



*Historia de la música boliviana*, segunda edición. By ATILIANO AUZA LEÓN (Cochabamba/La Paz, Editorial Los Amigos del Libro Werner Guttentag, 1985. 222 pp., ill., bibl.).

Apart from an introductory section devoted to what passes for indigenous musical life antedating sixteenth-century arrival of the Spaniards, this history gives Aymara, Quechua, and other tribal musics no berth. The book does contain scattered musical fragments that provide its user with some idea of the musical styles favored by such recent Bolivian composers as Gustavo Navarre (p. 137), Jaime Mendoza Nava (p. 160), Alberto Villalpando (p. 165), and Marvin Sandi (p. 167).

The author advertises himself as a violinist and choral director who after completing his education at Sucre (Escuela Nacional de Maestros) and La Paz (Conservatorio Nacional de Música) toured Bolivia between the years 1953 and 1960. In 1965 he studied composition at the Centro Latinoamericano de Altos Estudios Musicales del Instituto Torcuato Di Tella, Buenos Aires. In 1976 he won a teaching appointment at the La Paz national conservatory, and in 1985 he headed the school of music at Tarija.

How limited was his access to current international music literature comes to light in a bibliography listing only Spanish titles, many of them containing erroneous information uncritically copied into the text. The volume lacks even a table of contents, much less any name- or subject-index. Very welcome in this history is the author's irenic tone when discussing his composing colleagues' works. Nonetheless, he usually forgoes dates and all else except titles.

No Latin American country of its size boasts so rich a musical history as Bolivia. Laudable as were the present writer's intentions, his nation deserves far better of him than this haphazard "second edition."

*Bibliografia da música brasileira 1977-1984*. By IRATI ANTONIO, HELOÍSA HELENA BAUAB, and RITA DE CÁSSIA RODRIGUES (São Paulo, Universidade de São Paulo, Escola de Comunicações e Artes, Serviço de Biblioteca e Documentação, Centro Cultural São Paulo, Divisão de Pesquisas, 1988. 275 + x pp.).

This valiant attempt at bringing under control the holdings of five São Paulo and two Rio de Janeiro libraries was graciously reviewed by Edward A. Riedinger of The Ohio State University in *Fontes artis musicae*, 38.3 (July-September 1991), pp. 242-243. He correctly stated: "Coverage can be considered reliable but not exhaustive, because thoroughness is limited due to the incomplete sources consulted."

He mentions USA periodicals not consulted. To these could have been added *Inter-American Music Review*, which beginning with "The Brazilian Bishop who launched the first piano publication (1732)" (I/2, Spring-Summer 1979, pp. 211-215), continued publishing reviews and articles of Brazilian import in I/2, 239, 240, 242-244; III/1, 109, 115-116; III/2, 203-206; IV/2, 3-30, 87; V/1, 109-116, 117, 121-122, 128; V/2, 63-88, 117.

The compilers could also have profited from consulting the "Brazil" heading in *The Music Index*, 1979-1980 cumulation, p. 167; 1981-1982 cumulation, p. 148; 1983-1984 cumulation, p. 156.

*ARTEunesp*, vol. 2/4. Directed by Irineu de Moura (São Paulo, Instituto de Artes do Planalto [Rua Dom Luiz Lasagna, 400, SP 04266], 1986/88. 145 pp., facs., music).

Highly as are to be valued Latin American interdisciplinary periodicals, they run the danger of being overlooked by specialists in any single discipline. The present issue contains three articles of musical import, the first being Régis Duprat's "Itu: música sacra do período colonial. 'Procissão de Almas', de Jesuino do Monte Carmelo (1764-1819)," pages 89-104.

Born at Santos March 25, 1764, of an unknown father and Domingas Inácia de Gusmão, Jesuino Francisco de Paula Gusmão studied organ with a local Carmelite music director. Aged 17 he accompanied a Carmelite friar to Itu, there taking employment as a church painter. In 1784 he married a native of Itu, Maria Francisca de Godol, by whom he had five children before her death in 1793. In 1797 he was ordained deacon at São Paulo, where he helped decorate the Carmelite church. Next year advanced to the priesthood, he celebrated his first Mass July 16 at Itu. The earliest document attesting his musical employment at Itu is a receipt dated August 14, 1793, for funeral music provided by him and two of his pupils. Later he frequently wrote Holy Week music performed under the direction of the Itu chapelmaster Inácio Pinto Rodrigues.

In 1961 Duprat located at São Paulo and transcribed a Maundy Thursday matins responsory by Jesuino and in 1962 at the Museu Carlos Gomes in Campinas a *Sacris solemniss* Corpus Christi hymn, a Venite *a 2* for Lady matins, a Ladainha given its first modern performance June 9, 1979, by a choir directed by Jonas Christensen, and the a cappella processional music *a 4* published at pages 97-104 of the present article. Duprat subsequently encountered a Pange lingua, Laudate pueri, and music for São Pedro and Child Jesus matins in the Museu da Inconfidência at Ouro Preto. The LP Basf Brasileira, Coleção Música Sacra Paulista, no. 2 (1982), contains