

Reviews



Music in the Southwest 1825-1950. By HOWARD SWAN (New York; Da Capo, 1977 [Music Reprint Series]. 294 pp., 22 pp., bibli., index, one music example)

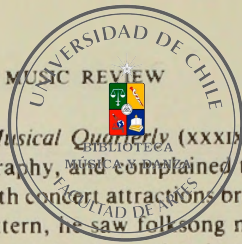
The success of Swan's survey accounts for his having been invited to write the "Los Angeles" article in *The New Grove*. During the Los Angeles bicentennial year, it served as a standard source for club programs. However, the book professes more than Los Angeles history for its subject.

In the words of its introducer, Robert Glass Cleland, Chapters 1 through 4 of this handsome book "deal with the Mormon's passionate devotion to music as an antidote to weariness, privation, persecution, and exile"; Chapter 5 "describes the music of the mining frontier as exemplified especially in the riotous, fabulously rich camps of Virginia City [Nevada] and Tombstone [Arizona]"; Chapter 6 summarizes "the music of mission, rancho, and pueblo" between 1820 and 1850; and Chapters 7 through 15 trace "in fascinating detail the evolution of music in southern California, especially in Los Angeles, from the days of the ranchos and the wide unfenced leagues of grazing lands to the Los Angeles Philharmonic and Hollywood Bowl."

When first published for a selling price of \$5, Swan's *soigné* book (printed by Anderson & Ritchie in a run of 1500 copies for a total of \$4280) reaped glowing reviews from Albert Goldberg in the *Los Angeles Times*, November 23, 1952, and Robert O. Foote in the *Pasadena Star-News*, January 18, 1953. Alfred Frankenstein reviewed it less enthusiastically in *Notes of the Music Library Association*, x/3 [June 1953], 455, calling it "essentially a history of the concert business in Los Angeles," grossly lopsided in its emphasis on Lynden Ellsworth Behymer (born at New Palestine, Ohio, November 5, 1862; died at Los Angeles December 16, 1947), "the impresario who peddled big names throughout the southwest for half a century."

While writing his book, Swan—himself a Denver-born (1906) concert tenor, a prizewinning glee club director who graduated from Pomona College in 1928, and chairman of the music department at Occidental College from 1948 to 1966—had at his disposal the magnificent Behymer collection of approximately 3990 printed clippings, programs, artists' memorabilia, and business correspondence, presented to the Huntington Library by Mrs. L. E. Behymer in December 1948. Conveniently pasted in scrapbooks, the clippings that are the bedrock of the collection were supplied to Behymer by a commercial service that picked up every item mentioning him in English, Spanish, Hebrew, and Chinese newspapers. The other Huntington treasures that enabled Swan to write from primary sources included the W. P. Nebeker (1867-1888) Papers dealing with Mormon history, and 66 Mormon Diaries assembled and presented to the library by Dr. Kimball Young.

For what Swan set out to do—survey Huntington materials—he obviously succeeded. No matter that the book contains only one music example (from Sousa's *Sheridan's Ride*, page 191) and no music analysis, slights anything local unless it be picturesque and anecdotal, plays down all aspects of peculiar interest to an ethnomusicologist, and (as Frankenstein complained) grandly overlooks activities not managed by the imperious impresario who boasted fourteen foreign decorations.



Willard Rhodes in the *Musical Quarterly* (xxxix/4 [October 1953], 630-634), pointed to shortcomings in the bibliography, and complained that the book is mistitled. He also faulted Swan's excessive concern with concert attractions brought not only to Los Angeles, but also to the mining camps. As a pattern, he saw folksong neglected throughout the book.

Why on the other hand was local reaction in the Los Angeles area press so uniformly favorable to this book? Swan wisely praised the role of the *Los Angeles Times*, avoided anything to ruffle the feathers of local heirs of Behymer's concert business, and said nothing ungracious about any musical organization or personality powerful enough in 1952 or 1953 to voice a public complaint. Like all Huntington Library publications, the book had the advantage of being superbly copy-edited and meticulously proofread. The index, always a thorn in this kind of local effort, rose to the usual Huntington high level. Even today, those content for Behymer to dominate Southland music in death as well as life will still buy this book—at four-and-a-half times its original selling price—for lack of anything better to fill the void.

Organs in Mexico. By JOHN T. FESPERMAN (Raleigh, North Carolina, Sunbury Press, 1980. 109 pp., bibl., index, 27 color plates, 44 black and white photographs, 3 figure drawings)

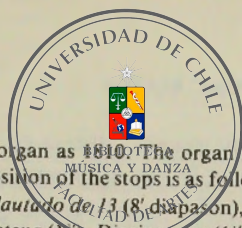
Maugre the praiseworthy intent of the text and the exceeding beauty of the photographs taken by Scott Odell, Chief of the Smithsonian's Musical Instrument Conservation Laboratory, this book will probably entice fewer reviewers and readers than Fesperman's *The Organ as Musical Medium* (New York: Coleman-Ross, 1962), *A Snetzler Chamber Organ of 1761* (Washington: Smithsonian Institution Press, 1970), and *Two Essays on Organ Design* (Raleigh: Sunbury Press, 1975). True, Barbara J. Owen highly praised *Organs in Mexico* in her review published in *The Tracker*, xxv/4 (Summer 1981), page 22. To quote her:

Based on several years of research which involved exploratory trips to Mexico and included a close involvement with the recent restoration of the monumental organs of Mexico City Cathedral, this book opens a door on a rich and hitherto little known heritage of organ history. Historical documents are quoted at length, and a number of historic organs are discussed in detail, particularly the Mexico City instruments and the eighteenth-century organ at Taxco. There is a highly informative chronology of Mexican musical history, and a checklist of known seventeenth-, eighteenth-, and nineteenth-century organs and cases. Likewise useful is a glossary of Spanish organ terminology, and an exhaustive bibliography.

But in the present reviewer's opinion, Fesperman has achieved much less than was hoped for when in 1967 "the Smithsonian Division of Musical Instruments first began field work in Mexico." In scholarly importance, *Organs in Mexico* by no means compares with, for instance, Reinhard Lüttman's *Das Orgelregister und sein instrumentales Vorbild in Frankreich und Spanien vor 1800* (Kassel: Bärenreiter, 1979). One fundamental problem cankers it—the bibliography—which (despite Owen's euphoria) is far from "exhaustive."

The specification for the two restored organs (pages 41-46) omits some stops mentioned in Charles B. Fisk's list of stop labels published in *The Tracker*, vii/2 (December 1962), 7, and differs in other respects. Colin C. Kerr published "The Organ[s] at the Cathedral of Mexico City," replete with specifications, diagrams, and a drawing, in *The Organ* [Musical Opinion, Ltd.], xxxvi/no. 142 (October 1956), 53-62. M. A. Vente corrected Kerr's article in *The Organ*, xxxvii/no. 145 (July 1957), 46. Neither Fisk, Kerr, nor Vente enters Fesperman's bibliography. G. Daniel Marshall published "Some Historic Organs in Mexico," *The Tracker*, viii/4 (Summer 1964), 4-6, an article again unknown to Fesperman. As a sample of Marshall's findings:

At the Cathedral in Durango I had my most interesting visit of all; for here I found not just one, but two vintage organs, both of which I had the opportunity to inspect at some length. The two organs are in small balconies at either side of the Choir, facing the side aisles into the nave. The older of the two, which I inspected first, is on the right side, and is probably Spanish-built; again, I could find no marks of iden-



tification, but one list gives the date of this organ as 1810. The organ has a single manual of 46 notes, [with a short octave at the bottom.] The disposition of the stops is as follows: BASS SIDE (23 notes, C₁-c) *Clarin en 15^a* (2' reed), *Bajoncillo* (4' reed), *Flautado de 13* (8' diapason), *Violon* (8' gedeckt), *Octava de 6* (4' octave), *Docena 2ⁱ*, *Quincena* (2'), *Diecisetena* (1'), *Diecinoventa* (1'), *Lleno en 3 caños* (III mixture), *Flautado en 8^a* (4' principal); TREBLE SIDE (23 notes c#-c') *Clarin claro* (8' reed), *Trompa Magna* (16' reed), *Flautado de 13*, *Violon*, *Octava Clara*, *Docena*, *Quincena*, *Diecisetena*, *Diecinoventa*, *Lleno en 3 caños*, *Flautado en 8^a*.

The second organ, on the opposite side of the Choir, bears the inscription, "Agosto Año de 1851, José María Suárez Pérez de Lara, Durango, No. 16." This was a rather large instrument, having three full manual divisions, controlled by two keyboards, each having a compass of 56 notes, C₁-g². The specifications indicate that in its day this organ must have been rather magnificent.

Next, Marshall gives the specifications of this once "rather magnificent" organ, describes pipe placement and the five bellows, comments on the sound of the trumpets, and reflects on how the instrument must have been played in its glory.

Not only does Fesperman omit such useful articles as these from his bibliography, but also "Mexican Cathedral Music, 1600-1750," *The Americas*, xxi (1964), various pertinent articles in *Heterofonía*, and the books *Music in Aztec & Inca Territory* and *Christmas Music from Baroque Mexico* (Berkeley and Los Angeles; University of California Press, 1968 and 1974). What bibliography Fesperman does give at pages 101-105 repeats some titles and is sloppily proofread. The index betrays ignorance of Spanish name usages and orthography. Throughout the text, accents are strewn around or left out, very much at random.

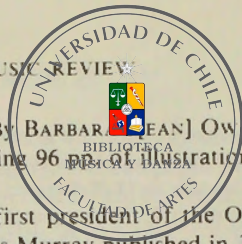
While this book does explore an unjustly neglected subject and redounds highly to the zeal, charity, and persistence of its author (who taught at the New England Conservatory and Wellesley College before becoming Assistant Curator in Charge, Division of Musical Instruments, Smithsonian Institution), the information in it needs careful refinement, correction, and amplification in a second edition, if it is to do Fesperman and the institution with which he is presently connected maximum credit.

The Organ in Brazil. By JAMES B. WELCH (*The Diapason* LXXI/6, 7, 10 [June, July, October, 1980], Pp. 1, 6-7; 1, 14-15; 16-20; bibl., illus., stoplists)

The author, who was university organist and carillonneur at the University of California at Santa Barbara and lecturer in music when he published this earnest monograph in three instalments, gathered his data in 1970-1972 during an extended visit, in 1975 while on a Stanford University Committee on Latin American Studies grant, and in 1979 during a concert tour of Brazil.

In Part I, "Organs to the mid-19th Century," Welch laments the poor upkeep of the few extant historic organs in Brazil and signals conflicting data on the origin of the presently existing Mosteiro de São Bento organ at Rio de Janeiro. Although included in the bibliography for Part III, Jaime C. Diniz's *Músicos pernambucanos do passado*, 1 (1969), 126-127, eludes Welch's footnoting. Part II, "Organs from 1850-1900," gives stoplists for an 1861 Wadsworth (Manchester and Aberdeen) and Wilhelm Sauer (Frankfurt a/O), Op. 635, in Rio de Janeiro, and for various organs exported to Brazil before 1900 by Aristide Cavallé-Coll (1811-1899).

Part III, "The Twentieth Century," identifies Angelo Camin (São Paulo, January 7, 1913) and Mário Gazzanego as the "two leading organists in Brazil" today, and Furio Franceschini (Rome, April 4, 1880; São Paulo, April 15, 1976) as the most prolific published composer of organ music. Welch appends a list of 54 published organ compositions by recent Brazilian composers. José Carlos Rigatto, presently the paramount organ technician, "specializes in restorations." Dorotea Kerr, organist of a Protestant church in São Paulo, directs the 35-member Associação Paulista de Organistas founded in 1977.



The Organ in New England. By BARBARA [JEAN] OWEN (Raleigh, North Carolina, Sunbury Press, 1979. 629 pp., including 96 pp. of illustrations, bibli., index)

This *magnum opus* of the first president of the Organ Historical Society rightly earned kudos in the review by Thomas Murray published in *The Diapason*, LXXII/1 (January 1981). Calling it "an example of superlative scholarship," Murray (born Los Angeles, October 6, 1943; pupil of Clarence Mader; organist-choirmaster of the Cathedral Church of St. Paul, Boston, 1973-) listed the author's unique qualifications.

She gained an excellent working knowledge of the organ from her former long association with the firm of C. B. Fisk (beginning in 1961)—a comprehensive knowledge not only of the care and restoration of old instruments, but of the art of building new instruments as well. She has much practical experience as a performer (organist and choir director of the First Religious Society, Newburyport, Massachusetts, beginning in 1963) and has taught organ history and literature at Westminster Choir College [Mus.B., Westminster Choir College, 1955; M.Mus., Boston University, 1962] and the Peabody Conservatory.

Among other facets meriting encomiums, Murray especially lauds her biographical coverage of William Goodrich, "father of the Boston organbuilding industry," and of George and Elias Hook, two of Goodrich's apprentices.

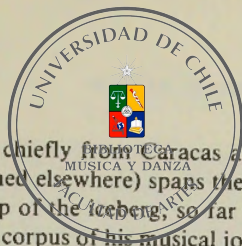
Her chapter covering the "Great Organ" (the 1863 Walcker imported for Boston Music Hall) is likely to remain the last word on that famous instrument for some time, and readers will be delighted to have the original specifications of this organ, meticulously annotated, along with 125 other stoplists given in one of four appendices.

The visual qualities of the organs, along with portraits of all the major organists and organ builders, are well illustrated in the photographic plates (191 photographs in all) at the back of the volume. Many of the photographs have never been reproduced before. The oldest known photograph of an American organ, taken in 1846, is one of the treasures of the illustration department. The views of factory buildings and pipe shops, and the photographs of gatherings of shop workmen are most welcome.

The overall excellence signalled in Murray's review places Owen in a class with Orpha Caroline Ochse. Nonetheless, the 1975 Indiana University Press book enjoys certain advantages. Owen vacillates between footnotes such as "W. H. Summer, *A History of East Boston*, Boston, (1858)" (no page reference), "*Boston Musical Times*, July 14, 1866" (no page reference), and "Thomas Prince, *Panoplist*, Vol. II, No. 5, October (1806), p. 194." For a book of this importance, the author should have engaged the services of a trained copy editor. An index that lists 15 undifferentiated page numbers for "Dwight, John, S.," 30 for "compass," and other long lists of page numbers for "wind pressure," "reed stops," and the like, compares unfavorably with Ochse's index that breaks down an entry such as "Erben, Henry," into numerous informative subdivisions.

Because of the amount of encyclopedic detail, no complaint will here be made against small errors that start on page 1 with the claim that "barrel organs were employed in the California missions prior to 1700." (The first California mission, San Diego de Alcalá, was not founded until 1769.) John Treat, credited with an article in *The Diapason* of "February 1897" (should be "February 1, 1973"), published "Five Hutchings Organs in Los Angeles Area," *The Tracker*, xvi/3 (Spring 1972), 9-10, 12 (omitted from her bibliography and not referred to in her text). Symptomatic of the attitude of some Easterners (Owens was born at Utica, New York, January 25, 1933, and resided at 46A Curtis Street, Pigeon Cove, Massachusetts 01966 in 1980), she says nothing of the outreach of New England to Los Angeles. San Francisco enters both her bibliography and index, but not Los Angeles.

Ese músico que llevo dentro. By ALEJO CARPENTIER. Prologue, selection, and editing by Zoila Gómez García (Havana, Editorial Letras Cubanas, 1980. 3 vols. 479, 589, 354 pp., name indices)



This collection of 196 articles culled chiefly from Caracas and Havana newspapers (with some additions from periodicals published elsewhere) spans the years 1923 to 1977. Even so, the three volumes represent only the top of the iceberg, so far as Carpentier's musical journalism goes. To give an idea of the total corpus of his musical journalism, the editor estimates over 2000 articles published in his column, "Letra y Solfa," that ran in the Caracas daily *El Nacional*, 1951 to 1959.

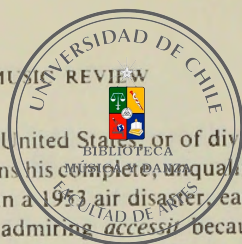
The editor did not travel outside Havana to obtain Carpentier's articles. Instead she used the clipping collection donated by Carpentier to the Biblioteca Nacional "José Martí." Many of the clippings from the Caracas paper *El Nacional* lacked dates. Because he chose which clippings to save, Carpentier himself to a considerable degree predetermined the contents of the present three volumes.

Faced with the impossibility of organizing Carpentier's musical journalism into any secure chronological order (undated clippings) the editor instead grouped Carpentier's articles and essays under topical headings. Volume I includes: "Latin American composers," "Composers of other climes," "Orchestra conductors," "Performers." Volume II contains: "Works" (art-music), "Jazz," "Festivals and Competitions," "Recordings," "Inventions" (phonograph, tape, and the like), "Composers' handwriting, notation systems, transcriptions," "Music Editions," "Film Music," "Musical Genres," "Music Criticism"; "Concerts in Havana," "Concerts at Caracas," "Musical statistics," "Histories," "Twentieth-century esthetics," "Latin American music history," "Cuban popular music." Volume III interweaves: "Stage music" (ballet, Wagnerian opera, zarzuela, opera at Milan, London, Vienna, Havana), "Philosophical considerations," "Essays on various topics." None of the divisions is watertight. However, the immense variety of topics, the profusion of names, the breadth of vision, and the clarity of expression easily establish Carpentier as a musical informant without superior in Latin American journalism.

Even when reporting on concert events, his enthusiasms carry the day. True, he disapproves of coupling Roussel with Ravel in a commemoration, considers Auric the whim of a Paris salon and not an authentic master, lumps Spohr with Saint-Saëns as second-rate, lifts his eyebrows at Rachmaninoff's staying power, and chides Camargo Guarnieri for succumbing to the stultifying influences of Khatchaturian and Rachmaninoff. But he refuses to dwell on anything he cannot endorse. His endorsements consistently obey high French culture norms. Stravinsky could do no wrong, Varèse was a cynosure, Nadia Boulanger was the woman *sans peur et sans reproche*, Ravel courted perfection, Debussy's private life cannot shadow his sublime artistic accomplishment. Even Boulez becomes Carpentier's quotable oracle.

Whereas musical journalists in most major United States cities deem it their duty to carp, Carpentier so constantly accentuates the positive and eliminates the negative as to seem at times a Pollyanna. If he must chafe, as when mildly reproving Nicolas Slonimsky for slicing Latin American music into compartmentalized segments, he is even then so courteous as to avoid naming Slonimsky or giving the title of Slonimsky's book. Especially noteworthy is Carpentier's approval of everybody and everything Venezuelan. José Antonio Calcaño, Vicente Emilio Sojo, Antonio Estévez, Moisés Moleiro, Gonzalo and Evencio Castellanos, Ángel Sauce, and especially Juan Vicente Lecuna, each receives wholehearted, apparently unforced, and always completely approving pats on his back. Venezuelan colonial composers unearthed by Juan Bautista Plaza and propagated by Vicente Emilio Sojo emerge as major cultural heroes.

Among other South Americans, Heitor Villa-Lobos won his earliest approbation (1928) and his most lasting encomiums. In 1973 he still insisted that Villa-Lobos "was the most extraordinary, most universal, and most authentic genius in twentieth-century Latin American music" (III, 313). Repeatedly he quotes Villa-Lobos's dictum uttered at their first meeting in Paris: "Folklore? I am folklore!" As early as 1955 he saluted Ginastera as chief among his compatriots, and in 1957 devoted glowing paragraphs to Ginastera's *Pampeana No. 3*. Since almost nothing in Carpentier's three volumes postdates 1959, he escapes the political necessity



of constantly denouncing the United States or of dividing composers according to their party affiliations. Carlos Chávez wins his complete, unqualified approval. Blas Galindo, erroneously reported in Caracas as killed in a 1953 air disaster, earns a panegyric over his supposed tomb. Silvestre Revueltas wins his admiring *accessit* because he captured the authentic Mexican character without the necessity of quoting folk material collected by ethnomusicologists.

Carpentier constantly misspells William Schuman's last name, insists on giving the *New York Times* head critic an umlaut over the "o", puts an extra "e" in Selim Palmgren's last name, gives Teresa Carreño's Vassar College biographer a wrong first name and misspelled last name (t, 441), and runs the name of the doyen of Chilean music together as one word instead of Santa Cruz. But these sample mischances occur so infrequently that he usually emerges scatheless, whatever the subject matter. His clairvoyance enabled him to exalt to their deserved pinnacles both Isabel Aretz and Luis Felipe Ramón y Rivera, without simultaneously bidding composers to imbibe the melodies that the pair set in print.

Nothing could be more forthright and sensible than Carpentier's advice to parents who wish their offspring to grow up enjoying classical music. His essay on rock and roll, undated but published during his epoch at Caracas, absolves it from all moral censure and welcomes it as no more dangerous than the cakewalk. Jazz in all its Black phases he gloats over with Parisian fervor. He exalts Gershwin's *Porgy and Bess* as a masterpiece comparable even with *Boris Godunov*—but he does not take into account its commercialism, exploitation of Blacks, infidelity to reality, and its artistic errors later to be unmasked by Richard Crawford.

Even were not the pulse and vitality of Carpentier's musical journalism so potent, his reputation in the literary world makes the three volumes presently on hand a unique event in Latin American musicography. No other climactic literary figure except Bernard Shaw has so successfully foraged in musical pastures. By coincidence, Shaw's collected music criticism appeared in three volumes in the same year (1981) that printing of Carpentier's three volumes was completed. Charles Rosen began his review of Shaw's volumes (*Times Literary Supplement*, December 25, pp. 1479-1481) with Shaw's boast "Who am I that I should be just?" No one more revelled in the harsh *bon mot*, the cruel jibe, the annihilating retort than Shaw. By contrast, Carpentier gives the appearance of always attempting to be just, of favoring the planted good seed even when not yet in full flower, of loving music for music's sake. Never does he taunt the weak, or scorn the struggling, as did Shaw—his fellow admirer of Wagner and Richard Strauss.

How much can Carpentier's blandness in his Caracas reviews be ascribed to his being a stranger in Eden who did not fancy being driven out? The cynical may say that he stepped on no sensitive Caracas toes for policy's sake. This reporter prefers believing that Carpentier saw no useful purpose in nasty reviews of sincere local endeavors.

Carpentier's collected musical journalism cannot be called the first such collection published in Latin America. In 1966 Jorge D'Urbano published *Música en Buenos Aires* with a preface by Virgil Thomson (Buenos Aires: Editorial Sudamericana [Colección Perspectivas], 342 pp.). In 1970 the Ecuadorean Francisco Alexander followed suit with *Música y músicos en miniatura* with a prologue by Miguel Sánchez Astudillo (Quito: Casa de la Cultura Ecuatoriana, 284 pp.). But Carpentier's total of 1422 dense pages, his lambent prose, his wider perspective, his much more variegated and privileged knowledge, and his much clearer understanding of music's role in the total society, makes his three volumes a thus far unique Latin American monument raised by one man's industry, one man's insight, and one man's intuition.

Tesoro musical de Bolivia. By PETER V[ÁSQUEZ] MESSMER (La Paz, Talleres-Escuela de Artes Gráficas del Colegio "Don Bosco," 1979. 39 pp., 58 plates)

This profusely illustrated directory of present-day musical organizations and personalities suffers from a paucity of dates, a lack of works-lists, and an absence of bibliography.



According to the author, Jhonny [sic] Gonzales heads the list of jazz exponents. In 1960 Jhonny Gonzales began giving piano recitals and in 1965 integrated the zampona and kena (quena) in a Primer Conjunto Nacional de Jazz. After touring as far as Venezuela, he organized the Tercer Festival Nacional de Jazz, the "chief object of which is promoting new Bolivian composers' works [in jazz idiom] and the spawning of new jazz ensembles throughout Bolivia."

With the German Erich Eisner as conductor, the Orquesta Sinfónica Nacional began receiving government subsidy in 1944. From 1972 to 1976 the *maestro de nacionalidad rusa*, Rubén Vartañan, brought the orchestra to new levels of efficiency. Mario J. Perusso *de nacionalidad argentina* conducted it in 1978, followed in 1979 by the United States conductor, Alfred Clinton Morris.

Héctor Campos Parsi en la historia de la música puertorriqueña del siglo XX. By FERNANDO H. CASO (San Juan, Instituto de Cultura Puertorriqueña, 1980. 156 pp., musical examples, illus., bibl.)

Dedicated to professors Roger Martínez Locke of the Universidad de Puerto Rico and John Reeves White of Hunter College, this reworked Indiana University 1972 M.Mus. thesis suffers from lack of an index and disappointingly meager documentation for the introductory chapters.

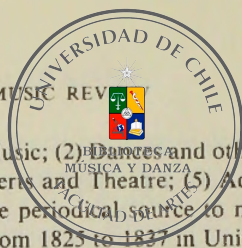
In Part II the chapters on Jack Delano (born Kiev, Ukraine, August 1, 1914) and on Amaury Veray (Yauco, Puerto Rico, June 14, 1922) concentrate the most detail and therefore rank as best among the vignettes that include also Luis Antonio Ramírez, Rafael Aponte Ledée, José E. Antúnez Astol, Francis Schwartz, Luis Manuel Álvarez, and Ernesto Cordero. The footnotes to pages 64 and 81 read "ver discografía." However, the book lacks a discography.

Campos Parsi's biography at pages 87-90 considerably augments data on him in *The New Grove Dictionary* (1980) and in *Baker's Biographical Dictionary*, 6th ed. (1978). Pages 91-94 contain a *catálogo de obras* of Campos Parsi supplied by the Puerto Rican Centro de Investigación y Edición Musical of which he became director in 1958. None of the works in the *catálogo* postdates 1970, to which year is assigned *Arawak* for cello and tape. The 29 music notations (the example at p. 99 is printed upside down) draw on the eight works listed at page 156.

Puerto Rican Newspapers and Journals of the Spanish Colonial Period as Source Materials for Musicological Research: An Analysis of their Musical Content. By ANNIE FIGUEROA THOMPSON (Florida State University School of Library Science Ph.D. dissertation, March 1980, 501 pp., bibl. [University Microfilms Order No. 8016679])

Although some 220 of the 568 Puerto Rican newspaper and journal titles known to Antonio S. Pedreira and his successor bibliographers (*El periodismo en Puerto Rico*, 1941, 1969, Spanish colonial period) still exist, "several of the 220 are represented by only one or two numbers." In her Appendix (pp. 490-497) Thompson lists the 106 "titles, originals or microfilms [from Library of Congress and University of California, Berkeley] included in the present study."

In Part II of her dissertation (pp. 115-489) Thompson organizes the musical data published in her 106 titles by decades or their equivalent. The relative amount of data for each period reflects not so much the totality of Puerto Rican musical life as the survival of newspaper and journal sources: 2 pages of data for 1806-1819, 23 for 1820-1829, 26 for 1830-1839, 9 for 1840-1849, 15 for 1850-1859, 4 for 1860-1869, 51 for 1870-1879, 83 for 1880-1889, 162 for 1890-1898. Further to break down her data, Thompson divides it for each period under these



five headings: (1) Religious Music; (2) Dances and other Secular Festivities; (3) Articles, Short Pieces, Song Texts; (4) Concerts and Theatre; (5) Advertisements.

By far her most productive periodical source to mid-century proves to be the *Gaceta de Puerto Rico* (despite a gap from 1825 to 1837 in University of Puerto Rico holding). For the 1850's, two Ponce newspapers already thoroughly exploited by Emilio J. Pasarell, *El Ponceño* (1852-1854) and *El Fénix* (1855-1860), chiefly served her. For the remainder of the century the *Boletín Mercantil* (*Boletín Instructivo y Mercantil* from its founding in March 1839 to 1843) and *Boletín Eclesiástico* (1859-1899; University of Puerto Rico Library lacks 17 years of the run) proved especially useful.

Because Thompson synthesizes such a wealth of data in her "Chronological guide to musical content of the sources" (mostly summarized in one-liners), a name index of the chronological guide would have further enhanced the usefulness of the dissertation. The following samples (to 1880) of one-liners in her guide invite further exploration of their newspaper sources: Sale of music paper at Printing Office (Jun 3, 1812); Sale of pianoforte (Mar 2, 1814); Project for building of a theater (Apr 24, 1822); Opera productions at Mayagüez (Mar 5, 1823); Concerts by San Juan Sociedad Filarmónica (Mar 18 and 21, 1823); Organ for sale (Aug 24, 1824); Salve Regina, High Mass, and Te Deum "of modern composition" with orchestra at San Juan Cathedral (Oct 4, 1824); Repairs on Teatro Provisional Antiguo permit re-opening end of August (Aug 20, 1825); *Observaciones sobre la continúa necesaria alteración del estilo y gusto en la música profana* (Dec 4-7, 1825 [reprinted from *Gaceta de Madrid*]); San Juan Cathedral services with orchestra in honor of anniversary of Ferdinand VII's restoration (Dec 6, 1825); Article on Mozart's *Requiem* (May 28, 1829); High Mass, Te Deum, and Vespers with full orchestra at San Juan Cathedral (Oct 14, 1829);

German child prodigies, Ernst and Eduard Eichborn (Jan 20, 1830); Festivities honoring Ferdinand VII's marriage to María Cristina of Naples (Feb 8, 25-27, Mar 1-3, 1830); *Aviso del Gobierno* terminating bread tax for theater construction (Apr 2, 1830); Rossini biographical sketch (reprinted May 20, 1830, from *Diario de la Habana*); Paganini (Jul 1, 1830, from same source); Manuel Pasarell teaches strings, composition, guitar, and counterpoint (Jul 20, 1831); Festivities held honoring the Proclamation of Isabel II as queen (Feb 6-15, 1834); José Bermejo music academy teaching piano, solfège, voice (Jun 20, 1839); Marcelino Castillo music teacher (May 22, 1839); Baldomero García gives piano and piano repair lessons (Jul 14, 1841); Article on Liszt (Dec 22, 1841, reprinted from *Entreacto*); Pedro José de Vega, music teacher (Jan 26, 1842); Opera reviews (May 18, 1842, continuing into July); The tenor Rubini (Jun 11, 1842, reprinted from *Semanario Pintor*); Estefano Bussatti teaches piano and voice (Jul 6, 1842); *La música entre los árabes* and *Bandurria*, articles (Jul 30, 1842); Ramón Caballero announces piano lessons, tuning, and repairs (Sep 14, 1842); Giuseppe Verdi biography (Nov 26, 1846); Concerts by the Sociedad Filarmónica (Oct 12, 26, Nov 20, 25, Dec 11, 23 [concert-dance], 1847; Jan 25, Feb 15, 24, 1848); Church service with orchestra at Santo Domingo convento (Jan 8, 1848); High Mass with large orchestra at the Cathedral (Jan 25, 1848); Orchestral concert at Ponce (Apr 15, 1848); Concert by Henri Billet (May 4, 1848); Carlos Allard teaches flute (Sep 21, 1848); Domingo Delgado will teach voice and piano, Felipe Gutiérrez Espinosa, violin and flute at Colegio de Santo Tomás, according to the Prospectus (Jun 5, 1849);

Carlos Allard conducts a military band (Apr 16, 1850); Gregorio Ledesma advertises in *El Ponceño* as voice and piano teacher (Jan 29, 1853); Concert of Fernando Ferriere, cellist, reviewed (Apr 9, 1853); Carlos Allard advertises as photographer as well as flute teacher (Jun 11, 1853); Monograph on *el merengue* published in *El Ponceño* (May 6, 13, 20, 1853); *La Malibran negra* extolled in *Guirnalda Puertorriqueña* (Mar 10, Apr 10, 20, 1856); Aria from Felipe Gutiérrez Espinosa's opera *Guarionex* discussed in *Guirnalda* (Jul 30, 1856); José B. Tizol teaches flute and clarinet (Mar 7, 1857); Gregorio Ledesma and Eugenia Barneche, pianists, in concert (Apr 28, 1857); Gottschalk arrives (Jul 14, 1857); Gottschalk and Adelina Patti reach Ponce (Nov 7, 1857); Gottschalk-Patti concert in Ponce reviewed (Nov 14, 1857);

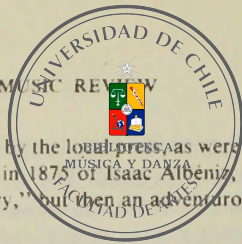


Gottschalk-Patti concerts continue (Nov 21, 1857); Gottschalk-Patti concert (Nov 28, 1857); Gottschalk-Patti concerts reviewed, discussed (Dec 3, 19, 1857); Gottschalk-Patti farewell concert at Ponce announced (Dec 19, 1857); Gottschalk-Patti and Gottschalk-Patti-Allard concerts, San Juan (Jan 9, 23, 1858); Carlos Salías, violinist, arrives (Nov 13, 1858); Salías concerts reviewed (Nov 27, Dec 4, 1858); Carlos Salías concert (Aug 19, 1859); Francisco Llenas teaches guitar, Antonio Egipciano teaches all instruments except piano (Aug 12, 1859); Juan Agustín Quintero teaches piano, guitar, flute, tunes pianos (Oct 19, 1861); Works by Ledesma and Gutiérrez Espinosa performed at festivities for the beatification of Peter Canisius (Oct 15, 1864);

Violinist Egeria Antoni will give concerts in San Juan and Mayagüez (Jan 28 and Mar 30, 1871); Julián Andino and Heradio Méndez advertise a new orchestra available for social events (Mar 12, 1871); Pianist Eduardo Castillo begins teaching at San Juan (Jan 21, 1871); Manuel Larrazábal, conductor and arranger, will teach piano, voice, winds (Sep 15, 1872); New Mass by Felipe Gutiérrez Espinosa (May 20, 1874); Among numerous others similarly versatile, Ramón Sarriera directs a voice and piano studio, sells pianos and sheet music (Aug 21, 1874); Article on Richard Wagner and the music of the future (Aug 31, 1874); Gutiérrez Espinosa's *Cartilla de música*, 3d ed., advertised (Jan 20, 1875); Italian opera company at Caracas (Jan 21, 1875); New Gutiérrez Espinosa Mass for Ascension (Feb 15 and April 30, 1875); Young prodigy Isaac Albéniz to give concerts in San Juan (May 19, 1875); Albéniz plays at Casino Español (May 26, 1875); Review of Albéniz concert (May 30, 1875); New composition by Gutiérrez Espinosa for St. Cecilia's Day (Nov 19, 1875); *La Contradanza: su historia, su exclusivismo y su dique* (Dec 15, 1875); *Las siete palabras* of Haydn, article by José Castro y Serrano (Apr 13, 1876); New Mass by Gutiérrez Espinosa (Apr 30, 1876); Italian opera company in Guatemala (May 7, 1876); Article on Beethoven (Jun 3, 1877); *Eliza*, aria by Gutiérrez Espinosa (Jun 24, 1877); Review of Mass by Gutiérrez Espinosa (Jun 27, 1877); Orchestra of Orfeón Puertorriqueño conducted by Gutiérrez Espinosa (Aug 17, 1877); Gutiérrez Espinosa's orchestra plays in church services (Sep 2 and 7, 1877); Mass by Gutiérrez Espinosa (Sep 21, 1877); Sociedad Lírico-dramática formed under the direction of Fermín Toledo (Oct 14, 1877); *Te Deum* by Gutiérrez Espinosa performed at the Cathedral (Feb 1, 1878); Religious service music conducted by Sandalio Callejo (Feb 8, 1878); New opera being composed by Gutiérrez Espinosa (Apr 10, 1878); *Tractado de armonía* by José Agulló y Prats being sold (Aug 18, 1878); Brindis de Salas, Cuban violinist (Aug 23, 1878); Brindis de Salas concert at the Círculo de Amigos in San Juan (Aug 28, 1878); Review of Brindis de Salas concert (Aug 30, 1878); Brindis de Salas to give concert at the Casino de Artesanos and Círculo de Recreo, to play in Ponce, in Mayagüez, to perform in Ponce, to leave for Madrid after a successful island tour (Sep 1, 22, Oct 11, 20, Dec 11, 1878); Article on Gutiérrez Espinosa's *Macías* (Oct 16, 1878); Members Astol zarzuela company to leave for Havana (Feb 23, 1879); Brindis de Salas in Madrid (Mar 12, 1879); *Stabat Mater* and *Miserere* of Genaro de Aranzamendi performed at San Francisco Church (Apr 6 and 13, 1879); Theater reconstruction finished (Nov 12, 1879); Brindis de Salas praised in Barcelona (Nov 16, 1879); Carlos A. Serrano, Mexican pianist, visits the island (Nov 26, 1879); Elisa d'Aponte, Puerto Rican soprano, performing in St. Thomas with Italian operatic company.

Annie Figueroa Thompson fleshes out these one-line summaries of newspaper accounts. An extract given below shows how useful is her review of Puerto Rican musical life in the 1870's. The newspaper notices documenting Isaac Albéniz's presence at San Juan in May 1875 usefully correct biographical data in his *New Grove* article. Michel Raux Deledicque, *Albéniz su vida inquieta y ardorosa* (Buenos Aires: Ediciones Peuser, 1950), pages 136-142, places him at Mayagüez in June, Cagua in August, Santiago de Cuba in September, Havana in October, and New York at the close of 1875.

Puerto Rican musical life in the 1870's was enriched by frequent visits of opera and zarzuela companies, which appeared not only in the capital city but in many island towns as well. Their performances were



always announced and reviewed by the local press as were concert appearances by visiting artists. Noted among such visits was the visit in 1875 of Isaac Albéniz, later to become "one of the most important figures in Spain's musical history," but then an adventurous and independent boy of fifteen (advertised as thirteen).

The first notice of Albéniz's visit appears in the *Boletín Mercantil* of May 19, 1875. A short piece titled *Un músico niño* mentions the arrival of young Albéniz to San Juan and calls him a second Mozart at the piano. Albéniz was to offer concerts in San Juan as well as in some of the island towns; his playing had already been heard at a private home in San Juan where he had "left everyone astounded." Other articles in the same newspaper describe some of his appearances, such as the program at the Casino Español where Albéniz and Señorita Rita Caso appeared at a musical soirée. The program consisted of Weber's *Concertstück*, an uncredited *Sinfonia de Semiramis*, and an unidentified work by Louis Moreau Gottschalk. The soirée ended with Señor Llaneza's singing *Stella confidente*, accompanied by Albéniz. A concert was announced in that same issue to take place at the San Juan theater May 21, featuring Albéniz and island artists.

The review of the May 21 concert speaks of a full house at the theater that evening. The program began with a symphony arranged for piano, four hands, played by Ernesto Castillo and Albéniz. This was followed by a capriccio on *Lucia di Lammermoor*, played by Manuel Gómez, flutist, accompanied by Castillo. The first part of the program concluded with the "Jewel Song" from *Faust* sung by Señorita Elisa Marien and a fantasy from *Norma* played on the violin by Señor Tizol.

The second part opened with a potpourri of national airs played by the band of the Puerto Rico Battalion, followed by "Spírito Gentil" from *La Favorita*, sung by Ramón Sarriera. After this, flutist Gómez played a fantasy on *Maria di Rohan*. The second part concluded with a fantasy on *La Traviata* played by Albéniz.

The third part opened with a band number followed by an aria from *Faust* sung by Sarriera, accompanied by Señora Castillo at the piano and by Tizol, violinist. Albéniz played a fantasy on *La fille du Régiment*, after which Señorita Marien sang an aria from Felipe Pedrell's *L'ultimo Abenezerraggio* (Barcelona, April 14, 1874). The overture to *Semiramis*, played by Albéniz at the piano, closed the program. The young Albéniz performed this last piece with his back to the piano. The reviewer's comment on the concert: *brillante éxito* ("brilliant success") (*Boletín Mercantil*, May 30, 1875, p. 3).

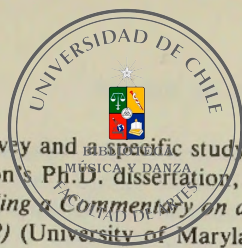
Claudio Brindis de Salas, the noted black Cuban violinist was also on the island during the second half of this decade, and his visit was widely publicized. Mentions of his successes abroad continued to appear in the Puerto Rican press after he had left the Caribbean for a tour of Spain and other European countries. The *Boletín Mercantil* of August 23, 1878 announced his arrival at San Juan, where he planned to organize a series of concerts. The *Boletín* expressed its certainty of his gathering a large following and offered some biographical notes.

After his début at the elegant *Circulo de Amigos* a very florid account was given of the impression left by Brindis de Salas's playing. The violinist was accompanied on the flute by Manuel Gómez and at the piano by Gómez's wife, by Fermin Toledo, and by Julián Andino (*Boletín Mercantil*, August 30, 1878, p. 3). On December 11, a notice appeared of Brindis de Salas's leaving for Madrid after a successful island tour. *Retreta* programs, or mentions and descriptions of such events, became a regular feature of the newspapers of the 1870's. Brief reviews of these band concerts would also sporadically appear. One of these reviews appeared in the *Boletín Mercantil* of April 29, 1879, describing a Sunday evening performance of the Artillery Band. Two of the pieces played were excerpts from *Maria Padilla* and *Giovanna d'Arco*. These were played *con mucho acierto y gusto* ("with accuracy and taste").

The Spanish Baroque Guitar: with a Transcription of De Murcia's Passacalles y obras.

By NEIL D. PENNINGTON (Ann Arbor: UMI Research Press, 1981. 2 vol.; xxvii + 304 pp., xv + 268 pp., bibl., facsimiles, plates, music)

Pennington heads the dedication of his book with a quotation from Cervantes: "Donde hay música, no puede haber cosa mala." An apposite Cervantes quotation for this review might be his caveat, "digo que es grandísimo el riesgo a que se pone él que imprime un libro, siendo de toda imposibilidad imposible componerle tal, que satisfaga y contenté a todos los que le leyeren."



The title suggests both a general survey and a specific study, and the book is indeed ambiguous in focus. Originally Pennington's Ph.D. dissertation, entitled *The Development of Baroque Guitar Music in Spain, including a Commentary on and Transcription of Santiago De Murcia's Passacalles y obras (1732)* (University of Maryland, 1979), the emended and enlarged book version poses a puzzling problem in perspective.

The split vision indicated in the title lies at the root of the trouble. The picture of Spanish Baroque guitar music that emerges is one of an evolutionary groping towards a distant, but finally realized, goal of Murcian perfection. Ironically, Pennington himself warns against "viewing the first half only as an antecedent to the inevitable consequence of the second, without proper regard for the value of the moment itself" (I, 218, fn. 18). But he appears willing to regard the entire seventeenth century in Spanish guitar music as antecedent to the necessary and inevitable consequence of Murcia.

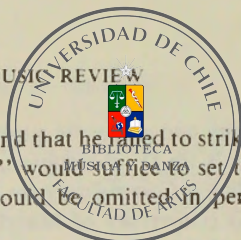
Given such a perspective, we ought perhaps to reverse Pennington's order and begin with Murcia. Even here the focus is narrow, for little space is accorded his *Resumen de acompañar la parte con la guitarra*. This may not be the place to explore first causes, but Pennington, after having transcribed the *Passacalles y obras*, apparently found that his faculty sponsor opposed a dissertation without more analytical and historical study of the music itself than he was prepared to give, and therefore prefaced his transcription with such general information as could be garnered anent the Spanish Baroque guitar.

And thus the second volume of this history of the Spanish Baroque guitar consists solely of the *Passacalles y obras* in transcription, with seven pages of prefatory matter. Transcription of this repertory continues posing problems of method. Pennington has deleted the parallel tablature found in his dissertation, presenting merely the transcription in large print, with ample space between lines. Though concluding that Murcia used a re-entrant tuning, he notates the fourth and fifth courses at the lower octave, occasionally—and inconsistently—adding the upper octave in parentheses where he deems it necessary to show voice leading.

This transcription would thus seem best suited to the student performer on the modern guitar. The number of slips in the edition suffices to make it something that the performer on the Baroque instrument, and the serious scholar, should be hesitant to trust. Pennington rightly remarks: "In a transcription of this length, the critical reader will no doubt encounter minor mistakes and inconsistencies. The reliable adjudicator in all such situations is, of course, the tablature itself" (II, p. xii). But the tablature is not there.

Spot checks reveal more minor mistakes and inconsistencies than Pennington probably suspects. True, the transcription presents many blameless pages, but when it errs it does so in bunches. Expected and minor errors such as omitted ornaments, slurs, and accidentals, occur—as do troublesome errors of transposition involving symbols transferred to the wrong voice or line. Even more vexing is the omission of bass notes—not only the occasional open string, but short moving parts as well. Take for example the *Passacalles por la C* (p. 18), which should show in the first full measure d-e in eighth notes on the second beat, a tenth below the upper voice. On another level Pennington occasionally has altered or added to the text without notice. Murcia indicates dynamics in several ways; Pennington reduces these to *f* and *p*. For some reason, adding slurs where there are none in the original (p. 85, all three on line four) vexes more than omitting those that do exist.

Pennington deals cavalierly with the non-musical text also. Some of the comments that appear between movements in the manuscript have disappeared, and one crucial comment seems to have been misinterpreted. The *obra* in A minor begins with a Prelude followed by a two-bar Allegro. Next comes a movement headed "Allegro comienza aquí." In his notes (II, p. xiv, no. 47), Pennington wishes the two-bar Allegro to serve as a transition into the "Allegro comienza aquí." However, the first two measures of the "Allegro comienza aquí" merely duplicate the preceding two-bar Allegro (except in octave). The two-bar truncated Allegro is awkward and redundant. Would it not be better to consider that the erring copyist started the two-bar



Allegro in the wrong octave, and that he tried to strike out the offending measures because he thought "Allegro begins here" would suffice to set the matter aright? In any event, the hiccupping two-bar Allegro should be omitted in performance—if for no other reason, on esthetic grounds.

That the *Passacalles y obras* is a major work well worth attention is clear. Whether historically it is the ideal representative of Spanish Baroque guitar music, one central to the subject, is another matter. Certainly its contemporary impact was minimal. Indeed, Pennington finds no concordance nor any reference to the *Passacalles y obras* until modern times.

On Murcia himself, history is almost equally reticent. Pennington has little enough, and that only speculation, to add to the almost nothing already known. The *Resumen* published in Madrid, 1714, reveals that Murcia was "Maestro de Guitarra" to the Queen, María Luisa Gabriela de Saboy. However, she had died prior to publication, and there is no evidence to suggest that Murcia necessarily remained connected with the court in any capacity. The *Resumen* circulated in Spain as teaching material on figured bass accompaniment, and influenced Mexican sources.

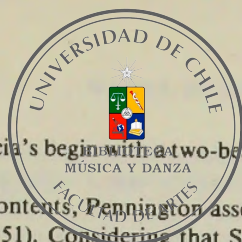
Other than this, Murcia is known only from the *Passacalles y obras* manuscript itself. The fact that the manuscript reached Britain from Mexico has aroused speculation that Murcia himself may have emigrated to Mexico. The Mexican points of reference to Murcia came to Pennington's attention between dissertation and book. He notes that the date of the manuscript coincides with the appearance in documents of Pedro Pessible, guitarist to the Infante 1732-44, and concludes that perhaps "Murcia and his manuscript did indeed sail for the New World in 1732" (I, p. 135). If there is any evidence to show that following the death of his patroness Murcia had in fact a court position to which Pessible fell heir, Pennington does not advance it. But then, he never documents the 1732 date for Pessible, either. (Appendix IV, "Archival Documents Relating to Pedro Pessible," begins with a request dated January 10, 1734.)

Pennington adequately summarizes the important MS 1560 in the Biblioteca Nacional in Mexico City, albeit from a Murcian perspective. "While not of Spanish origin, one additional manuscript merits our attention, for it illustrates the wide dissemination of the works of Gaspar Sanz and Santiago de Murcia" (I, p. 103). The thought that MS 1560 may transgress rightful boundaries of a book on Spanish Baroque guitar music is a curious one. Other Mexican sources are also noted solely for the presence of Murcian influence and concordances. He seems unaware of the Vargas y Guzmán manuscript at the Archivo General de la Nación containing an appendix of guitar compositions not found in the Newberry Library copy of the Veracruz guitarist's treatise.

Pennington makes a cogent analysis of the calligraphy involved in MS 1560. On that basis he rules out any relationship between MS 1560 and the *Resumen* or *Passacalles y obras*. For the rest, Pennington's discussion of MS 1560 revolves around notation and tuning, topics which have fueled a modest cottage industry among guitar writers. In this case, the results do place the source in a relatively clear context, as regards chronological, cultural, and stylistic relationships with the Iberian sources.

In these areas Pennington does solid work in relationship to the *Passacalles y obras* as well. He also gives a reasoned account of ornamentation in that source, and relates it musically to style and structure, not just to notation and the "how to" details so beloved of guitarists.

In his consideration of the original music in the manuscript, Pennington sidesteps substantive musical or historical analysis. Most of his commentary consists of general, unsupported (and mainly unsympathetic) comparison with Sanz and Guerau. He travels so far afield as to compare one four-bar example of a descending sequential passage favorably with Bach's Chaconne (I, p. 150). Yet so simple but suggestive a contrast between Murcia and Guerau as the fact that almost all of Guerau's passacalles in *proporción* (= 3/4) begin on the downbeat and



move in a sarabande rhythm, while Murcia's begins with a two-beat anacrusis and then proceed in a minuet rhythm, eludes him.

When discussing the *obras* and their contents, Pennington asserts that the only Spanish Baroque dance suites are Murcia's (1, p. 151). Considering that Sanz, Ruiz de Ribayaz, Santa Cruz, and the anonymous compiler of *Libro de diferentes cifras de guitarra* all present more than one suite, this is an oddly partisan position to take. Murcia's suites stand alone only in the very limited sense of a suite built around the *quadrivium* of allemande-courante-sarabande-gigue—and in that order.

Froberger is usually credited with the standardization of this format, but in his autograph manuscripts his suites end with the sarabande. Not until the posthumously printed editions did the gigue take over the final spot. The early suite was basically allemande-courante-sarabande, with the gigue an optional dance.

This format, common for all instruments until the end of the seventeenth century, characterizes Italian guitar suites, up to and including Roncalli. Sanz studied in Italy, and the prevailing suite format appears in the first book of the first edition (1674) of his *Instrucción de Música sobre la guitarra española*. The first of his suites begins with a *Preludio y fantasía* (with a sesquialtera variation) and continues with *Alemanda La Serenissima*, *Jiga al aire Inglés*, and *Zarabanda francesa*, all in G minor. Next come the well known *Preludio o Capricho arpeado* (with its sesquialtera variation) and *Alemanda La Preciosa*, *Coriente*, and *Zarabanda francesa*, all in E minor.

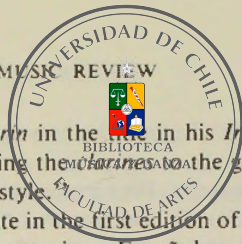
Although the anonymous manuscript *Libro de diferentes cifras* is dated 1705, the one suite in it ascribed to "Corbeta" or "Corbera" may well predate Sanz. Richard Pinnell, the biographer of Francesco Corbetta, accepts it as genuine, and as a possible relic of Corbetta's missing third book, written in Spain between 1643 and 1648 (Pinnell, *Francesco Corbetta and the Baroque Guitar*, 1, p. 86). This "Corbeta" suite in E minor consists of *Alamanda del Corbeta*, *Correnta Ariosa*, *Giga*, and *Zarabanda*. In Pennington's Appendix V (the incipits of the *Libro de diferentes cifras*) he notes Pinnell's use of the manuscript in documenting the Iberian influence of Corbetta. (The spelling of the movements is taken from Pennington, and differs from Pinnell's spellings.)

The first of the suites in Murcia's *Resumen* follows Sanz closely: *Preludio* (with sesquialtera variation), *Alemanda*, *Correnta*, *Giga*, and *Zarabanda Despacio*, all in D minor. In the following suites (F minor and D major), this order appears: *Alemanda-Correnta-Zarabanda Despacio-Giga*. Far from being the first and only composer of Spanish Baroque dance suites, Murcia modeled his first suite on Sanz.

Another type of Spanish Baroque dance suite contains none of the established *quadrivium*. This second kind of suite typically begins with a *torneo*. As found in Ruiz de Ribayaz's guitar pieces (*Luz, y Norte musical*, 1677) it consists of a *torneo*, a *batalla*, and a *gallarda* (a fact not noticed by Pennington). Not only do these dances share the same key and similar motivic material, but the captions and the index make their linking clear. Ruiz de Ribayaz's *torneo-batalla-gallarda* for guitar is literally an *arrangement*, for all three pieces were borrowed from Sanz's *Instrucción*. There, the *torneo* and *batalla* are paired, but the *gallarda* is printed several dances earlier. A similar *torneo* group appears in the *Libro de diferentes cifras*.

Ruiz de Ribayaz also includes a more complex *torneo* in his section of harp music. The titles there run *Torneo*, *Licencias*, *Retiradas*, *Otro*, *Batalla*, *Retiradas*, and *Gallarda*. Many of these pieces vary the preceding items, and function as *ritornellos*. The *Livro donde se verán paza-calles* by Santa Cruz (*RISM*, B VII [1978]), ends with a *torneo* for guitar. This *torneo* divides into a *gaita*, *retirada*, *prado*, and *guisado*.

All of these *torneos* by Sanz, Ruiz de Ribayaz, Santa Cruz, and by anonymous, share the key of D major, a fact which bears on the next subject: the matter of trumpet, or *clarín*, airs. Pennington singles out D Major pieces imitating trumpet music for special attention. In his dissertation he made claims for their uniqueness, similar to those made for the suites. In the book he is more coy. A footnote to the subject (p. 238, no. 46) mentions that "Gaspar Sanz



included one piece with *Clarín* in the title in his *Instrucción*. Thus De Murcia was, strictly speaking, not the first to bring the *clarín* to the guitar, although he must be credited with developing a genuine *clarín* style.

But is this so? The last plate in the first edition of Sanz's *Instrucción* is entitled "Clarines y Trompetas con Canciones muy curiosas Españolas, y de Etranjeras Naciones." The pieces include "La Cavalleria de Nápoles con dos Clarines" (well known today through its inclusion in the *Fantasia para un Gentilhombre* by Rodrigo), "Clarín de los Mosqueteros del Rey de Francia," "Dos Trompetas de la Reyna de Suecia," and the first piece itself (which although untitled should be subsumed under the general page title).

One of Sanz's suites, for example, is entitled "Pavanas por la D, con Partidas al Aire Español, Una Jiga Inglesa y Bailete francés." The following Jiga and Bailete are captioned as such, but the Pavanas are not, coming directly under the title. Thus the first—and untitled—piece under "Clarines y Trompetas . . ." could reasonably be considered a *clarín* piece.

Sanz's total, then, is four pieces: two with *clarín* in the title, one with *trompetas*, and one with the title implied. Murcia's total is three. The point of all this is not a large one in the sweep of music history. But it does instance Pennington's casual approach to sources other than Murcia and his tendency to wave aside any that might seem to lessen the importance of Murcia. He incorrectly alleges Sanz to have titled only one piece *clarín*. On the other hand, Murcia, with three, must be credited with developing "a genuine *clarín* style." Pennington claims for Murcia other pieces clearly in the same style but without *clarín* in the title—but fails to say that Sanz also wrote such pieces "clearly in the same style."

To highlight the importance of *clarines* in Baroque Spain, Pennington points out the number of *clarín* stops on Baroque Spanish organs. But he meantime ignores the many organ pieces with *clarín* in the title that could have inspired Murcia's *clarín* style, even without the example of guitarists Sanz, Corbetta, and others to guide him.

The four Martin y Coll collections yield correspondences with the guitar repertory that cry out for study. Those collections contain *inter alia* transcriptions of music by Corelli. Did Murcia transcribe other transcriptions? The answer bears on problems of ornamentation raised by Pennington.

One organ stop listed by Pennington is "Clarín batalla." This, and the titles of the Sanz *clarín* pieces, fixes the origin of *clarín* in battle music. Trumpet calls had been an important element of popular battle music from the Renaissance to Murcia's day.

Trumpet fanfares and tunes are not uncommon in the Baroque guitar repertory of any national school. Pennington lists six characteristics of Murcia's *clarín* style. Not surprisingly, these same features characterize the *clarín* style of Sanz, to name no others. The least common aspect of Murcia's *clarín* pieces is their length—which does not always add to their esthetic value.

Pennington does summarize various prominent Spanish guitarists' lives and work. Concerning Sanz (I, p. 91) he writes: "He eventually received an appointment as organist to the Royal Chapel of Naples, during which time he studied guitar with a teacher named Celio [sic] Colista." Pennington attributes this misinformation to an article by Rodrigo de Zayas, but a check reveals that the errors are wholly Pennington's. Sanz himself states the facts otherwise. Pennington, who quotes Sanz on other matters, should have relied on the composer's own words. Lelio Colista is scarcely an unknown figure in music history. Sanz called him the "Orpheus of our times" and placed his studies with Colista at Rome, the city with which Colista is most commonly associated. Christoval Carisani, the court organist in Naples, taught Sanz organ. These points have long been known, and have even acquired a literature in their own right (with dating regarding the studies with Carisani generating a degree of controversy).

Problems such as these arise because Pennington compresses into a mere 44 pages his coverage of all guitar sources except the *Passacalles y obras*. His summarizing ranges from adequate (nine pages for Amat) to the much less than adequate (one paragraph for the *Libro*



de diferentes cifras). He spends more space demonstrating that the *Ramillete de Flores*, music Ms. 6001 at the Madrid Biblioteca Nacional, is for vihuela rather than guitar—common knowledge since Juan José Rey's 1975 edition of that source, with commentary—than he does on either Sanz or Guerau.

Not only does Pennington disappoint seekers of ready reference material on Spanish Baroque guitar guitarists' lives. Also, the reader searches in vain for concise, accurate data on the dances and songs peculiar to the Spanish Baroque guitar repertory. For example, he puzzles over movements in the D major *obra* called *canciones*, remarking that they are neither particularly Spanish nor lyrical, and likening them to French minuets (I, 155). Murcia's ornamentation is indeed French, but the 3/4 rhythm is characteristic of Spanish guitar *canciones*. So is the key of D major. In most cases *canciones* are associated with *clarín* pieces. That much can be gleaned from a merely cursory look through the repertory. A comparison with organ *canciones* would also have been apposite.

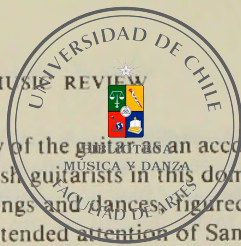
If Pennington does not help with the salient features of the many unusual dances and songs, nor offer any hint about their morphology, what does he find space for? A résumé of the details of the instrument itself, and of notation. Some discussion here may be justified, even if Pennington provides mostly general information common to all guitar histories. But so lengthy a discussion for the benefit of a neophyte who needs to know just what a Baroque guitar was robs space better devoted to the unknown.

In a short chapter on pictorial musical circles and labyrinths (supplemented by appended material) Pennington summarizes Spanish accomplishments evenly and persuasively. This area may be somewhat peripheral, but deserves mention—even if he seems overly concerned with establishing Spanish "firstness" against German theorists and omits Italians (the guitar labyrinth of Foscarini, for example). However, graphic representations of circle-of-fifths and other transpositional devices do indeed seem to have been dearer to the Spanish guitarists than to any other school.

Pennington begins and ends with a chapter of background material. Where related directly to the guitar (Covarrubias preferred the vihuela to the strummed guitar), the matter is mainly stock. Where simply background for the sake of a context (the mark was devalued from 140 to 280 *maravedís* in 1602), the material is often irrelevant. Pennington does not delve into more meaningful socioeconomic details of history (Sanz engraved his own book, Ribayaz's was printed from type; the manuscript of the *Passacalles y obras* with its elaborately decorated title page was clearly a presentation copy to the dedicatee; it and the *Livro donde se verán pascacalles* by Santa Cruz remained in manuscript—why?). Were financial difficulties greater in Spain than in Italy, or did traditions of patronage differ? In any event, the guitar music produced under the Spanish Hapsburgs equals that produced under the Spanish Bourbons in both quantity and quality.

So far as the eighteenth century goes, Pennington argues for inordinate Italian musical influence—even retelling a hoary Farinelli anecdote to make his point. According to him, Murcia's *Resumen* provides one of the earliest and clearest indicators of Italian influence (I, p. 11). Nonetheless, such Italian influence is already pervasive in Sanz. This claim for Italian influence creates a problem later, when Pennington takes equal pains to assert thorough French influence, particularly as seen in Murcia's borrowings from the French repertory. His concern to refute any hint of plagiarism produces some unconvincing and unneeded arguments that telescope generations.

Pennington emphasizes the Italian presence in Murcia's contemporary, Benito Feijóo, whose writings are rightly shown to merit wider study by musicologists. But when he summarizes Feijóo's essay "Música de los Templos," he makes Sebastián Durón an Italian and misspells his name. Feijóo provides Pennington with some new dicta on the guitar. But the one guitarist mentioned by Feijóo is Sanz, not Murcia.



Pennington avoids any study of the guitar as an accompanying instrument, despite Murcia's influence on subsequent Spanish guitarists in this domain. The guitar enjoyed its most active Baroque life accompanying songs and dances figured prominently in the Spanish theater in that function, and drew the extended attention of Sanz and Murcia in that regard. Therefore its omission leaves an awkward gap in the picture of the guitar in Spanish musical life.

Pennington leaves Juan Arañés's book of *tonos* and *villancicos* to "future scholarship," feeling it to be more properly a subject for song-related study (I, p. 77). But for the development of guitar music forms and types its importance is inescapable.

So far as accompanied song goes, Pennington omits even so colorful a figure as José Marín, some of whose songs have been labeled *passacalles*. (Marín's accompaniments are noted in tablature, usually without *alfabeto*.) Another figure who escapes Pennington is Miguel Pérez de Zavala, guitar teacher at Madrid ca. 1690, four of whose pieces were gathered into the Le Coq anthology (*Recueil des pièces de guitare*, 1729), together with one by Sanz.

In a 300-page volume (not even considering the transcription), Pennington should have made room for some of this, especially considering how peripheral and irrelevant is much of what did get in. Of less importance are the all too many misspellings, typos, and other technical glitches (although he no longer consistently misspells Ribayaz as in his dissertation, Pennington does still try "Ribayez" and "Ribayas").

In summary, *The Spanish Baroque Guitar* can be profitably mined by the diligent and knowledgeable reader. But it is a strangely unreliable package that does much less than justice to its important subject.

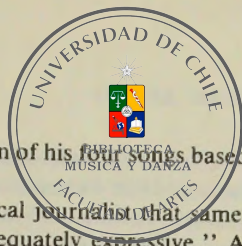
JOHN HENKEN

Charles Wakefield Cadman: His Life and Works. By HARRY D. PERISON (University of Rochester, Eastman School of Music Ph.D. dissertation, 1978. 491 pp. [University Microfilms International Order No. DDK78-17559; *Dissertation Abstracts International*, xxxix/4, October 1978, pp. 1919A-1920A])

Harry Perison's painstakingly researched information corrects the many errors that infest encyclopedia articles as recent as *The New Grove*. Relying heavily on Cadman's voluminous personal correspondence, particularly the letters to his librettist and principal lyricist, Nelle Richmond Eberhart, Perison lovingly limns Cadman's five phases: 1) period of juvenile works up to 1902, 2) emergence of a mature style in his first commercially successful songs (1902-1908), 3) Indianist period (1908-1921), 4) involvement with film scoring, more operas, school operettas and cantatas (1921-1935), 5) final period during which he concentrated on programmatic orchestral works written in more sophisticated style than had been his previous wont.

Cadman's most prized forebear was his autodidact great-grandfather, Samuel Wakefield (1799-1895), who had taught himself Greek, Latin, Hebrew, theology, and music. Wakefield founded Methodist Episcopal churches in Western Pennsylvania and was an itinerant music instructor of voice, flute, clarinet, and violin. His published output ranged from theological treatises to English grammar texts to hymn collections. He ran his own sawmill, built houses and furniture, was a skilled bookbinder, made violins and constructed what was purportedly the first pipe organ west of the Allegheny Mountains.

At age thirteen, Cadman entered on the path of an autodidact when he quit school to work for Carnegie Steel. Hearing Reginald De Koven's *Robin Hood* at Pittsburgh's Alvin theater in 1896, he resolved to "make music that my own countrymen would love and understand." But his resolve did not result in more than desultory keyboard and theoretical training. In 1902 he met Nelle Richmond Eberhart, a poet who had taught on a Nebraska Indian reservation. His song-writing career began when she persuaded him to compose music for one of her religious poems. His most successful song, *At Dawning*, dates from 1906. Recognition as an art-song



composer came in 1908 with publication of his four songs based on Indian melodies (discussed below).

Cadman began his career as a musical journalist that same year. Perison rates Cadman's reviews as "reasonably fluent and adequately expressive." Although "neither original nor unusual, they voiced prevalent musical thought in America at the turn of the century." If any leitmotif sounded in his early reviews, it was the inherent superiority of programme over absolute music.

The Indianist movement provided Cadman's springboard to countrywide prominence and financial success. Using melodies collected by Alice Fletcher, Francis La Flesche, and others, as the basis for "idealizations" that appealed to a very wide audience, Cadman capitalized on an interest already awakened by Arthur Farwell and the Wa-Wan Press. Local performances and lecture-recitals grew into a carefully packaged Indian Music-Talk. Publication of his *Four American Indian Songs*, Opus 45, in 1908 helped publicize his Indian Music-Talk. Luck attended him in February 1909 when the American soprano Lillian Nordica used *From the Land of the Sky-Blue Water* as an encore in Cleveland. (Cadman had written enthusiastic articles about her and she returned the favor.) Rave reviews in Cleveland and Pittsburgh catapulted Cadman into the national limelight. The Indian Music-Talk reached greatest popularity in 1913-1914 when Tsianina (Redfeather) Blackstone became the vocalist. Portions of her biography later became the basis of Cadman's most successful opera, *Shanewis: The Robin Woman*. (For a detailed study of Tsianina, see A. Dean Palmer's "Tsianina Blackstone: A Chapter in the History of the American Indian in Opera" in *Liberal Arts Review*, No. 7, Spring, 1979.)

To Cadman, idealization of Indian music meant "objectifying the folk-tune in terms of modern musical thought consonant with the present musical system." He considered only one-fifth of Indian themes suitable for idealization. While he vociferously called for "the betterment of the American Indian," and devoted himself "to their cause long after he had stopped using Indian melodies in his music, he had a condescending attitude toward Indian music in its native state which was typical of ethnomusicology in its infancy."

By 1915 the income from his songs made touring less necessary and allowed him to devote more time to composing in the larger musical forms. His first opera, *Daoma*, reworked over his entire life, was rejected by Henry Russell of the Boston Opera, who called it "dangerously untheatric" while complimenting the music and poetry. To reach the general manager of New York's Metropolitan Opera, Giulio Gatti-Casazza, he dedicated an Indian song to the impresario's wife in 1913. This strategem paid off handsomely four years later when the war forced the cancellation of German operas. New repertory was needed and the piano scores to his three thus far composed operas were requested through the intermediacy of a friend. *Shanewis: The Robin Woman*, a modest work that had been inspired by Tsianina's life, was premiered at the Metropolitan Opera March 23, 1918, and was performed three times during the following season.

Presenting the contemporary American Indian "in transition" against the background of wealthy Los Angeles society, *Shanewis* was an opera not reluctant to include "modern dress, electric lights, ice cream and lemonade vendors, automobiles, red, white, and blue patriotism, high school girls and even a stage band playing jazz . . . and of course it was in English." Among its other hallmarks, *Shanewis* was the first opera by an American composer with a contemporary American setting, the first with a libretto by a woman, and the first to be performed a second season. (Cadman's later opera, *The Willow Tree* [1932] was the first composed specifically for radio broadcast.)

Cadman visited Southern California in 1911 and settled in Los Angeles six years later. The 1920's were his most successful decade. He became the chief resident composer of Los Angeles, choral societies known as "Cadman Clubs" were formed in Southern California and in other parts of the country for performance of his music, and in 1921 he became Director of Education of the California Federation of Music Clubs. In 1922 he performed at the first



annual Methodist Chautauqua in Pacific Palisades and continued to do so until 1928. The University of Southern California awarded him an honorary doctorate, a "Discovery Concert" of his compositions was featured at the Grauman Theater, and *Shanewis: The Robin Woman* became the first opera performed at the Hollywood Bowl in a lavish 1926 production.

With his "sense of the novel and his instinct for financial potential," Cadman made contact with the movie studios in 1916. His first music composed specifically for the screen was for Ferdinand Pinney Earle's (1878-1951) epochal *The Rubaiyat of Omar Khayyam*. In 1929 he signed a six-month, \$13,000 contract with the Fox Film Corporation to compose 18 "numbers" for three sound films using the new Movietone process. (However, the three Fox films contain only bits of his music.) In 1930-1931 he made a misstep when he excoriated commercial theme songs and film adaptations of Broadway shows and Viennese operettas. In a mistimed article entitled "Musicus! Quo Vadis?" he equated "radical" musical styles with certain unpopular political movements: "If Communism and Fascism are rampant in society and the economic system, as we know it is, let it not be forgotten that it is rampant in music right now." He advocated instead an orderly, moderate process of musical evolution, which would make the works of "progressive, broad-minded, yet 'sane' composers more accessible." Because his attacks on "up-to-date" composition earned him unaccustomed rebuffs, he countered in a later article by accepting "atonality" as a justifiable mode of musical speech—perhaps to show his broadmindedness. However, he refused to define precisely what he meant by atonality.

After Cadman suffered temporary financial collapse in 1933, he turned to the major orchestral works that closed his career. His 1933 fantasy for piano and orchestra, *Dark Dancers of the Mardi Gras*, in which some saw a new Cadman emerging and which contained "jazzy" elements, gained critical acclaim even in New York, usually hostile to him. A triumphant European tour in the summer of 1935 reached its climax with a radio broadcast of his works in Russia, the first by an American composer. Cadman returned the compliment by praising the cultural, social, and economic objectives of the Soviets. He decreed the film music in Russia to be "more intelligent," "an integral part of the picture," and "treated as an art." He also approved Russian reverence for "old masters" and enjoyed the folk-like idioms of socialist-realist music. He especially praised the lack of cultural elitism which he felt had victimized him in the United States. Cadman went to Europe as ambassador-at-large for the California Pacific International Exposition at San Diego. Upon returning, he was honored by a full "Cadman Day" devoted to his music.

Significant stylistic changes followed close association with academically trained composers at the MacDowell colony in 1936. For Perison, Cadman's *Pennsylvania Symphony* (1939) was his most advanced work, although even here the style remained basically homophonic with motivic development usually rudimentary. Perison quotes extensive excerpts from a letter to Nelle R. Eberhart that reveal how dependent were his creative processes on external stimuli while composing his *Pennsylvania Symphony*, such as visions of "the forest primeval," of "pioneer spirit," and of "glorified industry and labor." The Los Angeles Philharmonic premiered his *Pennsylvania Symphony* at Hollywood's Pantages theater in January 1940. But even though Eugene Ormandy expressed interest in the symphony while it was being composed, neither the Philadelphia Orchestra nor any other Eastern orchestra ever performed it. In making plans shortly before death for a second symphony, Cadman therefore resolved not to label it anything.

Especially disconcerting were his late-in-life efforts to promote large works such as *Aurora Borealis*, fantasy for piano and orchestra (1942), and *A Mad Empress*, tone drama for cello and orchestra. Even his final composition, *Huckleberry Finn Goes Fishing*, a characteristic overture described as "a delightful romp in a mildly jazzy idiom," failed to enlist performances. A brighter side of Cadman's later years was his relationship with the piano prodigy Edward Earle, whose education he assisted.

Cadman was the first serious American composer to earn his living chiefly from his compositions. MacDowell and others had used an academic position as a base; Gottschalk was a



professional performer, Ives became independently wealthy. True, most of Cadman's income came from songs, pedagogical pieces, and school operettas composed between 1925 and 1930. His songs and song cycles were, according to Perison, his finest and most successful compositions, with unprecedented sales for serious music.

Supreme success awaited him in Southern California during the 1920's. Paradoxically, he was never considered more than a "composer of novelties" in the East. Perison attributes Cadman's recognition in Los Angeles and San Diego to his proclaimed independence of European musical masters which held strong appeal for the pioneer spirit of the great numbers of new immigrants to California. Further, "the simplicity and directness of his musical style accorded with their relatively unsophisticated musical tastes." However, by the mid-1930's, with an increasingly sophisticated audience in Southern California, the popularity he had attained was being eclipsed by newcomers trained in Europe or by Europeans escaping from the Nazi régime. During Otto Klemperer's reign over the Los Angeles Philharmonic (1933-1939), not one Cadman work was included in its regular seasons. To mark the Los Angeles Bicentennial year (1981), the Los Angeles Philharmonic gave three heavily subsidized retrospective concerts that ignored not only him but everything happening in the city before Schoenberg's arrival.

BRENT MADDOX

John Vincent (1902-1977): An Alabama Composer's Odyssey. By CRAIG BURWELL PARKER. (University of California at Los Angeles Ph.D. dissertation, 1981, xiii + 497 pp. [Dissertation Abstracts International, XLII/4 (October 1981), p. 1367A. Order number 812/029]

In a pioneering effort to define the ideal American musicological dissertation, Lloyd Hibberd decreed that it should either focus on newly discovered aspects of the music of a familiar and otherwise thoroughly documented composer or provide definitive and comprehensive treatment of an individual less familiar and previously unstudied.¹ Craig Burwell Parker's dissertation fits the second of Hibberd's categories.

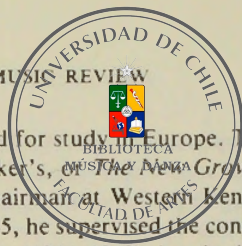
Although destined to be best remembered by the musical world for his compositions,² Vincent's influence reached into virtually all areas of musical endeavor.³ After spending his adolescent years in Alabama, he entered first the Ithaca Conservatory, then the New England Conservatory of Music, where his teachers were Georges Laurent, Frederick Converse, and George Whitefield Chadwick. Graduating in 1927, he spent the next three years as an instrumental music supervisor in El Paso, Texas, public schools. Summers he spent at the Chicago Musical College (1928) where he played in the orchestra directed by Percy Grainger, and at Northwestern (1929) where he studied band directing with Glenn C. Bainum. Sensing the value of a more liberal education, in 1930 he entered the George Peabody College for Teachers at Nashville, where he served as director of both the Peabody orchestra and the Vanderbilt band. In 1932 George Peabody gave him a bachelor's and in 1933 a master's degree. Admitted in 1933 to Harvard, he studied there with Walter Piston, Hugo Leichtentritt, and Archibald T. Davison, and in one of Piston's seminars began to develop a terminology to explain compositional practices later crystallized in *The Diatonic Modes in Modern Music*.⁴ In 1935 he won

¹"The Doctoral Dissertation in Music," in Lincoln Bruce Spiess, *Historical Musicology*, Musicological Studies, 4 (Brooklyn: Institute of Mediaeval Music, 1963), pp. 173-185; see p. 180.

²Biographies of Vincent achieve significant length in the standard references, and all tend to concentrate on his role as a composer; see the *Riemann Musik Lexikon* (1961) and its supplement (1975), *The ASCAP Biographical Dictionary of Composers, Authors and Publishers* (1966), *MGG* (1966), *Enciclopedia della Musica* (1972), Thompson's *International Cyclopedia of Music and Musicians* (1975), *Baker's Biographical Dictionary of Musicians* (Slonimsky) (1978), and most recently, *The New Grove Dictionary of Music and Musicians* (1980).

³Vincent achieved prominence earliest as a flutist and performed with signal organizations, most notably the Boston Symphony under Koussevitzky. Among the several biographies of flutists included by Leonardo De Lorenzo in *My Complete Story of the Flute* (New York: The Citadel Press, 1951), one of the most detailed is devoted to Vincent (pp. 283-84).

⁴New York: Mills Music, 1951. There have been various revisions and reprints.



the John Knowles Paine award for study in Europe. The rest of his official biography can be read in MGG, the current Baker's, or *The New Grove*.

While music department chairman at Western Kentucky State Teachers College, Bowling Green, from 1937 through 1945, he supervised the construction of a new music building. During a one-year leave of absence (1941-1942), he obtained a Ph.D. at Cornell, thanks to Roy Harris's intervention.

In 1946, Vincent joined the faculty at UCLA with the rank of associate professor, and during the next 23 years until his retirement in 1969 occupied key positions in Los Angeles musical life. In the 1950's he instigated master classes⁷ and similar programs of limited duration given at UCLA by Carlos Chávez, Aaron Copland, Alberto Ginastera, Jascha Heifetz, Otto Luening, and others of like repute down the alphabet to Virgil Thomson and Ralph Vaughan Williams.⁸ Combining what he had learned of music building design in Kentucky with visits to several departments nationwide, he helped evolve the music building at UCLA, which upon completion in 1955 was on his motion named Schoenberg Hall. During his administration of the Huntington Hartford Foundation he appointed over 500 fellows, including composers of such rank as Arthur Cohn, Ingolf Dahl, Lukas Foss, Roy Harris, Gail Kubik, Colin McPhee, Douglas Moore, George Perle, Walter Piston, Gardner Read, Ned Rorem, Virgil Thomson, and Ernst Toch. Vincent was a founder and, from 1957 to 1962, member of the board of the Los Angeles Music Festival (renamed in 1962 the Los Angeles International Music Festival; discontinued in 1966).

His oeuvre⁹ composed or completed at UCLA included the *Suite from the Ballet Three Jacks* (1954), commissioned by Alfred Wallenstein for the 1954-55 season of the Los Angeles Philharmonic Orchestra; the *Symphonic Poem After Descartes* (1958); the *Concerto for Orchestra La Jolla* (1959; rev. 1966, 1973); and the *Symphony in D*. The last-named work was commissioned and first performed by the Louisville Orchestra on February 5, 1955, and recorded soon thereafter. Eugene Ormandy conducted the premiere of a slightly revised version with the Philadelphia Orchestra (April 12, 1957). Howard Mitchell conducted it 25 times in 22 cities during the National Symphony Orchestra's 1957 season. Eventually Ormandy released through Columbia Records a recording of the revised version, and praised both the symphony itself as "one of the finest compositions created by an American composer in the past decade"¹⁰ and his orchestra's recording as "one of the best we have ever done."¹¹ In 1962 Sir Adrian Boult conducted the British broadcast premiere.¹²

Craig Parker's expertly drawn account of Vincent's career synthesizes (1) the composer's personal archive of correspondence and memorabilia, (2) a comprehensive body of recorded interviews with the composer, members of his immediate family, and others who had known him well,¹³ and (3) a bulky stack of letters Parker himself wrote over a four-year period in an effort to validate the information in his other sources. Secondary literature includes newspaper accounts that shed further light on many incidents only tangentially mentioned in the primary documents.

The text is organized hierarchically. Nine of the eleven chapters within the first part (Life) treat a major epoch in the composer's life: childhood in Alabama, schooling in Ithaca and Boston, public school teaching in El Paso, student/faculty duties in Nashville, advanced work at Harvard, fellowship study in Paris, the departmental chairmanship at Western Kentucky, the UCLA years, and retirement. Two other chapters here are devoted to Vincent's wives,

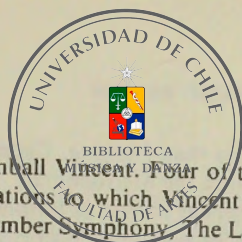
⁷See further, Boris Kremeniev, "Composers' Council," *Music Educators Journal*, 28, No. 5 (1952), 26-27, 42.

⁸Parker lists (pp. 381-84) a total of 61 imported composers who participated.

⁹Carefully chronicled by Parker (pp. 441-455).

¹⁰Parker, passim in pp. 150-213.

¹¹Parker gathered this portion of the data in collaboration with Lawrence Weschler, former head of UCLA's Oral History Program.



Amelia Bartlett Vincent and Ruth Kimball Vincent. Four of the six chapters comprising the second part (Influence) cover organizations to which Vincent devoted a large portion of his professional life (The Los Angeles Chamber Symphony, The Los Angeles Music Festival, The UCLA Composers Council, and The Huntington Hartford Foundation), while the others discuss two major career endeavors, publishing and teaching. To complete the outline structure, Parker divides his more complicated chapters into sections. Information about each year of Vincent's life, from his appointment at UCLA in 1946 to his death in 1977, is collected under a separate sectional heading, and additional sections are devoted to special activities in which he engaged during those years (such as his rôle in the construction of UCLA's music building, his term as departmental chairman, and foreign tours). Parker's appendices document Vincent's creative output (compositions, books, and recordings) and end with a classified bibliography.

Because Vincent's personal contacts ranged so widely, Parker's dissertation contains a gold mine of fascinating new data on stars of the first magnitude. In any printed version to follow, a few misspelled names,¹⁰ incorrect references,¹¹ and minor inconsistencies in logic that probably originated in the data¹² can be easily put right.

In the dissertation Parker avoids chastising Vincent. In a book he should expose Vincent's complete misunderstanding of the entire Indianist movement in music (p. 174). Vincent claimed

that unlike Charles Wakefield Cadman, Victor Herbert, and others who unsuccessfully used Indian melodies, the success of Chávez's *Sinfonía India* resulted from his having absorbed the spirit of the indigenous music, rather than translating the Indian music into European musical language.

Despite Vincent, Herbert's assimilation of Indian melodies¹³ was judged "technically successful" by no less an Indianist than Arthur Farwell,¹⁴ who said:

The question of Indian music in *Natoma* has been touched by Mr. Herbert in no equivocal way. His Indian themes, whether borrowed entire or simulated, are authentic in their quality.¹⁵

A founder of the Wa-Wan Press,¹⁶ Farwell prefaced the published edition of his own *American Indian Melodies* thus:

Most of the melodies which follow can be found in Miss Fletcher's book,¹⁷ and many which are not present here, set to elementary harmonies by the late Professor John Comfort Fillmore. These harmonies, however, have been determined partly by the Indian's preference, but more particularly by the tonal structure of the melodies themselves.¹⁸

¹⁰For example, the name of former UCLA music department chairman Raymond Moremen is misspelled *Moreman* throughout.

¹¹On page 231, Parker incorrectly assigns W. Thomas Marrocco's "The String Quartet Attributed to Benjamin Franklin" to the 1976 volume year of the *Proceedings of the American Philosophical Society*; it should be 1972. The error is corrected in Parker's bibliography.

¹²For example, Parker maintains that after accepting Vincent as a student, Nadia Boulanger insisted that he begin anew his study of harmony "despite his having received the highest grades" in that subject (p. 69). Whether it was Parker or Boulanger who thought Vincent's grades were high is not clear. Elsewhere Parker provides Vincent's college transcripts (pp. 18, 37, 41-44, and 61). His grades in harmony were frequently far from "the highest."

¹³In Herbert's own words: "I have composed all of *Natoma*'s music, at least the greater part of it, out of fragments of Indian music, which I have collected and studied for some time past" (Edward N. Waters, *Victor Herbert: A Life in Music* [New York: Macmillan, 1955], p. 378). Herbert's deliberate incorporation of genuine Indian melodies into his *Natoma* score cannot be disputed.

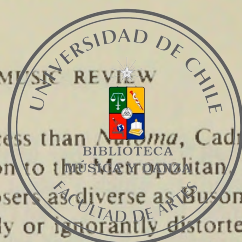
¹⁴Along with Carlos Troyer and Harvey Worthington Loomis, perhaps Farwell was one of the "others" to whom Vincent alludes.

¹⁵Waters, p. 388.

¹⁶See Vera Brodsky Lawrence, ed., *The Wa-Wan Press: 1901-1911* (New York: Arno Press and The New York Times, 1970), 6 vols.

¹⁷Alice C. Fletcher, *Indian Story and Song from North America* (Boston: Small, Maynard & Co., 1900).

¹⁸Lawrence, I, 24.



An even greater popular success than *Norma*, Cadman's *Shanewis* (New York, March 23, 1918) returned a second season to the Metropolitan. This review is not the place to labor Indianist works by other composers as diverse as Busoni and Ginastera. To exalt Chávez above all others, Vincent deliberately or ignorantly distorted music history.

Had Parker wished to proceed further in exposing Vincent's often slanted or incorrect notions of history, he need have gone no further than several of the UCLA dissertations and theses sponsored by Vincent. But all things considered, Parker deserves great praise for his work—for he who undertakes to chronicle a personal archive of such scope and complexity as Vincent's volunteers to live a private nightmare until the work is complete. Few are those who so successfully as he have combined the industry, ability, and luck needed to yield a capital contribution to American music history.

Indexed and enriched with the abundant existing iconography, Parker's dissertation should be published as a book glorifying Vincent's unlikely origins and exposing the richness of his contributions to mid-century musical life in Los Angeles—a city with a musical history yet to be written.

A. DEAN PALMER

Cincuenta años de música (1929-1979). Índices generales de la Revista Musical Ilustrada Ritmo. By JACINTO TORRES, with prologue by José Subirá (Madrid, Gráficas Ajenjo, 1980. 121 pp., 4 illus., indexes of persons, groups, works, topics)

This model "indexed index" of the first fifty years of Madrid's oldest music magazine itemizes 2551 articles under alphabetized authors (pp. 17-87). Next, Torres indexes 455 editorials and 205 record reviews.

The articles in *Ritmo*, 1929-1979, most of them short, varied in value. But 64 titles chosen from the first 1344 will convince any thoughtful reader that university libraries should purchase the microfilmed 50-year run, now that so spectacular a key to *Ritmo's* contents is available:

- 27 Interview with Luis A. Delgadillo 60 Music in Brazil (1961) 80 Andrés Segovia and Falla 86 Higinio Angles 1932 report on musical holdings at the Biblioteca de Catalunya 87 Angles on original editions of Victoria's works 112 Origin of the jota 123 Spanish premiere of Gershwin's *Rhapsody in Blue* 139 Spanish music in the library of Coimbra University 174-175 Music in Feijoo's philosophical scheme 184 Leonardo Balada's reaction to two works by Carlos Chávez (1965) 185 Balada's eulogy of Peggy Glanville-Hicks 191 Music in Puerto Rico (1945) 216 Spanish Music during the Civil War of 1936 317 Liszt in Spain 496 Lima (Peru) conservatory
- 506 Rolling Stones 547 Pierre Boulez 591 Interview with Carlos Guastavino 606 Alicia de Larrocha 704 Brazilian influence in Milhaud 723 Recent opera productions at Buenos Aires (1978) 731 History of *Ritmo* 735 Emilio Cotarelo y Mori necrology 753 Interview with Rodolfo Halffter 789 National Music School of the University of Brazil 816 Falla's music for guitar 851 Stravinsky at Madrid (1955) 861 Falla's childhood 940 Brazilian music in Spain 951 Francisco Curt Lange's Instituto Interamericano de Musicología 957 Albéniz and the guitar
- 967 Sixteenth-century vihuelists 969 Arrieta, Barbieri, and the Madrid Conservatory 970 Symphony concert at Madrid in 1875 971 Madrid Conservatory library 975 Organ of the capilla in the Madrid Palacio Real 976 Organ of the Madrid Conservatory 997 William Grant Still, on recent triumphs of Black composers (1954) 1002 Opera and concerts at Buenos Aires (1951) 1018 Sephardic coplas 1020 Infancy and schooling of Tomás Luis de Victoria 1022 Juan García de Salazar, polyphonist 1030 Robert Frigg—King Crimson (1975) 1031, 1033 Spanish rock music 1062 Iconography of Falla 1071 Fernando Rodríguez del Río, founder of *Ritmo*, necrology
- 1078 Curtis Institute, Philadelphia 1106 José Subirá, life and work 1109 Julián Ribera, necrology 1125 Saint Theresa and her tambourine 1134 Music education in São Paulo state, Brazil 1213 Spontini's assessment of youthful Charles Gounod 1225 Domenico Scarlatti's will 1241 Isaac Albéniz, the great unknown 1250 Madrid jazz festival 1251 Miles Davis 1270 Homage to Rodolfo Halffter 1271 Ginastera at 60 1280 John Coltrane 1323 T. L. de Victoria's family 1343 Albéniz and Malats 1344 Albéniz and Granados.



The first issue of *Ritmo* (November 1929) carried a picture of Albéniz at the piano on the cover. But to keep up with buying public interests, issue 205 (September–October 1947) veered to an open-mouthed bespectacled cocktail pianist on a “jazzy” cover. The cover of issue 287 (May–June 1957) pictured María Luisa Anido, “famous Argentine guitarist making ready for her coming fall tour of Spain.” These alterations of cover matched the shifting emphases in editorials and in contents that enabled *Ritmo* to survive.

Jacinto Torres brilliantly prefaces the present index volume with the bibliographic history of *Ritmo*, including its changes of logo, of editors and collaborators, discussion of its variable frequency, changes of address, of printer, of format, of price, and of numbering system.

Imagen de Silvestre Revueltas. By JUAN MARINELLO, OTTO MAYER-SERRA, SILVESTRE REVUELTAS, RAFAEL ALBERTI, and PABLO NERUDA, ed. by Radamés Giro (Havana, Editorial Arte y Literatura, 1980. 128 pp., 19 music exx., 28 illus., bibl.)

In a letter to Nicolas Slonimsky, Revueltas in 1932 wrote: “I like all kinds of music. I can even tolerate some of the classics, and some of my own compositions, but I prefer the music of the people of the *ranchos* and villages of my country” (*Die Musik in Geschichte und Gegenwart*, xi [1963], 347). Earlier in life, had he always preferred the “music of the people of the *ranchos* and villages”? His “autobiographical notes” in the present anthology of reprints certainly attest more than mere “toleration of the classics” during his formative years. On March 13, 1938, he reminisced as follows:

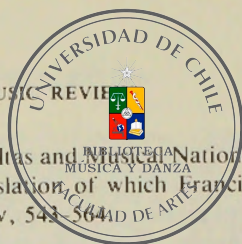
From early childhood I adored Bach and Beethoven. I was always greatly moved by those lithographs and engravings that showed Beethoven wildly tormented. How could I expect less [torment]?

His musical education in Mexico and at Chicago equalled the best classical violin and theory instruction available in his time. At three his family already recognized his gifted ear. At six years of age he was already shedding tears over exercises in Eslava’s *Método completo de solfeo*. At sixteen he was studying counterpoint with Rafael J. Tello (1872–1946), named director of the Conservatorio Nacional at Mexico City December 24, 1915. “I have promised Señor Tello to learn counterpoint in five months, and I will do it,” he wrote his mother on January 5, 1916. Two years later his studies with the leading concert violinist in Mexico, José Rocabrana (1879–1957), had advanced him to the stage where he could play Beethoven’s *Kreutzer Sonata*.

With a letter to his parents dated April 13, 1918, at Austin, Texas, where he had recently enrolled at expensive Saint Edward’s College, he enclosed a clipping from an Austin newspaper of that date lauding his performance the previous night of Sarasate’s *Romanza andaluza*, op. 22, no. 3. His letters from Chicago, where from the fall of 1918 to 1920 he studied at the costly Chicago Musical College with composer-critic Felix Borowski and violinist Leon Sametini, and where in 1922–1923 he returned to study with violinist Otokar Ševčík (1852–1934), indicate that his brother Fermin (1903–1935) joined him there as early as 1918 to study painting.

His father was José, a provident traveling businessman, his mother was Señora Romana S. de Revueltas, daughter of a prominent mining family. Father adored poetry, mother “dreamed of having a son who would one day be an artist, poet, writer, musician, someone able to express all that she admired and loved in nature.” In time she had three such sons and one such daughter. The fame of Silvestre’s three siblings that permitted Fermin, José (1914–1976), and Rosaura (1920–) to join him with individual biographies in *Enciclopedia de México*, xi (1977), 241–246, accrued to no family of impoverished *campesinos* but to a family of means and of lofty educational aspirations.

Apart from letters and autobiographical musings, this anthology contains the reprinted *Imagen de Silvestre Revueltas* by Juan Marinello, member of the Central Committee of the Cuban Communist Party in 1975, and “Silvestre Revueltas y el nacionalismo musical en México” by Otto Mayer-Serra. The musical examples in the latter essay are all facsimiled from



Mayer-Serra's "Silvestre Revueltas and Musical Nationalism in México," *Musical Quarterly*, xxvii (1941), the Spanish translation of which Francisco Curt Lange published in *Boletín Latino-Americano de Música*, v, 543-564.

Artículos sobre música en revistas españolas de humanidades, 1. By JACINTO TORRES and eight collaborators (Madrid: Instituto de Bibliografía Musical, 1982. 143 pp., indexes of persons, topics, abbreviations)

Like Torres's "indexed index" of *Ritmo*, this volume performs a magnificent service. With the aid of eight self-abnegating colleagues (Flora Arroyo, M^a Carmen Cruz, Victoria Gavilán, Violeta Gutiérrez, Nereida Mujal, Luis Robledo, Ana Serrano, Karim Taylhardat) he here indexes 1679 music related articles and reviews published in Spain since 1896, in these 14 humanities periodicals: *Anales Cervantinos*, *Anuario de Estudios Medievales*, *Arbor*, *Bellas Artes*, *Cisneros*, *La Ciudad de Dios*, *Cuadernos Hispanoamericanos*, *Ínsula*, *Razón y Fé*, *Religión y Cultura*, *Revista Agustiniana*, *Revista de Dialectología y Tradiciones Populares*, *Revista de Ideas Estéticas*, and *Revista de Occidente*. In a second volume yet to come, he and his group promise to index the musical articles and reviews in still other humanities periodicals.

Not only do Torres and his collaborators here index articles and reviews (many having to do with Latin America), but also they add succinct annotations—which are in turn indexed under topics (pp. 133-141). This volume, like Torres's *Ritmo* index, belongs on every university music library reference shelf.

Informe sobre la música en el Perú. By ENRIQUE PINILLA. In *Historia del Perú*, vol. 9, *Procesos e instituciones* (Lima, Editorial Juan Mejía Baca, 1980, vol. 9, pp. 363-677, including 34-page musical appendix of hand-drawn examples, bibl., illustrations)

Like Andrés Pardo Tovar's 449-page *La cultura musical en Colombia* (Bogotá: Ediciones Lerner, 1966) published under the patronage of the Academia Colombiana de Historia as volume 20 in a 22-volume *Historia extensa de Colombia (NUC 1968-1972)*, vol. 73, p. 648), Pinilla's history may easily be lost in the shuffle—because consigned to a multivolume general history (Library of Congress catalogues this volume F3402.H55 t.9).

Composer Pinilla (born Lima, August 3, 1927) calls his 314-page history of music in Peru merely an *informe* (information, report, account). According to the faulty table of contents at pages 684-685 (which omits "La música en la colonia" at 454-492), he divides his text under these headings: Introduction (363-367), Ancient [preconquest] instruments (367-369), Modern [postconquest] instruments (369-372), Chroniclers' reports on instruments, songs and dances (372-380), Forest music (380-388), Mountain-range music (388-421), Coastal music (421-454), 19th-century music (492-508), 20th-century music, First generation (509-533), Second generation (534-569), Third generation (569-605), Fourth generation (606-610).

Pinilla's biography in both *Riemann (Ergänzungsband Personenteil, L-Z, 380)* and *The New Grove* (xiv, 756), records numerous pertinent dates not included in the self-portrait at pages 585-587 of his *Informe*. Especially valuable is it to know that at "age 20 he went to Spain, and then to Paris, where he studied with Koechlin," that "between 1950 and 1958 he lived at Madrid," that he spent two years studying with Blacher at Berlin, that in 1966-7 "he spent the year at Columbia University studying electronic music on a Fulbright grant," and that his official appointments in Peru, beginning in 1964, have included the highest government cultural posts.



Already in the *Handbook of Latin American Studies* No. 32 (1970), item 5138, Gerard Béhague noticed Pinilla's dividing Peruvian twentieth-century composers into four generations, his listing of "some of the most important works of each generation," and also his failure to "analyze stylistic characteristics or general aesthetic trend of each composer." In the present *Informe* Pinilla has taken to heart Béhague's request for the musical examples and bibliographical information that were lacking in "La música contemporánea en el Peru," *Fanal*, xxi/79 (1966), 17-23.

Nonetheless, the musical examples in the hard-to-read, hand-copied appendix are usually too short and scrappy to do much good. Both bibliography and text uniformly cite *The Music of Peru* published by the General Secretariat at OAS in 1960 as *The Music in Peru*. The classic D'Harcourt work is cited as *La musiques [sic] des Incas*. Another frequently cited author is "Pereyra Salas" in the text, but (correctly) "Pereira Salas" in the bibliography. Bibliographical citations such as: "GÁLVEZ, JOSÉ—'La marinera'. En *Excelsior*. Lima, 1944" tantalize, but are useless.

As a reference work, Pinilla's *Informe* falters for want of sufficiently exact detail. The otiose summaries (not always accurate) of marginal matters such as "the five Greek modes most used in Spanish music" and "Greek rhythms," lists of "the most celebrated troubadours, Adom [sic] de la Halle, Juan Bodel, Perrin de Angecourt, Roberto de Sabillón and Wolfram de Eschenbach," and derivations such as the "K'in chino" and the "Koto japonés" from the "laúd egipcio" drive off the reader interested in encyclopedic precisions.

In comparison with what Pardo Tovar did for Colombian music history in 1966, Pinilla comes off second best. But his subject is too profound and important to rest content. This *Informe* should now be reissued after pruning of inaccuracies and irrelevancies, after careful copy-editing and footnoting, with placement of recopied music examples in the text where they belong, and with an analytic index.