



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-