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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



1957. In the 1980's he concentrated on chamber works, where he studied with Cristóbal Halffter—emerging with his *Sonata Leningrado* for cello and piano (1988) being the title "Profesor de Composición." In 1972 the Fundación Juan March commissioned his one-act opera *Biángulo* for soprano, tenor, bass, and chamber orchestra. In 1976 he participated in the founding of the Asociación de Compositores Sinfónicos Españoles. The next year he became a programmer for Televisión Española, a post that he still held in 1991. From 1988 through 1991 he served every year as member of a succession of important composition competition juries. His orchestral works, *Sensorial* (1972, 8 minutes), *Aquarius* (1975, 9 minutes), and *Dionisiaco* (1980, 12 minutes) were published by Editorial de Música Española Contemporánea, Alcalá 70, 28009 Madrid, in 1975, 1976, and 1980. The latter two were premiered at the Teatro Real, Madrid, April 3, 1976, by the Orquesta Sinfónica de Radiotelevisión Española, and February 20, 1981, by the Orquesta Nacional de España. His 12-minute *Pequeña Suite Iberoamericana* for accordion soloist and orchestra, consisting of Zortziko, Tiempo de habanera, Vidalita, and Danza de panaderos, was premiered in May 1990 at Vienna and published that year at Barcelona by Catalana d'Edicions Musicals. In 1991 he wrote a two-act chamber opera, *Los amores prohibidos* (libretto by Santiago Martín Bermúdez).

premiered at what was then Leningrad in 1989. *Music Since 1900*, 4th edn., 1971, page 1261, cites as Barce's first work heard in the USA June 27, 1968, during the Fourth Inter-American Festival, *Objetos Sonoros* "in four divisions, derived from the concepts of plane geometry and spherical trigonometry." Acknowledging the importance of *Objetos Sonoros*, Angel Medina (pp. 40–41) quoted at length the analysis published in Tomás Marco's seminal *Música española de vanguardia*. Nonetheless as Barce's later output reveals, he thereafter moved away from abstractions.

II

Agustín Bertomeu, born at Rafal (Alicante) December 23, 1929, studied at the Real Conservatorio Superior in Madrid 1949–52, entered the Navy as a music director in 1955, and had his first orchestral work *Cádiz* (a 15-minute symphonic poem) premiered by the Orquesta Sinfónica de Mallorca at Palma de Mallorca December 14, 1960—following it with another nine orchestral works. In 1963 he attended the Internationale Ferienkurse für Neue Musik at Darmstadt. At the Teatro Real, Madrid, Rafael Frühbeck de Burgos on December 6, 1974, conducted the Orquesta Nacional de España in the premiere of his 17-minute *Variaciones sobre una configuración* (four movements). His 30-minute *Concierto para violoncello y orquesta*, premiered January 31, 1991, by the Orquesta Sinfónica de Radiotelevisión Española in the Teatro Monumental, Madrid, Lluís Claret, soloist, had in 1989 won the VII Premio Internacional Reina Sofía.

III

A native *madrileño* like Barce, Francisco Cano attended the Real Conservatorio Superior in Madrid 1957–68,

IV

Javier Darias (*b* Alcoi, April 7, 1946) studied composition with Patricio Galindo at Valencia and with Juan Hidalgo at Madrid. Graduating as a Chemical Technical Engineer, he later specialized in ceramics at the University of Valencia. In 1981 he became Director of the Conservatorio Municipal de Música y Danza at Alcoi. His orchestral works, *Vidres* (premiered April 21, 1984, Orquesta Sinfónica Alcoiana, Teatro Circo, Alcoi) and *Vicmar* (premiered March 18, 1988, Orquesta Sinfónica de Tenerife, Teatro Guimerá, Tenerife) were recorded in London by the Royal Philharmonic Orchestra in 1988.