



Reviews

Compositores de las Américas: datos biográficos y catálogos de sus obras/Biographical data and catalogs of their works. Assembled under the supervision of Efraín Paesky, Chief, Arts Division, and Secretary General of CIDEM by Leonardo Manzino (Washington, D.C., Secretaría General, Organización de los Estados Americanos, [1889 F Street, NW], 1993. 132 pp., portraits, music facsimiles)

Again possessing all the admirable qualities that distinguished the previous 19 volumes (bilingual text, composers' portraits, manuscript or printed musical excerpts), this volume 20 in the Composers of the Americas series initiated in 1955, boasts several useful innovations. As summarized by Efraín Paesky, these novelties include:

1) The inclusion of information on existing recordings of the catalogued works. This information is also included in the "Publisher/Recordings" column. The symbol "(G)" is used to distinguish the information on recordings from that on publications presented in that column. 2) An additional appendix explaining abbreviations used to identify the different recording companies. 3) A second additional appendix listing the composers presented in this volume. It includes the addresses that the composers have authorized for publication so that interested readers may request manuscripts.

The 17 composers profiled in Volume 20 represent these nations: Argentina (1), Brazil (2), Chile (5), El Salvador (1), Mexico (2), Peru (3), Uruguay (1), Venezuela (1). Puerto Rico enters with one composer. Their birth years range from 1938 (Casas Napán) to 1961 (Areán and Lorenz), 12 having been born 1950 to 1957. All 17 composers have won prizes in their own countries, all have written works in larger forms, and all have one or more orchestral works to their credit. The 17 composers' names, nationalities, dates and places of birth are listed in the next paragraph.

1. Ernani Aguiar (Brazil), August 30, 1950, Petrópolis, Estado de Rio de Janeiro; 2. Juan Carlos Areán (Mexico), June 6, 1961, Mexico City; 3. Eduardo Cáceres (Chile), February 28, 1955, Santiago; 4. Germán Cáceres (El Salvador), July 9, 1954, San Salvador; 5. José Carlos Campos (Peru), June 5, 1957, Lima; 6. Alvaro Carlevaro (Uruguay), January 31, 1957, Montevideo; 7. Walter B. Casas Napán (Peru), May 20, 1938, San Vicente de Cañete, Lima; 8. Jaime Gonzalez (Chile), March 7, 1956, Quillota; 9. Alejandro Guarello (Chile), August 21, 1951, Viña del Mar; 10. Ricardo Lorenz (Venezuela), May 24, 1961, Maracaibo; 11. Arturo Márquez (Mexico), December 20, 1950, Alamos, Sonora; 12. Ronaldo Miranda (Brazil), April 26, 1948, Rio de Janeiro; 13. Guillermo Rifo Suárez (Chile), February 16, 1945, Santiago; 14. Roberto Sierra (Puerto Rico), October 9, 1953, [Puerto Rico]; 15. José Roberto Sosaya (Peru), May 29, 1956, San Pedro de Lloé; 16. Santiago Vera-Rivera (Chile), November 2, 1950, Santiago; 17. Alejandro Viñao (Argentina), September 4, 1951, Buenos Aires.

In the order of their listing in the preceding paragraph, the composers' addresses at the time their biographies and catalogues were assembled were as follows:

1. Rua 16 de Março 167 Apt. 401, 25620 Petrópolis - RJ, Brazil; 2. 2 Duxbury Lane, Amherst, MA 01002, USA; 3. Carmen 1578, Santiago 3, Chile; 4. Apartado Postal 2979, Correo Central, San Salvador, El Salvador; 5. Avenida Armendáriz 408, Lima 18, Peru; 6. Varnbulerstrs. 8, D-7250 Leonberg 6, Höffingen, Germany; 7. Jirón Loreto 240, Breña, Lima 5, Peru; 8. Calle Lia Aguirre No. 1045, Villa El Parque, La Florida, Santiago, Chile; 9. José Zapiola 8170/7, La Reina, Santiago, Chile; 10. 210-1325 Av. Santa Belén, La Floresta, Caracas 1060, Venezuela; 11. Palermo #6, Villas Prado Coapa, México, D.F. 14350; 12. Rua Andrade Pertuce 33, Apt. 603, Catete, Rio de Janeiro, Brazil; 13. Casilla 266, Correo 22, Santiago, Chile; 14. 1947 N. Prospect Avenue #104, Milwaukee, Wisconsin 53202, USA;



15. Pinar del Rio 1538, San Martín de Torre, Lima 31, Peru; 16. Capitán Almeida No. 25, Apt. 1 E, 33009 Oviedo, Spain; 17. 24 Coolhurst Road, London N8 8EL, England.

Three companies in Brazil publish works by Brazilian composers: Editora Novas Metas, Rua Roque Petrella 46, 04581 São Paulo - SP; Editora Vitale, Rua Franca Pinto 42, 04016 São Paulo - SP; Pro-Memus Funarte, Rua Araújo Porto Alegre 80, 20030 Rio de Janeiro - RJ; four organizations in Chile do the same for Chileans: Facultad de Artes de la Universidad de Chile, Compañía 1270, Santiago; Instituto de Música - Pontificia Universidad Católica de Chile, Casilla 114-D, Santiago; Ministerio de Educación y Cultura de Chile, Santiago; SVR Producciones, San Juan 4967, Santiago; four in Mexico do so for Mexicans: Ediciones Cenidim, Liverpool 16, Col. Juárez, Delegación Cuauhtémoc, C.P. 06600, México, D.F.; Ediciones Mexicanas de Música, Yautepec 24, Col. Condesa, 06140 México D.F.; Los Universitarios, Universidad Autónoma de México, Avda. Insurgente Sur 3000, 04510 México, D.F.; Revista Factor, Avda. San Francisco 519-13, 10500 México, D.F. Outside Latin America the following seven organizations accepted for publication works by composers in the present volume: Crew Studio, 24 Coolhurst Rd., London N8 8EL, Great Britain; Editio Musica Budapest, 1051 Budapest V, Vörösmarty, tér. 1 P.O.B. 322, H-1370 Budapest, Hungary; Editions Orphee, Inc., P.O. Box 21291, Columbus, Ohio 43221; Editions Salabert, 22 Rue Chauchat, 75009 Paris, France; G. Schirmer, Inc., 225 Park Avenue South, New York, N.Y. 10003; MMB Music, Inc., 10370 Page Industrial Blvd., St. Louis, MO 63132; Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura, 1, Rue Miollis, 75732 Paris Cedex 15.

Catálogos de compositores españoles: 1. *Ramón Barce.* By Fernando J. Cabañas Alamán. 47 pp. 2. *Agustín Bertomeu.* By Javier Suárez Pajares. 31 pp. 3. *Francisco Cano.* By Fernando J. Cabañas Alamán. 28 pp. 4. *Javier Darias.* By María José Álvarez. 31 pp. Bibliographies, discographies, musical facsimiles, photographs (Madrid, Sociedad General de Autores de España, Departamento de Comunicación, Servicio de Publicaciones y Archivos [Fernando vi, 4], 1991)

These four catalogues, each beginning with a succinct biography, belong to a series that by 1991 had reached twelve composers (the other eight being Miguel Alonso, Alfredo Aracil, Miguel Angel Coria, Agustín González Acilu, Angel Oliver, Claudio Prieto, and José Luis Turina). After the bilingual (Spanish and English) biographical introductions, the catalogues first itemize works under media headings, then chronologically, then

alphabetically. As postfaces come the composers' discographies, bibliographies of writings by them, and about them.

I

Only two of the dozen composers whose catalogues the Sociedad General de Autores sponsored to 1991 are profiled in the 1992 eighth edition of *Baker's Biographical Dictionary of Musicians*: Ramón Barce (*b* Madrid, March 16, 1928) and Miguel Angel Coria (*b* Madrid, October 24, 1937)—both of whom began their musical studies at the Real Conservatorio Superior at Madrid. Emilio Casares Rodicio's *14 Compositores Españoles de Hoy* (Universidad de Oviedo, Servicio de Publicaciones, 1982; 478 pp.)—reviewed in *Inter-American Music Review*, v/1 (Fall 1982), pages 125–126—included Miguel Alonso (*b* Villarín de Campos, Zamora, 1925), Ramón Barce, Francisco Cano (Madrid, December 10, 1939), Miguel Angel Coria, Agustín González Acilu (Alsasua, 1929), and Claudio Prieto (Muñeca de la Peña [Guardo], Palencia, 1934).

A review by Robert Stevenson that appeared in *The Musical Quarterly*, LXVII/2 (April 1981), 296–297, advertised a ten-disc anthology collectively entitled *Música Española Contemporánea* (obtainable from Movieplay, Fernando el Santo 17, Madrid); the review included references to the recorded works of the 38 Spanish contemporary composers represented in the set. Among the 38, Ramón Barce entered the anthology with Funeral Music for eight performers (string quartet, flute, oboe, clarinet, percussion) composed in 1969 (to commemorate Ernesto Che Guevara). Premiered at the Madrid Real Conservatorio by the Grupo Koan April 25, 1970, this work is

not funeral music in any conventional sense; instead Barce's March "prefers the severe and luminous stance that in the composer's opinion befits such an *hommage*."

In José López-Calo's review of the recording (*Ritmo*, no. 520, March 1982) he called attention to the "ritmo obstinado, como de procesión o marcha lenta" that gives character to the Guevara *hommage*. In *Ramón Barce en la vanguardia musical española* (Universidad de Oviedo, 1983), pages 190–192, Angel Medina contrasted Barce's subtlety with the sentimentality of Carlos Puebla's "popular homenaje al comandante."

Holder of a doctor's degree *en Filosofía y Letras* awarded by the Universidad de Madrid in 1956, Barce became Catedrático de Lengua y Literatura in the Instituto Lope de Vega at Madrid in 1969, served as music critic for the Madrid daily *Ya* 1971–78, obtained the Premio Nacional de Música with his String Quartet No. 3 in 1973, and in 1982 became *subdirector* of *Ritmo* (Madrid), a periodical to which he had regularly contributed since