chapter because during the eighteenth century this Colegio (founded between 1743 and 1746, discontinued after 1857) served as a ladies' conservatory. As soon as theatrical productions became frequent from 1753 (the year that the Coliseo Nuevo was inaugurated) women singers, usually from the peninsula, occupied the stage in tonadillas, folías, and after the premiere of Cimarosa's *El Filósofo burlado* (Spanish translation) October 25, 1803, in operas. Ángela Peralta (born Mexico City July 6, 1845; died Mazatlán August 30, 1881) dominates the nineteenth century, singing the lead roles in operas by her compatriots Melesio Morales and Aniceto Ortega, triumphing at home and abroad in the Italian repertory, and herself publishing an anthology of her own salon compositions. The twentieth century, again brightened by women singers famous at home and abroad (Fanny Anitúa, María Luisa Escobar, Jesús Magaña, Josefina Águilar) and by the concert pianist Angelica Morales, saw also the emergence of women composers (the more popular including María Grever and Consuelo Velázquez). To confirm the importance of Pulido's first book, *La Mujer Mexicana en la Música*, this issue contains reprints of critiques published in *Carnet Musical*, xv/170 (April 1959), pages 181–183, and 189–190, xv/176 (October 1979), 447–448, and in the Mexico City newspapers *Excelsior* and *Novedades*.

Funerary tributes appearing in three Mexico City newspapers in 1991 (*Excelsior*, January 22, *El Universal*, February 1, *El Nacional*, February 12), and the journals *Revista Musical Chilena*, Año xlv, No. 175) (January–June 1991), pages 89–90, and *Pauta*, No. 36 (October 1991) join José Antonio Robles Cahero's moving *Postrera carta de mi Esperanza* to conclude at page 90 the section in this issue celebrating the life and honoring the death of an altogether unique woman. Born September 29, 1900, at Zamora, Michoacán, she departed December 3, 1926, for New York. Her marriage at Philadelphia February 6, 1928, to Andrés Barquín (Andrew Barking) was soon thereafter dissolved. She died at Mexico City January 19, 1991, after a massive stroke. Her first piano

[3] *Historia General De las Cosas de Nueva España* (México: Editorial Pedro Robredo, 1938), I, 253 (Apéndice del segundo libro). Concerning temple women's duties, see I, 239.

[4] *Ibid.*, I, 155 (Libro Segundo, cap. XXVI).

[5] Durán, I, 88–89.

[6] *Veinte i vn Libros Rituales* (Madrid: Nicolás Rodríguez Franco, 1723), II, 270–271.

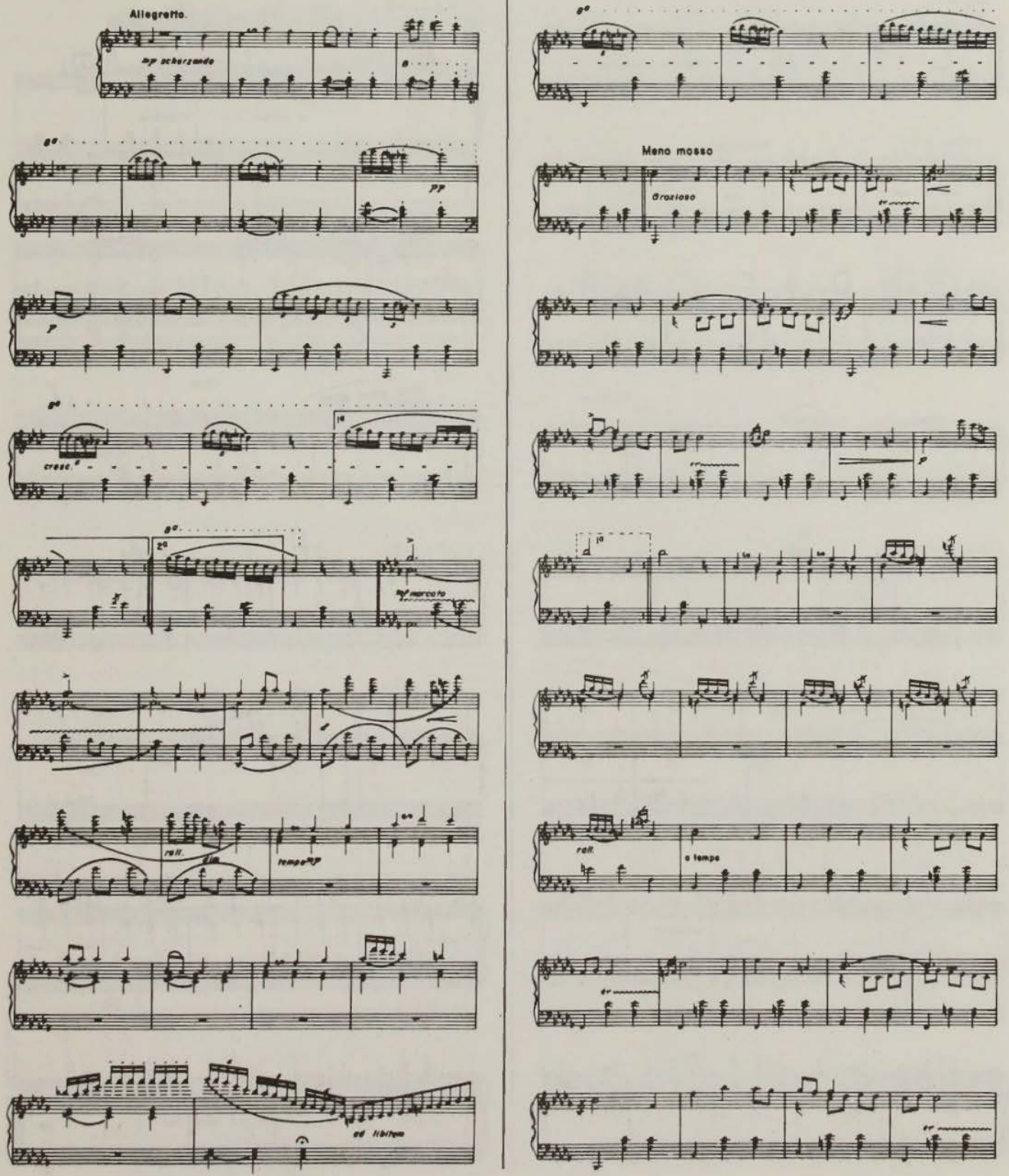
[7] Durán, I, 266–267.

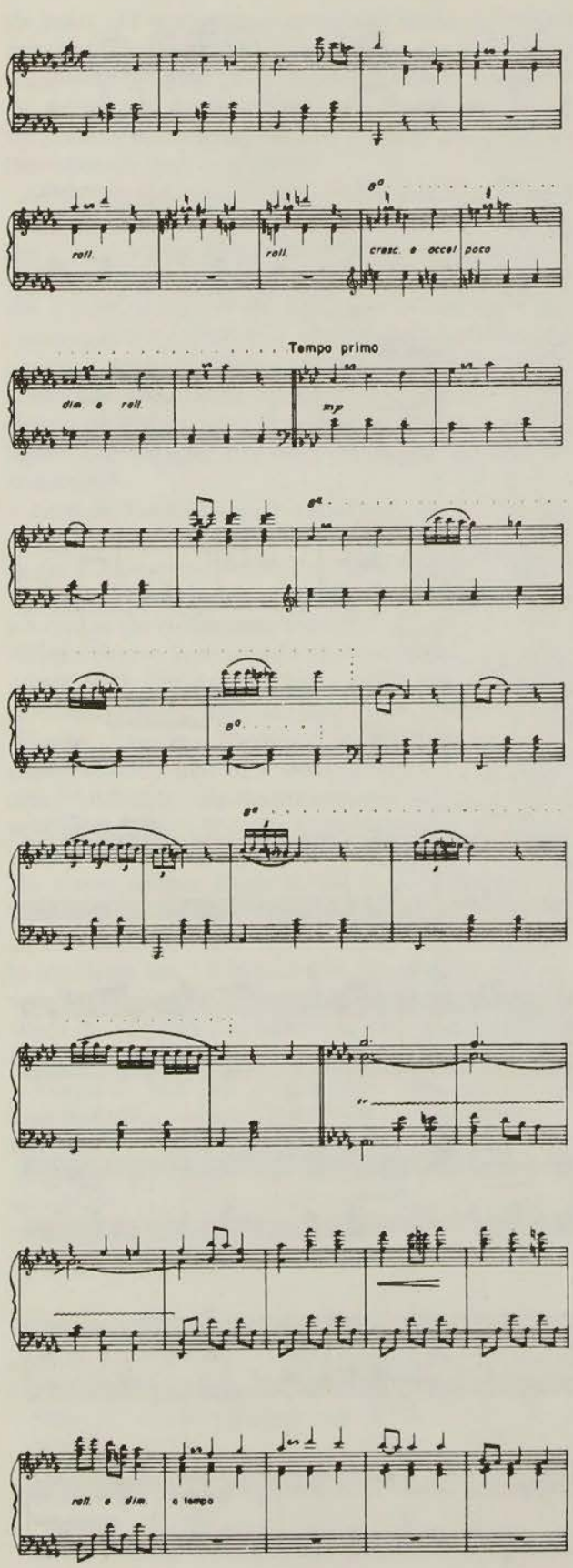
[8] Torquemada (1723 edn.), II, 284: "Esta salía a bailar sola, y le cantaban vnos viejos mui Venerables. A esta Muger le era permitido llorar, y entristecerse mucho (caso negado en otras, que morían otros Días)."

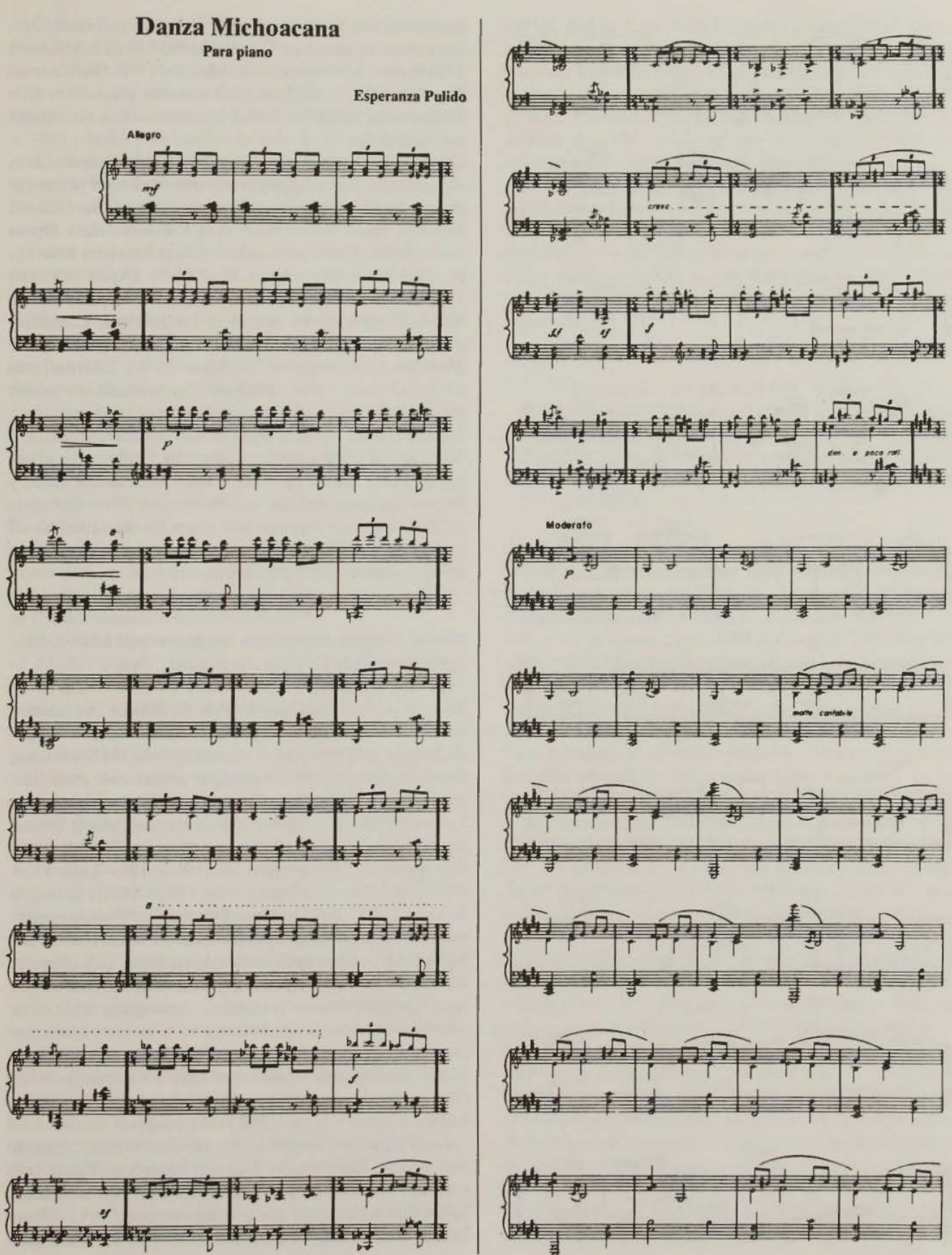
Scherzino

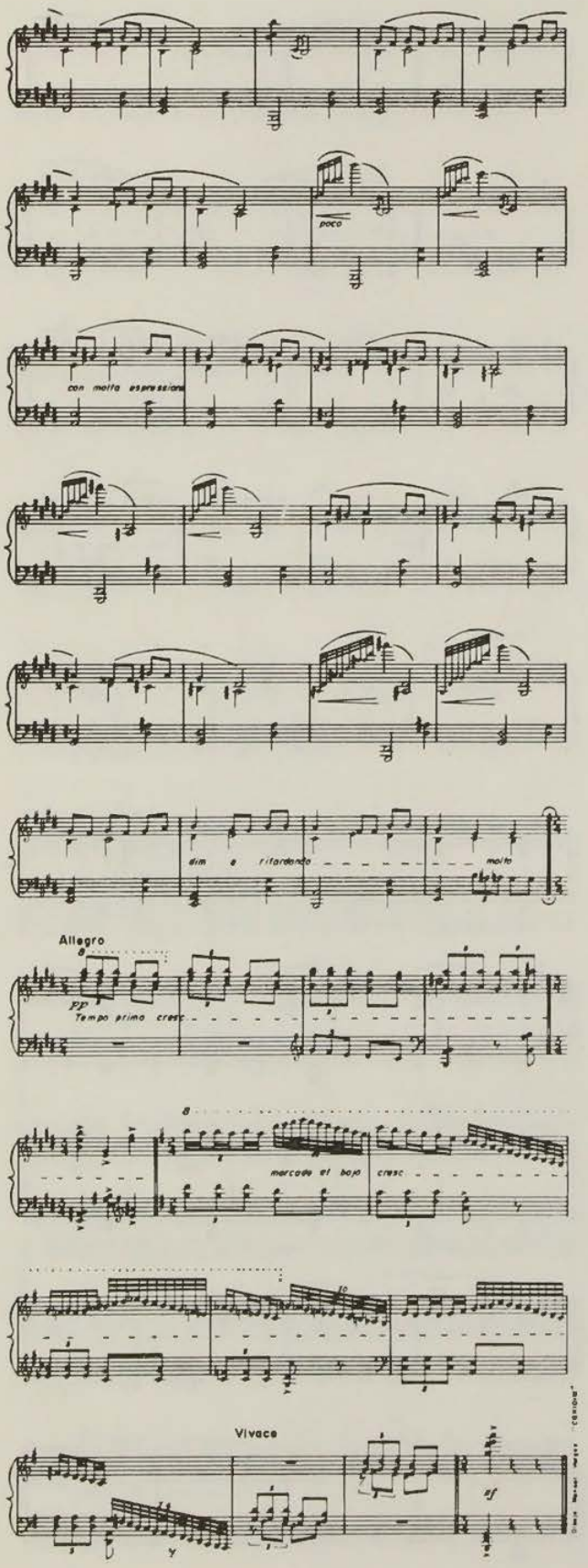
Para piano

Esperanza Pulido




roll.
roll.
cresc. e accel poco
Tempo primo
dim. e rall.
mp
roll. e dim.
a tempo
ad libitum
scherzando
Coda
Meno mosso
roll. - - - poco
- - a poco - - - - - - - - a molto roll.
FP


Danza Michoacana
Para piano
Esperanza Pulido
Allegro
mf
p
cresc.
ff
f
dim. e poco rall.
Moderato
p
molto cantabile
sf



recital in New York City, where she remained until 1941, took place at Steinway Concert Hall, 109-111-113 West 57th Street, Sunday evening, May 15, 1938. On Wednesday January 14, 1948, at 8:00 P.M. she played her first Paris recital in the Salle du Conservatoire, 2 bis, rue du Conservatoire.

Providing an appropriate coda to this historic issue, Jesús C. Romero's *Efemérides musicales mexicanas* is excerpted to provide a panorama of events in 1891—a hundred years before Esperanza Pulido's death. Opera performances that year included first Mexican hearings of *Der Freischütz* (April 1), *Fidelio* (April 10), *Die Walküre* (April 14), and the world premiere of Melesio Morales's last opera staged in his lifetime, *Cleopatra* (November 21). On August 30 the gold medal won by the Mexican Conservatorio Nacional at the International Exposition in Paris, 1889-90, in recognition of its superior organization, teaching methods, and materials, was presented (among other prizes awarded individual Mexicans at the Paris exposition), by Porfirio Díaz during a solemn ceremony at the Teatro Nacional. A century later Esperanza Pulido in 1991—more than any mere gold medal—merited eternal glory for her lifetime of nonpareil service to the most exalted ideals of scholarship, humanity, and patriotism.

Modus. Revista do Instituto Gregoriano de Lisboa, Vol. 3 (1989-1992) (271 pp., music exx., facs.)

Among the nine articles in this handsome cumulative issue, the six in French begin with Edith Weber's "Martin Luther et la musique." A professor at the Sorbonne, she published in 1980 *La musique protestante en langue allemande* (Paris: H. Champion). She summarizes Luther's personal acquirements in terms recalling Walter Blankenburg's comprehensive article in *Die Musik in Geschichte und Gegenwart*, VIII (1960), 1334-1346. Florence Chappée's "Nicolas Formé (1567-1638), musicien de Louis XIII" and Laurence Décobert's "Quelques nouveaux éléments biographiques concernant Henry Du Mont (1610-1684), sous-maître de musique de la chapelle de Louis XIV" presage use of their biographical novelties in forthcoming encyclopedias. Among the other three articles in French, Frédéric Billiet's "L'accompagnement du plain-chant au XIXe siècle" offers a summary of Louis Descastiau's "plain and easy" *Vade-Mecum de l'organiste du choeur et du serpentiste ou de la contrebasse* (Rennes: VATAR, 1887 [1183 pp.]).

Rui Vieira Nery concludes his excellent article, "French and Italian Elements in the Solo Motets of Paolo Lorenzani" with this prophetic observation: "It is my strong belief that a thorough study of Lorenzani's 1693 collection of motets will be an essential step towards the full

understanding of the penetration of the Italian style in French Baroque Music in the second half of the seventeenth century." Nery pursues Lorenzani's trajectory with admirable attention to ambience. The titles of Lorenzani's 25 motets published by Christophe Ballard in 1693 (eleven part books) do not altogether eschew the traditional, but as Nery states: "most of the poems appear to have been newly composed as well as to reflect the influence of the French and Italian Pietism of the late seventeenth century."

In the second English-language article, Marie Therese Levey's "Codex 4* of Arouea, A new resource for, and a new perspective in, Cistercian chants of the Divine Office," the author dates Arouca 4* between 1226 and 1286 and identifies it as an "authentically Cistercian manuscript." In 1991 she published *Migration of the Liturgy of the Divine Office of the Roman Rite into Portugal using as example Codex 4* of Arouca* (Sydney: St. Joseph Publications), thus establishing as a precedent an Arouca source to launch a thesis. Her theses in the present article have it that (1) Cistercians were probably responsible for the presence of the fourlined notation in Île de France, at Compostela, during the first half of the twelfth century—notation which provided the vehicle for important developments in organum; (2) the principles of music theory promulgated by the Cistercians contributed to the development of tertian harmony.

By far the most extensive essay in the present number of *Modus* is also the sole entry in Portuguese—Jorge Alves Barbosa's "A música na liturgia bracarense nos séculos XII e XIII. O repertório musical da missa nos fragmentos de Códices do Arquivo Distrital de Braga" at pages 81–271. Elaborated as a document presented in 1991 for the degree of Master in Gregorian Chant awarded by the Pontifical School of Sacred Music at Rome, the research was supervised by Bonifacio Giacomo Baroffio.

Availing himself of 37 fragments housed in the Arquivo Distrital at the Universidade do Minho in Braga—9 of the fragments consisting of 2 manuscript pages, the rest of 4 pages, all copied in the 12th and 13th centuries in aquitanian notation, the author transcribed 116 chants (28 introits, 18 graduals, 21 alleluias, 19 offertories, 23 communions, 7 *varia*) arranged in church year order. He prefaces each transcribed chant with its church mode, F- and G- modes significantly outnumbering D- and E- modes. Heading each chant he lists concordances found in the so-called Albi Gradual dated *ca.* 1079 (Paris, Bibliothèque Nationale, ms. lat. 776; see *New Grove Dictionary*, 1980, XVII, 615), the *Graduale de Saint Yrieux* (Paris, Bibliothèque Nationale, ms. lat. 903), the *Missal de Mateus* (Braga, Biblioteca Pública e Arquivo Distrital, ms. 1000, critical edition by Joaquim de Oliveira Bragança [Lisbon: Fundação Calouste Gulbenkian, 1975]), and in René-Jean Hesbert's *Antiphonale Missarum Sextuplex* (Brussels: Vromant, 1935). None of the chants is a Marian trope, a signficant lack when common opinion labels the Braga rite as a predominantly Marian liturgy. The author demonstrates without possibility of contest that the music of the transcribed fragments belongs to the Roman-French repertory.

No recent Portuguese-language musicological monograph deserves more praise than Jorge Alves Barbosa's exhaustive present study—displaying as it does command of every bibliographical tool, nonpareil organizational ability, palmary liturgical expertise, and profound sympathy with the transcribed, extremely melismatic repertory.

Revista Portuguesa de Musicologia. Volume 2—1992. Ed. by GERHARD DODERER (Lisbon, Instituto Nacional de Investigação Científica [distributed by Imprensa Nacional, Casa da Moeda, Rua Marquês de Sá de Bandeira, 16; 1000 Lisboa], ill., music exx., 204 pp. ISBN 972-8076/02-9)

Sponsored by the Associação Portuguesa de Ciências Musicais, founded in January 1992, with its headquarters at the Departamento de Ciências Musicais, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa, Ave. de Berna, 26-C, 1000 Lisboa [tel. 793 3769, 793 3569, 793 3519]), the *Revista Portuguesa de Musicologia* from its inception in 1991 under the editorship of Gerhard Doderer immediately took rank as one of the palmary European musicological journals that should be on the shelves of all major research libraries. Volume 2 contains six pathbreaking articles, three reviews, and a necrology.

Macário Santiago Kastner, born at London October 15, 1908, died at Lisbon May 12, 1992. His obituary written by Rui Vieira Nery concludes with Kastner's bibliography organized under four headings: (1) Books and musicological essays published 1933–1988 (2) List of seven international dictionaries to which he contributed articles (3) Editions preceded by analytical introductions (4) Performing editions of early keyboard music, published 1935–1981. Kastner's diverse languages enabled him to serve as a connecting link with foreign musicologists after his settlement at Lisbon in 1934. From 1959 to 1984 he not only contributed to seven volumes in the *Portugaliae Musica*, Série A (I, III, X, XIX, XXXIV, XXXVIII, XLV) but also provided the Gulbenkian Foundation Music Service with a controlling opinion in determining what should be published and in settling matters of editorial policy. Honors conferred on Kastner during more recent years included an honorary doctorate bestowed in 1984 by Coimbra University, a Medalha de Mérito Cultural

awarded in 1988 by the Portuguese Secretaria de Estado da Cultura, and posthumous recognition June 10, 1992, by the Portuguese president (Grã-Cruz da Ordem do Infante Dom Henrique).

In "A Sinfonia em Si♭ Maior de Carlos Seixas (?): Notas sobre o estilo, a data e o autor"—an analytical article by Manuel Pedro Ferreira dedicated "to the memory of Professor M. S. Kastner" at pages 147–160 of the volume presently under consideration—the author expands on a paper developed during Eugene K. Wolf's fall 1988 seminar at Princeton University devoted to the origins of the symphony. Although not attributed to Carlos Seixas (1704–1742) in Ajuda MS 48/1/2, where it occupies folios 24ᵛ–26, the B♭ symphony in three movements (Allegro-Adagio-Minuete) was published in *Portugaliae Musica*, XVII (1969) as the third of Seixas's extant orchestral works. Thanks to the generosity of musicological colleague João Pedro d'Alvarenga, compiler of an eagerly awaited thematic catalogue of Seixas's works, Ferreira announces that Ajuda MS 48/1/2 belonged originally to D. Jerónimo da Encarnação, a canon of the Mosteiro de Santa Cruz at Coimbra (its contents having been copied in the 1760s). Apart from a preponderance of keyboard works attributed to "Joseph Antº Carlos" (= Seixas), Ajuda MS 48/1/2 contains "tocatas" ascribed to Hendel (= Handel), Geminiani, "Paqueti" (= Portuguese royal chamber violinist Alessandro Paghetti), and José de Porcaris (died in 1772). Relying on a series of stylistic criteria adumbrated with sedulous care, Ferreira posits sometime between 1735 and 1742 for the date of the composition of the Symphony in B♭. In musical example 4 he adds the openings of Seixas's Sonatas 14 and 55 to show how closely they resemble the beginning of the Symphony in B♭, and adds the beginning measures of Seixas's Sonata 77 to compare with the first three of the minuete of the symphony.

In "Os instrumentos de tecla na propriedade de D. Maria Bárbara, Rainha de Espanha" ("Keyboard instruments owned by Spanish Queen María Bárbara") John Henry van der Meer sets the stage with a preliminary paragraph reminding the reader that Domenico Scarlatti —who was contracted at Lisbon from the end of 1719 as maestro of the royal chapel and keyboard instructor of King João V's family members—took a leave of absence from early 1727 to November 1729. He then accompanied Maria Bárbara (married to the future Fernando VI of Spain) to Seville where the royal couple resided until 1733. To the best of present-day knowledge Portuguese harpsichords during Scarlatti's residence at Lisbon ranged from C_1 to d^2 and had two 8-foot stops. The Lisbon harpsichord maker José Antunes's 1758 instrument owned by the Instituto Português do Património Cultural (MIC 372) boasts a range from C_1 to e^2 (extended from the normal d^2).

Whether Maria Bárbara's instruments before leaving Lisbon included a Bartolomeo Cristofori piano remains conjectural. Ludovico Giustini of Pistoia dedicated his *12 Sonate da cimbalo di piano e forte detto volgarmente di martelletti* (Florence: 1732)—the first publication designed specifically for the newly invented piano—to Maria Bárbara's uncle, D. António, João V's brother. The inventory taken in 1758 of Maria Bárbara's 12 keyboard instruments enumerates three pianos, one in each of the royal palaces, Buen Retiro at Madrid, San Lorenzo del Escorial, and Aranjuez. Two others (nos. 4 and 5 in the inventory) were Florentine pianos converted into harpsichords (no. 4 was a *clabicordio de pluma que antes fue de piano echo en Florencia*). None of her pianos exceeded e^2 for its top note. Scarlatti required f^2 in 27 sonatas, g^2 in 34. Sonata K. 485, not written for any of her itemized 12 keyboard instruments, requires 63 keys extending from F_2 to g^2. Invoices for two harpsichords of this keyboard extension were submitted by Madrid instrument maker Diego Fernández to the Infante Gabriel in 1761 and 1775.

At the close of Paulo Ferreira de Castro's seminal essay, "O que Fazer com o Século XIX?—Um Olhar sobre a Historiografia Musical Portuguesa," the author pits the judgments of Mário de Sampayo Ribeiro and Fernando Lopes Graça, one against the other. For the one, the 19th century witnessed a musical abysm, for the other Portuguese musical activity in the 19th century was a paragon. Their contrasting attitudes carried with them no guarantee that either the one or the other closely knew 19th-century music itself. Joaquim Casimiro, reviled by Vasconcellos in 1870 for having prostituted his art, was incensed by Vieira in 1900. How inconsistent can be critical judgments concerning what merits being rated as truly "national" becomes obvious in evaluations of Francisco de Sá Noronha's opera *L'Arco di Sant'Anna* (1867). Hailed by the critic José Maria de Andrade Ferreira as redolent of the peninsular essence, it was in 1990 shown by Luísa Cymbron to have so slavishly followed Verdi that plagiarism of *Il Trovatore* in certain passages can be charged against Sá Noronha.

Alfredo Keil's *Serrana* (1899), although often today called the first Portuguese "national" opera, does not deserve being so classified. By no means was it the first with Portuguese characters, Portuguese subject matter, or a Portuguese libretto. A few excerpts, for example the "cantiga ao desafio," Act I, Scene 3, do stylize popular songs. But on the whole *Serrana* blends Italian verismo with echoes of Massenet.

The earliest published collections of supposedly ancient Portuguese popular songs, the *cancioneiros* of Adelino António das Neves e Melo and of César das Neves of 1872 and 1893–98, belie any claims to genuine antiquity. Most songs in these collections eschew modality. Com-

posers seeking to validate themselves by incorporating such pseudo antique melodies gained thereby no right to boast recovering the authentic Portuguese past. Musicologists ever since Platon Lvovich Waxel, whose *Abriss der Geschichte der portugiesischen Musik* appeared in the 1883 supplement to the Mendel and Reissmann *Musikalisches Conversations-Lexikon*, have added to Portuguese composers' woes by classing all their latter-day efforts as down scale and therefore unworthy of serious attention.

An exception to the triviality of which other late 19th-century Portuguese works were convicted was the *À Pátria* symphony in four movements by José Vianna da Motta. Premiered May 21, 1897, under the direction of the former violin pupil of Joachim, the thoroughly Germanized Bernardo de Moreira e Sá, by the Orpheon Portuense (founded 1881) in the Palácio de Cristal at Oporto, Vianna da Motta's symphony laid claim to being the first on a German model written by a Portuguese musician. Loyal to his teacher, Vianna da Motta cited Liszt's *Faust-Symphonie* rather than a Brahms symphony as the type serving as his preferred paradigm. Nonetheless, he asserted that his *À Pátria*, like any symphony worthy of the name, should be perfectly comprehensible without a stated program. His three movements labeled *Decadência-Luta-Ressurgimento* (Decay-Struggle-Revival) culminated in his devout hope for the future of Portuguese music.

In Manuela Toscano's essay, "Sinfonia À Pátria de Viana da Mota: Latência de Modernidade," that concludes the articles in the *Revista Portuguesa de Musicologia*, Volume 2, she contends with the spelling changes that so confuse foreigners who rebel against Vila-Lobos for Villa-Lobos, Sampaio Ribeiro for Sampayo Ribeiro, and the host of proper name changes that reformed orthography demand. Two recordings of *À Pátria* are listed in the extremely valuable "Para uma Discografia da Música Portuguesa" by Luísa Cymbron and Joaquim Carmelo Rosa occupying pages 13–56 of the present issue. An *À Pátria* LP was recorded by the Portuguese Radio Symphony Orchestra (RDP) in 1978 (reissued in 1986 by Portugalsom) and a CD was recorded in 1989 by the Hungarian State Orchestra conducted by Mátyás Antal (CD 870016/PS). All four symphonies by Luís de Freitas Branco (1890–1955) were recorded by the Hungarian Philharmonic or State Symphony Orchestra between 1986 and 1991 (CD 870004/PS, 870018/PS, 870021/PS, 870024/PS). Symphonies 3, 4, and 5 by Joly Braga Santos (1924–1988) were recorded in 1980, 1986, and 1991. The all-time most recorded Portuguese composer with 255 titles to his credit in the Cymbron-Rosa discography is Fernando Lopes Graça, born in 1906. However, the overwhelming bulk of his 255 titles itemize songs of a popular or semi-popular sort.

Largely due to the over 70 keyboard sonatas recorded (43 of them more than once) Carlos Seixas (1704–1742) exceeds all other historic composers in the Cymbron-Rosa listing. Among large works, *Te Deums* by both João de Sousa Carvalho (1745–1799/1800) and 18th-century António Teixeira entered CDs in 1991 and 1992. In 1992 Harmonia Mundi issued Francisco António de Almeida's (*fl.* 1722–1752) *La Giuditta* (CDs 901411–12) and Hyperion brought out *Masterpieces of Portuguese Polyphony* recorded at London by the Westminster Cathedral Choir directed by James O'Donnell (CDA 66512), the latter CD including three motets and *Lamentações de Quinta-feira Santa* by the Calced Carmelite Manuel Cardoso (1566–1650). Not yet available remain any Masses by Duarte Lobo (1564/69–1646) or any operas by Marcos Portugal (1762–1830). The sound quality of Cardoso's Requiem recorded by the Tallis Scholars in 1990 (CDGIM 021) was excellent, but not that of Carvalho's *Testoride Argonauta* recorded the same year by René Clemencic forces. Concomitant with the problem of mediocre quality afflicting many issues subsidized by the Gulbenkian Foundation has been distribution scarcity of even acceptable sound quality recordings.

The lengthiest contribution to *Revista Portuguesa de Musicologia*, Volume 2, and the sole in English, Wesley David Jordan's profound and epoch-making "An Introductory Description and Commentary Concerning the Identification of Four Twelfth-Century Musico-Liturgical Manuscripts from the Cistercian Monastery of Las Huelgas, Burgos," occupies 90 pages. Nothing so learned, all-encompassing, and persuasive has thus far been published in English concerning any plainsong manuscripts in the peninsula. Because of its magnificence, Jordan's contribution therefore merits a specialist's evaluation in a future issue of *Inter-American Music Review*.

Heterofonía Revista musical semestral, número 107/julio–diciembre 1992. Director, Juan José Escorza; Jefe de redacción, Eduardo Contreras Soto (México, Centro Nacional de Investigación, Documentación e Información Musical [CENIDIM, Liverpool No. 16, Colonia Juárez, C.P. 06600]. 103 pp., ill., music exx.)

Subtitled "El siglo XIX en la música de México," this invaluable number contains six articles, two documents, a ten-page orchestral score, and seven *varia*. Karl Bellinghausen's "El verso: primera manifestación orquestal de México" opens with a useful summary of encyclopedic data concerning the instrumental numbers that substituted for Mass and Office verses. Although Bruce Gustafson's "verset, verso, versillo" article in *The New Harvard Dictionary of Music* (1986) does retreat to the Buxheim Organ Book for verses that replaced plainchants as early as 1400, the student interested in Spain, Portugal, and the

Americas looks to Klaus Speer's "The Organ *Verso* in Iberian Music to 1700," *Journal of the American Musicological Society*, XI/2-3 (Summer-Fall 1958), 189-199, for an authoritative discussion of "the first work in which the *verso* for psalm and canticle is given a systematic treetment"—namely, in Antonio de Cabezón's *Obras de música* (Madrid, 1578). Manuel Rodrigues Coelho's *Flores de musica pera o instrumento de tecla & harpa* (Lisbon, 1620) offers between folios 164^{v} and 215^{v} a profuse assortment of *versos* in all eight tones (*Portugaliae Musica*, II, 36-164). In Higinio Anglés and José Subirá's *Catálogo musical de la Biblioteca Nacional de Madrid*, I, pages 304-306, 310-312 (followed by listings of *versos* by José Elías and Félix Máximo López), they itemized the abundant *versos* composed by Spanish seventeenth- and eighteenth-century organists now housed in the Madrid National Library.

Not only did organ *versos* abound, but also *versos* played by cornett and viol with organ. An early instance was documented by Alexandre de Aguiar, an Oporto instrumentalist who was present December 19, 1576, to New Year 1577, during a meeting of Philip II and Sebastian at Guadalupe Monastery (see Ernest Vieira, *Diccionario biográphico de músicos portuguezes*, I, 6-7).

The organ *versos* tallied in Samuel Rubio's *Catálogo del Archivo de Música del Monasterio de San Lorenzo el Real de El Escorial* (1976), 626-634, usually lack ascriptions (José Jiménez providing an exception). At Cuenca —where the cathedral archive holds Ignacio Jerusalem's *Cielo que alto mirais* (a duo accompanied by two violins and continuo)—the *versos* itemized in this archive by Restituto Navarro González (*Catálogo del Archivo de la Santa Iglesia Catedral Basílica de Cuenca*, 2d ed., 1973, 321, 325) date from 1807 (Francisco Olivares) to 1830 (Nicolás Sabas Gallardo).

Bellinghausen presciently signals Lecce-born Ignacio Jerusalem (Gerusalemme) as initiator of Mexico City Cathedral's instrumental repertory. His *versillos* for paired violins, bass, and occasionally horns, lasting from 30 to 60 seconds each, are bundled in nine sets of five or six *versillos* to a group. Four bundles, each containing six *versos* scored for a middle Haydn-size orchestra (minus violas but three versos with clarinets)—composed between 1795 and 1807 by José Manuel Aldana (1758-1810)—survive in the Mexico City Cathedral music archive. Another group of six *Versos de Grande Orquesta* by Aldana in the same archive calls for an even larger orchestra comprised of paired flutes, clarinets, trumpets, and french horns, timpany, violins I and II, violoncello, string bass, and two organs. Composed for cathedral performances beginning at 9 A.M. December 12 (feast of the Virgin of Guadalupe), these versos enjoyed enough lasting popularity to be extolled in Aldana's obituary published in the *Diario de México* February 18, 1810. Still another set of Aldana's versos (composed, however, not for cathedral performance)—a *Himno y Versos al Beato Felipe de Jesús* commemorating Mexico's protomartyr—requires orchestrally accompanied soloists and chorus, singing a six-movement cantata with Spanish-language narrative poetic text by Manuel Sartorio (1746-1826).

Two years before canonization of Felipe de Jesús in 1862 as Mexico's first native-born saint, Aldana's *versos* in Felipe's honor were copied anew by Miguel Campo Martín, as a "small tribute to the saint" (*Pequeño tributo al Santo*). Cenobio Paniagua y Vázquez (*b.* Tlalpujahua, Michoacán, October 30, 1821; *d.* Córdoba, Veracruz, November 2, 1882), composer of the first opera by a Mexican staged at the capital (*Catalina di Guisa*, September 29, 1859), studied with his maternal uncle, Eusebio Vázquez, who had in turn been a pupil of Aldana. Upon emigrating with his uncle to Mexico City, Paniagua joined the cathedral orchestra, for which *ca.* 1860 he wrote a set of *Versos de octavo tono* (= G Major) scored for large orchestra (flutes, oboes, clarinets, trumpets, horns, ophicleide, trombones, timpany, strings, two concertante organs).

Bellinghausen provides another valuable example illustrating what the "eighth tone" meant in his full score transcription of the first movement of a set of orchestral *Versos de octavo tono* composed in 1860 or 1861 by José María Bustamante (1777-1862). Orchestral versos continued being composed up until at least Pius X's *Motu proprio* (1903) recalled the church from operatic and orchestral excesses to Gregorian chant and Palestrina. Miniature keyboard versos by José Antonio Gómez (1805-1870), an example of which Bellinghausen offers, serve as illustrations of what first through eighth tones meant to Mexican nineteenth-century composers of church music (Gómez's *Versos de sexto tono*, 1867, are E-flat Major snippets, each embracing only eight or ten measures).

Juan José Escorza's "Apuntamientos sobre el jarabe mexicano," complete with 20-item bibliography and five musical examples, outdistances all prior treatments of its subject. Aurea Maya and Eugenio Delgado's "Una aproximación a *Anita*, última ópera de Melesio Morales" containing an outline of the plot and an analysis of the *preludio sinfónico*, provides every reason for staging this masterwork—only excerpts with piano accompaniment having been thus far resurrected in 1977 at the Conservatorio Nacional de Música (thanks to the initiative and glow of Karl Bellinghausen).

José Antonio Robles Cahero's "Un mexicano en París:

Ricardo Castro y las crónicas de *El Imparcial*," opens new windows on the career of Mexico's most notable composer who was also a piano virtuoso of the first water. The maecenas who in large part made possible the triumphs in Mexico preceding those in Europe of Castro (*b.* Durango Febrary 7, 1864; *d.* Mexico City November 28, 1907) was Rafael Reyes Spíndola (*b.* Tlaxico, Oaxaca, 1860; *d.* Mexico City January 13, 1922). Of humble origin, Reyes Spíndola studied both law and music, but after political successes settled at the capital where he founded a string of highly successful periodicals and newspapers. *El Imparcial*, the first number of which appeared September 12, 1896, achieved such enormous popularity that he was able to reduce its daily price to a mere centavo. Piano, however, remained his passion. Enchanted by Castro's pianism, he exalted him by providing a subsidy equal to what Castro could earn through a year's teaching. He succeeded also in obtaining from Porfirio Díaz a handsome government award that permitted Castro's leaving Mexico City December 19, 1902, for Paris—not returning home until October 1906. During the quadrennium abroad he triumphed in Paris, visited the other chief European musical centers, and shepherded several of his larger compositions through the press at Paris and Leipzig. No previous or successor Mexican pianist-composer equalled, or has equalled, Castro's European victories.

His correspondence from Paris thus far published lacks references to Debussy. But at least some of Debussy's works he must have read through, or even heard. Ricardo Miranda's essay, "*Pour le piano:* reflexiones sobre Claude Debussy y Ricardo Castro (con breves comentarios *antedilettantes*)" makes a strong case for Castro's acquaintance—displayed in his *Suite*, Op. 18, dedicated to Justo Sierra—with Debussy's *Pour le piano*, the three sections of which (*Prélude*, *Sarabande*, *Toccata*) were published at Paris by Fromont in early 1901 (the Sarabande having, however, first appeared singly on page 8 of the Monday February 17, 1896, supplement to the *Grand Journal*). If Castro failed to see *Pour le piano* in music stores, Ricardo Viñes had already premiered it in the Salle Erard January 11, 1902. Luiz Heitor Corrêa de Azevedo mentions only José Rolón (whose life Miranda has magisterially traced) and José Vásquez among Mexicans in his article "L'influence de Debussy: Amérique latine," page 236, in *Debussy et l'évolution de la musique au xx^e siècle*, edited by Edith Weber (Centre National de la Recherche Scientifique, 1965). But Corrêa de Azevedo notwithstanding, Castro's *Suite*, Op. 18, consisting of *Preludio*, *Sarabande*, and *Capricho*, evinces too many similarities structurally and even thematically, for his acquaintance with *Pour le piano* to be discounted.

Central in this issue of *Heterofonía* and fundamental to its newfound philosophy is "El paso de nuestra música del siglo xix al xx: un trayecto menos accidentado," by Eduardo Contreras Soto, *jefe de redacción*. With extremely welcome candor, he documents the disdain and abuse that all Mexican music composed before 1920 suffered at the hands of the triumphalists who used their ideological victories in the 1920's, and later, to spread in Mexico and abroad the canard that every prior Mexican composer had mocked Mexico, written only European-type salon music, and had left no inheritance worthy of study, much less praise.

The *Documentos* section of this issue concludes with three articles published initially in *El Imparcial*, February 19, June 25, and August 20, 1906—here brought together under the rubric "Ricardo Castro: Tres crónicas desde París (1906)." In the first of these communications, Castro differentiates the women pianists whom he had heard in Paris, Teresa Carreño in Grieg's concerto heading the list. Supremely entrancing as an artist, she also surpassed all others in intelligence. A consummate speaker of five languages (English, French, German, Italian, Spanish), she equalled Liszt as a diplomat. Cécile Chaminade, heard in two or three annual recitals, divided her year between Marseilles and the aristocratic Parisian suburb, Le Vésinet, where she lavishly entertained the *haut monde*. At Monte Carlo Castro tells of having seen Verdi's *Don Carlos* and Rubinstein's *Demon*, both in highly regarded performances. But the Wagner cycle that in his first European year he had attended at Munich (letter to Gustavo E. Campa dated at Vienna September 1, 1903 [page 34 of this issue]) had lifted him to unsurpassable peaks of ecstasy.

The sole Mexican opera presented in the Mexico City Palacio de Bellas Artes in 1992, reported on by Eduardo Contreras Soto—*Tata Vasco* by Miguel Bernal Jiménez (1910–1956), given July 23 and 26 in concert version—had been intended until the last minute as a staged production. Contreras Soto's extremely perceptive review sheds welcome bright light not only on the ambitious 1992 production but also on Bernal Jiménez's "through-music-history" scheme in composing the five *cuadros* (indigenous pentaphony, plainchant, Renaissance polyphony, baroque dances, symphony).

Under the label *Antología de la música clásica mexicana, segunda serie* (1991) Editorial Patria released in 1991 four compact disks, "Mexican classical music" here meaning "nationalistic phase" music. Again in a most perceptive account, Contreras Soto calls attention to the disparity of recording dates, 1963 to 1989. Julián Carrillo's *Preludio a Colón* (1963), José Rolón's piano concerto with Miguel García Mora as soloist (1968), Blas Galindo's overexposed *Sones de mariachi* (1968), José

Pablo Moncayo's inevitable *Huapango* (1980), Silvestre Revueltas's *Sensemayá* (1981), and Miguel Bernal Jiménez's organ *Concertino* (1989) represent a difference of 26 years from earliest to latest date of recording in an anthology that also includes Carlos Chávez's *HP* and piano concerto, Candelario Huízar's *Pueblerinas*, Carlos Jiménez Mabarak's *Balada del pájaro y las doncellas*, and an unrepresentative *Sinfonía* by Luis Sandi.

Revista de Musicología, Vol. XVI, No. 1, 1993. *Actas del XV Congreso de la Sociedad Internacional de Musicología*. "Culturas Musicales del Mediterráneo y sus Ramificaciones." Madrid/3-10/IV/1992. Vol. 1. Ed. by ISMAEL FERNÁNDEZ DE LA CUESTA and ALFONSO DE VICENTE (Madrid, Sociedad Española de Musicología, 1993. 676 pp., facs., photos, tables, maps, music exx. [ISSN 0210.1459])

Preceded by the complete itemized list of the 10 Round Tables, 12 Study Sessions, 7 Study Groups, 14 Special Sessions, and 40 Free Papers sessions programmed between April 3 and 10, 1992, during the 15th Congress of the International Musicological Society at Madrid, the 48 papers here published handsomely and accurately in five languages (28 in English, 8 in Spanish, 5 in German, 4 in Italian, 3 in French) were contributed to the ten Round Tables. Five organizers of RTs claimed the United States as home base (Malena Kuss, Kofi Agawu, Kenneth Levy, Anthony Seeger, Howard Mayer Brown), two represented Germany (Ludwig Finscher, Hermann Danuser), and one each represented Spain, Italy, and Israel (José López-Calo, Paolo Fabbri, Amnon Shiloah). With the exception of the RTs devoted to "Cathedral Music in the Iberian World, 1500–1800" (RT I), "Spanish and French Models of Dramaturgy in Italian Opera of the Seventeenth and Eighteenth Centuries" (RT III), "The Meeting of Jewish, Christian and Muslim Musical Cultures in the Iberian Peninsula (Before 1492)" (RT IV), and "Musical Analysis: Systematic versus Historical Models" (RT V), all invited panelists in the other six RTs contributed papers that are pubished in the present issue of Spain's *Revista de Musicología*.

Largely due to the number of music examples occupying full pages, Francisco Bonastre's "Antecedentes hispánicos del tema *Kommt, ihr Töchter* de la *Matthäus-Passion* de J.S. Bach (BWV 244): Historia de la pervivencia de un programa semántico nacido en el barroco musical español" occupies 28 pages, 19 of which comprise music. For like reason Craig H. Russell's "The cathedral music of Ignacio de Jerusalem: Lost treasures, royal roads, and new worlds" occupies 35 pages, 22 of which comprise music.

The lengthiest article without music examples, "Fortuna e aspetti del *Guarany* di Gomes," by Marcello Conati—totalling 60 pages—substitutes for full-page musical examples, reproductions of 32 substantial reviews of *Il Guarany* published in Italian organs between March 20, 1870 (the day after the world premiere at La Scala the previous night), to October 16, 1879, that followed a revival at Milan's Dal Verme theatre October 11. Of exceptional interest are the reviews of premieres at Rome's Apollo November 1, 1871 (15 performances), at Genoa's Carlo Fellce February 17, 1872 (17 performances), and at London's Covent Garden July 13, 1872. Wide discrepancies separate "D.B." 's acid review in *Cosmorama pittorico* of March 23, 1870, from the same reviewer's much more favorable appraisal in the same organ of September 11, 1871, after the La Scala revival September 7, 1871 (now beginning with the introductory *sinfonia di bella fattura* lacking from the March 19, 1870 absolute premiere). But it was the fervor of such an ecstatic appraisal as "Gino" 's review in *Il Mondo Artistico* of October 25, 1871, hailing Gomes's "grandiose" success as a triumph that exceeded any in the critic's memory, that explains the 173 seasons documented by Conati in opera houses from Alexandria, Constantinople, London, Manila, Melbourne, Moscow, New York, St. Petersburg, San Francisco, and Warsaw, to Zagreb.

Jürgen Maehder's 40-page "Cristóbal Colón, Motecuzoma II. Yocoyotzin and Hernán Cortés on the Opera Stage—A Study in Comparative Libretto History," belongs to a constellation of four opera scores and three articles published in 1992. Funding for the research eventuating in these landmark publications was provided by the Spanish government's Comisión para la Ejecución de Programas del Quinto Centenario. Climaxing his present article Maehder provides a compendious list of 61 stage works ranging from Lope de Vega's comedia, *El Nuevo Mundo descubierto por Cristóbal Colón* (*ca.* 1600) to Philip Glass's *The Voyage* (1992), not all being operas nor even involving music, but all related in some way to Columbus or to Cortés and his Aztec foes.

In her seminal article, "The Invention of America: Encounter settings on the Latin American Lyric Stage," Malena Kuss discusses Aniceto Ortega's *Guatimotzin*, an "episodio musical" premiered at Mexico City's Teatro Nacional September 13, 1871, with Ángela Peralta and Enrico Tamberlick as protagonists—a work that escaped Maehder's net. A Columbus opera composed for 1892 premiere at Montevideo, Uruguay, also eluded him.

In RT IV, having to do with meeting of Jewish, Christian, and Muslim musical cultures in the peninsula before 1492, Christian Poché shattered some of the legends that have surrounded Ziryāb (789–857) for lack of any data other than that supplied by the historian al-Maqqarī

(1591–1632), a native of Tlemcen (in present-day Algeria). According to al-Maqqarī, Ziryāb fled from Baghdad to Cordova after arousing the envy of his teacher Isḥaq al-Mawṣili. Established at Cordova, he magically transformed every poor vestige of art into something sublime. He invented the series of suites called the 24 *nawbah* that correspond to the 24 hours of day and night, each *nawbah* consisting of four movements beginning with a slow *nashid* that debouches into more vigorous expressions. So decisive an influence did al-Maqqarī's hero-worship continue exerting on successive translators and commentators that by 1987 a contributor to the Baghdad review *al-Turāth al-Shaʿbī*, II 104–118, could credit Ziryāb with having invented the piano when he introduced the *al-shaquīr*. To cap Ziryāb's inventions, at Madrid in 1959 Félix Grande in his *Memoria del Flamenco* had made him the initiator of flamenco.

What al-Maqqarī did not reveal was Ziryāb's expulsion from north Africa in 822. ʿAbd Rabbih (860–940), born at Cordova only three years after Ziryāb's death, testified that Ziryāb settled first in Ifrīqiyah (Tunisia), but was expelled by the governor there for having sung an offensive song. The Tunisian encyclopedist Aḥmad al-Tīfāshī (1184–1253) deprived Ziryāb of all vainglory, making him instead merely a waystation in an upward music ascent that persisted centuries after Ziryāb's death.

Among al-Tīfāshī's comments on early tenth-century music practices, the contrast that he draws between tempos preferred in Ifrīqiyah and in al-Andalus shows that he was an attentive listener. According to him, songs customarily went slower in al-Andalus to accommodate a plethora of melismas (*hazzah*). One evening he heard a woman singer introduce by actual count 70 melismas into a single verse of a song by the poet Abū Tammām. Seville, according to al-Tīfāshī, had become in his epoch, the home of the drawling caused by melismas.

Whence the preference for melismas? Poché proposes that Visigothic melos abounded in melismas.

Whatever Ziryāb's role in al-Andalus music history, substantial Arabian contribution to medieval music on both sides of the Pyrenees cannot be gainsaid. In "Relectura de la teoría de Julián Ribera sobre la influencia de la música arábigo-andaluza en las Cantigas de Santa María y en las canciones de los trovadores, troveros y minnesingers," Ismael Fernández de la Cuesta with his usual sovereignty reexamines postulates propounded by Ribera in *La música de las Cantigas. Estudio sobre su origen y naturaleza* (Madrid: Real Academia Española, 1922; 3 vols. [repr. Madrid, 1990]) and in *La música andaluza medieval en las canciones de trovadores, troveros y minnesingers* (Madrid: Revista de Archivos, 1923). Ribera correctly attributed to Arabian learning a reputation that around 1180 drew students from afar to Toledo, center of translation studies. As an example, Daniel Morley from England who left Paris for Toledo, wrote as follows:

Sed quoniam doctrina arabum, quae in quadruvio fere tota existit, maxime his diebus apud Toletum celebratur, illuc ut sapientiores mundi philosophos audierem festinanter properavi.

Ribera rightly drew prallels between the rhythmic modes adopted by 13th-century European polyphonists and the rhythmic genera described as early as the 9th century by Arabian theorists. For another parallel, Fernández de la Cuesta draws attention to the responsorial form, commoner in the medieval peninsula than beyond the Pyrenees. Nothing in Latin hymnody conforms with the strophic forms that include mudanza, vuelta, and respuesta. Ribera's contention that Muslim instruments introduced in Christian Spain must have involved also Muslim methods of playing them can also be argued speculatively. But his musical transcriptions jacketing Alfonso's Cantigas in modern major or minor and assigning them dance rhythms not justified by notations in any manuscript sources must be totally rejected.

Higinio Anglés, who heaped disdain on Ribera's Cantigas transcriptions, based his on the notations in Escorial manuscripts Tj1, E1 and bj2, E2. Even so, Henry van der Werf in his "Accentuation and Duration in the Music of the Cantigas de Santa María" published in *Studies on the Cantigas de Santa María: Art, Music, and Poetry*, co-edited by Israel J. Katz and John Keller (Madison, WI: 1987), pages 227–228, evalued Anglés's transcriptions thus:

All in all, Anglés's transcriptions adhere as often to the medieval rules of mensural notation as they depart from them. In his critical study of the notation, he defends many of the departures. However, in this process he considers each neume in isolation and actually ignores the durational context, which may well have been the most important feature of early mensural notation. In a very curious way there is an element of truth in Anglés's evaluation of the notation in the Escorial manuscripts; many of the details appear to be mensural, but the notation in its entirety is decidedly non-mensural. At best, the transcriptions support the idea that the notation is partially mensural and allows the transcriber to decide which neumes indicate duration and which do not. As far as I can determine, such decisions can be made only on the basis of conjecture and personal preference.

As another reason for not regarding Anglés's transcriptions as sacrosanct, Fernández de la Cuesta mentions present-day scholarly consensus that the Escorial manuscripts on which Anglés pinned his faith are in reality later copies of the 100 contained in the Toledo source preferred by Ribera (Biblioteca Nacional MSS 10.069) plus some 200 others. Significantly, Toledo's neumes by

no means foretell the Escorial mensural notations. In summary: if Ribera's transcriptions are utterly beyond redemption, even Anglés's do not utter the last immutable word.

In "The Jews in Spain and the quest for cultural identity," Amnon Shiloah takes issue with Anglés's contention in "La musique juive dans la Espagne mediévale" (*Yuval* [Jerusalem], I (1968), 48–64) that the mere presence of 18 Jewish named musicians who were active in Muslim and Christian courts, ranging from that of the Omayyad emir al-Hakam in early ninth-century Cordova to that of Alfonso el Sabio, guarantees the "embedding of Jewish musical features in the general Andalusian style." True, if al-Maqqarī can be trusted, the Jewish Mansūr al-Yahudi was

> delegated by his patron the Omayyad emir al-Ḥakam in Cordova to meet in today's Tunisia and bring to his court the outstanding musician Ziryāb who formerly distinguished himself at the court of the famous caliph Ḥarun al-Rashīd in Baghdad. Right before heading for Cordova, they received the sad news of al-Hakam's death. This dramatic unexpected event nearly decided Ziryāb to call off the deal. Yet Manṣūr exerted all his talent to remedy the situation and obtained from the new ruler a special invitation.
>
> At the same brilliant metropolis of Cordova flourished other famous Jewish musicians. In a chapter dedicated to music celebrities in this city, the Arab author Saʿid al-Maghribī referred to Isaac ben Shimeʾon the Jew as one of epoch's wonders. He distinguished himself as composer, performer, and music theorist. Another Jewish musician, named Dani, was said to be greater than the legendary Ibrahim al-Mawṣilī, the chief court-musician to the caliph Ḥarun al-Rashīd in Baghdad . . . A turning point in the development of Jewish culture and music in Spain was marked by the arrival in 950 from Baghdad of the poet and synagogal cantor Donash ben Labrat who is credited with the adaptation of Arab quantitative metres to Hebrew poetry. . . .
>
> Reacting to Donash's innovation, Hebrew poets rapidly adopted and took advantage of the newly invented strophic genres: the *muwashshaḥ* and the *zajal*. . . . Furthermore, recently identified Hebrew zajals were written apparently a century before ibn Quzman who is considered the inventor of the genre. . . . In his "Book of Argument and Proof in Defence of the Despised Faith," the [Spanish Jewish] poet, philosopher and physician Yehuda ha-Levi (1072–1141), paragraphs II, 64 and 65, argued that music and musical science belonged to the number of different achievements having their highest perfection in Biblical times, and that they were reserved for the elite, and [for] professional musicians (the Levites) who occupied a reserved place in the Temple. Their art was of a spiritual nature designed to enhance the religious ceremonial. It could eventually influence the human soul and had the power to elicit contradictory effects. . . . [Yehuda ha-Levi's] thesis had considerable impact on several subsequent authors who continued for over a period of 500 years after his death to cite and elaborate his ideas in their writings on Jewish music.

In "Three fragments from Lamego" Manuel Pedro Ferreira adduces the possibility that the "fragment in the Coimbra University Archive with 'horizontal' neumation which António de Vasconcelos found and first described in 1929" may not have been copied at Coimbra which was regained from the Moors in 1064, but have belonged to a manuscript copied at Toledo. Similarly, a second "Portuguese fragment with Hispanic neumes, kept in Lamego's episcopal palace" containing the Sono *Refugium meum Deus meus*, the Laudes *Laudate Dominum a terra montes*, and the reading from Lamentations 3:1–3 on the left side of a bifolio that for centuries served as a book cover; and on the right side John 6:66–70, the incipits of the Laudes *Cantabo Domino*, the Sacrificium *In simplicitate*, the first prayer of the Hispanic Mass, and the beginning of the second prayer for the Friday of the fifth week in Lent, was possibly "part of a book of Castilian origin. . . . The melodies, as far as anyone can tell, are the same as found in the León Antiphoner." Ferreira concludes that "the history of notation in today's Portuguese territory before the end of the eleventh century remains, therefore, an open question."

Round Tables V, VII, and VIII lacked any participants whose papers had anything to do with Spain or Portugal. In RT IX Louise K. Stein discussed "Musical Patronage: The Spanish Royal Court," rightly signalling Philip IV as a "cultivated musician" who occasionally "intervened on behalf of some of his favorite musicians." Two contributors to RT X, Beatriz Martínez del Fresno and Tomás Marco, conformed to the announced RT theme, "Nationalism and Internationalism in Southwestern Europe of the Twentieth Century," with papers tallying interactions in Spain during first and second halves of the century. Between 1895 and 1911 San Sebastián, Bilbao, Madrid, Victoria, La Coruña, Saragossa, Pamplona, Oviedo, Salamanca, León, Gijón, Santander, and Valencia joined the procession of Spanish cities boasting a Sociedad Filarmónica. In the same years Rome lost its attraction for emerging Spanish composers, Paris instead drawing Usandizaga, Guridi, Donostia, Falla, Turina, Rodrigo, and numerous other aspirants. In his prize-winning *L'essor de la musique espagnole au XX^{e}siècle* (Paris: 1929), Henri Collet devoted a chapter to the incipient symphonists Conrado del Campo, Manrique de Lara, Facundo de la Viña, and Vicente Arregui. Joining the cavalcade of composers who marched to a foreign drumbeat, Adolfo Salazar looked to France as the "chief point of reference." The Europeanization of Spanish composition, halted during the years following Franco's victory, resumed its impetus after his epoch.

Tomás Marco, Spain's most acclaimed internationalist, does not see the use of instruments such as the txalparta by the Basque composers Luis de Pablo and Anton Larrauri as necessarily imbuing their works with folkloric coloration. His own *Sinfonía Aralar, Akelarre*, and *Soleá* parallel Vinko Globokar's *Études pour folklora* and certain "folkloric" essays by Zygmunt Krauze that sound of

the soil, but without requiring instruments peculiar to a specific region. Works such as his own *Escorial* or *Autodafé* recall the Spanish past without incorporating Spanish dance rhythms or evoking flamenco. Spanish "international" composers can remain as essentially Spanish as the French "international" composer Pierre Boulez remains essentially French, without however the necessity of yielding to the stereotypes that the bullfighting arena imposes.

Tradición y modernidad en la creación musical: la experiencia de Federico Guzmán en el Chile independiente. By Luis Merino Montero (Santiago, Universidad de Chile, Facultad de Artes, 1993. 148 pp., 26 music exx., 16 tables, 4 *anexos* incl. cat. of compositions, bibl.)

Without cavil the supreme monograph thus far published concerning any nineteenth-century composer-performer born in the Spanish-speaking Americas, this epochal publication adds yet another storey to the already towering achievements of Chile's foremost living musicologist.

Federico Guzmán Frías, born at Santiago on perhaps August 17, 1836—the date proposed by José Bernardo Suárez in his *Plutarco del joven artista*, 1872, page 434, and accepted by Merino as likeliest (since it accords with the baptismal certificate unearthed by Merino)—has not been unceremoniously ignored by prior historians. But their problem has always been Guzmán's wide travels and his dispersed, extremely large compositional oeuvre.

After youthful exuberance in Chile, capped with 19 performances at Santiago and Valparaíso in cooperation with Louis Moreau Gottschalk between May 20 and December 2, 1866, Guzmán sailed for France. Settling in Paris with his cousin who was his wife, Margarita Vache —she being already in her own right an excellent pianist —he there studied piano with the Liszt associate Alexandre Billet, harmony and composition with the orchestral conductor Adolphe de Groot. His first public appearances at Paris include concerts at the Salle Herz February 27, 1868, and at the Salons Erard February 24, 1869. At Paris the posters announcing his début concert (a mixed event with orchestral participation, De Groot conducting), hailed him as "Frédéric Guzmán, Pianiste-compositeur chilien." On the other hand, he was denominated a "Brazilian Musician" in the *Observer* notice (July 5, 1868) of his concert in London at Willis's Rooms June 22—his wife and older brother violinist Fernando (baptized Santiago July 30, 1835) participating.

Upon returning to Santiago at the end of April 1869, Federico joined his two brothers Fernando and Eustaquio (baptized September 20, 1841) in a rhapsodically received welcome home concert at the Teatro Municipal May 8, 1869. Eight days later Margarita Vache de Guzmán joined her husband in a concert at the same theatre. The *El Ferrocarril* newspaper review, dated May 18, hailed her as the *digno émulo, si no rival, de su joven esposo* ("distinguished emulator, if not rival, of her young husband"). After a benefit concert for victims of a local blaze, the pair participated in a further dozen concerts at three other Chilean locales (Valparaíso, La Serena, Copiapó) before sailing northward at the end of August, 1869—Peru being their next immediate goal. Heralding his imminent appearances at Lima, *El Comercio* included in the issue of September 29 a translation of Marie Escudier's laudatory review, "Concert Guzmán," published in *La France Musicale* March 1, 1868, after his Parisian début two days earlier at the Salle Herz. Present in Lima to help welcome him was José Bernardo Alzedo (1788–1878), composer of the Peruvian national anthem, spending his last decade in Lima after forty years in Santiago (Alzedo on February 14, 1838, had served as a godfather at the baptism of Federico's sister Adelaida Sofía).

As a novelty for Peru, *El Comercio* on October 7, 1869, forecast Guzmán's playing Mendelssohn's *Concerto in G minor*, Op. 25 (which, however, he found himself obliged to play with a scaled-down chamber-size accompaniment). The locally assisting artists at his first public concert in Lima included Reynaldo and Claudio Rebagliati. At the second two of the four given October 15, November 5, 12, and 24, he appeared during intervals of miscellaneous presentations by a touring Italian troupe managed by the Empresa Vargas y C^{a}.

Conquering New York during at least seven documented appearances between January 1 and December 17, 1870 (the first and last in Chickering's Rooms), his concerts at Steinway Hall February 14 and at a YMCA Saturday Popular Concert (with his wife) March 12 were noticed in *The New York Times*. *Dwight's Journal of Music*, xxix/23 (January 29, 1870), pages 181–182, thus introduced him to its readership:

> NEW YORK, JAN. 20.—An invitation concert at Chickering's Rooms, last night, deserves mention, not only as an enjoyable evening, but also as an event of no little interest and significance in the musical world. For this *"Soirée Musicale"* we are indebted to M. and Mme. Frederic Guzman, the Chilian pianists, whose playing, for two winter's past, created so much enthusiasm among the musicians and critics of Paris. This soirée at Chickering's only added one to many opportunities of hearing these artists, together and separate, which I have enjoyed since their arrival in America. The invitations numbered about 200, and were extended mainly to critics and musicians, and, though the evening was badly timed, our best reporters being in attendance at Miss Mehlig's concert in Steinway Hall, the fine rooms of Messrs. Chickering & Co., were nevertheless well filled by an audience capable of listening and judging.
>
> Mr. Guzman is a native of Santiago, Chili, and was associated with Gottschalk while the lamented artist was giving concerts in Valparaiso and Santiago. M. Guzman has since

passed several years in Europe, devoting his time to a careful study of classical music, which, need it be said, is almost unknown in his own country. He is now, probably, the best living representation of the style in which Gottschalk was pre-eminent—while, at the same time he has another style, entirely different, which we ascribe to the influence of Chopin's music later in life. M. Guzman on this occasion played Weber's *Polonaise* in E, to which he gave full and free interpretation, displaying at the same time a wonderful technique; a *Nocturno* of his own compostion (Souvenir in D); and for an encore, a waltz in A minor, also his own. Both of tbese are works of great merit, and were played with exquisite delicacy and grace.

But the unique feature of tbe concert was the playing of several Duos for the piano, by M. Guzman, assisted by his wife, herself an artist of uncommon ability. These pieces comprised the famous Duo by Kalkbrenner; a March, *La Victoire*, by M. Guzman; and a number of Cuban dances for four hands by Gottschalk. It has never been my fortune to hear two artists play togetber with such perfect unity, such élan, such abandon. The effect—above all in the Cuban dances—was amazing, and resembles nothing which I have ever heard. The gifted artists were frequently recalled, and the murmurs of surprise and curiosity heard on all sides bore ample testimony of their success.

They will soon give a public concert at Steinway Hall, and will, undoubtedly, make a sensation here this winter. They were assisted last evening by Miss Jenny Landsman, who sang several pieces with excellent effect.

A.A.C.

During the Guzmáns' longest stay in any one city, Lima from mid-1871 to the outbreak of the War of the Pacific between Peru and Chile that lasted from 1879 to 1883, brother Fernando's activities as Peruvian agent for Boston's Chickering & Sons and Dresden's E. Kaps piano firm, augmented by the sale of imported harmoniums, sewing machines, and other household goods, kept the trio in prosperous condition. During the same eight-year span, husband and wife, often joined by Fernando, appeared in at least 49 public events. Meantime Federico's compositions gestated at Lima ranged from *Rappelle toi*, a duetto with text by Alfred de Musset, Op. 53, and *Scherzo e Danza*, Op. 54, for piano, to a four-hand *Marche Solennelle*, Op. 65, dedicated to Federico Errázuriz Zañartu (1825–1877), Chilean president 1871 to 1876.

At least six works dating from the Lima sojourn were published at Mainz by the Schott firm. At Lima the Guzmáns also attempted in 1872 to initiate a Sociedad de Conciertos. However, actual concerts were not given until the reorganized Sociedad Filarmónica, with Federico Guzmán as president, gave its first concert July 6, 1873, and its second October 5, 1873, both at the Lima Palacio de la Exposición. In 1877, Federico Guzmán joined other artists resident at Lima in assisting Cuban violinist José White at his five concerts in the Teatro Principal August 29, September 1, 21, and 28, and November 3. In May 1878 Federico and Fernando participated with others in the 14th private concert given by the Lima Sociedad Musical de Aficionados. On the succeeding July 31, 1878, they appeared at perhaps their last big Lima event—the Palacio de la Exposición attracting 2500 persons of whom some thousand were women. Even a greater number, some 3000, had attended the first Lima concert given at the Teatro Principal March 28, 1876, by the adolescent Catalonian harpist Esmeralda Cervantes (pseudonym of Clotilde Cerdá), an event at which the Guzmáns had assisted.

In order to reach Rio de Janeiro, where he and his wife pursued their careers from July of 1880 to November of 1882, the couple travelled by way of the cone countries. Arriving at Valparaíso around April 15, 1879, they thereafter joined his wife's sister-in-law Rosa Vache [de Aguayo], a singer, and wife's brother Juan Vache, a violinist, for a concert tour that began in November and December of 1879 at Mendoza, Argentina (home of Federico Guzmán's paternal grandparents, whose history Merino disentangles at his pages 11–12). Next, the family troupe performed in January 1880 at Rosario, Argentina, where a paternal cousin of Federico had lengthily resided. On January 20, 1880, he debuted at Buenos Aires with his wife and sister-in-law Rosa Vache in an invited soirée at the Sala Sprunck. The very favorable next-day review in *El Nacional* helped assure the success of seven further family appearances at Buenos Aires between January 28 and April 5, 1880. On June 14 the four-member family group arrived across river at Montevideo where they performed in private soirées and on July 2 in an enthusiastically reviewed concert at the Teatro Solís.

In Rio de Janeiro, a city with a population of 274,472 inhabitants in 1876 (Santiago boasted 195,612 in 1875 and Lima 101,488 in 1876), the Guzmáns exhibited themselves at least a dozen times between September 14, 1880 (at the Salão Bevilacqua) and November 3, 1882 (at the Imperial Conservatório de Música). In São Paulo (state and city) they appeared at least four times between May and August 1882. Together with violinist José White, settled at Rio de Janeiro during the decade before Pedro II's abdication, the Guzmáns assisted at the October 1, 1880, concert of harpist Esmeralda Cervantes given at the Imperial Conservatório de Música. On December 1, 1881, the Guzmán family troupe joined José White (and others) in a concert at the Salão Bevilacqua. José White also played at their farewell Rio de Janeiro concert November 1, 1882, given at the Imperial Conservatório. At São Paulo the Guzmáns' most significant appearance involved the noted composer Alexandre Levy (1864–1892), who joined them and others in a concert at the Theatro de São José that honored France on Bastille day (July 14, 1882).

Strangely, violinist Vincenzo Cernicchiaro never mentions the Guzmáns in his *Storia della musica nel Brasile dai tempi coloniali sino ai nostri giorni (1549–1925)*

(Milan: 1926). Nevertheless Federico Guzmán appeared with him at Rio de Janeiro at least four times, November 15, 1880, April 12, May 21, and May 23, 1881.

At Lisbon the Guzmáns appeared at least twice in December 1882, at Madrid in January and February of 1883, and at Paris in April 1885—now again in the Salle Herz were Federico had made his French debut February 27, 1868. According to *Le Ménestrel* of August 23, 1885, he had died some days previously.

In Part II of Merino's monograph, *La obra y su comunicación*, he examines minutely Federico Guzmán's accessible compositions. The 26 musical excerpts offered by way of illustration range from Guzmán's *Samacueca* published at Santiago not earlier than 1856, *El paseo de las delicias*, polka, Op. 11 (1854), and *La Pluie de roses*, polka de bravura, Op. 16 (1855), to his *Caprice Cubain*, Op. 77, and *2.me Danse brésilienne*, Op. 92. Under the heading *Música de arte*, Merino analyzes *inter alia* Guzmán's *Bolero*, Op. 81, and *Barcarolle*, Op. 78.

During his 28 years, 1857–1885, of public appearances, Federico played alone or with family members some 130 times (*Anexo* No. 1, pp. 58–68). His played total of 107 works by other composers that Merino documents (*Anexo* No. 2, pp. 126–131) ranged from Beethoven's *Concerto*, Op. 37 (Paris, 1868) and 18 compositions by Gottschalk, to Mendelssohn's *Concerto*, Op. 25, Weber's *Concertstück*, Op. 79, and *Polacca brillante* in E Major (*L'hilarité*). Merino's catalogue of Guzmán's 140 traceable works (*Anexo* No. 3, pp. 135–145), not now all available for gathering into anything like a complete-works edition, nonetheless establish him as not only the most travelled but also the most fecund composer born in any Spanish-speaking South American nation during the nineteenth century.

Merino's vast labors in bringing all this superbly organized documentation into publishable form, a task representing a decade of titanic endeavors, set a model that future investigators of the Spanish American nineteenth-century heritage may for decades to come find it impossible to supersede.

Lírica Colonial Boliviana. Ed. by Carlos Seoane and Andrés Eichmann. Prologue by Teresa Gisbert (La Paz, Quipus SRL, 1993. xix + 167 pp. 8-full page color plates, 5 facsimiles, bibl.)

In her perceptive prologue, Gisbert aptly characterizes as a true breakthrough the present anthology of 31 mostly festive texts in Spanish, nine of which are supplemented with exquisitely copied music transcriptions. Of the nine transcriptions, five are instrumentally accompanied vocal duets, the rest are accompanied solos. Although all of the 31 texts—classed by the editors as 4 cantadas, 10 villancicos, 2 jácaras, and 15 *otros*—are obviously baroque poetry, only the original copies of eleven among the 31 texts carry dates (1718, 1719, 1722, 1723, 1724, 1729, 1752, 1769, [1769], 1778, 1803).

Antonio Durán de la Mota, *maestro de capilla* at the *matriz* in Potosí (highest large city in South America and throughout much of the colonial period the richest), composed the music for five of the texts printed in the literary portion of the present volume. The date on the original manuscript copy of *Ninfas marítimas del grande Océano* for accompanied vocal quartet (2 tiples, alto, tenor) is 1752. However, as early as 1712, the La Plata Cathedral chapter sought him as a successor to Juan de Araujo. He almost certainly supplied the music for the only ascribed poem among the 31 texts, Fray Juan de la Torre's encomiastic ode, *Guerra, alarma, suenen los clarines*, sung in 1719 by a seven-part chorus accompanied by brass and percussion during the stopover at Potosí of Fray Diego Morcillo Rubio y Auñón, Archbishop of La Plata, newly appointed viceroy of Peru.

Durán de la Mota, without cavil the supreme 18th-century composer after 1712 in 18th-century Andean America, is represented in the musical supplement of *Lírica Colonial Boliviana*, by an "8th tone" duo of the most exquisite quality, *Dios y José apuestan*. Although the poetry lacks an attribution, paramount scholar Aurelio Tello has identified it as sixth among the villancicos published at Puebla in 1690 for performance during the *maitines* of San José (bibliographical details in J. T. Medina, *La Imprenta en Puebla de los Angeles, 1640–1821*, pp. 84–85)—inimitable Sor Juana Inés de la Cruz (1648/51–1695) being author of the poetry set in that year by Puebla maestro de capilla Miguel Mateo de Dallo y Lana. Like all other villancicos penned by Sor Juana for Puebla Cathedral, Dallo y Lana's music has disappeared. To compensate, *Lírica Colonial Boliviana* provides at pages 147–151 the music for Sor Juana's *Dios y José apuestan* composed by Potosí's unchallenged maestro.

The story line runs thus: God converses with Saint Joseph, convincing him that although remaining chaste after marrying the Blessed Virgin, he thereby gains the title of being foster father to the Saviour of mankind. The two tiples who converse with each other in the opening estribillo, join in a presto duet during the eight rapid-fire coplas. Because Durán de la Mota, also represented in the Cuzco Seminary of San Antonio Abad Music Archive, achieved such vitality and beauty in everything that he wrote, his entire extant oeuvre (buttressed by a biography based on Potosí documents) should now become a Bolivian publication priority.

The other named composer in the present music supplement, Roque Ceruti, maestro de capilla at Lima Cathedral from 1728 to his death in 1760, dated his secular cantata, *En la rama frondosa*, January 15, 1735, at Lima. The editors who consider it one of the most musically interesting in the Bolivian National Archive collection, devote pages 68–69 to its analysis. Like Ceruti's *A dónde remontada mariposa*, his other two-sharp item in the musical supplement, *En la rama frondosa*, savors Italy completely. But villancico texts set by him are another matter. How lengthily Sor Juana Inés de la Cruz's villancico texts continued captivating even Italian immigrant composers averse to Spanish musical style comes to light at pages 96–98 of the present volume—Ceruti being there named as the composer of the duo accompanied by violin and oboe, *Escuchad dos sacristanes*. With necessary changes to make the text suitable for Our Lady's Nativity *maitines*, this is the same as the eighth villancico in Sor Juana's Christmas Eve cycle sung at Puebla Cathedral in 1689.[1]

Born at Milan in about 1688, the year of Domenico Zipoli's birth at Prato, Ceruti belonged to a South American immigrant Italian enclave whose style so thoroughly imbues the two anonymous items at pages 113–121 and 130–142 (both are multi-section sharp-key cantatas for tiples with violins) that these two anonymous cantatas might have been composed by Ceruti clones. On the other hand, the harp-accompanied Christmas juguete, *A este festejo y concurso*, "del quinto tono" dated 1722, like the two other harp-accompanied anonymous items, escapes any Italian resonance.

The text of the *Xácara para la Natividad del Señor* at pages 85–86, contains a parade of strongmen's names. Beginning with Hercules who in his cradle strangled two serpents (*Que en la cuna venció fieras*), the parade continues with Abraham, Joshua, Jeroboam, Nebuchadnezzar, Boas, Perez, and Judas Maccabaeus—all of whose deeds counted for naught in comparison with those of the newborn Jesus.

The text of the *Los Indios* set by Roque de Chavarría (beginning *Fuera, fuera, háganles lugar*, pp. 103–104) categorizes Indians as members of one of the "lost tribes" of Israel (*la perdida tribu*). Their coming to Jesus's manger should not be questionable, because "all of us are Adam's children" (*todos somos gente hijos de el Adán*) whom the Child was sent to rescue. In continuation, the text contains expressions in the Quechua dialect spoken around Chuquisaca = La Plata (*ppisco* = bird; *ima raicu mari* = who was that?; *ari ari cusichisum* = yes, yes, let's all rejoice; *pputijnijpac* = with pain; *llaquinijpac* = with sorrow). Although not mentioned by the editors, the music for Chavarría's harp-accompanied six-voice *Los Indios* (dated 1718) was published in *Inter-American Music Review*, VI/2 (Spring–Summer 1985), at pages 83–94—as were also at pages 94–105 two Antonio Durán de la Mota items.

In the Christmas *Negritos a duo con violines* (*Los negrillos de los reyes*), a villancico at pages 95–96 *compuesto de nota negra* ("composed using black notes"), the two soloists remind themselves that they are no longer in Angola but stand at the Bethlehem doorway (*plotala*) playing trumpet, bells, rattles, *bandurria*, drums, and clarions to entertain the newborn Child (who is the same Jesus that they honor with these instruments during Corpus Christi processions). The text of another *Negro* (pp. 83–84) resounds with the "African" onomatopoeic refrain couplets, *guachijá gauchigé* and *salanguagüé salanguaguá*, sung by the three Blacks Antoñuelo, Peliquillo, Simonillo. Assembled at the Bethlehem portal (*plotal e Belé*) with their *tambolillo* ("small drum") they entertain the newborn Child who descends from the tribe of Judah (*de la tlibu de Julá*).

All the items in *Lírica Colonial Boliviana* derive from the Archivo Nacional de Bolivia, which was directed by the incomparable Gunnar Mendoza during the period of the authors' consultation. The project, initiated when Mario Bedoya Ballivián headed the Instituto Boliviano de Cultura, was nurtured by UNESCO and the publication of the present volume was subsidized by the Banco de Santa Cruz de la Sierra (Fernando Kempff Bacigalupo serving as Regional Director of the Bank in La Paz). The copying of the music examples was supervised by the renowned composer Alberto Villalpando B.; Gonzalo Bilbao La Vieja and José María Oyharzábal stimulated and guided various phases of the project.

[1] This discovery, among many others made by Aurelio Tello that have to do with the circulation of Sor Juana's texts, helps place study of her villancicos on a new higher level.

Afro-American Music Review, Volume 5, No. 2, January–June, 1994. Ed. by ARTHUR R. LABREW (Detroit, Michigan Music Research Center, Inc. [1553 Woodward Avenue, Suite 1214, Detroit, MI 48226]. 148 pp., facsimiles, photos, music exx., bibls.)

With his accustomed virtuosity, the editor presents a stunning array of documents assembled with meticulous care to answer the questions propounded in the subtitle of this invaluable issue: "Trotter Vindicated? An Occasional Paper on America's first Black Music Historian James Monroe Trotter. Query: How Does Trotter Fare with Present Day Scholarship and Scholars? Or: Is *What Was* Better Than *What Is*? With a Musical Supplement."

In his introduction to the first article in the present

issue, "Trotter Vindicated," LaBrew recalls (among others) two prior delvers into 19th-century New Orleans music history, an area of research in which he himself remains preeminent: (1) Charles B. Roussève "who in *The Negro in Louisiana: Aspects of his History and Literature* [New Orleans: Xavier University Press, 1937] explored the largesse of the musical heritage of Dédé, Barès, and Macarty" and (2) Marcus Christian, "probably the foremost of black New Orleans historians [who] was asked to prepare materials on Basile Barès, Edmond Dédé, Victor-Eugène Macarty, and Samuel Snaër, Jr. for publication in 1975 (which did not appear until 1982, six years after his death)."

> Working independently of Roussève, Christian, and others, Arthur LaBrew in 1974 (while teaching at Southern University) explored details surrounding musical events participated in by these musicians [Barès, Dédé, Macarty, Snaër] and explored other aspects of their careers. However, neither Roussève or Christian had attempted a detailed examination of contemporaneous materials such as family origins, the number of marriages, the number of children, etc. . . . Subsequent research conducted by LaBrew (with the help of Al and Diana Rose and Manny Kean of Philadelphia) did result in more information, especially concerning these men as composers.

Afro-American Music Review, I, No. 2 (January–June 1984), included LaBrew's following four indispensable contributions, grounded in his own personal research: (1) "150 Years with the Lambert Family of New Orleans," (2) "Edmond Dédé (*dit Charentos*) 1827–1901," (3) "Eugene Arcade Dédé 1867–after 1922," and (4) "Two Unknown Manuscripts of Samuel Snaër." Continuing with his investigations, LaBrew gathered the further data that enlarges his 43 biographical entries published at pages 14–55 of the present issue of *Afro-American Music Review*. The four lengthiest of the 43 entries concern: (1) Basile Jean Barès (1845–1903); (2) Edmond Dédé (1827–1901; the 19-page entry provides a chronology of his mounted stage works and a list of his published and unpublished compositions); (3) Charles Lucien Lambert (1827–1896; the 6-page entry concludes with a list of 57 published works, 22 of which were published more than once); (4) Samuel Snaër (1832/33–*ca.* 1896).

At his page 8 LaBrew recalls the eighteen other cities apart from New Orleans that Trotter mentions in his *Music and Some Highly Musical People*. In order to preserve some sense of balance, Trotter forwent listing every New Orleans musician—adding this comment (page 349): "And I might on and on, mentioning name, and achievement after achievement, but warned by the great number of pages devoted to these praiseworthy musical people of New Orleans, and believing that enough has been presented to serve the object had in view when these notices were begun, I will shortly close the record." Without derogating from Trotter's accuracy or completeness, LaBrew therefore adds an annotated list of 48 "Other Pre-Trotter Musicians" at his pages 57–62, twelve of whom were women. In LaBrew's Appendix B, he itemizes alphabetically 65 New Orleans African-American musicians profiled in the 1900 census.

Having "vindicated" Trotter, LaBrew next examines the career of the last of the Lamberts. Lucien Léon Guillaume Lambert, born at Batignolles-Monceaux (now Paris), January 5, 1858, accompanied his father Charles Lucien Lambert (1827–1896), a native of New Orleans, to Rio de Janeiro when about eleven years of age, making his first public appearances there October 5, 7, and 10, 1869. In 1876 he was admitted to the Paris Conservatoire. *Die Musik in Geschichte und Gegenwart*, VIII (1960), 124–125, contains Guy Ferchault's article, followed by a list of Lucien Léon Guillaume Lambert's compositions. From about 1914 to his death January 21, 1945, at age 87, the MGG Lambert resided at Oporto, where after establishing a private studio he served from 1922 to 1937 as professor in Oporto Conservatory. His pupils in Oporto included Cláudio Carneiro, José Neves, César de Morais, Carmen Castanheira, Álvaro Calado, and José Queiros. In LaBrew's commentary (page 90) that ends his revealing article, he makes the following observations:

> How does one approach the life of Lucien Léon [Guillaume] Lambert? The most immediate question is whether to consider him "black" in the current sense now in vogue, i.e., having African blood or is he white, since he was both, by color, training and culture more of the latter? The difficulty, also present in the lives of other musicians is certainly a classic one, and no easy solution can be given.

The Musical Supplement at pages 114–146 of the present issue starts with facsimiles accompanied by title covers of three of Edmond Dédé's piano-accompanied songs: (1) *Mon pauvre coeur* (New Orleans, 1852), (2) *Le serment de l'arabe* (Bordeaux: E. Philibert [Cours de l'Intendance, 30]), and (3) *Le marin de la France* (Bordeaux: E. Philibert [rue Porte-Dijeaux, 22 au coin]). For piano solo the supplement contains a facsimile of *Mardi Gras Reminiscenses* (New Orleans: A. E. Blackmar & Co., 1881), a waltz by Basile Barès. (Possibly a white man's son, Basile was owned by music dealer Adolph Perier who died in 1860, and whose family name Basile still used in 1865; in 1865 he still clerked in widow Perier's music store, according to LaBrew.) Two compositions by Samuel Snaër complete the supplement of pieces by African-Americans based at New Orleans: *Magdalena valse* for piano and *Chant bac[c]hique* for tenor, baritone, and bass (the latter a drinking song accompanied by piano).

None of the African-Americans profiled by LaBrew in

this issue enters *The New Grove Dictionary* of 1980 or its subsequent specialty offshoots. Earlier issues of *Afro-American Music Review* together with his more than a dozen independent monographs contain a sufficient lode of fresh data to form a *LaBrew Dictionary of Historic African-American Music.*

Studies in Nineteenth Century Afro-American Music. Captain Francis Johnson (1792–1844) Great American Black Bandsman. Life and Works in 2 Volumes. Volume I (200th Birthday Edition). By ARTHUR R. LABREW (Detroit, Michigan Music Research Center, Inc., 1553 Woodward Avenue, Suite 1214, 1994. 550 pp. ill., 160 plates incl. 60 facsimiles of sheet music published mostly at Philadelphia by African Americans, 1800–1844, chiefly Johnson, bibl., analytic index)

Far from being merely a biography of Francis Johnson (*b.* Philadelphia, June 16, 1792; *d.* Philadelphia April 6, 1844), the John Philip Sousa of his generation, this book is the most detailed and fact-filled account of any United States musician of any race active to 1850, thus far published. Because of the density of LaBrew's documentation, his volume sheds new light on nearly every phase of USA music history, 1800–1850. Headings of chapters 10 through 22 read thus:

Johnson Visits England, Johnson's Triumphal Return, New Horizons, Detroit Gives Johnson National Coverage, The Spread of New Ideas, Continuing New Ideas, Johnson Extends Himself, A Greater Fame, Before the Final Months, Johnson's Final Months, Finale, New Findings About Johnson—His Family Connections, The Band After Johnson's Demise.

As LaBrew mentions (page 11) Johnson began being profiled in John Weeks Moore's *Dictionary of Musical Information* (Boston: Oliver Ditson and Co.) as early as 1876, page 66. But not until LaBrew himself entered on his prodigious publication career with his two-volume *Elizabeth T. Greenfield, the Black Swan*, the first volume of which was issued at Detroit in 1969, did African Americans before 1900 become a chronological continuum in which he now reigns almost without rival.

Not only does LaBrew in all his publications delight the interdisciplinarian in adumbrating content but also he avoids the dilemma of textbook authors who must constantly sift out documentation that repels the casual reader.

No present-day Americanist of any hue exceeds LaBrew in his quest for what some might disparage as minutiae. Who but he would have concluded in Chapter 22 with a documented record of the founding at San Francisco May 12, 1863 (notice in *Pacific Appeal*, May 16, 1863) of the "Frank Johnson Music Association of San Francisco" scheduled to meet at 8 P.M. thereafter twice weekly at Cotter's Hall, the members dedicating themselves to "cultivating the science of music." Even to begin citing a few others among the host of new facts marshaled in every chapter would be to deprive LaBrew of the attentive readership that his present magnum opus so abundantly deserves.

Heitor Villa-Lobos. The Search for Brazil's Musical Soul. By GERARD BÉHAGUE (Austin, Institute of Latin American Studies, University of Texas Press, 1994. xvii + 202 pp., bibl., discography, subject index, index of compositions, 52 music exx., ill. ISBN 0-292-70823-8)

Heitor Villa-Lobos is undoubtedly one of the twentieth century's foremost composers. This is easily proven by perusing a recent record catalogue: thirty-five years after his death in 1959, Villa-Lobos is one of the most frequently recorded modern composers. In European and American music shops one can find on average about fifty different recordings of Villa-Lobos's music. In New York, throughout Europe, and even in Hong Kong, some of the very best orchestras, soloists, and musical ensembles have played and recorded his music. No fewer than sixty-six books on Villa-Lobos in eight different languages have been published all over the world. My own biography of the composer, the first ever written, has gone through eleven editions to date, including one pirate edition in Russian, published in Leningrad in 1977. The most voluminous book on Villa-Lobos, over five hundred pages, was, surprisingly enough, published in Helsinki in the Finnish language. The royalties paid to Villa-Lobos's heirs now exceed $100,000 a year, a sum that would make the composer himself marvel, since he was always anxious about how to make ends meet each month. Very few modern musicians can boast such achievements.

All of this brings us to hail the appearance of Gerard Béhague's newest book on the famous Brazilian composer. This book is not a simple biography, like so many others that have been published elsewhere. It offers much more to the reader, since the author has a long-standing and profound knowledge of Latin American music, and most specifically of Brazilian music, musicology, and ethnomusicology. Béhague spent most of his youth and adolescence in Brazil and therefore has acquired a first-hand knowledge of Brazilian affairs in general. Although he has been living in the United States for many years, he has always kept in close touch with the music of Latin America and its foremost musicians. As a matter of fact, he is the author of a comprehensive book on the music of this continent (*Music in Latin America: An Introduction*, Prentice-Hall, 1979), which by now is considered a classic and has been adopted in numerous universities as a standard text for courses on this topic. Latin American

musicians are also grateful to him for the balanced and accurate entries on Latin America written for the *New Grove Dictionary of Music and Musicians* (Stanley Sadie, ed., Macmillan, 1980).

Gerard Béhague is Virginia Murchison Regents Professor in Fine Arts and Music at the University of Texas at Austin and editor of the *Latin American Music Review*, published by UT Press. In 1994 he was inducted into the Brazilian Academy of Music as a corresponding member, one of only a handful to be so honored.

With over fifty musical examples, a bibliography, and a discography, this book presents a thorough analysis of Villa-Lobos's compositions, craftsmanship, and ideology that should appeal to musicologists, students, and all who have an interest in Latin American cultural and historical studies.

The present volume looks deeply into the sources of music in Brazil and the philosophical roots of nationalism, which Béhague analyzes thoroughly in the third chapter of this book. His comments are most clarifying, especially for those of us who, as Latin Americans, are always sensitive to this subject.

Although the story of Villa-Lobos's early life has not as yet been fully revealed, with several dark spots still remaining to be unveiled, Béhague's version of his biography is well condensed, highly informative, and appropriately critical. Even more laudable are his insights into some of the composer's main works, especially the excellent discussion of the *Choros*. His sources are the best and the most reliable. In my opinion, Gerard Béhague is the author who has gone deepest into understanding the great composer, and I hope that someday he will decide to enlarge this book even more into a complete personal analysis of all the main compositions of the Brazilian musician. I welcome him to the Villa-Lobos club of scholars!

—Vasco Mariz

Actualidad y futuro de la Zarzuela. Actas de las Jornadas celebradas en Madrid del 7 al 9 de noviembre de 1991. Coordinador, Ramón Barce (Madrid, Editorial Alpuerto/Fundación Caja de Madrid, 1994. 352 pp., 23 illustrations betweeen pp. 192 and 193, music exx., chronological lists)

Luxuriously produced and admirably edited with a prologue by the eminent coordinator, this collection of twenty essays devoted mostly to the history of the type of zarzuela born in the mid-19th century takes immediate rank as the present best source book on its subject. In his lead-off article, "Situación, historia y problemática de los fondos de la zarzuela," Emilio Casares Rodicio qualifies some nine-tenths of the full scores of zarzuelas premiered between 1849 and 1886 now housed in the Archivo Lírico of the Sociedad General de Autores de España (SGAE) as being in good condition—many with orchestral parts accompanying full scores. However, only twelve of the over 450 continue receiving present-day performances. Printed piano-vocal scores, abounding in excess, must now give way to published full scores, if the major triumphs of Asenjo Barbieri and his generation are to be prestigiously revived. A catalogue of works staged at Madrid between 1909 and 1932 confected by María José Álvarez serves as an appendix to Casares's article. Conrado del Campo, Falla, Moreno Torroba, Turina, Usandizaga, and Vives enter the catalogue, but the most prolific tended to be composers less well known abroad. So far as zarzuela production in all epochs, Casares stresses the need for artistic evaluation—not merely cataloguing.

Deploring the lack of viable librettos, Tomás Marco in "Posibilidades actual del género" mentions several authors eapable of writing zarzuela librettos, among them Cabal, Alonso de Santos, Alonso Millán, and on an elevated plane Francisco Nieva. However, none has done so.

Inspired by television productions of such zarzuela classics as *La canción del olvido, La revoltosa*, and *El caserío*, Fernando Palacios in his nonage tried composing a zarzuela. Again in 1987 he entered the lists with a zarzuela composed for entry in a competition convoked by the Fundación [Jacinto] Guerrero. The librettist Miguel Angel Palacios provided a picaresque libretto titled *El retablillo de la infiel* or *El crimen de la calle de la Victoria*. Nothing came of their project and no competing entry won a prize. In Vienna during the early 1800's Schubert may have continued feverishly composing unperformed stage works, but who wishes to die penniless at 31? asks Palacios.

In "Orígenes de la zarzuela romántica" María Encina Cortizo itemizes seven dramatic works staged at Madrid between 1832 and 1846 that can count as precursors of the kind of zarzuela composed after 1850 by Barbieri. Jacinto Torres Mulas goes much more intensively into the history of the 1832 work that heads Cortizo's list, *Los enredos de un curioso*. The Madrid Biblioteca Nacional "source" 4/4137, called *Los enredos de un curioso* on the title page, is not the work in question. Some individual parts of the true work do survive in BN 1/6705. However, Torres's sleuthing did at last gain him access to a manuscript copy of the much talked-about but unstudied work premiered March 6, 1832, in the theater of the recently established Real Conservatorio de Música. The acting personnel, nine named individuals, were all advanced conservatory students. Written by Félix Enciso Castrillón, the printed libretto bore for its title: *Los enredos de un curioso, melodrama original en dos actos,*

cantado por los alumnos del Real Conservatorio de Música de María Cristina á la augusta presencia de SS.MM. en celebridad del feliz alumbramiento de la Reina nuestra señora, nuestra excelsa protectora, y del nacimiento de la serma. Sra. Infanta doña María Luisa Fernanda. The librettist Enciso Castrillón identified himself as Professor of Spanish literature in "the same royal establishment." The two acts in Spanish, set in a small town in La Mancha and mentioning bullfighters, culminates in a Cantata mentioning nymphs and shepherds disporting themselves on an unlikely seashore, sung as an epilogue in Italian. Francesco Piermarini, Italian tenor who was the first director of the Conservatory, composed the introduction, Pedro Albéniz provided a brief overture and the finale of Act I, Baltasar Saldoni wrote an Act I duo and an Act II *canción*. Ramón Carnicer, composer of the most music, wrote a *Polo gitano* for Act I and a *Canción con guitarra* sung in Act II.

In an appendix to Torres's fascinating article entitled "La zarzuela moderna: orígenes y circumstancias," he assembles as complete a chronological list as can now be provided of all the musical works with librettos in Spanish staged at Madrid and Barcelona between July 9, 1801, and June 27, 1850. Wherever possible, Torres adds the theatre, number of acts, denominated theatrical type, and names of actors. As examples: Sebastián Iradier's one-act zarzuela, *El mesón en Nochebuena* was given December 24, 1843, with Juan Pérez, Vicente Caltañazor, Francisco Lumbreras, la Pérez, and a *Coro* participating. The one-act zarzuela *La pradera de Canal* given on March 11, 1847, incorporated 5 numbers composed by Sebastián Iradier, 2 by Cristóbal Oudrid, 1 by Luis de Cepeda. With a libretto by Agustín Azcona, this work was premiered at the Madrid Teatro de la Cruz. The action, taking place in Madrid, involved nine performers, Caltañazor and Lumbreras again taking part as they did in Iradier's 1843 Christmas Eve zarzuela.

Availing himself of press cuttings from provincial newspapers dated 1895 to 1914 pasted in an *Album Miquel* in which a touring Valencian baritone, Salvador Miquel confided also his succinct autobiography (an album now in the Juan March Foundation Library at Madrid), Antonio Gallego traces a revealing panorama in his "Imagen pública de la zarzuela a fines del siglo XIX." Reviews published at Barcelona, Bilbao, Ciudad Real, El Ferrol, Murcia, Teruel, Toledo, Valencia, Valladolid, and Zaragoza commented on Salvador Miquel, but also discussed *género grande* and *género chico* zarzuelas, as well as other typed stage works in which he sang. Three vivacious *género chico* presentations at 8, 9, and 10 P.M. were not exceptional fare in the provinces; customarily a fourth was added at midnight in the Apolo at Madrid. Companies consisting of a dozen soloists, up to 30 chorus members and over 25 orchestra players touring the provinces were capable of presenting as many as 10 different *género chico* works in the same week—some *chicos*, repeated more than once, bringing the total number of performances to 14. So far as the diffusion of *género chico* zarzuelas abroad goes, a Spanish pilgrim in Rome reported in *Veinte días en Italia* (Madrid: Edición López, 1896) on the enormous success that year of Chueca's *Cádiz*, its melodies becoming even the property of street musicians.

Nevertheless it was not Chueca but Chapí who stirred into frenzied enthusiasm the best remembered critic at Madrid. In "La crítica periodística madrileña fin de siglo: [Antonio] Peña y Goñi," Luis G. Iberni encapsulates the Basque critic's career. Born November 2, 1846, at San Sebastián, the capital of Guipúzcoa, Peña y Goñi died at Madrid a victim of pneumonia November 12, 1896. At his birthplace he studied piano and organ with the local maestro de capilla Santesteban. At San Juan de Luz he studied in the Frères de Marie *colegio* before departing for Madrid, where he took harmony lessons in the Real Conservatorio. However, a professional musician's career was never his professed goal, but rather that of music criticism. Already by 1873 his articles in *El Imparcial* had gained such acceptance that at age 26 he was chosen to occupy one of the twelve places newly created for musical honorees in the Real Academia. From 1874 onward he was a constant solicited contributor to *El Globo, El Tiempo, La Europa, La Ilustración Española y Americana, La Correspondencia de España, Madrid Cómico*, and especially *La Época*, in the columns of which he gained the reputation of being Spain's paramount music critic. Zarzuela was his addiction, Ruperto Chapí (with whom he had shared classes at the Madrid conservatory) his idol, and Tomás Bretón his *bête noire*. His command of French made him the Madrid correspondent for *Le Ménestrel*. In his reviews of bullfights written under the pseudonym *El Tío Gilena* he touched on politics, literature, revolutions, and every other actuality that piqued him. His compositions included an orchestral fantasy on themes from Barbieri's *Pan y toros*; he also remembered his Basque origins with a capriccio entitled *Nostalgia de un vasco* and a fantasy on Basque themes called *Vasconia*.

Bretón (1850–1923), whom Peña y Goñi mercilessly denigrated, kept a diary of his experiences in Rome that forms the basis of Andrés Ruiz Tarazona's fascinating article, "Tomás Bretón en Italia (1881–1882)." Pensioned by Alfonso XIII (through the intercession of the Conde de Morphy) Bretón left Madrid May 14, 1881, accompanied by mother, wife, and son Mario, arriving with them at Rome May 22. Lodged with painters and sculptors at the Academia Española de Bellas Artes, he first wrote a *Bolero* for symphony orchestra and next worked on an oratorio *El Apocalipsis*, the libretto for

which he had to finish writing himself—the work, music and text, being completed May 31, 1882. His other large effort dating from his Roman sojourn was an *Amadis de Gaula* symphonic poem (called by him a symphony). Among concerts heard at Rome, few pleased him. He rated the *Concerto in G minor*, Op. 15, of Giovanni Sgambati, played by the composer with Ettore Pinelli conducting the orchestra, a farce. The second movement, a romanza, scarcely tolerable, was followed by an infamous finale, beneath contempt. From Rome he departed with his family June 22, 1882, for Venice, where he remained from June 23 to September 15, leaving thence for Vienna, where he became thoroughly Germanized.

The lengthiest article in this volume, "Investigaciones sobre Federico Chueca" by María Concepción Romero Sánchez (pp. 261–310) covers in exemplary fashion all phases of Chueca's biography, professional career, and compositions. A true son of the people, he was born and died at Madrid (May 5, 1846–June 20, 1908). Although now celebrated chiefly as a vastly successful *género chico* composer, he earned his livelihood for many years as a café pianist—leaving a large repertory of valses, polkas, mazurkas, pasacalles, pasodobles, marchas, himnos, for piano solo—many immediately transcribed for small instrumental ensembles. *La Gran Vía*, revista cómico-lírico-fantástico-callejera, in one act of five scenes, text by Felipe Pérez y González, music by Chueca and Joaquín Valverde, which premiered July 2, 1886, in Madrid's Teatro Felipe, outstripped every other work of its kind in the entire history of the *género chico*. It reached Florence in Italian, and Paris in French (*La Grande Voie* in the Olympia Theatre March 25, 1896). Nietzsche, who saw it in Paris, called it a jewel; at Paris it reached 479 performances to February 1897.

In "José Inzenga, ¿Un zarzuelista fracasado?" Ramón Sobrino traces the career of a would-be zarzuela composer, whose aborted career contrasts with that of nearly every other composer treated at length in this volume. Yet it was the folk melodies collected by Inzenga that are today heard every time Rimsky-Korsakov's dazzling *Capriccio espagnol*, Op. 34 (1887) is played.

This volume ends with valuable essays on Catalonian stage works accompanied by an alphabetical list of Catalonian composers of named zarzuela-type compositions or operas. Felipe Pedrell enters the list with 7 zarzuelas and 5 unsuccessful operas (1868–1903). Baltasar Saldoni claims 5 zarzuelas and 3 operas. Between 1819, beginning with Carnicer and ending in 1939 with Granados's *Goyescas*, 150 staged musical works were either premiered or given first Catalonian hearings in Barcelona theatres (Xosé Aviña's invaluable chronological list at pp. 342–344 itemizes titles, composers, librettists, theatres, and types of stage work).

The natives of Valencia Vicente Martín y Soler and Melchor Gomis in earlier times enjoyed vast stage successes abroad. Rodrigo (*El hijo fingido*) and Esplá (*El pirata cautivo*) made stabs at the musical stage. But on the whole Valencia (according to Eduardo López-Chavarri Andular) has in recent years incubated no first-magnitude stars of the stage nor lyric composers to compete with those active at Madrid or Barcelona.

Mujeres de la música. By Ana Lucia Frega (Buenos Aires, Planeta, 1994. 140 pp., 8 pp. of plates, 4 music excerpts, bibl.)

Commissioned by Félix Luna for the series *Mujeres Argentinas, Una colección de biografías* that has incuded 14 previous titles, this volume eschews living women born in Argentina. Isabel Aretz, Marta Argerich, Raquel Arias, Carmen García Muñoz, Emma Garmendia, María Elena Kuss, Ercilia Moreno Chá, Irma Ruiz, and Alicia Terzián exemplify omitted profiles. Composers Elsa Calcagno (1910–1978), Gilda Citro (1921–1976), Ana Carrique (1886–1972), María Isabel Corubeto Godoy (1898–1959), Sylvia Eisenstein (1917–1986), Nelly Moretto (1925–1978), Julia Pozo de Mercante (1874–1947), María Scheller Zambrano (1917–1944), Lita Spena (1904–1989), and Celia Torrá (1889–1962) qualify as sufficiently significant for each to merit from two to four pages of text. Frega profiles 25 singers, 11 instrumentalists, 8 promoters, and 11 educators (some women enter more than one category).

The author, who is a graduate of the Conservatorio Nacional Carlos López Buchardo and who directed the Instituto Superior de Arte of the Teatro Colón from 1981 to 1991, presently teaches at the Conservatorio Nacional and carries several other imposing official responsibilities. From 1990 to 1992 she belonged to the Board of Directors of the International Society for Music Education. Her other distinctions include the Villa-Lobos Medal awarded by the Brazilian Government and she has given numerous invited lectures in France, Spain, the USA, Canada, and in other Latin American nations.

Eisenstein, whose portrait at the piano adorns the cover, entered Carlos Vega's Instituto de Musicología in 1937, joined him in numerous exploratory expeditions after marrying him, and at a later date joined Isabel Aretz as a teacher at the Instituto Interamericano de Etnomusicología y Folklore in Caracas. Her ballet *Supay* ("the devil") was premiered at the Teatro Colón in 1953.

The singer Brigida Frías de López (1896–1979) showed great courage when in 1920 she left her husband Carlos Fitte for Carlos López Buchardo, whose songs she valiantly promoted. The personal reminiscences in this pleasant selection avoid the anodyne and make for instructive reading.

Cláudio Santoro. By Vasco Mariz (Rio de Janeiro: Civilização Brasileira, 1994. 84 pp., ill., catalogue of compositions, bibliography, and discography)

Combining a distinguished diplomatic career with experience as a concert singer, Vasco Mariz (Rio de Janeiro, January 22, 1921) has tirelessly promoted 20th-century Brazilian music, inside Brazil and abroad. His seminal Villa-Lobos biography, the first edition of which appeared as long ago as 1949, initiated an unparalleled series of biographies of Brazilian contemporary composers, capped in 1994 with a revised 4th edition of his monumental *História da Música no Brasil* (Rio de Janeiro: Civilização Brasileira). In 1994 he also published the present perceptive biography of Cláudio Santoro (1919–1989), dedicated to "the eminent musicologist Robert Stevenson."

The book was originally intended as a tribute to Santoro on his seventieth anniversary, November 23, 1989. However, eight months earlier, while rehearsing the National Theater Orchestra in Brasília, Santoro on March 27, 1989, suffered a fulminating heart attack, fell from the podium and died instantly, in front of musicians, technicians, and theater employees. The composer's dramatic death occupied headlines in the Brazilian press for several weeks. As one of Santoro's closest friends, Mariz did not however abandon the project book, which came out five years later as a posthumous homage. An outgrowth of the chapter on Santoro in Mariz's above mentioned *História* (text available, in condensed version, in his *Figuras da música brasileira contemporânea* [Brasília: Editora Universidade de Brasília, 1970]), the present monograph includes an invaluable catalogue of works (jointly organized with the composer himself) that largely expands the catalogue published by the Brazilian Ministry of Foreign Affairs (Brasília, Ministério das Relações Exteriores, April 1977). A useful list of publishers, a discography, an extensive bibliography, and a list of orchestras conducted by Santoro complement the appendices. The work is also enhanced by photographs of Santoro at different stages of his career.

Mariz was the first critic to call attention to Santoro's works and to follow closely his development as a composer. As welcome results, his extensive knowledge and warm admiration are evident throughout his book. Admittedly not intended as a full-length biography (according to Mariz, a detailed biography of Santoro is being prepared by Jeanette Alimonda), the book covers Santoro's major accomplishments, often narrating events witnessed or participated in by Mariz himself. The first four chapters deal with 1) youth and period of apprenticeship with Koellreutter 2) dodecaphonic period 3) nationalist period 4) late period, characterized by a synthesis of the previous languages and by research in electroacoustics. The fifth chapter, devoted to Santoro's songs, reproduces the brief section on the composer in Mariz's *A canção brasileira*, 4th ed. (Rio de Janeiro: Nova Fronteira, 1985). In newly written chapter six ("Finale") Mariz reflects on Santoro's last works, and in chapter seven appends a chronology of Santoro's life.

Born November 23, 1919, in Manaus, capital of the state of Amazonas, Santoro at age fourteen emigrated to Rio de Janeiro in order to advance his career as a violinist and composer. In the early 1940's, he joined the group *Música Viva*, headed by the charismatic immigrant Hans-Joachim Koellreutter, a zealous supporter of Schoenbergian dogmas. Although, according to Mariz (p. 16), Santoro "was never an orthodox dodecaphonist," the musical vocabulary of such early works as the first sonata for solo violin (1940) and the sonata for violin and piano (1940) did raise the hackles of nationalists for whom the twelve-tone technique completely subverted doctrines preached by Mário de Andrade (1893–1945). Comparing Santoro's career with that of Villa-Lobos, Mariz suggests that "the same public that at first condemned but later applauded Villa-Lobos was now beginning a new cycle" (17). Santoro's confrontation with Brazilian audiences in the early 1940's and Villa-Lobos's attempts to introduce his pieces to the public in the 1922 Week of Modern Art do undoubtedly mark two crucial moments in the history of Brazilian music. Nonetheless, while Villa-Lobos's musical idiom was soon fully accepted by the local public, the dodecaphonic surge never triumphed in Brazilian concert halls. Later on Santoro himself favored a less abstract musical language that echoed folklore—as indeed did other members of the group *Música Viva*. He eventually succeeded in blending the native language with contemporary compositional techniques, an achievement that gained Santoro the name of "the Brazilian Bartók" (p. 28).

The shift away from the twelve-tone technique coincided with Santoro's changed political convictions. His newfound sympathy with the Soviet régime not only propelled his musical footsteps but also altered the course of his life. In 1947, after his being awarded a Guggenheim Fellowship, Santoro was denied a USA visa because of his alleged involvement with the Brazilian Communist Party. He then accepted a French government fellowship for study at Paris with Nadia Boulanger. While in Europe, Santoro participated in the red-tinged 1948 International Congress of Composers in Prague. Steeped in communist ideology, the participants condemned Schoenberg's idiom as "bourgeois and decadent" and defended a musical language easily understood by the masses. Faithful to communist beliefs, Santoro upon his return to Brazil in late 1948, renounced his previous work and embarked instead upon research into "the music of the

people." Several unproductive months and serious financial difficulties forced him to accept a job as an administrator on a relative's farm in the State of São Paulo; there, in voluntary seclusion, he reflected upon his musical ideals and regrouped before beginning a new compositional phase.

Back at Rio de Janeiro in 1950, thirty-one year old Santoro now started afresh. Although his early 1950's nationalistic pieces were ironically deemed "too overly artificial" (p. 27), Santoro eventually achieved his goal of creating "a new musical idiom within nationalism" (p. 30). Unlike some of his contemporaries, Santoro's 1950's language was not condescendingly radical in its use of native themes, revealing instead a refined use of counterpoint, that is at times somewhat reminiscent of his serialist phase. That is certainly the case of his Fourth Symphony, in which Santoro shuns folklore altogether. According to Mariz, the Fourth rates as one of his most successful pieces, precisely because of its lack of native themes: "Santoro's best works are not those directly based on national melodies but the ones inspired by universal themes . . . eschewing exotic artifices" (32). As Mariz points out, Santoro's idiom of the 1950's closely recalls that of Prokofiev. The 1950's also marked Santoro's triumph in Europe, a decade during which he conducted his works in various East European countries and frequently visited Paris, London, and Vienna. In addition, working for movies and radio from the 1950's on, he finally began to realize reasonable monetary profits.

In the 1960's Santoro entered a fourth compositional phase which blended serialism, aleatoric music, and electronic devices. In 1962, he accepted an invitation from Brazilian authorities to organize the music school at the recently founded University of Brasília. Unfortunately, Santoro's liberal stance once again conflicted with his professional choices. A military coup in 1964 brought to power leaders opposed to those who, like Santoro, had past links with the communist party. To escape, Santoro returned to Europe at the end of 1965, this time on a fellowship from the Federal German government. Hired to teach at the Heidelberg Musikhochschule, he was at last able to display fully his talents as both a composer and conductor. After nine brilliant years in Germany, his works finally enjoyed worldwide renown. In 1978, after the period of political uncertainty had passed, Santoro returned to his post at the University of Brasília, and was also hired to direct the Brasília National Theater Symphony Orchestra. At the time of his death, Cláudio Santoro's preeminence as a composer was at last recognized in his own country.

The catalogue of his works may surprise the unwary for both the number of pieces and the variety of instrumental media. His fourteen symphonies represent, according to Mariz, "his best contribution to Brazilian modern music" (p. 53). Santoro demonstrated his allegiance to the violin family in his seven string quartets, two concertos and a Fantasia for violin and orchestra, five sonatas for violin and piano, and thirteen pieces for string orchestra. The composer's output also comprises a Mass, an opera, twenty-three pieces with electronic devices, a wide range of pieces for voice and piano and piano solo, several ballets, cantatas, oratorios, and incidental music for TV and film. Santoro was one of the few Brazilian composers able to have most of his music published during his lifetime, even though the majority was published abroad. As Mariz correctly reminds us, "Santoro is the Brazilian composer, after Heitor Villa-Lobos, who most projected his music outside Brazil."

As the 20th century subsides, a phase within Brazilian music also nears its end. After the deaths of Lindenbergue Cardoso (June 6, 1939–May 23, 1989), Santoro, and Ernest Widmer (April 25, 1927–January 3, 1990), Brazil lost two other celebrated composers: Camargo Guarnieri (November 1, 1907–January 13, 1993) and César Guerra Peixe (March 18, 1914–November 26, 1993). Mariz's timely book deserves the highest praise for closing the century cycle. Also, it serves as a beacon for Brazilian musicology, highlighting the urgent need to document, preserve, and perform the music of a generation who built the century's magnificent Brazilian edifice.

—Cristina Magaldi