



and *Ut queant laxis* (issued in 1966 by Angel in the album *Salve Regina*) at once established Araujo as a genius. The remaining fourteen items published for the first time in the present anthology will further solidify Araujo's reputation, and like any collection of his works deserves the widest possible circulation amongst choral conductors seeking exceptionally vibrant music composed during the middle Baroque.

Revista Brasileira de Música, Nº 19, 1991, ed. by MARIA DE FÁTIMA GRANJA TACUCHIAN (Universidade Federal do Rio de Janeiro, Escola de Música [Rua do Passeio, 98—Lapa, 1.021—Rio de Janeiro]. 155 pp., facs., musical exx.).

Thanks to subsidy generously provided by the Fundação Universitária José Bonifácio, the present issue containing ten articles pays handsome tribute to the Mozart bicentennial in the three opening contributions by Brazilians. Cristina Magaldi begins her excellent article on the dissemination of Mozart's music in nineteenth-century Brazil with data on first performances in Portugal. At Lisbon *La Clemenza di Tito* was given in the autumn of 1806, the same year in which it was first produced at London. Three years earlier the Requiem was performed at Nossa Senhora da Graça church in Lisbon. José Mauricio Nunes Garcia conducted the first Brazilian performance of the Requiem at the Rio de Janeiro Igreja do Parto in December 1819. *Don Giovanni* was produced September 20, 1821 and January 8, 1822, at the Teatro São João, a quadrennium before Manuel García starred in the first New York performance May 23, 1826, at the Park Theatre.

At his concert in Rio de Janeiro October 3, 1855, Sigismund Thalberg played his own variations on themes from *Don Giovanni*. Leo Junius included a critical life of Mozart drawn from four sources in his three-installment article "Mozart e seu Don Giovanni," published in the Rio de Janeiro *Revista popular*, VI (1860), 65–79, 292–298, and 338–345. To foster performances of his chamber works, a Clube Mozart was organized at Rio de Janeiro in 1867.

Nunes Garcia's familiarity with Mozart's Requiem three years before he conducted its first Brazilian performance can be amply corroborated from passages in his own Requiem written for the exequies of Queen Maria I, who died at Rio March 9, 1816. In "O Requiem mozartiano de José Maurício," Ricardo Tacuchian illustrates Nunes Garcia's indebtedness with ten parallelisms.

Third in the triptych of articles commemorating the Mozart bicentennial, Gertrud Mersiovsky's "Mozart e o órgão" cites his comments concerning organs played by

him at Versailles, Haarlem, Padua, Mannheim, Strassburg, Dresden, and Prague. For each instrument the author provides the registration—as she does also for the Salzburg Cathedral three-manual organ with a sixteen-note pedalboard. The author concludes with references to Mozart's works originally for the organ, or transcribed for it.

Among other articles in this issue, Régis Duprat's "Pesquisa histórico-musical no Brasil: algumas reflexões" gives a valuable overview of the problems confronting historical musicologists working in Brazil. Maria de Fátima Granja Tacuchian, the meticulous and profound editor of the present issue, provides a closely documented survey of festivals, congresses, and encounters that from 1958 onward have attempted to bring the entire Western Hemisphere into a musical alliance.

The remaining four articles in this issue—each by a woman professional presently active in Rio de Janeiro—cover these topics: Almeida Prado's piano compositions (Saloméa Gandelman), appreciation and analysis of Carlos Gomes's *Colombo* (Andrely Quintella de Paola), history of folklore research in the Escola de Música sponsoring this issue (Rosa Maria Barbosa Zamith), and the development of the Escola's music library named "Biblioteca Alberto Nepomuceno" (Dolores Brandão de Oliveira). After the lapses that have occurred in the publication of *Revista Brasileira de Música* from its inception in 1934, the present happy revival issue augurs most auspiciously for its desired continuing future.

American Music Research Center Journal. Volume 2-1992 (Boulder, University of Colorado at Boulder, College of Music, William Kearns, Editor. 115 pp., ill., music exx., facsimiles).

This splendid new journal fills the void felt by all members of the Sonneck Society who have during the 1980's noted the need for a magazine looking westward. The seven authors of articles in the present issue are: Nancy F. Carter, a librarian in the University of Colorado ("Early Music Publishing in Denver: The Tolbert R. Ingram Company"), Karl Kroeger, Professor and Music Librarian at the University of Colorado ("The Life and Music of Merit Woodruff: An Early American Psalm-odist"), Dennis Loranger, a Ph.D. candidate at the University of Colorado ("Women, Nature and Appearance: Themes in Popular Song Texts from the Turn of the Century"), Susan Porter, Professor of Music at the Ohio State University ("Performing Anglo-American Opera: Why and How?"), Thomas L. Riis, newly appointed Professor of Music and Director of the American Music Research Center at the University of Colorado as of Sep-

tember 1, 1992 ("Why American Music Research?"). Sister Mary Dominic Ray, first Director of the American Music Research Center, 1968–1988, during its habitat at Dominican College, San Rafael, California ("Some Vignettes from the Early Dominican College Years"), and Helen Walker-Hill, pianist and investigator concerned with African-American women composers, holder of a 1992 fellowship to produce a descriptive catalog of the American Music Research Center's collection of Black Women Composers ("Music by Black Women Composers at the American Music Research Center").

These are all articles of enduring value and the entire contents of Volume 2 presage a long and fruitful life for this eagerly awaited new journal edited by distinguished scholar William Kearns. At present, annual publication at \$8 per issue in the United States and \$10 abroad is projected. Subscriptions and enquiries will be welcomed by Director Thomas L. Riis, Campus Box 301, College of Music, University of Colorado, Boulder, CO 80309 (ISSN 1058-3572, copyright by the Board of Regents of the University of Colorado).

Imágenes de la música iberoamericana. Edición especial Quinto centenario dirigida por ENRIQUE FRANCO. Prólogo by Pamela O'Shea (Santander, Fundación Isaac Albéniz [Madrid, Juan Bravo, 20, 6^o dcha], Agosto 1992. 157 pp., illustrations [by Ramón Gaya], index of names).

Apart from the synthesis of Spanish music history during Renaissance and Baroque epochs offered by Robert Stevenson at pages 19–30, each of the eleven articles in this volume touches on some assigned phase of Latin American musical happenings. Samuel Claro-Valdes opens with a valuable traversal of viceregal events. Opera, zarzuela, and symphony fall to the lot of Kurt Pahlen, Luis Ángel Benito Ribagorda, and José António Alcaraz. Sundry guitarists and pianists occupy Ricardo Iznaola, Antonio Fernández-Cid, and Enrique Franco in Part III of this anthology. Part IV—devoted to "our time"—enlists Emilio Casares Rodicio ("Latin-American musicology"), Tomás Marco ("Present-day compositional trends"), and Carlos Cruz de Castro ("Festivals embracing Spain and Latin America").

The quality of the eleven articles in this collection differs markedly. At the bottom settles a misinformed and slanted article by Kurt Pahlen (*b* Vienna, May 26, 1907; emigrated to South America in 1939). Always a compiler and never an investigator, he knows a smattering of Argentinian opera events from 1899 when Enrico Caruso sang the title role in Arturo Berutti's *Yupanqui*, but his statements concerning Brazil, Chile, Colombia,

Cuba, Mexico, Peru, and Venezuela betray complete ignorance of specialized histories dealing with opera developments in each of those nations.

The article on zarzuela much exceeds the opera survey, but even so it could have been much improved had the author taken advantage of Sally Joan Bissell's "Manuel Areu [1845–1942] and the nineteenth-century zarzuela in Mexico and Cuba." The article on "*sinfonismo* en Hispanoamérica" begins with a quotation from Ramón López Velarde and closes with a dedication to the memories of Otto Mayer-Serra and Rudolfo Halffter but in the intervening nine pages mentions not so much as a single Latin American composer of symphonies. In passing, the author drops Gustav Mahler's name (page 63). Amazingly, not even compatriot Carlos Chavez with his six symphonies sparks the author's attention.

Happily contrasting with the useless symphony article, Fernández-Cid provides an exemplary run-down of South American and Cuban pianists (Teresa Carreño, Magda Tagliaferro, Nelson Freire, Cristina Ortiz, Claudio Arrau, Jorge Bolet, Horacio Gutiérrez, Bruno Leonardo Gelber, Martha Argerich, and Daniel Barenboim). Only lacking from this list of the *sobresalientes* is the name of Guiomar Novaës, surely the most internationally renowned Brazilian pianist of her generation. The Argentinian-born artists again remind us that, like New York in North America, so also Buenos Aires in South America has for decades hosted the largest Jewish community.

Casares Rodicio's flights throughout Latin America in behalf of the upcoming *Diccionario de la música española e hispanoamericana* have elevated him to a uniquely lofty eyrie from which to survey and evaluate musicological endeavor. The eminent composer Tomás Marco, who was also a contributor to *The New Grove Dictionary of Music and Musicians* (1980), summarizes present-day composers' activities—in so far as they can be known from other than merely local information sources.

The first attempt to offer Spaniards a Latin American musical panorama occurred in Barcelona during October 1929. The composers represented in four concerts at the Palau Nacional during the Festivals Sinfònics Ibero-Americans ranged from Alberto Williams and Carlos López Buchardo in Argentina, Henrique Oswald, Alberto Nepomuceno, and Heitor Villa-Lobos in Brazil, Carlos Lavin, Enrique Soro, and Pedro Humberto Allende in Chile, Rafael J. Tello, Manuel M. Ponce, Estanislao Mejía, and José Rolón in Mexico, and Teodoro Valcárcel in Peru, to Eduardo Fabini in Uruguay. The four concerts October 2, 8, 13, and 25, 1929, directed by Pau Casals, Joan Lamote de Grignon, Heitor Villa-Lobos, and Marius Mateo, earned a discriminating review by Joan Salvat in *Revista Musical Catalana*, xxvi/311 (November 1929), pages 487–488. The first Festival