

# Reviews (ML and M Classifications)



*La música de Rodolfo Halffter.* By JOSÉ ANTONIO ALCARAZ (Mexico City, Universidad Autónoma de México, Difusión Cultural, Departamento de Música 1977 [Cuadernos de Música, Nueva serie 4], discography, 4 leaves of plates, 61 pp.)

In the succinct biography closing this booklet (pp. 47–54) Rodolfo Halffter bespeaks himself an autodidact. Yet he taught everybody. To name Mexico's current composers is to call the roll of his pupils: Armando Lavalle García (1924), Jorge González Ávila (1925), Higinio Velázquez (1926), Francisco Savín (1929), Mario Kuri-Aldana (1931), Héctor Quintanar (1936), Eduardo Mata (1942), Mario Lavista (1943). Rare indeed is the exception.

An immigrant to Mexico in 1939, he joined Carlos Chávez and Blas Galindo Dimas three decades later (on October 7, 1969) to make the triumvirate of composers elected to the national Academia de Artes. Yet, again paradoxically, he is the least written about of the three Halffters, all born at Madrid: himself (October 30, 1900), his brother Ernesto (January 16, 1905), and his nephew Cristóbal (March 24, 1930). Extremely reticent in divulging details of his own personal or family history (he does not boast of his son Gonzalo, born 1932 in Spain, who is a world-famous entomologist), he himself rests content with encyclopedia articles from Otto Mayer-Serra's (1947) to Arno Fuchs's in *Die Musik in Geschichte und Gegenwart*, V (1956), to *Riemann* (1959 and 1972) filled with works lists and analyses—not biography.

What these analyses and what examination of his published works do reveal is never an attempt to don Mexican zarapes or wear Mexican sombreros. Instead, his taut refined style reveals him first as a Spanish composer, then as a Spaniard turned international (his *Tres hojas de álbum* for piano, 1953, was the first dodecaphonic work published in Mexico). True, he did set for voice and piano two sonnets by Mexico's colonial muse, Sor Juana Inés de la Cruz. Published in 1949 as his opus 15 by the firm that he began managing in 1946, Ediciones Mexicanas de Música, these two settings (composed in 1940 and 1946) parallel his unaccompanied mixed chorus settings of *Tres epítafios*, opus 17 (1947–1953), with texts by Miguel de Cervantes.

Because he emigrated to Mexico—acquiring citizenship at the late age of 40—he perforce forfeited the Organization of American States interest in his works that would have been his had he been native born. On the other hand, his current acceptance in Mexico as a Mexican should validate numerous earlier composers who were born in the Peninsula and did not reach Mexico until maturity. If he now rates as sufficiently Mexican to have been the third composer elected to the Academia de Artes founded December 12, 1966, by President Gustavo Díaz Ordaz, why not call his predecessors Mexicans: Hernando Franco who was 43 when in 1575 he transferred from Guatemala to Mexico City, Gaspar Fernandes who was about 36 when he transferred from Guatemala to Puebla in 1606 (and who continued there until his death 23 years later), or Juan Gutiérrez de Padilla who was about 32 when he settled at Puebla in 1622 (and who worked there uninterruptedly until his death 42 years later)?

After an introductory chapter on "general characteristics," José Antonio Alcaraz divides Rodolfo Halffter's music into four categories: ballets, vocal (including choral), piano, and orchestral. In the last chapter Alcaraz examines in detail Halffter's "masterpiece," his violin concerto, opus 11 (1939–1940, published by Ediciones Mexicanas de Música in 1953)—a work that he equates in value with Stravinsky's violin concerto (1931). For aid in compiling the well proofread pages 9–46 of the present monograph, the author acknowledges the aid of



Isolda Acevedo—heart and soul of Ediciones Mexicanas de Música since its founding, and of Jorge Suárez, Eduardo Marín, and Juan Tovar.

In contrast with what precedes, the biographical synopsis, works list, and discography at pages 47–61 contain occasional misprints: 48:18, last *y* in line should be roman; 50:33, *Epitafios* (not *Epitarfos*); 57:3, 1973 (not 1937); 59:1, *violoncelo* (not *violencelo*), 59:14, *Soler* (not *soler*); 60:26, *Lindo* (not *lindo*); 61:3, omit. The works list needs dates of publication after the publishing houses. Why is Halffter's *Suite*, opus 1, for orchestra not followed with the information that it was published at Barcelona by Ediciones del Consejo Central de Música, Dirección General de Bellas Artes, Ministerio de Instrucción Pública? No mention is made in the works list of his *Cavatina* for orchestra, published in 12-page miniature score at Paris by Max Eschig in 1935. A bibliography of articles in periodicals and newspapers should follow the discography. In one evening the University of California, Los Angeles, libraries alone yielded 14 magazine titles. However only Halffter himself can supply the newspaper clippings needed for the bedrock of any adequate bibliography.

*Música Tradicional de La Rioja*. By ISABEL ARETZ [DE RAMÓN Y RIVERA]. (Caracas, Edición INIDEF [Instituto Internacional de Etnomusicología y Folklore], 1978. [Biblioteca INIDEF 2-O.E.A.-CONAC.] 612 pp.)

In the *Handbook of Latin American Studies: 1946*, No. 12 (Cambridge: Harvard University Press, 1949), 312 (item 3374), Charles Seeger epitomized Isabel Aretz's *Música Tradicional Argentina: Tucumán, Historia y Folklore. 795 Melodías y ejemplos musicales* (Buenos Aires, Universidad Nacional de Tucumán, 1946. 743 pp.), dedicated to the memory of her mother, Isabel Heuser de Aretz, as "probably the most complete and well-documented study of the folk music of a region of comparable size ever made in the hemisphere." Twelve books later, she returns to the companion northwestern Argentine province of La Rioja (92,331 square kilometers, 136,237 inhabitants in 1970) with a volume of comparable dimension, density, and documentary value, dedicated to the memory of her father, Julio E. Aretz.

Ready for the press since 1967, when it served as her dissertation for the first musicological doctorate awarded by the Pontificia Universidad Católica Argentina (*summa cum laude*), this present monumental volume distills her fieldwork during four investigative trips to La Rioja. In July of 1940 she briefly visited the capital of the province and its vicinity. In 1946 she traveled more extensively—now with recording equipment from her then employer, the Instituto de Musicología at Buenos Aires. In 1949 with the support of the Argentine Subsecretaría de Educación and accompanied by her distinguished husband, Luis Felipe Ramón y Rivera, she visited the valleys of Famatina, Capayán, and Guandacol and saw carnivals in Chilecito department. In 1952 she finished her fieldwork—this time sponsored by the Provincial Government.

That same year, 1952, she published the first edition of *El Folklore Musical Argentina* (Buenos Aires, Ricordi Americana [3rd edition, 1973])—a 271-page manual with 91 musical examples that immediately took rank as the most "comprehensive and excellent [overall] treatment of Argentine folk music" ever published (*Handbook of Latin American Studies: 1952*), No. 18 [1955], 239 [item 2988]). Already in that *vade mecum* she could exemplify her discussions with various examples gathered during her La Rioja fieldwork: a guitar campanas prelude, chords played on the accordion, a tonada for voice and guitar sung by Moisés González Luna of Vinchina in Sarmiento department, a highly ornamented praise song to the Virgin of the Rosary and a devotional song (*Humilde*) sung by Ramona González de Rivero of Arauco department (pages 60, 64, 148–149, 166, 169). These same examples, always recopied (except for the tonada at 148–149), return, with discussions of them notably enriched, in the 1978 volume at pages 123, 128, 277, 318, and 407. However, among a total of 635 musical





examples in the present monumental volume the mere handful of repeats from 1952 are so few in number that the entire 1978 volume should be considered an anthology of previously unedited transcriptions, now for the first time published according to the most rigorous scientific criteria.

The order in which the musical examples follow each other in both the 1946 Tucumán volume and in the present 1978 companion La Rioja tome is closely similar: baguala, vidala, tono, estilo, belong in the secular lyric grouping; popular religious songs follow, then children's songs. Next comes dance music, zamba, cueca, gato, chacarera, followed by a section of obsolete or obsolescent fast dances. Common to this section in both 1946 and 1978 tomes are Los Aires, El Remedio, El Ecuador, La Huella, El Triunfo, El Marote, and La Jota. Couples dances such as the polca, habanera, and vals conclude both volumes.

If there be any respects in which Drs. Alberto Rougés and Ernesto E. Padilla, the patrons of the Tucumán tome, did more nobly by the author than her patrons of the present volume, the engraved music examples of 1946 and the more lavish iconography can be mentioned. However, the loss of the valuable photographs originally destined for the La Rioja volume was by no means her responsibility. While the present work was still in the hands of a potential publisher, the whole pristine set was abstracted, forcing her to substitute photographs that she had originally discarded (see her second paragraph on page 11).

Even with hand-copied examples and substitute photographs, the present volume is a luxury nowhere else matched in Latin American ethnomusicology, except by her own Tucumán volume. In the present tome, she fittingly climaxes an incandescent career that for decades to come will continue making her name the cynosure of ethnomusicology in two hemispheres. Nor do the wonders of her career cease with her nonpareil ethnomusicological and folklore publications. What is now needed to make a fitting *hommage* (on the occasion of her 70th birthday) is an exact and complete catalogue of her published and unpublished compositions. In the opinion of more than one who knows her major compositions, these may well entitle her creative muse one day soon to rank equally in importance with her contributions to science.

*Oyendo a Chile.* By SAMUEL CLARO VALDÉS (Santiago de Chile, Editorial Andrés Bello, 1979. 143 pp., 42 illustrations by José Pérez de Arce and Francisco Olivares, bibl., index)

*Oyendo a Chile-Cassette.* Liner notes by SAMUEL CLARO VALDÉS (Santiago de Chile, Editorial Andrés Bello, 1979. 15 pp.)

By far the best propaedeutic to the music of a Western Hemisphere nation yet written, this beautifully organized text strikes new ground by correlating with a 90-minute cassette containing 52 music examples (aboriginal, colonial, independence to 1900, regional [including Easter Island], post-1900). Only a research scholar of Claro Valdés's sovereignty could have drawn together so many diverse strands in a tight web that includes all the essentials. He relates Chilean developments not only to known epochs of European music history but also to Western Hemisphere grandeurs thus far ignored by European music historians. Never jingoistic, he nonetheless shows how Chile marched abreast with the most progressive of her American compeers.

Amazing indeed was Claro Valdés's virtuosity in so organizing his text that every facet of Chilean music receives due heed—historic and contemporary, erudite and popular, private and public, metropolitan and rustic, anonymous and ascribed. To avoid cluttering the narrative with dates, these are cited in the margins. Mercifully free from bias of any sort, Claro Valdés navigates all the shoals of partisan politics and schools of opinion with consummate tact. Index and bibliography are models of what these should be.

Inevitably, the treatment of living composers in a compendium such as this cannot please everyone. Who shall be allotted most space? Must everyone be listed from Leni Alexander to



the end of the alphabet—even when (like Leon Schidlowsky) they refuse any longer to call themselves Chileans and have cut all ties with the nation that made them known? Claro Valdés groups living composers under tendencies (“romantic” and “post-romantic” to “serial” and “aleatory”). Instead of biographies, he allows dates and representative compositions to suffice for thumbnail identification of living Chileans.

The musical examples, ranging from approximately half a minute to three minutes in length, were selected chiefly from the sound archives of the Instituto de Extensión Musical and Instituto de Investigaciones Musicales of the University of Chile—but include also five commercially recorded excerpts (RCA Victor) and four traditional religious devotions from Chiloe (furnished by courtesy of the bishop of San Carlos de Ancud). Recorded at various times from 1907 (item 1) to January of 1979 (item 23), the 52 excerpts are re-recorded on a cassette interrupted only by announced identifying numbers of the selections. To Isabel Bravo belongs the credit for the excellent technical supervision of the cassette.

Claro Valdés, with his *Historia de la Música en Chile* (1973), *Antología de la Música Colonial en América del Sur* (1974), and with his numerous intervening prescient publications has now again in his present venture vindicated himself as premier musicologist of his generation.

*Marcha Fúnebre, nº 1.* By FRANCISCO LIBÂNIO COLÁS. Biobibliographical introduction, transcription, and editing by Jaime C. Diniz. (Recife, Edição do Coro Guararapes do Recife, 1979. v + 21 pp.)

With his usual consummate accuracy, diligence, and enterprise, Diniz here advertises to the outside world a noteworthy European-descended native of Maranhão—Franciseo Libânio Colás—born in 1827 or 1833, but resident at Recife from the 1850s until his death there February 9, 1885. Listed as a cornetist at São Luis (capital of Maranhão) in the 1848 *Almanak Popular, mercantil, Industrial e Científico de Maranhão*, he lived at home that year with his mother and homonym father who was a clarinetist and music director. The 1849 *Almanak* lists him as a violinist.

However, the *Livro de Entrados dos Irmãos* (1856–1889), fols. 4<sup>v</sup>–5 of the St. Cecilia Brotherhood in Recife, lists him on the date of his entrance examination (August 28, 1857) as an expert player of still a third instrument, the flute. Thereafter, he directed theater orchestras and church groups in Recife, played an important part in Club Carlos Gomes activities, took rare trips to Bahia and Belém for chief musical events, and became widely known throughout northeast Brazil by virtue of manuscript copies of his works and Casa Préalle publications. In 1881 Aluísio Azevedo (1857–1913) typed a Colás *polca* as the reigning popular music of the day (*O Mulato*, chapter 7 [São Paulo: Martins, 1971, p. 137: “Entraram todos em casa, numa desordem, acossados pela música, que atropelava uma polca de Colás, e por uma intempestiva carretilha que saltara Sebastião”).

João Miguel Mohana's *A Grande música de Maranhão* (Rio de Janeiro: Agir, 1974), page 46, records seven extant motets by him (3 voices, flute, violin, bassoon, cello). Pedro de Assis, the Pernambuco-born author of a 326-page *Manual do flautista* (Rio de Janeiro: n.p., 1925) mentioned owning Colás's *Missa Dogma da Conceição*, the title of which dates it as appropriate for December 8, 1854. Diniz owns three Colás Masses, part of the second of which—*Santíssimo Sacramento* for three voices and orchestra—has frequently been sung in Recife by the Coro Guararapes (Diniz's restored version). Diniz registered the copy of Colás's *Te Deum Espirito Santo* surviving in score at Bahia in his “Relação dos Manuscritos Musicais Existentes no Departamento de Cultura,” a still unpublished typescript finished in 1971 (item 33.1: *Partitura Do Te Deum por F.L. Colás Cedido A M.B. Sá Cópia de J.J. Nunes*, 134





pages). Diniz also usefully tabulates Colás's numerous secular works known from contemporary press notices.

The same just motives for Diniz's publishing Ernesto Nazareth's soulful funeral march in *Nazareth: estudos analíticos* (Recife: DECA, 1963) explain the present *Marcha Fúnebre, nº 1*; although not Colás's most ambitious work, it faithfully represents his epoch. Reproduced from the hand copied orchestral score finished by Eduardo Vieira at Recife August 3, 1978, this 79-measure A minor work (with C Major trio) has been performed at all Coro Guararapes orchestral concerts. May that organization subsidize many future publications of like excellence, utility, and historic validity.

*Matinas do Natal para coro, solistas, orquestra e órgão.* By JOSÉ MAURÍCIO NUNES GARCIA.

Preface by Cleofe Person de Mattos. (Funarte [Fundação Nacional de Arte]-Instituto Nacional de Música-MEC [Ministério de Educação e Cultura], 1978. xi + 69 pp., plate, facsimiles)

Nunes Garcia (1767-1830) became chapelmaster of Rio de Janeiro Cathedral July 2, 1798. The eight Christmas responsories here elegantly published were composed in 1799. Their present publication eleven years after the Conselho Federal de Cultura paid Ermelinda do Couto to make a hand copy of the score simulating engraving greatly enriches our perception of not only Nunes Garcia's art but of the Rio de Janeiro musical scene at the turn of the century. No composer equal to this large-scale masterwork can have leaped out of Jove's forehead without precedents.

As a genre peculiarly dear to the late eighteenth-century Iberian world, *matinas* = *maitines* inspired many of the noblest works by composers scattered as widely as Ripa at Seville and Juanas at Mexico City (see *Fontes artis musicae*, XXV/2 [April-June, 1978] 158; *Renaissance and Baroque Musical Sources in the Americas* [Washington: General Secretariat, Organization of American States, 1970], 156-157). Cleofe Person de Mattos reminds us in her excellent preface (the English parallel translation is unworthy of the Portuguese) that Nunes Garcia composed seven extant complete *matinas*—the earliest being the present Christmas 1799 set. Not only do the keys of the eight responsories comprising the present set keep shifting (B $\flat$ , F, G, D, G, C, E $\flat$ , C minor-Major, with versicles of responsories 3, 5, 6, 7 in E minor, D, A minor, B $\flat$ ), but also the time signatures, tempi, and dynamics. Nunes Garcia opts for further contrast with solos, duos, trios, and quartets that keep alternating with choral tutti sections. On the other hand, he forgoes imitative passages (exception: close of Responsory 2, p. 11).

René Brighetti realized the heavily figured bass. The meticulous transcriber lists corrections of the original manuscripts (pp. 33, 42, 45). The source manuscripts—all now in the archives of the Rio de Janeiro Cathedral (see Person de Mattos's definitive *Catálogo temático das obras do Padre José Maurício Nunes Garcia* [Rio de Janeiro: Ministério da Educação e Cultura, Conselho Federal de Cultura, 1970], items 170 and 170 bis)—include scored organ plus voices, scored treble-range instruments (2 violins, flute, 2 clarinets, 2 horns in F), parts for celli and basses, for 2 bassoons, and for 2 trumpets in B $\flat$ . Except for undated string bass and trombone parts and for bassoon and trumpet parts dated 1801, the rest of the just cited manuscript material consists of 1799 autographs in Nunes Garcia's usual bold hand. (The captions of the facsimiles, p. xiv, need switching.) In addition, the cathedral owns 1799 vocal parts plus several duplicate undated instrumental parts.

Nunes Garcia's modest but effective instrumentation specifies an occasional pizzicato interlude (pp. 18-19), lightens texture here and there with well-placed rests (31-32), and specifies notes to  $g^2$  in the flute. So far as vocal solos go, only the bass solo (37-40) traverses so wide a range as a twelfth (A $_1$ -e) and calls at the end for an improvised eadanza. In every way



worthy of his great genius, these 1799 responsories nonetheless require considerably less virtuoso solo performers throughout than do his works for the Royal Chapel composed within a year or two after John VI's arrival at Rio de Janeiro in 1808: witness the *Lauda Sion Salvatorem* sequence of 1809 recorded by Roger Wagner (Eldorado 1). The expensive court singers brought from Lisbon explain of course the severer vocal demands.

*Piano Music of Viceregal Mexico.* Edited by MAURICE HINSON AND CHARLOTTE MARTIN. (Chapel Hill, North Carolina, Hinshaw Music, Inc., 1979. 12 pp.)

Of the three items in this meticulously edited sampler, José Manuel [de] Aldana's *Minuet de Varia*.<sup>9</sup> [in D] enjoys the most advantages. Otto Mayer-Serra authenticated it by publishing a facsimile of the original manuscript (*Panorama de la música mexicana* [Mexico City: El Colegio de México, 1941], opp. p. 66). Aldana (1758-1810) headed his generation of Mexico City-born composers. The *Polaca*, first published in Gabriel Saldívar's *Historia de la música en México* [Mexico City: Editorial "Cultvra," 1934]) and later discovered by Robert Stevenson to be a much simplified keyboard version of the Allegretto alla Polacca from Beethoven's Serenade for String Trio, Opus 8 (*Werke*, Serie 7, No. 58, page 83), testifies to the spread of his music to Mexico during his lifetime. All three items in the present collection are fingered and phrased with exemplary care.

*História da música nas Irmandades de Vila Rica.*

Vol. 1, *Freguesia de Nossa Senhora do Pilar do Ouro Preto. Primeira Parte.* By FRANCISCO CURT LANGE. (Belo Horizonte, Publicação do Arquivo Público Mineiro [Imprensa Oficial], 1979. 458 pp.)

Whereas other scholars' energies flag in their mid-seventies Dr. Lange's meridional zeal now carries him aloft with the first of a projected ten-volume series destined to expose the entire surviving documentary corpus from Ouro Preto and Antônio Dias (Freguesia de Nossa Senhora da Conceição), to reveal in extenso the history of opera, military and festival music in Vila Rica; the history of music in Mariana, Cachoeira do Campo, Congonhas do Campo, Casa Branca, Sabará, and Caeté, in Pitangui, Campanha, and Sêro; the musical history of Arraial do Tejuco; the biographies and works lists of six leading Minas Gerais composers flourishing at the end of the eighteenth century; and the names and functions of all recoverable lesser musical functionaries active during the epoch of mulatto musical supremacy.

Nothing so exhaustive has heretofore been ever contemplated for any other discrete Latin American geographic area. The only multi-volume work comparable with it that has been attempted for a similar half-century of music making in a limited United States area is the seven-volume *History of Music in San Francisco Series*, edited by Cornel Lengyel (San Francisco: Works Progress Administration [Northern California Division], 1939-1942; New York: AMS Press [reprint], 1972). Just as the San Francisco series depended on government funding for publication, so also, the present Minas Gerais series awaited the wand of the current illustrious governor of Minas Gerais state, Levindo Ozanam Coelho, writer of the *apresentação*. The series also acknowledges the benevolence of Francisco de Assis Andrade, director of the patronizing institution: the Arquivo Público Mineiro.

The heart of the first volume is of course the lists at pages 71-135, 141-144, 151-165, 173-175, 185-192, and so on, throughout the remainder. Each documentary gathering is preceded by appropriate explanation of the significance of the lists. Dr. Lange's proêmio at pages 15-56 is a masterful apologia pro vita sua, and ends with six apt lines credited to José Bonifácio de Andrada's *Poesias avulsas de Américo Elísio* (Bordeaux: 1825).





The combination of altruism, vitality and flagging persistence that at 75 continues characterizing Dr. Lange sets him uniquely apart from all other scholars who have trod his pioneering paths. Never has a revived school of composers owed so much to one investigator as the Minas Gerais mulatto pleiad to him.

*Bibliografía Musical de Chile desde los orígenes a 1886.* By EUGENIO PEREIRA SALAS. (Santiago de Chile, Ediciones de la Universidad de Chile, 1978. [Serie de Monografías. Anexas a los Anales de la Universidad de Chile] 136 pp. + apéndice musical, 11 pp.)

In 1898 the Chilean Biblioteca Nacional published Ramón Arminio Laval's 89-page *Bibliografía musical: composiciones impresas en Chile y composiciones de autores chilenos publicadas en el extranjero. Segunda parte. 1886-1896* (Santiago: Establecimiento Poligráfico Roma [extracted from *Anuario de la Prensa Chilena*, 1896]). Laval (1862-1929) continued his meritorious lists in the *Anuario de la Prensa Chilena*, 1897, pages 380-391, and 1898, 291-298, with compositions published in 1886 through 1897 and in 1898. Not only are Laval's lists invaluable in registering a Santiago publication as early as age 13 by the Chilean Enrique Soro Barriga (1884-1954)—*Viva La Tarde. Zamacueca*—but also the publication in Chile of music by the Mexican Juventino Rosas (1868-1894) and the Peruvian Luis Duncker Lavalle (1874-1922) in the years 1897 and 1898. An eight-page excerpt from *Die Walküre* was published at Santiago in 1898, a 17-page piano arrangement of *Cavalleria Rusticana* at Valparaíso in 1897.

However, Laval turned to philately and folklore after 1900, and never published the *Primera parte* of his *Bibliografía musical*. Instead, the much more exigent task of registering pre-1886 Chilean music imprints or Chilean-related music published abroad before 1886 remained for the illustrious doyen of Chilean music historians, Eugenio Pereira Salas—who on May 19, 1979, celebrated his 75th birthday. Not only does Pereira Salas register imprints in his present 959-item bibliography but also manuscripts. For those in the Santiago Cathedral archive, he relies on Samuel Claro Valdés's splendid 67-page catalogue published in 1974 (see *Handbook of Latin American Studies*, No. 38 [1976], 557, item 9095). The 959 items listed in Pereira Salas's present opus also include musical works not now locatable, but nonetheless identifiable because of contemporary newspaper or magazine mention.

Whenever possible, Pereira Salas specifies composers' dates and adds a succinct biography. Much more than a catalogue of works alphabetized under composers' names, the present bibliography therefore serves also as a brief biographical dictionary of Chileans, musical visitors and immigrants—from Crisanto Acosta and fray Cristóbal Ajuria to Isidora Zegers de Huneeus, José Luis Zelada A., and Angel Zocchi. Although Pereira Salas's magisterial pair, *Los orígenes del arte musical en Chile* (1941), and *Historia de la música en Chile. 1850-1900* (1957), prefigured much of the biographical data, the present summaries are not thereby the less welcome. The value of the present catalogue is still further enhanced by the iconography (at pages 14, 33, 39, 45, 51, 90), index of composers cited (133-135), bibliography, breakdown of 928 compositions under types (12-13), summary of music printers active at Santiago and Valparaíso (9-10), and musical appendix containing facsimiles of the London *editio princeps* of Ramón Carnicer's *Himno Nacional de Chile* and of José Zapiola's *Himno marcial que en celebridad del triunfo de Yungai se ha cantado en los bailes dados por el Supremo Gobierno de Chile* (Santiago: Imprenta y Litografía del Estado, 1839).

According to Ventura Blanco Viel, who wrote the introduction to José Zapiola's *Recuerdos de Treinta años (1810-1840)* (Santiago: Imprenta Victoria, 1881), no less famous a printer than the founder of the *Biblioteca de Autores Españoles*, Manuel Rivadeneyra (1805-1872), intervened in the publication of Zapiola's one money-maker—his just-mentioned *Himno marcial*, 1839. Rivadeneyra, who remained in Chile until 1843 collecting funds for his projected





behemoth, therefore deserves a footnote in music history as printer of the first Chilean sheet music.

Pereira Salas itemizes only José Zapiola compositions published or performed in Chile. Can this be the same composer (1802-1885) as the José Zapioli two of whose guitar-accompanied songs were published at New York City in 1840 as music supplements to *The New-York Mirror. A Weekly Journal. Devoted to Literature and the Fine Arts*, XVIII/9 (August 22, 1840), 72 and XVIII/16 (October 10, 1840), 128? Sometime between 1818 and 1826 Enrique González had published at New York City a *Col[le]ccion de canciones españolas con ac[c]ompañamiento de forte piano* ("Engrav'd, printed & published for the Author by E. Riley, 29 Chatham street"). González's pioneer publication consisted of six Spanish-text love songs. But Zapioli = Zapiola was the first to have his Spanish-text songs published in a New York weekly magazine.

Hitherto overlooked by United States music bibliographers, because not indexed in *American Periodicals Index, 1728-1850* (New York: Readex Microprint, 1964), section E, Zapioli = Zapiola set poetry that needs identification. "Lejos de ti for the Guitar Composed by Don José Zapioli, and presented to the New-York Mirror" is an E Major common-meter strophic love song, the text of which starts: "Lejos de ti no hai dicha con que tranquilizar mi triste corazon Y el solo bien que aun misero resta Es el pensar en su infeliz pasion." His second song, beginning "Buenas noches dueño amado. Yo te vengo á desvelar mas no puedo sosegar," is an F Major guitar-accompanied 4/4 strophic song.

At the moment of publication of these two songs, José Zapiola—if indeed the Chilean—was giving concerts in Valparaiso and Santiago (*Recuerdos de treinta años*, ed. Eugenio Pereira Salas [Santiago: Zig-Zag, 1945], 23). In 1841 and again in 1846 he performed at Lima as clarinetist (*ibid.*, 24, and Rodolfo Barbacci, "Apuntes para un diccionario biográfico musical peruano," *Fénix*, VI [1949], 479 [concert at Lima May 28, 1846]). In 1843 he took rank as the first to have anything published as a musical supplement to a Santiago magazine: *Canción a la Bandera de Chile* (text by Francisco Bello) in *El Crepúsculo* September 18, 1843.

So far as sheet music goes, the earliest link between Chile and the United States was a three-page set of *Five South American Waltzes* (New York: Edward Riley [1823]). "Dedicated to Don Bernardo O'Higgins, Supreme Director of Chili," this set consists of *O'Higgins'*, *Buenos Ayres*, *Constellation*, *Siege of Callao*, and *General San Martín's* waltzes (Richard J. Wolfe, *Secular Music in America 1801-1825* [New York: New York Public Library, 1964], 832 [item 8458]). Eugenio Pereira Salas's present opus deserves purchase as a reference work no less indispensable for South America than Wolfe for a more restricted period of United States musical history.

*Arte de solfejar*. By LUIZ ALVARES PINTO. Ed. with a preliminary study by Jaime C. Diniz (Recife, Governo do Estado de Pernambuco, Secretaria de Educação e Cultura, 1977. [Coleção Pernambucana, Volume IX, Edição em colaboração com o MEC-FUNARTE Instituto Nacional de Música]. 51 pp., music examples, 4 facsimiles)

Antedating by two years Joseph Onofre Antonio de la Cadena [y Herrera]'s *Cartilla Música* (Lima: Casa de Niños Espósitos, 1763), the mulatto Luiz Alvares Pinto's 1761 *Arte de solfejar* preserved at the Lisbon Biblioteca Nacional in MS F.G. 2265, takes pride of place as the earliest extant treatise by a South American. With exemplary fidelity, Diniz at pages 27-50 of the present edition transcribes the entire 43-page manuscript. His invaluable *estudo preliminar* at 13-25, completed at Recife May 2, 1969, gives precious insights into the author's life, the circumstances leading to the microfilming of the manuscript during Cleofe Person de Mattos's 1968 Lisbon visit, an overview of the contents of the treatise, an exhaustive annotated list of the authorities cited in the *Arte de solfejar*, a tribute to the treatise itself, and an explication of the editorial criteria used in editing it.





To add to the attractiveness and historical importance of the edition, the cover reproduces a page of an Antonio Splangêr Aranha illuminated copy on four-line staff of a Gregorian excerpt (music beginning with "Per omnia secula saeculorū"). In a personal letter from Recife dated May 19, 1978 (his address then was Rua da Harmonia, 367-Casa Amarela) Diniz identified Splangêr Aranha as [an 18th-century] native of Pernambuco, as yet unknown to musicology, who was a poet and sculptor as well as an expert music calligrapher. Because of the eight years that the present edition had to lie fallow (printing was not completed by Gráfica Rozenblit Ltda. until the close of November, 1977) Diniz rightfully makes no allusion to the discussion of Luiz Alvares Pinto's treatise published in the *Yearbook of the Inter-American Institute for Musical Research*, IV, 13-20. Now that the present nonpareil edition is available, it should join not only university music libraries of any scope, but should also be purchased for important Afro-American collections.

*Antonio Carlos Gomes: Carteggi italiani raccolti e commentati.* By GASPARE NELLO VETRO with introductory matter by him, Giampiero Tintori, Marcello Conati, and Giacomo de Santis (Milan: Nuove Edizioni, [1976]. 287 pp., 40 music exx., [12] leaves of plates, index of names mentioned in the letters).

Ever since 1879 when George Grove included Antônio Carlos Gomes in the first volume of his *A Dictionary of Music and Musicians*, the one Latin American composer of his century in all encyclopedias has been Gomes. Regrettably, however, these articles have as a rule been punctuated with factual errors. Typical lapses: Otto Mayer-Serra, *Música y músicos de Latinoamérica* (1947), dates his death at Belém September 16, 1895, instead of 1896; Kurt Pahlen in *Die Musik in Geschichte und Gegenwart*, V (1956) misdates *Nella Luna* 1867 (should be 1868 [December 11]); Daniel Devoto in the Fasquelle *Encyclopédie de la musique* (1959) classes him as of Spanish descent on his father's side (should be Portuguese descent [see Gastão de Bettencourt, *A vida*, 15-16]) and gives September 10 instead of 16, 1896, as his decease date; Hanspeter Bennis in *Riemann Musiklexikon Personenteil A-K* (1959) miscalls his hymn commissioned by the Emperor Pedro II for the United States centennial *Il salute del Bresile* (should be *Il saluto del Brasile*). When music dictionaries err, general encyclopedias follow not far behind. Even one so recent as the *Bol'shaia Sovetskaia Entsiklopediia*, third edition (Gomes article translated in *Great Soviet Encyclopedia* [New York: Macmillan, 1975], VII, 266) credits the premieres of *Salvator Rosa*, March 21, 1874, and of *Lo Schiavo*, September 27, 1889, to Rio de Janeiro and Genoa, respectively (should be the reverse), and gives Turin as the place where *Nella Luna* was first performed (should be Teatro Carcano, Milan).

The error-prone dictionary articles give books their excuse. Obviously the editor of the present volume expects indulgence. How else account for the editor's chronology of Gomes's life (pp. 11-21) beginning with the misstatement that Gomes's mother was a Guarany Indian and ending with such blatant misdatings as Emperor Pedro II's abdication in 1891 and the proclamation of the republic November 15 of that year (should be 1889)! The bulk of the editor's labors consisted however not in the defective chronology but in the collecting of 244 letters, all in Italian (pp. 85-276). Their dates run from June 21, 1864, to January 28, 1896. Most of them were written by Gomes to professional associates. The two chief archives from which these letters were copied were that of the Casa editrice G. Ricordi at Milan and the Biblioteca del Conservatorio di Musica at Parma. Indeed, the Gomes letters at Parma may well have suggested the present project to Vetro, whose immediately preceding publication was the 219-page *Arturo Toscanini alla R<sup>a</sup> Scuola del Carmine in Parma (1876-1885)* (Parma: Tipolito La Ducale [1974]).

Funding for the present volume came from the Brazilian Ministry of Foreign Affairs. Lackaday that similar funding never arrived for the promised production of *Il Guarany* at



Chicago ("la segnata rappresentazione de *Guarany* in Chicago è sfumata, avendo il Governo brasiliano mancato alla sovvenzione che si attendeva," letter to Giulio Ricordi dated October 9, 1893, at Chicago). Pitiful Gomes's attempts in the fall of 1895 to pit an illusionary Liceo directorship at Venice against a boring conservatory directorship at Belém (Pará) paying a promised yearly 12,000 francs (letters dated October 1, 8-11, 28, 1895). In vain Gomes's hope to save his son Carlos André's life by keeping him out of the Italian army (letter to Giulio Ricordi dated August 24, 1895, at Bahia) when Carletto was to die within months of Gomes himself.

The criteria for crediting letters are not clear. Lauro Rossi's testimonial of Gomes's student prowess dated June 21, 1864, is credited to the *Revista Brasileira de Musica*, III/2 (1936), 326. Without however crediting their prior publication to the same issue, Vetro also repeats 51 letters to Giulio Ricordi or Carlos Tornaghi dated variously from July 2, 1873, to August 24, 1895 (*Revista*, III/2, 384-416 = Vetro, 90-271 *passim*). Only the captious circumstances of their being written in Portuguese rather than Italian prevents the other 52 letters published in the *Revista*, III/2, 339-383, from reappearing in the volume reviewed. But for any proper understanding of Gomes's lengthy sojourns abroad, their biographical significance counts no less.

How important a role the same special number of *Revista Brasileira de Musica*, III/2 (1936) plays in not only the just mentioned selection of letters but also in Marcello Conati's prefatory article mostly dealing with Gomes's indebtedness to Verdi (pp. 33-77) can be deduced from his footnotes; 17 of the 28 refer to this number. The author's ignorance of Latin American music history is embarrassing. According to Conati's first paragraph, Brazil boasts the oldest art-music traditions in Latin America: witness the late eighteenth-century Minas Gerais school. He has never heard of Roque Ceruti, Ignacio Jerusalem, and Bartolomé Mazza, much less the pleiad of native-born New World composers flourishing in the Americas a century and a half before Lôbo de Mesquita. Influence-hunters began having their field day with New World composers long before Conati—indeed from the moment Americans first began crossing the Atlantic. For Conati to discover this or that Verdian reminiscence in Gomes's operas is now as old hat as the first *London Times* review of *Il Guarany*.

James William Davison, *Times* critic 1846-1879, summed up the Saturday night July 13, 1872, premiere of *Il Guarany* by the Royal Italian Opera (lasting four-and-a-half hours) thus: "That M. Gomez is a young composer of very great promise and of very distinguished ability, if, at the same time, we are compelled to add, of very little originality, must be generally admitted" (*Times*, July 15, 1872, 7:3-4). According to Davison, Gomes had succumbed not only to Verdi but equally to Meyerbeer. Distasteful to Davison was not only the length of the opera, but its ridiculous plot. Also he complained that Gomes was being substituted for Wagner, whose *Lohengrin* in Italian had been promised in the prospectus of the 1872 season. But Davison also admitted: "That, in spite of the long hours of endurance, *Il Guarany* was a success with the general public is unquestionable." A week later Davison grew even more enthusiastic, opining that its merits were great enough for "the opera of the young Brazilian composer [to be] one of the earliest attractions of the season of 1873."

Enough of influence-hunting. What is needed now is a solidly researched Gomes musical study that will go beyond Davison, beyond *Revista Brasileira de Musica*, III/2, beyond Salvatore Ruberti (see *Handbook of Latin American Studies: No. 36* [1974], 488, item 4558), and certainly beyond the present volume. High time that justice be done this leonine genius in a magnum opus to compare with Frank Walker's *The man Verdi*.