Reviews

Susana Zapke: Das Antiphonar von Sta Cruz de la Serós, XII. Jh. Neuried, ars una, 1996. 574 pp.

The implanting of Gregorian chant in Spain, and the consequent displacement of Hispanic-Visigothic liturgical practices is a generally recognized historical fact. However, many and very important details have escaped attention. True, we do know that the substitution of one repertory for another occurred in a relatively short time, but we do not know details of the struggle, the resistance, and the very real problems that getting along together during such a change must have engendered.

The change of rite, propelled by political motives affecting kings and church dignitaries, was evidently less traumatic than might have been expected because it coincided with repopulation of the northern kingdoms—Aragon, Navarra, and Castile, by clergy and monks from flourishing congregations on the other side of the Pyrenees, such as Cluny and St. Victor of Marseilles. These incomers were catalysts of a social transformation which affected that most profound of religious sentiments: the manner of praying and of reaching out to the Deity. The peninsulars began new worship practices abetted by their daily experience of the liturgy in the company of persons accustomed to the imported manner. As a guarantee of fidelity, the incoming ecclesiastics brought their own manuscripts—as an instance, not going outside Aragon, the *Hymnarium oscense*, Huesca Cathedral's Cod. 1. These importations fixed the traditions, and from these sources new manuscripts were copied.

Among those copied in upper Aragon should be counted the manuscript which became the subject of the doctoral thesis presented in 1993 at Hamburg University by Susana Zapke, the monastic rite *Antiphonarium Officii* containing the Proper and the Common of Saints, copied in Aquitanian notation. Doctor Zapke begins her study of the codex in question, situating it in the monastery still holding it, Santa Cruz de la Serós, founded in about 1070 by Countess Sancha, daughter of Ramiro I of Aragon. The dwellers were Benedictine rule nuns who probably from the outset practiced the Gallic-Roman rite. On July 1, 1555, the nuns moved to Jaca. Because they continued their Benedictine life in that Pyrenean city, the codex in question could overrule the accidents of time that have too often befallen other similar type codices.

The manuscript contains 63 folios, but because various gaps intervene, reconstructing it poses extreme difficulties. After a codicological study at her pages 61–96, Doctor Zapke undertakes in succession an analysis of the liturgical contents (at pages 97–227) and of the strictly musical aspect (at pages 228–59). Indexes of pieces, indications of some parallelisms in the *Corpus Antiphonalium Officii* (pages 273–472), plus a discrete facsimile reproduction, contribute to a publication worthy of scholarly consultation.

Not counting indexes, the best worked and longest part is dedicated to liturgical analysis. The calendar, as well as the choice and arrangement of the repertory, permit comprehension of the relations existing among different ecclesiastical centers at the beginning of the twelfth century, and allow evaluation of what persisted from discarded Hispanic usages. The numerous Blessed Virgin feasts and the many female saints perhaps resulted from the destination of the codex—a female monastery. Although the Hispanic feast of the Blessed Virgin on December 18 is mentioned, users of the codex are remitted logically to the March 25 Feast of the Annunciation for the celebration of the offices.

Dr. Zapke summarily treats notational aspects as well as the melodic character of the chants. However, studying the melodic characteristics is indeed a difficult exercise without access to other comparable models than the Solesmes editions, which as is known, have no scientific value. I therefore believe that comparable material from other parallel sources is a necessary step forward. By juxtaposing similar manuscripts, it may become possible to unveil hitherto unsuspected richnesses in the Aquitanian liturgical chant that once prevailed at the extreme north of the Iberian peninsula.

—Ismael Fernández de la Cuesta

Paloma Otaola González. El Humanismo musical en Francisco de Salinas. Pamplona: Newbook Editions, 1997. 336 pp. ISBN 84-89648-632-X.

The ill fortune attendant for centuries on blind Salinas's masterful *De musica libri septem* (Salamanca, 1577, 1592), known by its title but shunned because the text requires much more than familiarity with breviary Latin (as Jesuit Antonio Eximeno's blindman's guide confessed) seems recently to have taken a turn for the better. Contributing to Salinas's present-day rehabilitation as an extremely important theorist have been such events as the lengthy monograph on him published in Francisco José León Tello's *Estudios de Historia de Teoría Musical* (Madrid: Consejo Superior de Investigaciones Científicas, 1962), Claude Palisca's timid although genuine attempt to appreciate him in *Die Musik in Geschichte und Gegenwart* (1962), and also the Spanish translation which I had the satisfaction of publishing with the title *Siete libros sobre la música* (Colección Opera Omnia, Alpuerto, 1983).

Historians cannot continue ignoring the existence of so extraordinary an authority on speculative music and the singularity of his magnum opus—if they aspire to write an objective survey of music theory. Javier Goldáraz certainly so perceived Salinas's importance when compounding his doctoral dissertation entitled *Matemáticas y música en los tres primeros libros de la música de Francisco de Salinas* (UNED, 1991), when writing his monograph, "Aristógenes en la teoría musical del Renancimiento," *Revista Española de Musicología*, XII, 1989, 23–46, and in his book *Afinación y temperamento en la música occidental* (Madrid, 1992). Another doctoral dissertation, accepted November 12, 1992, at the Universidad de Navarra, Paloma Otaola González's *El humanismo musical en Francisco de Salinas* (reviewed in the *Revista de Musicologia*, XIX/1–2, 1996, page 360) now forms the basis for the book being presently reviewed.

Paloma Otaola's admirably structured dissertation profited from the guidance of her mentor, Mª Antonia Labrada Nieto. In the introductory part of the resulting book, pages 19–46, she assembles all available biographical data concerning Francisco de Salinas. In the ensuing lengthiest part, pages 47–220, she provides a densely detailed summary of the contents of *De musica libri septem*, with special emphasis on Salinas's sources. In the third and concluding part, pages 221–98, she highlights the surviving ancient classic concepts echoed in *De musica*, devoting the last chapter, pages 263–98, to the "musical humanism" theme that inspired the title of both her dissertation and book. Various appendices perfect her work: among them a table comparing the so-called Pythagorean tuning system with Salinas's; another in which she synopsizes the distances separating intervals in each of the recognized tuning systems; still a third in which she defines technical terms in a glossary similar to the one that I myself provided at pages 760–75 of my Spanish translation—sometimes doing me the honor of repeating my own definitions. To conclude, she lists by way of a bibliography the works that undergirded her own research. Prior to publication of the present book, she had published "En torno a la música y las artes liberales" in *Nassarre*, IX/1 (1993), 145–80, and "Francisco de Salinas y la teoría modal en el siglo XVI," *Nassarre*, XI (1995), 367–85.

The two most praiseworthy aspects of the central part of Paloma Otaola's book are in my opinion the conciseness and clarity of her explanations in modern terms of Salinas's musical theory that have to do with structure and with harmonic and rhythmic components; also laudable is her recognition of all authorities and their works cited in *De musica*. Whoever digests her 175 pages of explanations will obtain a precise idea of Salinas's harmonic theory that will round out the 101-page résumé in F. J. León Tello's *Estudios de Historia de Teoría Musical*. Her recognition of the authors and works cited by Salinas is all the more important a feat, because it permits our evaluating Salinas's level of erudition and assessing his dependency versus orginality.

What of his "humanism," the keyword in the title of her dissertation and book? Salinas moved into a vital and extraordinarily rich contemporary world abounding in artistic and scientific geniuses when he located at Salamanca. At the close of my translation of *De musica* I thought that two personalities were combined in Salinas, those of humanist and musician. So I confessed at my page 14. Slightly later, Claude Palisaca discoursed on "Francisco de Salinas (1513–1590) as humanist" in his *Humanism in Italian Renaissance Thought* (New Haven, 1985), a topic revisited in the Congreso Internacional "España en la Música de Occidente" celebrated at Salamanca October 29–November 5, 1985, *Actas del Congreso*, Madrid, 1987, vol. I, pages 165–70. And now, at her page 174 Otaola very generously retrieves my words when focusing on Salinas's roles at Salamanca. True, not all of us understand and define sixteenth-century humanism in identical ways. For example, I myself find it questionable to apply the adjective "musical" to the noun "humanism," although I do not disparage another who does so. This *diversitas in nominando* may cause a different focus. Otaola, following Palisca, accepts the generalized scholastic definition of humanism as the rebirth, the "revival" of ancient learning. However I do not believe that such a simplistic definition exactly fits Salinas's humanism. I am inclined to regard his humanism as far ampler and more complex—more in line with that of Erasmus, Thomas More, Pico della Mirandola, Luis Vives, and (more specifically) with the hu-

manistic ambience at Salamanca University during the second half of the sixteenth century. In his prologue Salinas acknowledges that in contrast with grammar, music does not depend on the rules of the ancients but rather on the eternal faculty of reasoning. Further along in the same prologue he recognizes music's precise power to render the human being "more human, more devout, more learned."

Elsewhere in other forums—among them "Francisco de Salinas en el entorno de Fray Luis de León," in *San Juan de la Cruz and Fray Luis de León, a Commemorative International Symposium*, November 14–16, Hilles Library at Harvard University (Newark, Delaware, 1996), pages 55–67, and "El concepto de música en los tratados de Salinas" in *Musices Liber Tertius* (Madrid: Sociedad Española de Musicología, 1993), pages 13–18—I countered that not Italy but rather Salamanca inspired a transcendental change in Salinas's attitude toward music, the art to the practice and teaching of which he had devoted an entire lifetime. *De musica*, published a decade after his Salamanca University appointment, exhibits an entirely new dimension when compared with his *Musices Liber Tertius* that completed copying in his home city Burgos in 1566 (Madrid: Biblioteca Nacional MSS 7425, facsimile edition, 1993, with Javier Goldáraz and Antonio Moreno's valuable introduction). When preparing her dissertation and present book, Paloma Otaola lacked access to either the Biblioteca Nacional manuscript or the 1993 published edition. As a result, she concentrated exclusively on Salinas's 1577 *De musica libri septem*.

His change of viewpoint, not so much in details but in his total exposition, was surely a result of his contacts at Salamanca with the great university minds. Otaola does recognize that it was probably at university sessions that for the first time he came into contact with Aristotle. Even if not directly from Aristotle's *Metaphysics* and *Politics*, Salinas did imbibe Aristotelian concepts from Salamanca professors' teaching. No other route to university prestige lay open to music than Aristotelian epistemology. No less significantly, Salinas first encountered Augustine's *De musica* at Salamanca.

Along with Fray Luis de León (1527–1591) Salinas's friend and admirer, other Augustinian professors taught concurrently at Salamanca, among them the tenured Fray Juan de Guevara (1518–1600; native of Burgos like Salinas, author of commentaries on Peter Lombard's Sentences and on the first part of Thomas Aquinas's *Summa Theologica*), Fray Pedro de Aragón, and Fray Alonso de Mendoza (1556–1591). Concerning these, see E. Domínguez, "La Escuela Teológica agustiniana de Salamanca," in *La Ciudad de Dios*, El Escorial, 1956, number 169, pages 638–85. The bookshelves of the Augustinian friary at Salamanca preserved, among the bishop of Hippo's works, *De musica*, a treatise practically ignored throughout the Middle Ages and by many Renaissance theorists. Other Salamanca professors owned impressive collections of ancient and modern treatises—as would show an up-to-date study of sixteenth-century Salamanca libraries, a study still lacking so far as I know, but one that would throw light on what was then known and read.

Still another potentially very useful subject to investigate would be the influence exerted in the highest intellectual and political sixteenth-century spheres by a Salamanca professor who was not a member of any religious order, the multifaceted priest and canonist Martín de Azpilcueta (1492–1587), Francis Xavier's first cousin once removed. "Doctor Navarro," as he was called, was appointed precentor of Coimbra by Queen Catherine. Acting as defending lawyer in the process against Archbishop Bartolomé de Carranza, he confronted the accusers that included Philip II with a vigor that cost himself imprisonment. In his *Miscellanea de oratione* published at Rome in 1580, and in his *De silentio in divinis officiis* included in his *Opera Omnio* (Lyons, 1597), Azpilcueta discussed music; León Tello very opportunely referred to *De silentio* in his cited work, pages 267–80.

While professor, Salinas also served as cathedral organist during the distinguished Andalusian chapelmaster Juan Navarro's tenure from 1566 to 1574 (in which latter year he was expelled for vigorously striking a succentor during a vespers service).

All these data bring us to a restatement of the problem previously posed, the weight that should be given his sources imbibed at Rome versus those newly influential at Salamanca. Now needed are answers to these questions: (1) how original was he vis-à-vis his sources, objectively viewed in the light of present-day criticism; (2) how widely read and understood in his own epoch were the ancients whose doctrines influenced him; (3) how valid was his own understanding of his sources, compared with their perception by other sixteenth-century theorists. In my estimation, these source problems remain still open territory for adventuring researchers. None better than Paloma Otaola to undertake this daunting entry into still open territory.

—Ismael Fernández de la Cuesta

François Reynaud. La polyphonie tolédane et son milieu. Des premières témoignages aux environs de 1600. CNRS Éditions Brepols, 1996. 525 pp.

The dedication "to Toledans past and present, those rooted there and those heartbound there," testifies to François Reynaud's being enamored with Toledo and its inhabitants. During his long years of study in Spain he

has bound himself to the city, and like so many other French investigators he has elaborated his dissertation with extraordinary meticulousness, leaving almost nothing with which to cavil.

True, the title gives a less ambitious promise than the contents actually offer. Within his chosen time span the study of Toledan polyphony provides merely the base on which Reynaud builds a most impressive investigation of its ambience. Although the annexes contain the transcriptions of certain previously unpublished works by Morales (*[Victimae paschali laudes] Agnus redemit oves, [Gloria laus et honor] Israel es tu*) and by Bernardino de Ribera (the motets *Conserva me Domine, Beata Mater, Hodie completi sunt dies*), the focus of the book throughout is more historical and sociological, rather than strictly musical.

In ten chapters he groups the themes concerning which he has amassed pertinent data found in the almost impenetrable thicket of consulted material. He devotes the first chapter to singers, their functions and manner of life. The singers were perfectly integrated into the cathedral hierarchy. They responded to the authority of the *capiscol* (one of the chapter's twelve dignitaries, excluding the dean), who delegated his musical authority to the succentor, holder of the rank of prebendary. Next, Reynaud signals the singers' names and dates of service, describes the method of contracting them, states their types of examination, their duties, salaries, the budgets from which they were paid (*Obra* and *Refitor*), incidents concerning them and their relations with the cathedral chapter, every detail concerning their subsistence, livelihood, and property. These often minute details enable us to see that the functioning singers belonged to the middle class, probably lower middle class in Toledan fifteenth- and sixteenth-century society.

The chapelmasters (*maestros de capilla*), each separately studied in chronological order, merit an individual chapter. Each of them was a magnificent musician about whom exists abundant bibliography, notably that gathered in the not yet exceeded *Spanish Music in the Age of Columbus* (The Hague: Martinus Nijhoff, 1960) and *La música en las catedrales españolas del Siglo de Oro* (Madrid: Alianza, 1993)—the translated expanded and improved version of *Spanish Cathedral Music in the Golden Age* (Berkeley and Los Angeles: University of California Press, 1961). The relevant articles in the *New Grove Dictionary*, 1980, thanks to Reynaud, were in several instances subjected to small corrections in *Inter-American Music Review*, XVI/1 (1997), pages 106–8. Jaime Moll's "Morales en España. IV. Morales maestro de capilla de la catedral de Toledo," *Anuario Musical*, VII, 1953, pages 12–26, provided valuable details. Reynaud has documented additional details, some quite curious, such as Cristóbal de Morales's debts, others amply important such as the date of Pedro Lagarto's death in 1543, and not in 1507 due to plague, as had been supposed by the great Hispanist Robert Stevenson. With true courtesy Reynaud avoided any profound treatment of Andrés Torrentes, in consideration of M. J. Noone's thesis, but does however acknowledge the abundant errors in Noone's transcriptions of the Toledo capitular acts. So far as other chapelmasters are concerned, Reynaud deems it worthwhile to highlight the career as composer and theorist of Bartolomé de Quevedo (not to be confused with Bartolomé Escobedo). K. W. Gümpel stressed these facets in his "Der toledaner Kapellmeister Bartolomé de Quevedo und sein Kommentar an der Extravagante 'Docta Sanctorum' Johannes XXII," in *Gesammelte Aufsätze zur Kulturgeschichte Spaniens*, Erste Reihe, 21, Münster-in-Westfalen, 1963, pages 294–308. Reynaud also adds useful data concerning Bernardino de Ribera and a few intriguing details concerning the amazing twenty tests to which Alonso de Tejeda was subjected (augmenting the information published by Dionisio Preciado in his *Alonso de Tejeda ca. 1556–1628, polifonista español* [Madrid: Alpuerto], vol. I, passim and pages 69 and 78 note 13). It should be noted that Reynaud does not attempt to write the lives of the Toledo chapelmasters but rather to gather all data bearing on their cathedral activities, as revealed in documentation culled in Toledo archives.

Because the chapter on seises treats of a subject often bandied about in a morass lacking sufficient documentation, Reynaud's treatment adds markedly to Bernabé Bartolomé Martínez's generalized monograph, "Los niños de coro in las catedrales españolas. Siglos XII–XVIII," published in *Burgense*, XXIX/1, 1988, pages 139–93 (which had been the latest approach). In my opinion, Reynaud has pioneered on the subject. The seises were choirboys who sang polyphony and responses, and as such their roles entitled them to special status, lifting them above that of mere boy acolytes. Reynaud has encountered precise data on all their living conditions and functions—establishing that their number never exceeded six (correcting some estimates that have circulated). Reynaud tells us how they were recruited, what type of examinations they had to pass, what housing the chapelmaster provided, what clothing, what beds, food, health protection; what they studied, and details of their participation in the choir. The dean's memorial presented to the chapter September 20, 1593, concerning "what care the chapelmaster must take with the seises" ("lo que ha de guardar el maestro de capilla con los seyses") antedated the hiring of Alonso Lobo September 22, 1593, as next chapelmaster after the departure of Ginés de Boluda, who had failed in his choirboy duties. The dean's memorial (published in an appendix, page 440) clarifies them.

After L. Jambou's magnificent thesis dealing with the evolution of the organ in Spain (Sorbonne, 1988), not

much remained to be said concerning Toledan organs and organ technicians. Nonetheless, Reynaud does add certain relevant details concerning organists and organ technicians, chiefly having to do with their salaries and costs of maintaining and repairing the organs. From the outset of the sixteenth century, organists who were true musicians fulfilled well defined functions, different from those of organ technicians. The organists helped realize liturgical solemnities, not only in the cathedral but also in the chief churches and monasteries of the city and its environs.

Gerónimo Peraza "the uncle" was an especially notable member of the dynasty of organists studied by Dionisio Preciado in "Jerónimo Peraza II, organista de la catedral de Palencia," *Tesoro sacro musical*, 1973, III, 69–80. But the music played by these organists and by the rest of the instrumentalists fails to survive. Reynaud devotes a separate lengthy chapter to their duties, relationships with the cathedral staff and with civil authorities, the types of their performances, their salaries, living conditions, and sundry obligations, but cannot specify what they played. He does describe how polyphonic codices containing works by such titans as Morales, Francisco Guerrero, Victoria, and others, were confected or acquired. (Stevenson, *La música en las catedrales*, pages 175 and 201).

Among the most attractive of Reynaud's chapters is the one devoted to liturgy and polyphony in Toledo Cathedral. In contrast with those aspects at Granada and Sigüenza (L. Jambou, "La capilla de la catedral de Sigüenza, en el siglo CXVI, ordenación del tiempo musico litúrgico, del Renacimiento al Barroco," *Revista Española de Musicología*, VI, 1983, pages 271–98), Toledo lacked a *consueta* that itemized exactly and in detail how and when polyphony intervened in the various ceremonies. Only Juan Chaves Arcayos's *Ceremonial* digested in the first years of the seventeenth century, plus various details extracted from Toledan liturgical books, enabled Reynaud to establish the repertory of the most solemn days of the santoral and temporal calendars.

The last chapters, devoted to the music devised in occasional celebrations and at civil calendar events, join his attention to instrument makers. Taking under his wing a multiplicity of details, not always compelling in isolation, Reynaud has succeeded in weaving a magnificent tapestry. Yet remaining for unrolling remains the music itself, catalogued by Robert Stevenson, but not available for thread by thread inspection and analysis. Also, the plainchant repertory, what was sung in the Mozarabic chapel, and the *canto eugeniano* that still continued being sung in the eighteenth century (according to the estimable prebendary Jerónimo Romero Ávila) needs to be rigorously investigated.

The French Hispanist's unique merit consists in having combed with extraordinary zeal and meticulousness not only the cathedral archive (chapter, *Obra*, and *Fábrica* sections), but also the clergy section in the Archivo Histórico Nacional, the documentation in the chief Toledo parishes, and above all the entirety of the Archivo Histórico de Protocolos—consultation of which infuses real terror because of its intensity. In Protocolos, for example, Reynaud found the inventory of Andrés Torrentes's possessions (pages 437–39).

Reynaud's book impresses me, therefore, as a model that calls for imitation in the remainder of Spanish cathedrals, a model that the publication of so many catalogues of their treasures must not be stripped of meaning. What the inimitable publisher of catalogues did, José López Calo, names his two-volume Granada Cathedral masterpiece as a fitting beacon.

—Ismael Fernández de la Cuesta

Bernardino de Sahagún's Psalmodia Christiana (Christian Psalmody) Translated by Arthur J. O. Anderson. Salt Lake City: University of Utah Press, 1993. 39 + 375 pp. 13 facsimiles of pages in the Huntington Library complete copy.

Born at Phoenix, Arizona, November 26, 1907, Arthur J. O. Anderson died at San Diego June 3, 1996. Translator with Charles E. Dibble of Bernardino de Sahagún's *Códice Florentino* (1947–1982), he grew up at Guadalajara, Jalisco, until at age twelve he returned with his parents to the United States, where in due time he studied anthropology at San Diego State College, Claremont College, and the University of New Mexico—earning his doctorate in anthropology at the latter.

Among the students whom he influenced during his years of teaching at East New Mexico State College and at San Diego State University, Miguel León-Portilla mentions in the obituary published in *Estudios de Cultura Náhuatl* 26 (1996), Henry B. Nicholson, Norma B. Mikkelsen, James Lockhart, and others. His nine articles published in *Estudios de Cultura Náhuatl* came to a close in volume 25 (1995). This finale was a collaboration with Barry D. Sell, entitled "So that it may come to the attention of all the Indians."

Anderson's preliminary vision of Sahagún's sole sixteenth-century publication occupies his article "La Salmodia de Sahagún" in volume 20 (1990). In "Sahagún's *Tlauculcuicatl*, a Náhuatl Lament," *Estudios*, volume 18 (1988), 181–218, Louise M. Burkhart anticipated Anderson's translation into English of the Lamentation song that concludes Sahagún's psalms for February. This particular Septuagesima "compassion song" or Lamentation song melds three accounts from Genesis: the fall of Adam and Eve, the Flood, and the

PSALMODIA
CHRISTIANA, Y SERMONA-
rio delos Sanctos del Año, en lengua Mexicana:
cópueſta por el muy. R. Padre Fray Bernardino
de Sahagun, de la orden de ſant Franciſco.
Ordenada en cantares ò Pſalmos: paraque canten los
Indios en los areytos, que hazen en las Igleſias.

EN MEXICO.
Con licencia, en caſa de Pedro Ocharte.
M.D.LXXXIII. Años.

Tower of Babel—as told in parts of chapters 2 (verses 8–9, 17), 3 (1–6, 8–14, 16–19, 21–24), 6 (4–9, 11–17, 19, 21, 22), 7 (1, 7–9, 16–18, 20–24), 8 (1–2, 4–13, 15–22), 11 (1–4, 6–9).

To compare translations: the last verse of the first psalm reads, according to Anderson, "The serpent had a human face, and also it spoke human speech, and it was wound about the Tree of Knowledge." According to Burkhart, "It, the serpent, had a human face, and moreover it spoke like a person, and it stood wrapped around the knowledge tree." In the seventh psalm Anderson translates the fourth verse thus: "Make a great ark, with a cover. Plane the wood well; thin it. You are to make the edges meet well. Many places [in it] you will enclose. And you are to pitch it well; you are to apply pitch well." Burkhart renders this same fourth verse thus: "Make a great wooden box, covered. Cut the wood properly, make it thin and flat. The edges will join together well. In many places you will close it. And you will smear it well with pine resin. You will spread it well with pine resin."

The fault found by the eighteenth-century Franciscan librarian, Francisco de la Rosa Figueroa, stemmed from Sahagún's often questionable translations of Scripture—despite the approbations that the *Psalmodia* had received in Sahagún's own lifetime. Composed in 1558–66 while he was being helped by his trilingual pupils at Tepepulco in gathering data for his *Historia General*, the songs in the *Psalmodia* were avowedly dictated by Sahagún but were written by his students; these had before 1564 gained Viceroy Luis de Velasco's authorization. In 1569 Sahagún revised the *Psalmodia* and in 1578 won approval for publication (Pedro de Orcharte issued it in four unnumbered and 236 numbered leaves in quarto, eleven leaves illustrated with engravings).

As Burkhart correctly observed: "The songs begin on folio 15 and follow the Church calendar year from the festival of Circumcision through Christmas, including a total of 54 entries." The 15 non-biblical saints range from Sebastian, Pope Gregory I, Franciscan Bernardine, Anthony of Padua, Bonaventure, Dominic, Lawrence, Clare, Hippolytus, Louis, Augustine, Jerome, Martin, and Ambrose, to Francis (two feasts for the founder of the order to which Sahagún himself belonged).

The number of psalms for each day veers from four to ten—all psalms preferring six verses (*Cantares Mexicanos* preferred eight verses to a cantar). Each verse varies in number of syllables. The knotty questions posed by Náhuatl poetry that engaged Frances Kartunnen and James Lockhart in "La estructura de la poesía náhuatl vista por sus variantes," *Estudios de Cultura Náhuatl*, vol. 14 (1980), 15–64, are by no means solved or even approached in Anderson's preface and introduction. At pages xxx–xxxi he does write:

> As if to make up for some of the poetic devices that the *Psalmodia* lacks in comparison with the traditional native canticles, Sahagún tends to lean on passages filled with flowers, birds and precious stones. The flower repertory, however, is quite limited—not many more than a dozen of the kinds in all, compared to more than fifty in the *Cantares Mexicanos*, and those appear to have been carefully selected. . . . Precious stones, especially the chalchihuitl ("jade") add glittering imagery, though they are massed in few.

In calendar order Sahagún's references to song, chant, and/or instruments are paced thus throughout the translation: pages 79 ("I have sung the song" [in honor of Solomon's cherubim]); 85 ([Pope Gregory I] "set in order all the things required in the temple, the missal, with which Mass is said, and the chants, with which Mass is chanted"); 113 [on the second day of Resurrection] "let the golden upright drum [*teucuitl ueuetl*], the turquoise horizontal drum [*chalchiuh teponaztli*], the lordly flower

arise; let there be glorying" [in them]); 117 ("with wondrous songs they greeted her" [Mary in Paradise]; 121 ("the heavens warble with the song of birds" [on Resurrection day]); 135 ("In our Lord's city there is constant singing" [in the new Jerusalem]); 139 ("In your midst [the heavenly Jerusalem] is always a joyous song and there always will be dancing above . . . Lord God, I shall sing for You new songs in Your city"); 153 ("Then all who dwelt in Heaven bowed before Him [at Jesus's entrance], loudly sang His praises; their songs indeed blazed everywhere in Heaven"); 161 ([At Pentecost] "Our bells of gold—let them jingle, let there be singing. Let our turquoise flute be lustrous. It shimmers. Let our little bells of jade spread over all the earth; let them be heard worldwide"); 171 ([On Corpus Christi] "Praise Him highly with a holy song, with the song of hymns [*in hymnos culcatica*]); 173 ("With hymns let us sing praises to the holiness, the glory, the body of our precious savior Jesus Christ"); 201 ("Angels . . . daily took her [Mary Magdalen] in their arms to hear celestial songs"); 335 ("And they heard the songs of many angels as they took with them the soul of God's beloved Saint Martin"); 355 ([Conception of the Blessed Virgin] "Every kind of bird of brilliantly hued feathers, of shining plumes, and of very pleasing birdcall, of very pleasing song, all were there together").

Sahagún's instruments are exclusively indigenous—the huehuetl, teponaztli, and tlapitzalli. Louise M. Burkhart commended his attitude toward indigenous dance-songs in her "A Doctrine For Dancing: The Prologue to the *Psalmodia Christiana*," *Latin American Indian Literatures Journal*, Spring 1995, pages 21–33. Nonetheless, the *Psalmodia* has not yet yielded any accepted clues, insofar as go the rhythms inculcated in the song texts. Which syllables are heavy footfall, which weak; how the syllables group themselves, whether in recurring sets of two's, three's, or four's; what patterns are revealed, if any, in the succession of vowels and consonants—answers to these queries still elude the seeker of musical data.

Secular Genres in Sacred Contexts?: the Villancico and the Cantata in the Iberian World, 1400–1800. International Conference Organised by the Department of Music at Royal Holloway, University of London and the Universidad de Zaragoza, with the collaboration of the Institute of Romance Studies, University of London. London, Senate House, 1–4 July 1998. Direction: Tess Knighton and Álvaro Torrente. Booklet edition: Miguel Ángel Marín and Geoffrey Baker. 16 pp.

Divided under five sessions beginning Thursday July 2 at 10:00 A.M. and concluding Saturday at the same hour, 29 speakers grouped their presentations under these headings: "The meeting of the sacred and the secular" (chaired by Manuel Carlos de Brito, Universidade Nova de Lisboa), "Functions and contexts for the villancicos, music and ceremony" (Tess Knighton, Clare College, University of Cambridge-Royal Holloway, London, Chair), "Aspects of music and texts in the villancico" (Emilio Ros-Fábregas, Boston University, Universidad de Granada, Chair), "The church as a stage: relationships between the villancico and the theatre" (Álvaro Torrente, Royal Holloway, London, chair), and "Parallel genres: European relations" (Juan José Carreras, Universidad de Zaragoza-BBV Fellow, University of Cambridge, Chair).

Bernardo Illari gave Juan de Araujo's dates as 1649–1712, those of his students Roque Jacinto de Chavarría as 1688–1719 and of Blas Tardio de Guzmán as 1695–1762. He concluded with the presentation of a *yaraví* or *triste*, "the earliest written musical example of the genre . . . an unknown early 19th-century piece . . . that shows the villancico fully integrated within a local culture."

William Summers revealed discovery of a unique manuscript that "has come to light in Manila, written in the middle of the 17th century and containing a set of thirteen *canciones* and villancicos."

> The works carry texts by Lope de Vega, Sor Gerónima de la Asunción and an anonymous Philippine poet in the Tagalog language. . . . The contents of this document provide a unique view of the worship and celebratory life of the Confraternity of Santo Cristo that held its yearly feast in the hill side Dominican Santuario Church of San Juan del Monte outside of the city walls. From the varied contents of this source we can determine that this was an interracial confraternity. . . . The compositions with texts by Lope de Vega, Sor Gerónima and the anonymous Philippine poet are the earliest to survive in Manila. . . . The music reflects both international Spanish style characteristics and the special adaptations made to render it suitable for performance with the Tagalog language.

In "Villancicos for women, Francisco de la Huerta's music for the nuns of Santa Ana in Ávila (1767–1778)," María Gembero (Universidad de Granada) concentrates on the 67 attributed and 22 probable villancicos by Francisco de la Huerta (1733–1814) catalogued by Alfonso de Vicente Delgado in *La Música en el Monasterio de Santa Ana de Ávila (Siglos XVI–XVIII)* (Madrid: Sociedad Española de Musicología, 1989; 267 pp). A native of Borja (Zaragoza), Huerta arrived at Ávila toward the close of 1761, having previously served as first violin and *bajón*-player in Tarazona Cathedral. In Ávila Cathedral he served as second violin and *bajón*-player until departure for Santo Domingo de la Calzada in 1778, where he realized his ambition to act as *maestro de capilla*. Thence, after an intermediate appointment at the collegiate church in Alfaro he moved to Pamplona cathedral, where he continued as maestro through the rest of his active career. He earned an annual 280 reales during the eleven years, 1767–1778, that he served as Santa Ana's maestro

de capilla. Five nuns performed his works written for Santa Ana until 1770, in which year organist María Josepha Carrasco, native of Tordesillas, died. The four nuns performing thereafter were (1) the singer, organist, and harpist María Javiera Velasco Méndez (1720–1787), native of Villaverde, Valladolid, who professed in 1740; (2) the singer, substitute harpist, and organist María Alfonsa de Liébana y Riego (1739–1809), native of Medina del Campo who professed in 1756; (3) and (4) the sisters who were natives of Oviedo where they studied with the cathedral singer and string player Martín Vidal who served as chaperone to Ávila—(3) singer and violinist Maria Gertrudis Teresa Josefa Segue (1743–1781), who professed in 1761 and (4) singer and organist María Teresa Bernarda Segue (1746–1831), who professed in 1762.

Among the 42 items designated for one or another of the three singers, Getrudis Segue accounts for 11 arias and one villancico, her sister Teresa for 14 arias and one villancico, Alfonsa de Liébana for 14 arias and one villancico. A *recitado* invariably precedes each aria. Nine arias apostrophize Bernard of Clairvaux (*c* 1090–1153), two signal Benedict (*c* 480–*c* 550), author of the rule that bears his name. Whatever the occasion, Huerta's nuns sang cheerful villancicos and arias. Key signatures occasionally rose to three and four sharps, rarely to three flats. Major keys dominate utterly.

Luis Eugenio Naranjo Lorenzo from Málaga reported on the Christmas vernacular expressions among the 510 villancicos, cantatas, and allied structures that survive from the pen of Juan Francés de Iribarren (1699–1767), who served Málaga cathedral as chapelmaster from 1733 to his decease. He gave "especial attention to the order" in which vernacular works substituted for Latin responsories in each of the three nocturns that formed a Christmas office cycle.

Antonio Pérez Lascheras from the Universidad de Zaragoza bespoke "Góngora and his influence on Aragonese 17th-century villancicos." Góngora's Christmas season villancicos 1615–1616, set by Juan del Risco, Córdoba cathedral maestro de capilla from appointment February 27, 1612, until transfer to Toledo (where he was elected chapelmaster October 19, 1617) include three *negros*. Pérez Lascheras reveals how scanty has been his opportunity to consult the copious bibliography published on his subject in the United States. For that matter, the one prevailing reservation applicable to certain other presentations in this International Conference stems from the presenters' unwillingness to acknowledge "copious bibliography" on their subjects already previously published. On the subject of Góngora's *negros*, the following lengthy paragraph entered "The Afro-American Musical Legacy to 1800," *The Musical Quarterly*, LIV/4 (October 1968) pages 486–87:

> Not only did secular 17th-century Spanish theater abound in poetry imitating Negro speech, but also religious lyrics profited from the vogue. Three delightful *villancicos* in dialogue form from the pen of Góngora (1561–1627) illustrate this. The first, for singing during Corpus Christi Eve procession, 1609, in Córdova Cathedral, the second and third for Epiphany and Christmas Eve, 1615, in the same cathedral can all three be justly considered models for the cornucopia of *villancicos* called *negros* or *guineos* that were to pour forth at Corpus Christi, Epiphany, and especially Christmas everywhere in Spanish dominions throughout the rest of the century. In the Corpus Christi *guineo*, Góngora introduces two Negro girls who dance to the refrain "Zambambú, Congo brunette zambambú / Zambambú, how pretty I am becoming, zambambú" to the accompaniment of a shawm (*chirimía*).[1] In the Epiphany *negro*, Melchior, King of Sheba (*Mechora rey de Sabá*), enters to adore the Christ child, preceded by a black lackey proclaiming himself a native of gold-rich Sofala, a district of Mozambique whose wealth Vasco da Gama advertised.[2] In the Christmas *negro*, two beautiful black girls approach the manger at the urging of Mary, the "rose of Gericongo."[3] They sing:
>
> | *Góngora's text* | *Correct Spanish* |
> |---|---|
> | Cosa vimo, que creeya pantará: mucha jerquía cantando con melonía a un niño que e Diosa e Reye, ma tan desnuda, que un bueya le está contino bahando. | Cosa vimos, que espantará creela: mucha Jerarquía, cantando con melodía a un niño que es Dios y Rey; mas tan desnudo, que un buey le está contino vahando. |
>
> "We saw something marvellous beyond belief, many powers singing sweet melody to a babe who is God and King, but so naked that an ox keeps constantly warming him with his breath."

As if one time publication did not suffice, this identical paragraph reappeared in the same author's updated "Sub-Saharan Impact on Western Music (to 1800)." *Inter-American Music Review*, XII/1 (Fall–Winter 1991), page 108.

The problems raised by strangers at the Bethlehem cradle engages the attention of Isabel Truán (from Oviedo University) in "La visión del problema morisco a través del villancico." According to her, "the Biblioteca Nacional at Madrid conserves some 60 *morisco* villancicos, of which number 40 belong to 17th-century collections, the rest to 18th-century." Her study founded on texts bypasses musical analysis, as also does Angeles Martín Quiñones's examination of the Re-use of texts and music in the villancicos of Jaime Torrens, Málaga Cathedral maestro de capilla 1770–1803. In at least one instance Torrens borrowed from his predecessor at Málaga, Juan Francés de Iribarren. More importantly he

[1] *Obras completas de Don Luis de Góngora y Argote*, ed. by Juan and Isabel Millé y Giménez (Madrid, 1951 [3rd ed.]), pp. 349–50 (no. 138-1609).

[2] *Ibid.*, pp. 387–89 (no. 175-1615). In the usual legend, not Melchior but Baltasar is the Negro king.

[3] *Ibid.*, pp. 386–87 (no. 174-1615). "Gericongo" = Jericho + Congo. Some play on "Niger sum sed formosa" seems intended here. See Góngora's *Letrillas*, ed. by Robert Jammes (Paris, 1963), pp. 255–60, 309–10, 306–08, for annotated texts of all three Góngora *negros*.

used either integrally or partially his own previously composed villancicos. The numerous textual concordances noted in the *Catálogo de villancicos y oratorios de los siglos XVIII y XIX de la Biblioteca Nacional*, Germán Tejerizo's study of villancicos in the Royal Chapel archive at Granada, and Lola de la Torre's published catalogue of the works of the Las Palmas Cathedral maestro, Francisco Torrens, cousin of Jaime Torrens, enabled Martín Quiñones to suggest routes taken in the transmission of villancicos from place to place.

Portugal e o mundo. O encontro de culturas na música. Portugal and the world. The encounter of cultures in music. Ed. by Salwa El-Shawan Castelo-Branco (Lisbon, Publicações Dom Quixote, Lda. [Rua Luciano Cordeiro, 116-2°, 1098 Lisboa Codex], 1996 [1997]. 605 pp., music, bibliographies, tables)

The outgrowth of the Sixth Colloquium of the International Council for Traditional Music, this bilingual volume contains the contributions of the editor and of seventeen investigators of Portuguese overseas musical contacts. As summarized in the table of contents and in the book's jacket, the essays categorize effects in India, China, Japan, Indonesia, Angola, Mozambique, the rest of sub-Saharan Africa, and Brazil, as well as the impact on Portugal, Spain, and Italy of visiting delegations from Japan and other areas targeted by Portuguese missionaries and traders.

Amid such an array, the best that a reviewer can offer must be a mere sampling of individual entries. How varied is the volume's subject matter is exemplified by the following five test cases: (1) Rui Vieira Nery examines "The Portuguese seventeenth-century villancico, a cross-cultural phenomenon"; (2) Manuel Carlos de Brito deals with "Musical interrelationships between Portugal and Italy during the eighteenth century"; (3) Maria de S. José Corte-Real gathers references to "Music in Fernão Mendes Pinto's *Peregrinação*"; (4) David Waterhouse fascinatingly describes "Southern Barbarian [i.e. Europeans] Music in Japan" before the expulsion and extermination of Europeans; (5) Luiz Heitor Corrêa de Azevedo writes in behalf of "Portuguese musicians in Brazil, an introduction to the study of the Portuguese contribution to the development of Brazilian musical culture."

Nery begins with an explanation of the classic villancico's literary and musical structure. King John IV's 1649 catalogue of his treasures having been meticulously examined, Nery divides the 2285 villancicos listed in it under feasts that slope downward from 1004 for Christmas celebrations (43.93%), 522 for Corpus Christi exaltations (22.84%), 236 honoring the Blessed Virgin including Immaculate Conception, 71 (total, 10.32%), 147 designated for Epiphany (6.63%), 20 for Easter (0.87%), 12 for calendar feasts (0.52%), 308 specified for various saints' commemorations, 47 for John the Evangelist's day, 35 for John the Baptist, 24 for Augustine, 17 for Jerome, 4 for Anthony (total, 13.47%), and Dedication of a Church or Profession of a nun 36 (1.37%). So far as their languages go, 2114 (92.5%) of the villancicos indexed in John IV's collection are in Castilian. Among the other 171 villancicos, those called *negros* predominate (58), with Galician (38), Portuguese (36), Basque (15), and Gypsy (11) completing the list of languages and pseudo-languages.

How omnipresent were villancicos during matins and Mass celebrations—even in the presence of such an enemy of anything frivolous as was Philip II—is certified by the role of *chançonetas* = villancicos during Christmas Eve and Day events at Guadalupe monastery in Extremadura, where the 49-year-old Spanish king met the 22-year-old Portuguese sovereign, Sebastião. Each monarch was accompanied by his retinue, including the musicians of his chapel. In the words of Rodrigo de Beça, author of the description contained in the Lisbon Biblioteca Nacional COD 887, fols. 277–288^{v}:

> On Christmas Eve their Magesties attended Matins, which started at eight. Between lessons were sung *chançonetas*, and at the end of each Nocturn a comedy or farce was performed by the *capones* (castrati), some of whom were dressed as shepherds. Then next each comedy or farce was followed by a music piece. After all Nocturns there came a page with a guitar, and he sang many verses in praise of the kings who had come to adore the Virgin, saying that the Magi were three in number, but that the present two kings were greater in quality and wealth, and that Our Lady had brought them together to her house so that they could better agree on what pertained to Her service. Mass was sung polyphonically with many chançonetas, and the kings showed much enjoyment, pleasure and laughter at all times (Beça, fol. 282).

Next morning at Mass, "during the raising of the Host, a graceful chançoneta was sung."

So far as villancicos sung at the Portuguese Royal Chapel after John IV's accession in 1640, Nery alludes to their frequency at December 8 and January 6 feasts—following the custom already prevalent at Vila Viçosa, the seat of the Bragança dukes, to which line he belonged. After mid-17th century the obligatory estribillo-coplas-estribillo structure of villancicos gave way to a prefatory introduction with response, and they embraced the formal freedoms inherent in the contemporary Italian cantata. John V in 1717 excluded villancicos from the royal chapel and in 1723 forbade them in all churches throughout his realm. However, in Spain they persisted into the Napoleonic era.

Maria de São José Corte-Real initiates her valuable anthology of music references in Fernão Mendes Pinto's *Peregrinação* with remarks such as these:

First published at Lisbon in 1614, 39 years after Fernão Mendes Pinto's death, his *Peregrinação* is the report of his travels by sea and land from Portugal through intermediate waylays to Japan. Written between 1569 and 1578 after his return home, his long travelogue includes descriptions of numerous traditions endemic in Ethiopia, India, Malaysia, China, and Japan. These are permeated with references to sound and to music. . . . The author was born between 1509 and 1514 in the small village of Montemor-o-Velho near Lisbon, where he dwelt in humble circumstances until age 12. On March 11, 1537, he left Portugal and between 1537 and 1558 wandered from place to place in India and the Far East, fulfilling such varied roles as merchant, war counsellor, and diplomat. After returning to Lisbon September 22, 1558, he settled in 1562 at Almada on the south bank of the Tagus, married, and spent nine years writing his *Peregrinação* which he dedicated to his daughters. He died in 1583.

Among samples of his sonic and music allusions, Corte-Real offers these:

Upon their arrival at Malacca [=Melaka, Malaysian trading center in Portuguese control 1511 to 1641], a sumptuous banquet was given in their honor, during which local style shawms (*ao seu modo*), trumpets, and timbals (*charamelas, trombetas e atabales*) were played, and a choir of fine voices sang Portuguese songs to the accompaniment of harps, flageolets, and rebecs (*harpas, e doçainas e violas de arco*).

Upon the Portuguese fleet's arrival at Liampoo, a Chinese city inhabited by a large Portuguese contingent, a choral mass was celebrated in the Cathedral of Nossa Senhora da Conceição.

When we reached the church door eight priests, ceremoniously attired in vestments of brocade and richly wrought fabrics, came out to meet us, accompanied by a procession singing the *Te Deum laudamus*, while another excellent choir sang a polyphonic response that was as fine as any in a private chapel of a great prince. . . . And seated we heard a beautiful Mass celebrated with voices and musical instruments.

At a floating city of ships on the river Batampina,

We also saw groups of men and women on board [of] some barges playing different kinds of musical instruments for anyone who wanted to hear them. And they became quite wealthy by doing just that.

At the Chinese capital Peking, which his party reached in October 1541, Mendes Pinto found certain buildings reserved for musical events where flageolets (*doçainas*), flutes, cornetts (*orlos*), sackbuts (*sacabuches*) joined harps and rebecs and a great variety of other instruments "unknown among us."

David Waterhouse, educated at Kings College, Cambridge, professor of East Asian Studies at the University of Toronto since 1966, contributed the section on "Religious Music" to the 1980 *New Grove Dictionary*'s Japan article, IX, 506–10. His supremely evocative article, "Southern Barbarian Music in Japan" ("Música dos bárbaros do sul no Japão") at pages 323–77, interspersed with eight pages of illustrations, expands magnificently on what he wrote concerning "Early Christian Music" in his *New Grove* summary.

On or about September 23, 1543, a group of storm-driven Portuguese sailors were the first Westerners to visit Japan. According to a 1547 report by a Portuguese captain, Jorge Álvarez, that alludes to "the performance of some types of *kagura*, the oldest type of Japanese music," he witnessed it "during a Shintō purification ritual." Jesuit Francis Xavier (1506–1551), canonized in 1622 and in 1927 named "patron of all foreign missions" by Pius XI, reached Japan August 15, 1549, and thereafter throughout the rest of the century, Christian influences of all kinds abounded. In reaction to what Japanese music assailed European ears, Luis Frois (1532–1597), a Lisbon native resident in Japan from 1563 until his decease, wrote as follows:

We consider harmonised music sweet and melodious; in Japan, everybody howls together and the effect is simply awful. We consider the music of the harpsichord, viola, flute, and organ to be sweet, but all our instruments sound harsh and unpleasant to the Japanese. In Europe children sing an octave higher than men; in Japan, everybody sings in the same octave, shouting on a note suitable for the occasion.

Consideramos doce e melodiosa a música harmonizada; no Japão, toda a gente uiva em conjunto e o efeito é simplesmente horrível. Consideramos doce a música do cravo, viola, flauta e orgão, porem todos os nossos instrumentos soam ásperos e desagraváveis para os Japoneses. Na Europa as crianças cantam uma oitava mais aguda que os homens; no Japão todos cantam na mesma oitava, gritando a nota que se adapta à ocassião. (Michael Cooper: *They Came to Japan* [Berkeley and Los Angeles: University of California Press, 1965], 257)

By no means alone, Frois was joined in his estimate by a native of Olivença, the town that gave birth to Vicente Lusitano of general disputation frame, Laurenço Mexia (1540–1599).

Although they make use of a pitch that goes neither up or down, their natural and artificial music is so dissonant and harsh to our ears that it is quite a trial to listen to it for a quarter of an hour; but to please the Japanese we are obliged to listen to it for many hours. They themselves like it so much that they do not think there is anything to equal it in the wide world, and although our music is melodious, it is regarded by them with repugnance. They put on many plays and dramas about various wholesome and joyful things during their festivals, but they are always accompanied by this music.

Apesar deles fazerem uso de uma altura que não sobe nem desce, a sua música natural e artificial é tão dissonante e dura para os nossos ouvidos, que é um autêntico sofrimento ouvi-la durante um quarto de hora; todavia, para sermos agradáveis aos japoneses, somos obrigados a ouvi-la durante muitas horas. Eles proprios gostam tanto daquilo, que pensam que não existe nada aque se assemelhe em todo o mundo, e apesar de a nossa música ser melodiosa, é encarada por eles com repugnância. Durante os seus festivais levam a cena muitas peças e dramas sobre vários assuntos sadios e alegres, mas sempre acompanhados por este música (Cooper, 256–57).

Mass began being sung in 1552 at Yamaguchi by one of Xavier's companions, Cosme de Torres (*d* 1570). According to Gaspar Vilela, a native of the Portuguese mountain village of Avis, choirs accompanied occasionally by *flauta* and *charamela* came into existence in the late 1550's; their repertory included not only plainchant but also *Cantigas* (Galician monophonic songs), with texts possibly translated into Japanese. Systematic instruction in European music began being offered by Portuguese missionaries Ayres Sanches and Guilherme Pereira in the primary school founded in 1561 at Funai. Their pupils, accompanied by *viola de arco*, were exhibited before ruler Ōtomo Yushishige in the autumn of 1562 (report given by the Lisbon native Luis de Almeida, 1525–1584, in Japan from his arrival in 1556 to his death).

Other schools where music was part of the syllabus followed: in Hizen province Yukose-ura in 1562, Kuchinotsu in 1563, at Shimabara, and elsewhere in primary schools adjoining the 200-plus churches flourishing in Western Japan by 1580. Despite initial aversion, European music soon proved such an aid to conversion that Jesuits, especially the Italians Organtino Gnecchi Soldo (1533–1609) and Alessandro Valignano (1539–1606), deemed it an indispensable subject in every school and seminary curriculum.

Organtino wrote to Rome in September 1577: "If we had organs, musical instruments and singers, all of Miyako [i.e. Kyōto] would be converted without any doubt within a year" (Cooper, *The Southern Barbarians. The first Europeans in Japan* [Tokyo and Palo Alto: Kodansha International, 1971], 137). Responding, Valignano brought from Goa at least two organs and possibly other instruments. In October 1580 Valignano celebrated Mass *com orgãos* "in the private chapel of the Ōtomo family at Usuki, Kyūshū."

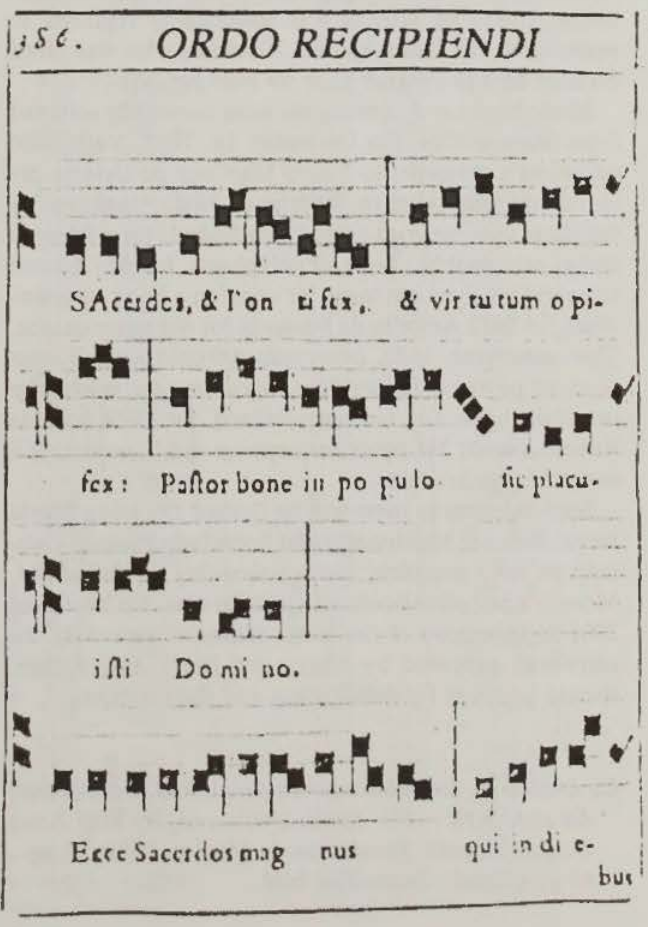
A report by Gaspar Coelho (1531–1590), dated 1581 mentions Japanese fondness for the organ, *clavo* and *viola*; "and that young students were learning to play them."

Many details of the academic programme at Anima [seminary] have been preserved, including the names of music pupils and instructors. There were some periods of the day when they rehearsed *canto de orgão* [polyphony], and others when they learnt to play musical instruments (*aprendem a tanger*). In 1588 the most outstanding student at the *seminario* is listed as Agustino Mizoguchi, but Luis Shiozuka (1576–1637), who entered the same year at the age of 11, was destined to become more famous. In a 1613 report concerning the *seminario*, which was then at Nagasaki, Shiozuka's birthplace, he is identified as a performer on musical instruments (*tangedor*) and a choirmaster (*mestre da capela*). . . . In 1614 he crossed to Macao, and soon afterwards to Manila. . . . In July 1637, with four Spanish friars, he reached the Ryukyū Islands, but they were all promptly arrested, sent to Satsuma and then to Nagasaki for interrogation. From 24 to 27 September he and his companions were given the pit torture (suspension by the ankles in a pit), and on 29th he was decapitated.

One still verifiable landmark of the Christian influence in Japan, before the curtain was drawn, was the printing of a *Manuale ad Sacramenta Ecclesiae Ministrandum* at Nagasaki in 1605. "Executed in two colors (black and red), it contains thirteen notated pieces of music. This *Manuale* based possibly on another of the same name published at Salamanca in 1585" ranks as "the oldest extant Western printed notation in Japan."

On the other hand, the first printed Western music notation from China appears in the *Lüluzhengyi* (5 vols. 1713), a treatise on music theory compiled by two Jesuits, the Italian Theodorico Pedrini and the Portuguese Tomás Pereira.

Page from *Manuale ad Sacramenta Ecclesiae Ministrandum* (Nagasaki, 1605). After Okada Akio, *Kirishitan no seiki* (Tokyo, 1975). Antiphon sung at the solemn reception of a Bishop in a cathedral, followed by responsory (*Liber usualis*, pages 1840–41).



Archivo capitular de Administración Diocesana Valladolid-Morelia. Catálogo I (Zamora de Michoacán, El Colegio de Michoacán, 1991, 320 pp.). *Catálogo II* (Zamora de Michoacán, El Colegio de Michoacán, 1999. 435 pp.). Both ed. by Oscar Mazín Gómez.

Searchers for musical information almost invariably prefer books of cathedral capitular acts rather than isolated pieces of paper on which are recorded payment orders, receipts, and collection certificates. However, Mazín Gómez's two volumes do occasionally yield the names of maestros de capilla and of organists. Juan Martínez Navarro was chapelmaster in 1626, Matheo de Quicoces in 1636. In 1625 Juan de Ortega, *tiple*, who had been enrolled in the cathedral's San Nicolás colegio in 1608, and had continued as a cathedral tiple in 1610, was *maestro de canto llano y de órgano*. After the death in 1668 of maestro de capilla captain Antonio de Mora, Alonso de Vargas followed him from at least 1678 to 1683.

Juan Bautista (no surname), who was probably an Indian, was organist in 1607. Alonso Lujan de Medina, hired as organist in October 1624, died in 1635. In 1630 he stood surety for the debt of his Indian bellows blower, Juan Miguel. At an undesignated date during his incumbency, Lujan de Medina was temporarily replaced as organist by the *indio* Agustín Ximénez, who was hired because he was cheaper (*por ser más barato*).

Music books and instruments were constantly solicited from Mexico City. On December 14, 1629, Valladolid cathedral's majordomo Pedro Martínez de Uriarte ordered payment sent to Rodríguez Mata, maestro de capilla in the viceroyal capital's cathedral, for a *libro de canto*, presumably a book of polyphony. In 1626 Alonso Gregorio received payment for copying a book of plainchant, in 1632 Antonio de Miranda for the same service. That same year, 1632, *licenciado* Antonio Ruiz Gómez received payment for *un libro de canto para ministriles* (a music book for instrumentalists). In 1679 Nicolás Rubio received 241 pesos for copying and illuminating a *cantoral* (plainchant).

Such snippets as these will be fleshed out when María Isabel Sánchez Maldonado and licenciado Pascual Guzmán de Alba complete their cataloguing of Valladolid-Morelia's cathedral books of capitular acts. No later than 2001 an inventory of the music treasures owned by the cathedral, prepared by Harry and Mary Ann Kelsey, should be ready for publication and distribution.

La música en las publicaciones periódicas colombianas del siglo XIX (1845–1860). 2 vols., ed. by Ellie Anne Duque. Bogotá: Fundación de Música, 1998. 93 pp., 69 pp., music, facsimiles, bibl.

Now Profesora Titular in the Universidad Nacional de Colombia at Bogotá, Ellie Anne Duque began her notable services to Colombian piano literature with a palmary master's thesis chaired at the University of California, Los Angeles, by W. Thomas Marrocco, "Guillermo Uribe Holguín and his *Trescientos Trozos para Piano en el Sentimento Popular*" (300 piano pieces inspired by popular sentiment, 1976, 126 pp.). After providing transcriptions of Trozos 174, 191, 1, and 41, and a catalogoue of all 300 Trozos, she concluded thus: "Although Uribe Holguín's style has been classified as Impressionistic and Nationalistic, my analysis of the Trozos reveals that he consistently employs a post-romantic musical idiom, acquired in Paris under d'Indy."

Casting a backward glance to the nineteenth century in the present two-volume anthology (page v) she similarly discovers that the 42 salon works—27 for piano solo, 4 for voice accompanied by piano, 8 for solo guitar, 2 for flute solo, 1 for violin and flute accompanied by guitar—show little or no indebtedness to local tradition, but were instead inspired by the reigning European purveyors of salon valses, quadrilles, polkas, galops, and redovas. "Herz, Thalberg, Hünten, Bosisio, Lanner, Moscheles, Meyer," and their ilk (page 23), and not Schumann, Chopin, Liszt, or any of their canonized predecessors, were their idols.

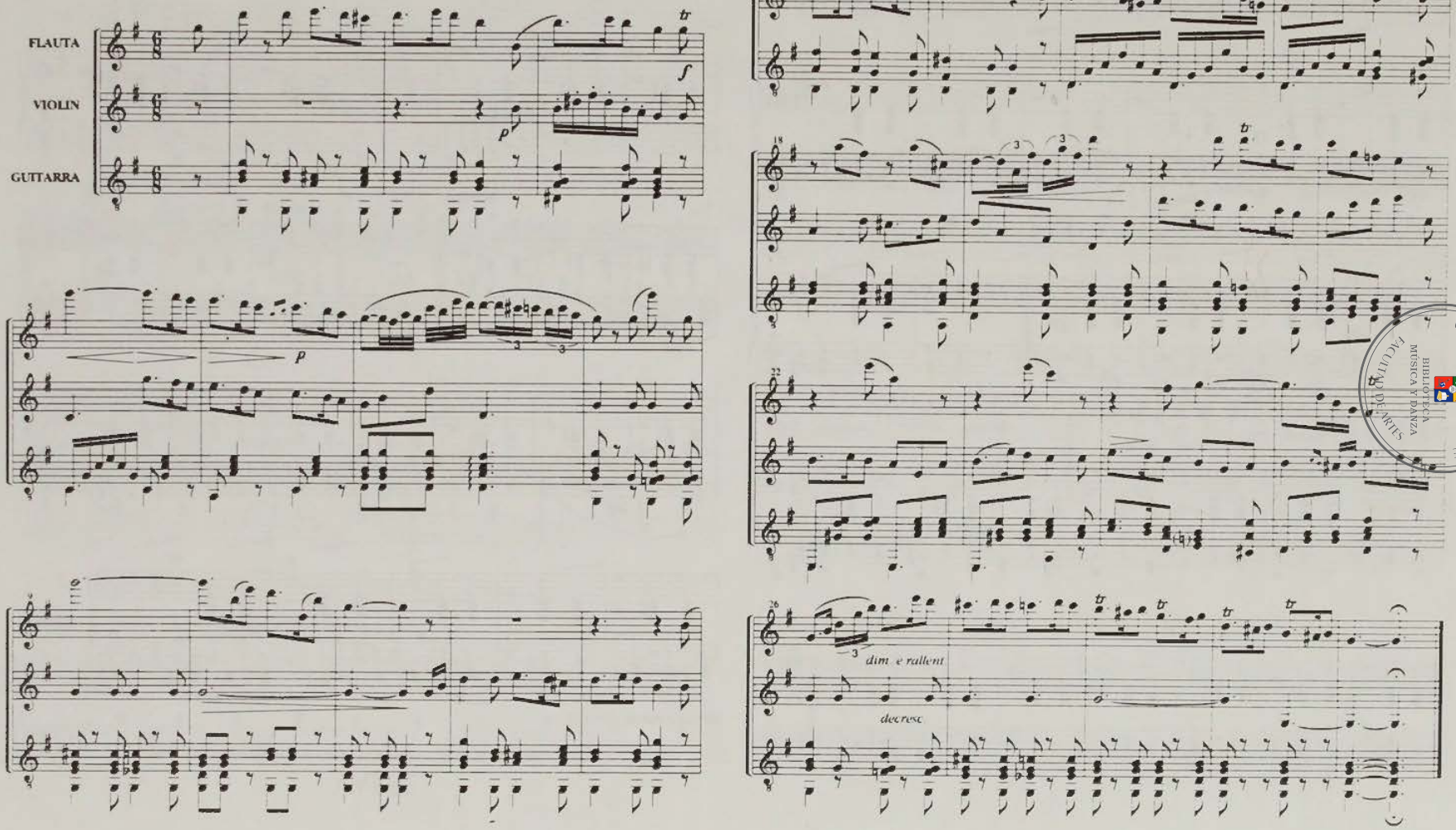
Musical lithography enabled the flutist Eugenio Salas (*d.* 1893) to publish music in his now lost *La lira granadina*. A new *Lira Granadina* appeared in 1848, the starting year of the periodical *El Neo-Granadino* (1848–1849) containing 16 valses; *El Pasatiempo* (1851) contained one, *El Mosaico* (1859–1860) included three. Ten contradanzas and one polaca entered *El Neo-Granadino*, three redovas, two polkas, and one galop. Since all these dances were intended for popular consumption, subtleties were not their aim. Their executants were upper-class señoritas in Bogotá, a city boasting 40,000 inhabitants at mid-century. Three women composers find nesting in the present anthology. Mercedes Campuzano called her E flat contradanza *La Adelfa*; María del Carmen Cordovez provided a D minor valse; María de Quijano called her "polka-mazurka" *Virginia*. Presumably the latter was the wife of Santos Quijano, who was Bogotá Cathedral maestro de capilla at mid-century and cellist of the Bogotá Philharmonic Society.

Composer of nine items in the present anthology, Santos Quijano won mention in José Ignacio Perdomo Escobar's *Historia de la Música en Colombia* (Bogotá: Biblioteca Popular, 1945), pages 93–94. According to Duque (I, 23), Santos Quijano reached the best technical level of any contributor to the collection. His companion Joaquín Guarín (1825–1854) with ten items also exceeds others in the anthology, because he alone of the dozen

SERENATA

Arreglada para violín y flauta con acompañamiento de guitarra, sobre un tema alemán

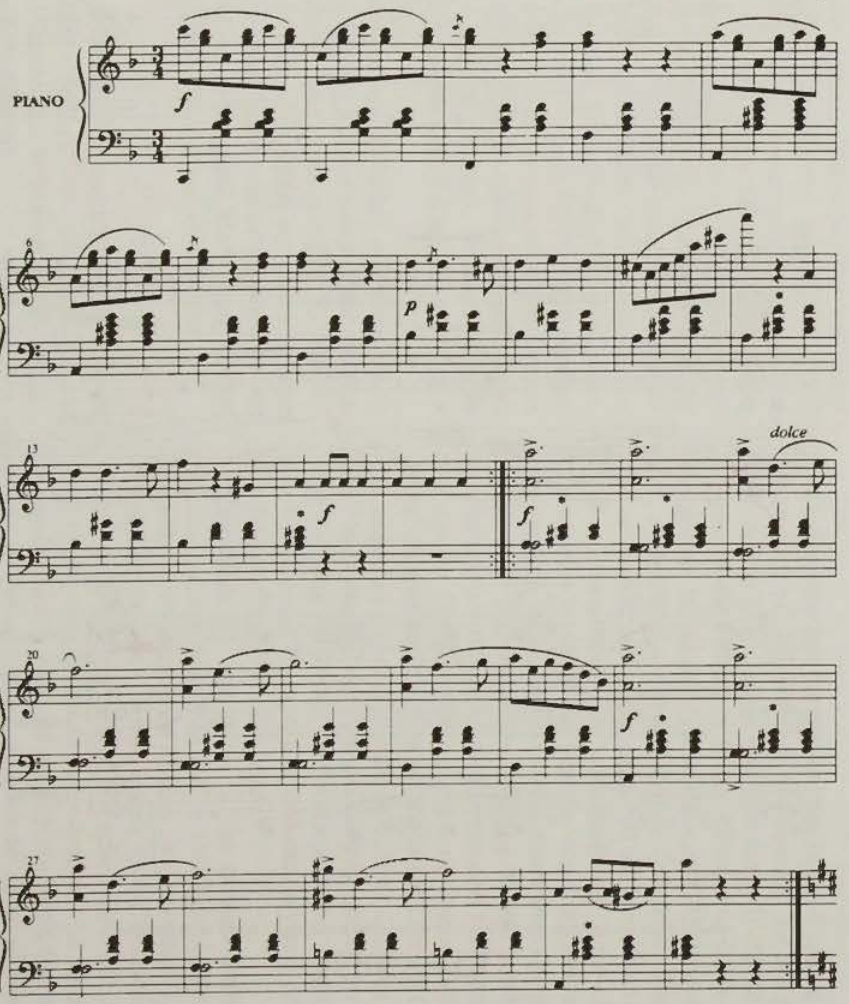
Joaquín Guarín



VALSE

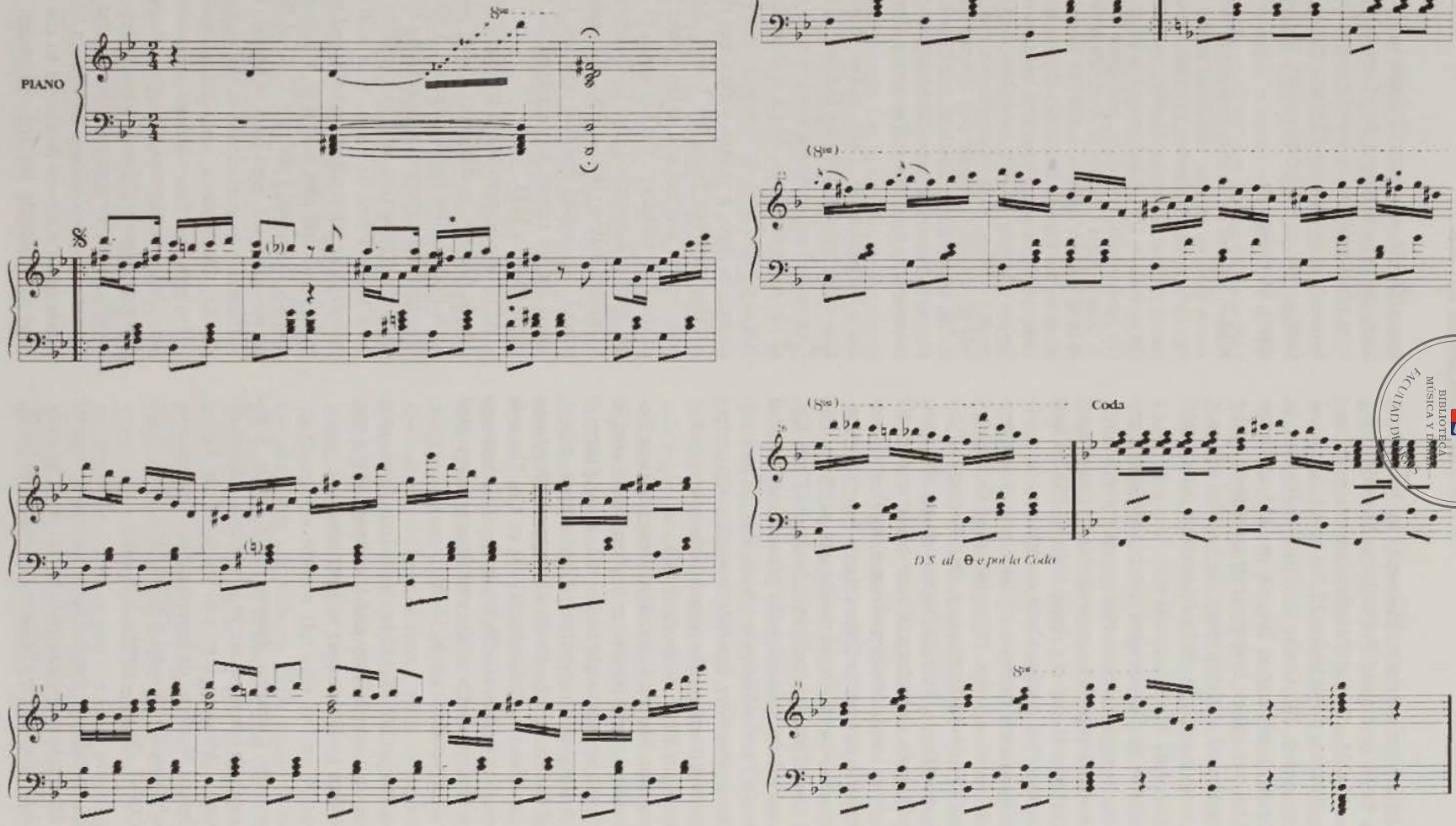
Dedicado respetuosamente a los S.S.E.E. de "El Mosaico"

Manuel María Párraga



POLKA A ISABEL

Santos Quijano



contributors inspired a lengthy biography by José María Calcedo y Rojas (excerpted in Perdomo Escobar's history, pages 111–25). Duque includes facsimiles of Guarín's advertisements published in *El Día* July 1, 1845 and February 5, 1846 (I, 32). Under the title *Los Placeres de Bogotá* Guarín published at Bogotá in 1851 an entire volume of his own valses. Leaving their assessment to the señoritas of Bogotá studying piano, he justified selling it at the high price of eight *reales* because of production costs (*El Día*, July 12, 1851, p. 4).

Not available to Guarín were the private means enjoyed by his Venezuelan-born contemporary in Bogotá, Manuel María Párraga, who succeeded in having printed by Breitkopf und Härtel at Leipzig before 1860 his first fourteen opuses for piano. These culminated in a virtuosic *Bambuco* with variations ("aires nacionales neogranadinos variados," Op. 14) redolent of Colombian local flavor (Perdomo Escobar, p. 95). Because of his pioneering bambuco, Párraga alone among the composers in Duque's anthology is now being intensively studied by her professorial colleague at Bogotá, renowned Egberto Bermúdez Cujar. Apart from the bambuco, Párraga's works offered the Bogotá public in 1860 (Duque, I, 24–25) did moreover include also *El Tiple*, Op. 4, "capricho sobre aires nacionales granadinos" printed at Leipzig as a "torbellino para piano, Op. 2" (according to Perdomo Escobar). But his one work in the present collection is a thoroughly European *Valse*, published in *El Mosaico*, . . . *Temo Segundo* (1860), no. 6.

Atanasio Bello Montero, the other Venezuelan at Bogotá represented in the present collection, conducted in 1847 the first operas brought to Bogotá, among them *Il Barbiere di Siviglia*, *Cenerentola*, *L'Italiana in Algeri*, *Lucia*, and Boieldieu's *Le Calife de Bagdad*. (Perdomo Escobar, *La Opera en Colombia* [1979], p. 12). The sole bow to Germany in the anthology was Guerín's *Serenata sobre un tema alemán* for violin and flute accompanied by guitar (*El Neo-Granadino*, 1848).

Not only Duque but also all her associates responsible for the extraordinary beauty and lavishness of the two volumes edited by her deserve vivid tribute.

Gabriel Pareyón. *Clemente Aguirre (1828–1900). Semblanza, tabla de obras musicales y colección editada de partituras*, I (México, Instituto Nacional de Bellas Artes, Centro Nacional de Investigación, Documentación e Información Musical [CENIDIM], 1998. ISBN 970-18-0459-7. 76 pp., music, bibl., ill.)

Jalisco's pride and joy, musicologist-composer Gabriel Pareyón, filled a long, painfully-felt void when he published in *Heterofonía* 116–17 (January–December 1997), pages 99–124, a history of music in Guadalajara Cathedral. The present biography of one of Jalisco's most relevant nineteenth-century composers, fleshed out with a supplement containing 15 piano pieces by Aguirre, adds another star to Pareyón's crown. In the back cover summary, he writes:

> Aguirre was one of the chief emblems of Porfirian Mexico. His march *Écos de México*, premiered at San Luis Potosí in the Teatro Alarcón September 15, 1884, climaxed the patriotic séance realized September 15, 1902, in the Palacio Nacional at the capital. In 1891 it had proved to be a chief piece heard at the Minneapolis Exposition, and again in 1892 at an audition in Queen María Cristina de Austria's presence at the Palacio Real in Madrid. As an educator, he was unrivaled. He taught music at the Escuela de Artes y Oficios in Guadalajara from 1866 to 1879, in which latter year he began six years at San Luis Potosí. There he likewise gave classes at the local Escuela de Artes y Oficios, while simultaneously conducting weekly military band concerts. He not only directed the several bands that he was assigned, but also educated their members. One band that he founded, the Banda de Música of Jalisco State, ranks today among the oldest still surviving Mexican bands.

Born November 23, 1828, at the countryside site of La Lagartija, Jalisco, into an indigent *criollo* family, José Clemente Aguirre Ayala was the sixth of seven children, all the rest dying early. At six or thereabouts he joined the boy choir that sang early services every day at the parish church in Ayo, a village within less than a half-hour's walking distance from his house. At seven he began learning the clarinet and at ten joined the artillery band of the Ayo battalion. On the death of his father in 1839 his mother dispatched him to Guadalajara, where José González Rubio (1805–1874), maintained a free private school for talented destitute orphans. Immediately recognized for his talent, he remained his teacher's favorite pupil 1840 to 1843.

At fifteen he enrolled in the band of the Tercer Batallón de Allende, as clarinetist. After some months at San Luis Potosí, the band director, Luis Pérez de León, rewarded his superiority by sending him to Mexico City to study conducting and composition with his brother José María Pérez de León. War with the United States interrupting his studies, he belonged to his new instructor's band that saw action at Monterrey September 21 and 23, 1846, and February 22–23 at Buena Vista, where he was wounded. Sent back to Mexico City, he recovered sufficiently to participate in the engagements at Cerro Gordo, Churubusco, and Chapultepec.

Pareyón lists four Mexican compositions allusive of the war: Joaquín Martínez Falcón's *Piedad Señor para tus hijos de Méjico* ("Lord, have mercy on your Mexican sons"), 1847, for soprano, chorus, and piano (copy at the Conservatorio Nacional de México library); José María Garmendia's *Versos* dedicated to the Virgin of Guadalupe in gratitude for the retirement of United States

troops from Mexican soil (music archive of the Colegiata of Guadalupe); José María Luzuriaga's *Marcha patriótica* (Conservatorio Nacional library); and a dramatic *escena*, *Los yankees en el valle de México*, for soloists, chorus, and orchestra (1851) by Niceto de Zamacois (1820–1885), the overture to which was published at the capital by Manuel Murguía (library of the Escuela Nacional de Música at Mexico City).

A piano transcription of Aguirre's *Écos de México* occupies pages 49–52 of Pareyón's edition of 15 pieces. The like-named *capricho de concierto* by Julio Ituarte (1845–1905) includes such traditional favorites as *El palomo*, *El perico*, *Los enanos*, *El guajito*, *El bataquito*, and *Las mañanitas*. Despite identical titles, both *Écos de México* pursue completely different paths. Aguirre's is a battle piece. Divided into eight sections with a *Marcha fúnebre* in the middle (measures 56–72), Aguirre's section 3 sounds the theme of the infantry cornets, section 6 parlays the theme of the cavalry trumpets and monster drums. In company with Aniceto Ortega's *Marcha Zaragoza* (1867) and Genaro Codina's *Marcha Zacatecas* (1891), Aguirre's *Écos de México* survives as a patriotic expression rather than a pot-pourri of popular melodies.

Among Aguirre's 61 secular and 4 sacred works catalogued by Pareyón, the six marches ranging from 1847 to 1884 include a *México en Filadelfia* tribute premiered at Mexico City July 2, 1877, to celebrate the prize garnered by the Mexican entry at the Bicentennial Exposition in Philadelphia. In 1889 he composed a *Marcha religiosa* to commemorate the golden anniversary of Guadalajara's archbishop, Pedro Loza. His most crowded salon genre, 15 valses dating from 1859 to 1877 concludes with *Flores de Puebla* dedicated to the Sociedad Filarmónica de Puebla that in 1877 made him an honorary member. He dedicated *Paz en Jalisco*, the first of his six chotises (Schottische) (dating from 1862 to 1884), to General Pedro Ogazón, Jalisco's governor, in tribute to his defeat of insurrectionist forces in April 1861. This general was the father of the internationally renowned virtuoso, Pedro Luis Ogazón, who was Carlos Chávez's piano teacher.

Any further tallying of the contents would exceed space allotted a review. But the present Pareyón monograph supplemented by a 61-page *Colección de piezas* by Aguirre who died at Guadalajara October 24, 1900, exalts both author and publisher.

Manuel M. Ponce. Ensayo sobre su vida y obra. By Ricardo Miranda (Mexico City, Consejo Nacional para la Cultura y las Artes, 1998. 187 pp., bibl., discography, il., facs., music) ISBN 970-18-1127-1

In this admirable synthesis, Miranda achieves the happiest conjoining of documented biobibliography, musical analysis, and annotated cataloguing. How erroneous have been the articles published in standard continental European dictionaries concerning Ponce's life and works can be exemplified. The *Diccionario de la música Labor*, II, gives his birth year as 1886, instead of 1882. Both *Labor* and the *Dizionario enciclopedico universale della musica e dei musicisti*, VI (1988), 72, aver that he studied two years at Bologna with Enrico Bossi, director of the Liceo Musicale. Not so. Bossi sent him to study with Cesare Dall'Olio (*b* Bologna, Stepember 1849; *d* there June 1906). Having arrived at Bologna in January of 1905, Ponce left for Berlin, where Martin Krause accepted him as a piano pupil in January 1906. His funds from home exhausted, Ponce left Berlin December 28, 1906. *Labor*, on the other hand, has him studying with Krause 1906 to 1908. *UTET* has him "perfectioning himself in piano with Krause at the Stern Conservatory in the years 1906 to 1908, and returning to Mexico in 1909," where he "succeeded Ricardo Castro as professor of piano and music history at the National Conservatory in Mexico City." On the contrary: Alberto Villaseñor succeeded Castro as piano head. True, in January 1908 Castro's successor as director of the Conservatorio Nacional, Gustavo E. Campa, appointed Ponce a piano teacher, but not as Castro's replacement. Without itemizing further biographical errors, *UTET* begins Ponce's list of compositions with stage music for Juan Ruiz de Alarcón's *La verdad soschosa* (should be *sospechosa*).

Only a student familiar with the rampant errors infesting even Mexican sources can fully appreciate Miranda's meticulousness. Braided with urbanity, the present volume intended for not only the specialist, but in a 2000-run printing designated for the general reader, adds another star to Miranda's crown. A welcome novelty is the section at pages 167–80 devoted to critical comments delivered by authors ranging from Alejo Carpentier to Adolfo Salazar. Carlos Chávez, a Ponce piano pupil who opened an all-Debussy recital given at the Mexico City Sala Wagner, June 24, 1912, by Ponce's students, with *Clair de lune* (reviewed in *El Imparcial*, June 26, 1912), conducted an all-Ponce program given by the Orquesta Sinfónica de México the year before Ponce's death. Opening with the *Suite en estilo antiguo* (the fughetta paying tribute to the E Major fugue in the *Well-Tempered Clavier*, I), continuing with a *Poema elegíaco* in memory of Luis G. Urbina and the symphonic triptych *Chapultepec*, the program reached its apex with Andrés Segovia's concurrence in the guitar *Concierto del sur* (1941) that now ranks with Joaquín Rodrigo's *Concierto de Aranjuez* (1939) among the most played guitar concertos. Salazar's review—published in *Novedades*, July 6, 1947, page 24, and republished in *Pauta* 67 (July–September 1998), 27–31—remains a classic of Ponce criticism.

Revista Argentina de Musicología. Publicada por la Asociación Argentina de Musicología, Número 1 Año 1996 [1997]. Leonardo J. Waisman, ed. 168 pp.

The lengthiest article in this splendid first number—contributed by the distinguished prize-winning assistant editor, Bernardo Illari, "La música que sin embargo fue: La capilla musical del obispado de Tucumán (Siglo XVII)," occupying pages 17–54—qualifies also as the most important, insofar as the history of music in Argentina is concerned. The seat of the Tucumán diocese (created May 10, 1570) was in 1580 moved to nearby Santiago del Estero, where it remained until 1699, when moved to Córdoba. The confusion that has reigned concerning the early history of the diocese, 1580 to 1699, is reflected in the radically opposed order and dates of bishops inventoried in Pius Bonifacius Gams's classic *Series episcoporum ecclesiae Catholicae*, page 145, and in Guillermo Furlong Cardiff's article, "Córdoba, Archdiocese," *New Catholic Encyclopedia* (1967), IV, 322.

Profiting from Salesian Cayetano Bruno's multivolume *Historia de la Iglesia en la Argentina*, indexed in 1981 (Buenos Aires: Editorial Don Bosco), Illari had at his command Bruno's extensive data concerning all the seventeeth-century bishops, running from Franciscan Fernando Trexo y Sanabría (1529–1614), Julián de Cortázar (1617–1625), Dominican Tomás de Torres (1629–1630, died at Potosí), Augustinian Melchor Maldonado de Saavedra (1632–1661; died at Santiago de Estero July 11, 1661), to the last bishop resident at Santiago de Estero, Dominican Manuel Mercadillo (1694–1704; died at Córdoba July 17, 1704).

The most effective bishop from a musical vantage point was Maldonado de Saavedra, thirty-year-long ruler of the diocese whose activities Bruno rehearses in his Volume II (1967), 408–9, and III (1968), 235–352, 392–94. Illari's sections 3.2 and 3.3, "El obispo Maldonado y la música" and "La capilla en crisis" includes such data as these (quoted from Roberto Leviller's *Papeles Eclesiásticos del Tucumán*, Madrid, 1926, and Santiago Barbero *et al*'s *Relaciones ad limina de los obispos de la diócesis del Tucumán* (*Siglos XVII al XIX*), Córdoba, 1995).

> From Bishop Maldonado's entry onward, . . . Services were offered with as much luster and music as in any other of the richest churches in Peru.
>
> The cathedral in 1641 enjoyed an income of from 1000 to 1200 *pesos de ocho reales* spent on the divine cult and on musicians' stipends. The cathedral of three naves, one of the most beautiful in the Americas, was served with no less punctuality after my [Maldonado's] entry than anywhere in the Indies, although with a less number of clergy.

Maldonado's first musical edict October 12, 1635, prohibited the paid cathedral musicians from singing anywhere else. In 1634 Francisco de Ojeda succeeded rich and aristocratic Cosme del Campo (*ca.* 1604–1660) as *maestro de capilla*. Beginning no later than June 1641 the rector of the diocesan seminary Sebastián Rodríguez de Ruestas earned a yearly 150 pesos for joining in the polyphonic music. On November 7, 1635, Maldonado unified musical duties by making the maestro de capilla also the cathedral succentor and seminary music instructor. During morning canonical hours he directed in the cathedral; two evenings of the week, Monday and Thursday, he taught in the seminary; and two other afternoons he taught cathedral clergy. For all this, his annual stipend was promised to rise eventually to 250 pesos.

Chantre Pedio Carminatis followed suit by appointing Hernando Arias de Saavedra maestro de capilla. In January 1638 bass singer Luis de Olivera's yearly salary was raised by 50 pesos, and Arias was increased from 200 to 240. Rodríguez Ruestas's pupils included the musician Blas de Olmedo who emigrated to Chile and the cathedral singers who remained in Santiago del Estero, Miguel de Gauna Carrizo and Francisco Camargo.

So far as instruments are concerned, before 1634 Cosme del Campo was already teaching his blacks to sing and play (undesignated) instruments. In 1641 the Franciscan Mateo de San Francisco earned a reward of 100 pesos "for having come to the *coro* and having aided the music with his instruments." Illari records payments to black instrumentalists in 1684; in 1700 harpists and vihuela players were paid by the local Confraternity of the Most Blessed Sacrament for their musical activities.

The extremely extensive documentation extracted by Illari from the Archivo Arzobispal at Córdoba, Archivo General de Indias at Seville, Archivo Histórico de la Provincia de Córdoba, and the Biblioteca y Colección Documental Monseñor Pablo Cabrera at Córdoba enables him to refute the findings of Francisco Curt Lange, who dismissed musical activities at Córdoba Cathedral and its Santiago del Estero precursor as inconsequential. In his Note 2, Illari discovers that Lange's transcriptions of the capitular acts read by Illari were so careless, incorrect, and incomplete as to cast doubt on his having himself made them. Illari, who read the last proofs of his article after Lange's death at Montevideo May 3, 1997, "had no doubt that had Lange studied the documents under other circumstances he would substantially have changed his ideas."

Another article of highest value in the present *Revista*, John Griffiths's "La imprenta y el poder musical en el renacimiento español," originated as a paper read at the Ninth Annual Meeting of the Asociación Argentina de Musicología, held at Buenos Aires in 1995. In a table comparing the costs of printing their works with the net return to the authors, Griffiths provides the following exciting results (all costs and selling prices given in terms of *maravedís*):

	Fuenllana (1554)	Santa Maria (1565)	Daza (1576)	Cabezón (1578)
Number of copies printed	1000	1500	1500	1225
Sales price of each copy	868	640	136	563
Total value of the entire run	868,000	960,000	204,000	689,063
Costs of printing	185,000	257,278	53,500	173,740
Net benefit to the author	683,000	702,722	150,450	515,323

Comparing the cost of printing with the possible take from the sale of all copies at the designated price, Griffiths finds that Fuenllana's profit reached 469 percent, Santa María's 372, Daza's 381, and Cabezón's 397. Obviously the possible authors' take fully justified their printing ventures.

Griffiths's data concerning Daza gleaned during long archival explorations at Valladolid will glorify any future encylopedia coverage. The second book of *El Parnasso* contains intabulations of thirteen motets, six of which are literal transcriptions of four-voice exemplars published by the French composer Simon Boyleau long resident in northern Italy, *Motetta nunquam hactenus impressa* (Venice, 1544): Why Boileau, who was still alive in 1586, ten years after publication of *El Parnasso*? Boileau spent his mature years at Milan and Turin, with no record of Spanish visits. Griffiths suggests that Boileau's partbooks fell into Daza's hands fortuitously. The other composers whose motets Daza intabulated included Francisco and Pedro Guerrero, Basurto, Richafort, Maillard, and Crecquillon. Daza's own fantasías were probably first written in mensural notation, all of them carefully respecting polyphonic norms. He learned to compose them by following Santa María's precepts.

Editor Waisman's intervention in the *Revista* includes not only the overall excellence of the maiden issue, but also a synthesis of his paper "Una aproximación al villancico-jácara" read at the X Conferencia Anual de la Asociación Argentina de Musicología (Santa Fe, 1996) and his review of the following landmark publications:

Piotr Nawrot, S.V.D., editor. Música de vísperas en las reducciones de Chiquitos, Bolivia (1691–1767). Obras de Domenico Zipoli y maestros jesuitas e indígenas anónimos. *La Paz: Secretaría Nacional de Cultura, Compañía de Jesús. Misioneros del Verbo Divino*, 1994.

Piotr Newrot, S.V.D., editor. Monumenta Musica in Chiquitorum Reductionibus Boliviae. Cantus Ordinarii Missae. [*2 tomos sin numerar*:] *Anonimus*, Misa Imo Sábado. *Anonimus*. Misa Encarnación. *La Paz, Producciones CIMA, 1996.*

Música en las misiones jesuíticas de Sudamérica [*6 volúmenes con las particelas correspondientes*] *GCC1: Anónimo*, Nisi Dominus, *ed. Facundo Agudin. GCC2: Anónimo*, Salve Regina, *ed. Facundo Agudin*; *GCC3: Domenico Zipoli* (?); Te Deum, *ed. Agustina Meroño*; *GCC4: Domenico Zipoli* (?), Laudate pueri, *ed. Agustina Meroño y Facundo Agudin*; *GCC5: Anónimo*, Misa Encarnación, *ed. Facundo Agudin y Agustina Meroño*; *GCC6: Anónimo*, Misa Palatina, *ed. Facundo Agudin y Agustina Meroño. Buenos Aires: Ediciones GCC—Grupo de Canto Coral, 1ª edición, 1995; 2ª ed. 1996.*

With ample documentation, Waisman takes constant exception to the lamentable carelessness and pretension of the Buenos Aires series published in 1995 and 1996. In notes appended to his review, Waisman calls attention to his own discussions of the Chiquitos repertory: "Los *Salve Regina* del Archivo Musical de Chiquitos: una prueba piloto para la exploración del repertorio," *Revista del Instituto de Investigaciones Musicológicas "Carlos Vega,"* Universidad Católica Argentina, 12 (1992), 69–86; "Martin Schmid als Musiker" in *Martin Schmid, 1694–1772: Missionar-Musiker-Architekt* (Lucerne: Eckhart Kühne, 1994), 55–64; and "Schmid, Zipoli y el 'indígena anónimo': Reflexiones sobre el repertorio de las antiguas misiones jesuíticas," a paper presented at a musicological session held during the 1996 Festival "Misiones de Chiquitos" at Santa Cruz, Bolivia.

Among other authors treating Argentinian topics in this issue, Melanie Plesch, Elisabeth Roig, and Irma Ruiz join Pablo Kohan with substantial contributions, each deserving of prolonged study.

Música e Investigación. Revista del Instituto Nacional de Musicología "Carlos Vega," 3 (1998). María Teresa Melfi and Waldemar Axel Roldán, eds. Buenos Aires. 158 pp., music, bibl.

Primordial among the six articles in this issue, Ismael Fernández de la Cuesta's "Sobre la música durante la Edad Media de España. Ensayo de visión globalizada" divides into six numbered sections—each encapsulating the latest and most definitive scholarship: 1. *El canto litúrgico gregoriano* 2. *La lírica y otras formas profanas* (Los trovadores, Cantigas galaico-portuguesas, Cantigas de Santa María, La canción en lengua castellana) 3. *El teatro, la epopeya y la danza* 4. *Los músicos y los instrumentos musicales* 5. *El mundo árabe* 6. *La polifonía* (Ars antiqua, Ars nova). Adorned with 40 bibliographical footnotes, this summation should inspire an English translation for the benefit of historians far and near.

"Una aproximación a la obra de Mariano Etkin" enlists the cooperation of six analysts, among them Eduardo Juan Percossi being the sole male. Born November 5, 1943, at Buenos Aires, Etkin studied with Ernesto Epstein and Guillermo Graetzer, at the Juilliard School in New York, and with Gottfried Koenig (electronic music) at Utrecht. During Canadian residence 1980–1985 he taught composition and directed the Contemporary Music Ensemble at McGill University and at Wilfrid Laurier University in Ontario. In 1998 he was Researcher and Composition Professor at the Universidad Nacional at La Plata, Argentina.

"Representando la música, repensando la musicología" gathers the insights of Elena Hermo, Irma Ruiz, and

Leonardo J. Waisman, who were participants in a Round Table sponsored at Buenos Aires April 14, 1998, by the Instituto Nacional de Musicología directed by Waldemar Axel Roldán.

Pages 92–121 of this issue contain *Variaciones sobre un tema de Beatriz Sosnik* composed for piano by Irma Urteaga (*b.* San Nicolás, Argentina, March 7, 1929) and premiered April 23, 1998, in the Salón Dorado of the Teatro Colón by Pablo Lavandera. The theme comes from the third part of Sosnik's cantata, *Llega la noche* (text by García Lorca), first seven measures. Urteaga, profiled in the *Norton/Grove Dictionary of Women Composers* (1995), page 468, as a "composer of mainly vocal works," demands a virtuoso pianist in her present advanced idiom variations.

The two remaining articles in this issue are again by women, Delia Elena Santana de Kiguel ("Aportes de las colectividades extranjeras a la cultura nacional. La música") and Fermina Casanova ("*La fille aux cheveux de lin*, de Debussy"). Axel Roldán's obituaries that conclude the issue—"Carmen García Muñoz (1929–1998)" who died at Buenos Aires August 12, 1998, and "Lia Cimaglia Espinosa (1906–1998) who died November 1, 1998—add significantly to our appreciation of women's roles in Argentinian musical life. The editorial committee, enlisting Drs. Isabel Aretz, Emma Garmendia, Marta Lambertini, and Pola Suárez Urtubey, joins Dra. Beatriz Krauthamer de Gutiérrez Walker, Argentina's national secretary of culture, and Lic. Magdalena Faillace, director of the nation's cultural patrimony, in emphasizing our indebtedness to women.

Brasiliana. Publicação quadrimestral da Academia Brasileira de Música. [ISSN 1516-2427], Janeiro 1999. Conselho Editorial: José Maria Neves (coordinador), Mercedes Reis Pequeno, Ricardo Tacuchian, Vasco Mariz. (Rio de Janeiro, Praia do Flamengo 172/11° andar, CEP 22210-1050, 56 p., ill., facs.)

Introduced by the noted composer and critic, Edino Krieger (*b* Brusque, Santa Catarina, March 17, 1928), the inaugural issue of what is to be a quarterly devoted exclusively to Brazilian music contains illuminating articles by six contributors: doctor of social anthropology Elizabeth Travassos ("Repente e música popular: a cantoria em debate"); licentiate and doctoral candidate Paulo Castagna ("A Seção de música do Arquivo da Curia Metropolitana de São Paulo"); composer with a Ph.D. from Buffalo, 1985 Ilza Nogueira (*b* Salvador, Bahia, December 12, 1948) ("Grupo de Compositores da Bahia: implicações culturais e educacionais"); Jorge Freitas Antunes ("Renúncia fiscal como descumprimento do dever do Estado"); Gerard Béhague ("Expressões musicais do pluralismo religioso afro-haiano; a negociação de identidade"); and Ricardo Tacuchian ("Jocy de Oliveira e Norton Morozowicz na Academia Brasileira de Música").

Founded July 14, 1945 on Heitor Villa-Lobos's initiative, the Academia Brasileira de Música counted forty composers and musicologists among initial members. Villa-Lobos willed half of his author's rights ingress to the propagation of his own works, of other academicians' works, and the advancement of Brazilian music in general. His successors as presidents of the Academia have been Andrade Muricy, Francisco Mignone, Marlos Nobre, Vasco Mariz, Ricardo Tacuchian, and Edino Krieger.

All six signed articles in this first issue (English summaries at page 55, contributors' *vitae* at 56) merit applause. However, if only one can be surveyed in depth, Castagna's densely footnoted "The Music Section of the Archive of the São Paulo Metropolitan Bishopric," pages 16–27, accompanied by a 27-item bibliography, especially gratifies the historian. Of the approximately 450 works in the music archive, which Jair Mongelli Jr. currently supervises under the direction of Canon Antônio Munari dos Santos, some 80 concord with compositions housed in 17 other Brazilian archives (itemized on page 25). The music archive is accessible among a complex of archdiocesan, parish, priestly, and theological entities gathered at 993 Avenida Nazaré in the Ipiranga section of the sprawling city, largest in South America. Of the ascribed 280 compositions encountered by Castagna, some 100 are by André da Silva Gomes (baptized December 15, 1752, at Lisbon; *d* June 17, 1844, at São Paulo). Invited by Frei Manuel da Resurreição (ruled São Paulo see, 1771–1789) to replace Antônio Manso da Mota (born 1732) who at age thirty-six had arrived from Bahia to replace the septuagenaria priest who had been São Paulo cathedral chapelmaster since 1735, Mathias Álvares Torres, Manso da Mota had indeed freshened the cathedral repertory with the *melhores solfas de bom gosto do tempo presente* ("best present-day good taste pieces," cited in Régis Duprat, "A Música na Matriz e na Sé de São Paulo Colonial 1611–1822," University of São Paulo dissertation, 1963, page 42). But in pleasing Botelho Mourão, governor and captain-general, by introducing a more sparkling repertory, Manso da Mota had displeased the bishop. Hence the invitation that brought Silva Gomes, who arrived in March 1774, and whose compositions are the earliest in the archive by a Brazilian chapelmaster. After Silva Gomes, the composers with more than two works in the archive are: Vicente Antônio Procópio (45 compositions), Manoel dos Passos (9), Francisco Manoel da Silva (7), Pietro Terziani (6), José Mauricio Nunes Garcia (6), Antônio Cándido da Alvarenga (4), Antônio José de Almeida (4), Gioacchino Giannini (3), Rafael

Coelho Machado (3), and Carlos Antônio da Silva (3). Among those born in the 19th century, Almeida (1811–1876), Giannini (1814–1887), and Machado (1814–1887) lacked any São Paulo cathedral connections.

For any Brazilian compositions antedating Silva Gomes's arrival, Castagna rightly directs the reader to the São Paulo Faculdade de Filosofia, Ciências e Letras, the library of which holds the Coleção Lamego. The history of this collection, and details of its importance for music, were thus encapsulated in the Tulane University Inter-American Institute for Musical Research *Yearbook* IV (1968), pages 40–41:

Alberto Frederico de Morais Lamego (1870–1951)[1]—a Rio-born magnate frequently confounded with his mining engineer son Alberto Ribeiro Lamego (born 1896) who was also a writer[2]—spent several years in Europe immediately prior to World War I trailing manuscripts. Among those that he picked up in Portugal (at Évora) were the numerous documents in his book *A Academia Brazilica dos Renascidos: sua fundação e trabalhos inéditos* (Paris-Brussels: L'Édition d'Art Gaudio, 1923), designed to rehabilitate the character of one of the most controversial political agents in colonial Brazil, José Mascarenhas Pacheco Pereira de Mello. Already famous for having quelled a riot in Oporto, Mascarenhas reached Bahia in August of 1758, ostensibly with a crown commission to establish two new tribunals. However his more important secret orders required him to prepare for the ouster of the Jesuits.[3] Instead of gathering the data desired in Lisbon, he dillydallied. Profiting from the prestige conferred by his commission, he sponsored the founding of a new academy of Bahia cognoscenti and literati—the organizing session of which was held at his house on May 10, 1759, with 39 local intellectuals present.[4] For a name, the group at that meeting adopted Academia dos Renascidos ("of the Reborn"), on the theory that they were then merely "reviving" the Academia dos Esquecidos active at Bahia 1724–1725. The formal opening of the "reborn" Academy on June 6 was followed by sessions on July 2, 21, August 4, 18, September 1, 15, 23, October 18, 27, November 10, 14, December 8, 17, of 1759, and March 31, April 12 and 26, of 1760, at which such topics were canvassed as the various Brazilian governors' and viceroys' dates, the names of Bahia's first founders and settlers, lists of Brazilian Indian chiefs especially valiant in war, and other local history problems.[5]

Having fallen seriously ill just after the formal opening of June 6, Mascarenhas was recovering on July 2 but was still unable to leave his house. To celebrate the mending of his health, the academy on that date therefore honored him with "an intimate party," at which was sung to the accompaniment of a "fine instrumental ensemble"[6] a recitative and aria, the words (in Portuguese) and music of which were written specifically for the event. Although neither poet or composer's name appears anywhere on the manuscript found in Portugal by Lamego among the minutes of the July 2 sessions and published by him in facsimile (1923), the composer of the music can be none other than Caetano de Mello Jesus. Mello Jesus served in 1759–1760 not only as Bahia cathedral chapelmaster but was also in those years acknowledged the premier composer and conductor of the area, and therefore entitled to treat as equals all the foremost musicians of both Portugal and Brazil (while compiling his two-volume *Escola de Canto de Orgão*).

The four manuscript parts of Caetano de Mello Jesus's 1759 Recitative and Aria (soprano, violin 1 & 2, basso continuo)—deposited in 1941 at the Biblioteca Central of the Faculdade de Filosofia, Ciências e Letras, University of São Paulo (Alberto Lamego Collection, no. 3117)—had the good fortune to catch the eye of Régis Duprat (*b* Rio de Janeiro, July 11, 1930) while he was at work in July 1959 on his doctoral dissertation. His exhaustive musical analysis of the Caetano de Mello opus occupies pages 103–16 of his "A música na Bahia colonial" (*Revista de História*, XXX/61 [January–March 1965], quarterly at São Paulo).

Duprat, who from 1959 to 1964 was violist in the São Paulo Orquestra Sinfónica Municipal, succeeded in persuading Olga Maria Schroeter, soprano, to premiere the work in the São Paulo Teatro Municipal on December 6, 1960, Olivier Toni conducting. Subsequently the Orquestra de Câmara de São Paulo led by Toni cooperated with the same soprano in an LP recording issued by Chanticleer (CMG 1030). Entitled "Música Sul-Americana do Séc. XVIII," this devotes all of Side 1 to Caetano de Mello's Recitative and Aria, Side 2 to the solo cantata *Mariposa* by José de Orejón y Aparicio (published at pp. 286–98 in *The Music of Peru: Aboriginal and Viceroyal Epochs* [Washington: Pan American Union, 1960]) and Lôbo de Mesquita's 1787 Salve Regina.

Accompanied by Roger Wagner's string ensemble, Mary Rawcliffe recorded Mello Jesus's aria, *Se o canto enfraquecido* in the UCLA Latin American Center's album, *Latin American Musical Treasures from the 16th, 17th, and 18th Centuries* (Eldorado 2, 1977).

However, not willing to give Régis Duprat credit for having "discovered" the 1759 manuscript, and certainly not saluting him for having been the first scholar to have identified Caetano de Mello Jesus as the composer of the recitative and aria, Paulo Castagna adds this further pertinent information in his note 31 on page 26:

The 1759 manuscript had been available for public consultation as early as July 23, 1941, when it received the call-number 3117 at the central library of the University of São Paulo's Faculty of Philosophy, Sciences, and Letters. Five years before Duprat "discovered" the work, Joaquim Brás Ribeiro had in 1954 published an article dealing precisely with it, "História e Musicologia: A música barroca na Bahia; um texto musical do século XVIII." Included in his *Capítulos inéditos de história do Brasil* (Rio de Janeiro: Edição das Organizações Simões, chapter IX, pp. 106–13), the article included between pages 112–13 four plates showing the vocal parts and frontispiece of the 1759 composition (in facsimile).

What would now constitute a most welcome follow-up to Castagna's "Music Section in the São Paulo Metro-

[1] Necrology in *Revista do Instituto Histórico e Geográfico Brasileiro*, Vol. 213 (October–December, 1951), p. 401. See also the same *Revista*, Tomo LXXVIII, Parte II (1915), p. 672.

[2] *Who's Who in Latin America*, Part VI, ed. by Ronald Hilton (Stanford: Stanford University Press, 1948), p. 120.

[3] Lamego, *A Academia Brazilica*, p. 9. Lamego's interest in rehabilitating Jesuits and their friends comes to light in another of his archival studies, "Mentiras Históricas: A invasão holandesa no Brasil e o papel dos Jesuitas," *Revista do Instituto Histórico e Geográfico Brasileiro*, Vol. 175 (1940), pp. 117–31.

[4] Lamego, *A Academia*, pp. 10–14, identifies each.

[5] *Ibid.*, pp. 63–77, 90–93.

[6] *Ibid.*, p. 49; music figured at other sessions.

politan Curia's Archive" might be a monograph dealing with Brazil's proudest contribution to music theory. Caetano Mello de Jesus's 640,000-word two-volume *Escola de Canto de Orgão Musica Praticada em forma de Dialogo entre Discipulo, e Mestre*. In 1985 José Augusto Alegria published a section from Part II of the *Escola*. Entitled *Discvrso apologético polémico mvsical Do Padre Caetano de Mello de Jesus, natural do Arcebispado da Baia, Baia, 1734*, this intriguing section burnished with quotations from the censures collected from four Brazilian colleagues and seven European authorities was intensively reviewed in *Inter-American Music Review*, VII/2 (Spring-Summer 1986, pages 96–103). Copious data concerning the history and entire contents of the *Escola* encircled the review. If no other remedy can presently be found, a Portuguese version of *IAMR*'s review would give wings to a long-awaited Brazilian study of this supreme monument of Brazilian colonial music history.

Welcoming salutes to the first issue of *Brasiliana* adorn page 3. Graciela Paraskevaidis's "Dodecaphonic and serial music in Latin America" is forecast at page 15 for the May issue. The best tribute will be a flood of subscriptions overflowing the 11th floor of Praia do Flamengo 172, Rio de Janeiro.

Música Revista Mexicana. Números 1–10 Abril de 1930–Enero de 1931. Carlos Chávez, director. Primera reimpresión facsimiliar, 1995 (Mexico City, Instituto Nacional de Bellas Artes/Centro Nacional de Investigación, Documentación e Información Musical "Carlos Chavez," 480 pp.; 48 in each issue except double 9/10; occasional hand-drawn musical examples)

Including Chávez, ten editors are listed on the title page of the maiden issue—Gerónimo Baqueiro Foster (chief editor), Daniel Castañeda (to whom all correspondence shall be addressed, apartado núm. 1942, México, D.F.), E. Hernández Moncada, Vicente T. Mendoza, José Pomar, José Rolón, Jesús C. Romero, Luis Sandi Meneses, and David Saloma. Each issue, including double-number 9–10 (96 pp.) ends with Saloma's valuable enumeration of musical activities at the capital and throughout the republic. Except for translated essays, the ten listed editors contributed all but four articles included throughout the *revista*. By far the best article in any of the issues is Castañeda's "La flautas en las civilizaciones Azteca y Tarasca" (8, pp. 3–26; 9/10, pp. 19–45).

From December 1928 to March 1933, Chávez directed the Conservatorio Nacional de Música, and in this post he essayed the renovation of Mexican music—which in his analyses published as lead articles in issues 1, 3, 4, 6, and 7, included only three reputable periods: the aboriginal, the countryside mestizo, and the nationalist (the latter inaugurated by himself). Having immediately upon his return to Mexico City from New York City assumed in the summer of 1928 the directorship (lasting 21 years) of the newly founded Orquesta Sinfónica de México, he for a time laid aside composing for the orchestra, waiting until 1932 when he began drafting his *Sinfonía de Antigona* premiered at the Teatro Hidalgo December 18, 1933. His denying any artistic value whatsoever to music composed in Mexico between the 16th century and his own generation, brutalized Mexican historiography and profoundly influenced such influential foreigners as Charles Seeger and Herbert Weinstock. As conservatory director, his voice resounded most blatantly in the present *revista*.

According to Jesús C. Romero's article, "Nuestra Música Colonial" (1, pp. 20–26), plainchant taught the indigenes joined Indian pentaphony to form what music less privileged European immigrants and their descendants knew before 1821. According to his "La Evolución Musical en México" (6, pp. 12–13): "I can assert without fear of contradiction, that sacred music in Mexico during the 16th century showed a marked Mozarabic influence. . . . The music in the Sevillian [sic] Juan Navarro whose *pasionario* [*Quatuor Passiones*] was published here in 1604, showed unmistakable Mozarabic influence." Confusing the two Juan Navarro's, Romero next confuses the history of the theatre in Spain (6, p. 14), declaring that "Lope de Vega, Tirso de Molina, Ruiz de Alarcón and Calderón de la Barca saw their works exclusively played in *corrales de la Cruz y de la Pacheca*" [sic] because true theatres awaited 1743 and 1745. Somewhat to compensate for the grossness of Romero's historical lapses, he does validate the importance of one pre-Revolutionary leader, Carlos J. Meneses (9/10, pp. 3–18), although without affording birth or death dates.

Nor does Luis Sandi provide any dates in his "Agustín Lara y la canción mexicana" (9/10, pp. 46–49). Sandi denies Lara the epithet of being a producer of *Mexican* popular music. Instead, Lara appealed to the urban underclass with songs steeped in Cuban, Colombian, and Argentine models. But which songs, which models? No examples are offered to substantiate his ruthless cutdown of Lara.

Heterofonía Revista de investigación musical 114–15 (Enero–Diciembre 1996), 1998. José Antonio Robles Cahero, ed. 149 pp., music, bibliographies, ill.

Published by the Centro Nacional de Investigación, Documentación e Información Musical (CENIDIM) Centro Nacional de las Artes, Torre de Investigación, 7° piso, Tlalpan y Río Churubusco s/n, Col. Country Club, 04220, México, D. F. (Fax 4204454), of which Center José Antonio Robles Cahero (Cambridge University graduate) is director, *Heterofonía* has ranked since its

founding by Esperanza Pulido Silva in July 1968 as Mexico's paramount musicological journal. Robles Cahero prefaces the present issue with these words:

In 1996 CENIDIM inaugurated the Jesús C. Romero professorship of Mexican music history spearheaded by the Centro Nacional de las Artes's Program for the Support of Teaching, Research, and Diffusion of the Arts. Simultaneously CENIDIM proposed that the professorship with its name pay tribute to the activities of the renowned historian and musicologist Jesús Carlos Romero (1894–1958), whose pioneer labors in our country continue offering a working model and unexcelled stimulus for present-day musical investigators.

Our intention calls for a new professorial appointment every year. Our chief goal is to allow distinguished personalities in the musicological realm opportunities to offer the specialist public in our nation insights into their most recent and important contributions to Mexican and Latin American music history.

The investigator chosen to inaugurate the professorship in August 1996 was Doctor Robert Stevenson, whose academic career during more than three decades has been singularly dedicated to the music of our nation—as is universally known. Doctor Stevenson presented five authoritative lectures: (1) "Dr. Jesús C. Romero's contributions to Mexican musicology" (2) "The concept of precortesian music established by Carlos Chávez" (3) "The splendor of Mexican Baroque music" (4) "Tribute to Esperanza Pulido Silva, founder of the journal *Heterofonía*" and (5) "Music of Mexican origin, or related to Mexico, published in the United States during the nineteenth century." Additionally, he cooperated with various maestros and investigators resident in Mexico in presenting a three-pronged seminar devoted successively to (1) "Prehispanic through colonial developments" (participated in by Juan José Escorza and Aurelio Tello) (2) "Late viceroyal through early independence epochs, (1780–1850)" (Lidia Guerberof, Karl Bellinghausen, Áurea Maya, and Eugenio Delgado) (3) "Porfirian through two Revolutionary decades" (José Antonio Robles Cahero and Ricardo Miranda). The week closed with a Round Table, Robert Stevenson presiding, Leonora Saavedra, Aurelio Tello, and Ricardo Miranda being discussants: the theme being "Present-day Mexican research perspectives."

The lectures were given mornings in the José Vasconcelos large auditorium and in the library of the nearby new location of the Conservatorio Nacional de Música where were also held the Round Table and closing event. The seminar took place afternoons in the Centro Nacional de Artes's multiple-use salon.

With pleasure I mention that during the seminar, important new documentation for Mexican music studies was revealed. Áurea Maya and Eugenio Delgado announced discovery of the archive of the important Mexican composer Cenobio Paniagua (1821–1882), details being given at pages 38–41 of this *Heterofonía* issue. Harpsichordist Lidia Guerberof communicated news of her forthcoming catalogue of scores by Mexican and foreign composers preserved in the music archive of the Colegiata de Guadalupe, an annex of the Basilica.

"A half-century of music research," José Robles Cahero's interview with Robert Stevenson conducted August 26 and 27, 1996, occupies pages 48–63 of this issue. At pages 64–69 Adriana Pérez Soto and Ricardo Miranda compiled a representative list of Stevenson's publications having to do with Mexican music, 1949–1996. In his article, "Proyectos primordiales para la musicología mexicana," *Heterofonía*, XIX/1 (January–March 1987), pages 36–45, Stevenson itemized the tasks that a decade previously struck him as the most urgent confronting Mexican musicology: identification of Juan de Lienas, transcription of Francisco de Vidales's parody *Missa Exultate iusti in Domino* (based on Juan Gutiérrez de Padilla's like-named psalm), confirmation of the presence of the theorist Pedro de Guevara Loyola in Mexico toward the end of the sixteenth century and of the guitarist Santiago de Murela during the second third of the eighteenth, identification of the birthplaces of Fabián Pérez Ximeno, Joseph de Agurto y Loaysa, Antonio de Salazar; and Joseph de Idiáquez, localization of the villancicos with Sor Juana Inés de la Cruz's texts and music, and publication of the *opera omnia* of the most notable viceroyal composers (beginning with Manuel Zumaya).

To these tasks, Aurelio Tello adds other urgently needed projects. In his article "Perspectivas de la investigación musical" he begins with the inventorying, classification, cataloging, and preservation of the archival music in cathedrals, collegiate churches, convents. He himself showed the way with his *El archivo musical de la catedral de Oaxaca: Catálogo* (México: CENIDIM, 1990). Vicente T. Mendoza's "Música en el Coliseo de México," *Nuestra Música* VII/26 (1952, second semester), pages 108–33, has not stimulated enough later researchers to follow his example insofar as stage music goes. The personnel of cathedral music corps needs intensive study. Above all, the wholesale publication of *Monumentos de la Música Mexicana* cries out for the doing.

Aurelio Tello also contributes to this issue the texts that he read at the presentations of Francisco Méndez Padilla's book *Irma Gonzalez, soprano de México* November 28, 1996, and of the CD, *Tambuco Cuarteto de percusiones de México* December 10, 1996. Musicology thrives on "firsts." Joel Almazán Orihuela registers the claim of Manuel Covarrubias to the title of having been the "first" Mexican composer of an opera with Spanish-language libretto, the orchestral score of which survives. The title page reads: *Reynaldo y Elena, ó la Sacerdotiza Peruana Ópera en 3 Actos . . . Año de 1838*. Gabino F. Bustamante wrote the libretto. According to the *Panorama de las Señoritas Periódico Pintoresco, Científico y Literario* (Mexico, 1842), page 296, Covarrubias's opera showed a *talento no común* and dripped with *ideas melancólicas, y enteramente nuevas*.

In "José F[rancisco] Vásquez (1896–1961) a cien años de su nacimiento," Gabriel Pareyón corrects "three fundamental errors" that have crept into encyclopedias. Born October 4, 1896, in the village Arandas, Jalisco, Vásquez died at Mexico City December 19, 1961. His one-act (not three-act) *Ultimo sueño* sung by twenty-year-old Plácido Domingo and his wife-to-be Marta Ornelas won Domingo his first favorable mention in *Opera*, 12/10 (October 1961), page 663.

Revista de Musicología, Vol. XVIII, N.os 1–2 (1995). Ed. Alfonso de Vicente, *et al.* 443 pp., music, bibls., tables, facs.

Divided into four sections—(1) nine articles, each preceded by an abstract in English; (2) summaries of six Spanish university doctoral dissertations; (3) news concerning congresses, symposiums, and an obituary (Marie Ester-Sala, July 1, 1994); (4) reviews of nine books in English, six in Spanish, one in German—this issue continues exhibiting Spanish musicology's present lofty state. The articles at pages 11–291 follow in this order: Miguel Ángel Roig-Francoli, "Theory analysis and criticism, Reflections on certain gaps in Spanish musicology"; Wolfgang Freis, "Becoming a theorist. The growth of Bermudo's *Declaración de instrumentos musicales*"; Juan José Carreras, "*'Conducir a Madrid estos moldes'*: Production, dramaturgy, and reception of the theatrical festival *Destinos vencen finezas* (1698–1699)"; Mariano Pérez Prieto, "The music chapels in Salamanca Cathedral during the period 1700–1750: history and structure (staff, voices, instruments, personnel, projects, appointments)"; Andrea Bonbi, "Music in Valencian Royal Palace festivities during the 18th century"; Victor Pagán, "An Italian in Madrid, Gioacchino Rossini's likenesses taken during his Spanish visit"; Gemma Pérez Zalduondo, "Nacionalism as a mark of musical politics during Franco's first regular government (January 30, 1938–August 8, 1939)"; Julio García Bilbao, "Findings concerning Faustino Santalices's hurdy-gurdy"; Louis Jambou, "Twelve secular solo cantatas, three by Francisco Valls, nine anonymous: notes for a study of identities and stylistic trends."

The excellencies of each individual contribution to this issue cannot be itemized. Nonetheless by way of example: Freis's 86-page article concludes with a chronology of Bermudo's publications, translations of his twelve "inventions" listed in the *Declaración* (1555), schematic overview of his culminating publication with an inventory of borrowings from his *Declaración* of 1549 and *El arte Tripharia*. Carneras (Universidad de Zaragoza) precedes his landmark 71-page article with a résumé containing such statements as these:

> Although mentioned at the close of the 19th century, the existence of a print with the literary text and vocal music of the *comedia*, *Destinos vencen finezas* ["Duty overwhelms love"] (Madrid, 1699), libretto by the Peruvian author then resident in Madrid, Lorenzo de las Llamosas, and the Spanish composer Juan de Navas was until now unknown. The discovery of two surviving copies of the 1699 print [Bibliothèque du Conservatoire National de Région at Dijon (call-number "In 8.26") and Biblioteca Nacional, Madrid (R. 9.348)] clearly indicates that the Imprenta de Música was instigated in the court circle of Marianne von Neuburg during the last year of Charles II's reign. The author offers new evidence of the theatrical production November 6, 1698, and its court context, studies the relation between the literary and musical texts transmitted by the 1699 edition, and indexes the musical sections. Two appendices provide the reader with the complete introductory texts in the 1699 edition.

Carreras's 36 footnotes abound in richly supporting documentation. He does however allude on page 119 and in footnote 10 to Susana Hernández-Araico's contribution to the Congreso Extraordinario de la Asociación Internacional de Teatro Español y Novohispano del Siglo de Oro, in which she discussed Llamosas's zarzuela, *También se vengan los dioses* without his referring to the extensive analysis of this zarzuela and the peremptory Llamosas biographical data that had already been published in 1976 at Lima. The following paragraphs appear at pages 111–12 in the edition of Tomás de Torrejón y Velasco's *La púrpura de la rosa*, libretto by Pedro Calderón de la Barca, published by the Peruvian Instituto Nacional de Cultura/Biblioteca Nacional. According to the introductory study by the editor,

> At the age of 24 the precocious Lima-born Lorenzo de las Llamosas (educated at Arequipa and in Lima) wrote a still extant *comedia zarzuela* celebrating the birth at Lima December 15, 1689, of a son to the viceroy who had arrived only four months earlier, the Conde de la Monclova. Now preserved at the Madrid National Library in MS 14842, this zarzuela entitled *También se vengan los dioses* reached print for the first time as recently as 1950 when Rubén Vargas Ugarte published it (partially) in *Obras de don Lorenzo de las Llamosas* (Lima: Tipografía Peruana [Clásicos Peruanos, III], pp. 139–215). Not Viracocha or any other Inca deities but instead Apollo, Amphion, Zephyr, Venus, Cupid, shepherds and nymphs inhabit the poet's mythological world.

On the same page 111, Llamosas's scenic demands culminating in an earthquake, and music instruments designated for Apollo and the shepherd Amphion to play, are specified. Notice of the abundant choral ritornelli gives way at page 112 to a detailed plot analysis, in which the exact moments when music intervenes, are listed.

> In the train of Melchor de Navarra y Rocafull, Duque de la Palata, Peruvian viceroy November 2, 1681, to departure for Spain after completing his mandate August 15, 1689, Llamosas left Lima in February 1691. He continued the journey after his patron's death April 13, 1691, at Portobelo. In the former viceroy's memory he published a *Manifiesto apologetico en que se tratan las principales materias del Reyno del Peru* (Madrid, 1692). Taking employment as tutor of the Marqués de Jódar's eldest son, he gathered his precepts in an *Ofrenda politica, con qve se pretende instrvir vna noble jvventvd* (Madrid: Francisco Sanz, 1695). After *Amor, industria y poder* (1695) and *Destinos vencen finezas* (1698 and 1699), he signed himself "don Lorenzo de las Llamosas, teniente por su majestad (que Dios guarde) de la comision de sus festejos reales" (*Fama y obras posthumas. Tomo tercero del Fenix de Mexico, y dezima Musa* [Madrid: Manuel Ruiz y Murga, 1700]). The year of Charles II's death Llamosas embraced a military career, fought against the French in Catalonia and thereafter toured Italy, Portugal, England, the

Low Countries, and France. Accused of disloyalty, he spent time in a prison at Valladolid, where he wrote *Reflexiones políticas y morales sobre la historia de Asuero Longimano, Rey de Persia* (Artaxerxes I, reigned 465–425 B.C.). Emigrating again to France when released, he published at Paris in 1705 a 24-page ovation of Louis XIV: *Pequeño panegirico a la magestad christianisima de Luis el Grande* (copy in the library of the Hispanic Society of America, New York City).

Juan José Carreras, a *consejero* of the *Revista de Musicología* joins Xoan M. Carreira in the same capacity. Carreira's two reviews must not be missed by readers of María Rosa Calvo-Manzano's *El arpa en el barroco español*, I (Madrid: Ed. Alpuerto, 1992) and by users of composer José Peris-Lacasa's *Catálogo del Archivo de Música del Palacio Real de Madrid* (Madrid: Patrimonio Nacional, 1993, 807 pp.). After listing Calvo-Manzano's plenitude of gross mistakes, Carreira at pages 366–75 publishes side-by-side nine lengthy passages which Calvo-Manzano copied almost word-for-word from Cristina Bordas—never giving credit. On this evidence Calvo-Manzano emerges as a plagiarist no less shameless than was Felipe Ramírez-Ramírez at Mexico City, when taking credit to himself for stolen property in *Tesoro de la música polifónica en México*, Volume 2. Peris-Lacasa's catalogue contains such gross errors as the attribution of Johann Christian Bach's Quintets, Opus 9, to his father Johann Sebastian and of works by Carl Stamitz (1745–1801) to Jan Stamitz (*b* 1717). "Systematically, works in the Royal Palace music collection are attributed to the best known composer with the same last name." Peris-Lacasa is incompetent. His predecessor, the enthusiastic but misinformed tenor, José García Marcellán (1879–1969), published in 1938 a catalogue, after having been five years earlier named *conservador* of the Royal Palace music archive. Filled with mischances that Peris-Lacasa's catalogue perpetuates, Carreira urges that it be retired from circulation, and work begin forthwith on an instrument worthy of the collection. Until its availability, users of Peris-Lacasa's handsomely printed catalogue must decide for themselves whether a Salve Regina dedicated to Charles IV could have been composed by Lorenzo Penna (1613–1693), or a string quintet by "Axx Bxx Roux" (*sic*) dedicated to the same monarch whose dates are 1749–1819 could have been written by Gaspar Roux (1660–1710).

Three of the six doctoral dissertations summarized at pages 327–30 claimed Antonio Martín Moreno of the University of Granada as their director: María Gembero Ustárroz's "La música en la Catedral de Pamplona durante el sigo XVIII," 1992 (reduced from five volumes totaling 1757 pages to two when published by the Gobierno de Navarra in 1995); Pilar Ramos López's "La capilla de música de la Catedral de Granada en la primera mitad del siglo XVII: Diego de Pontac," 1992 (reduced to two volumes when issued by the Diputación de Granada in 1994); Juan Ruiz Jiménez's "La colegiata del Salvador en el contexto musical de Granada," 1995. Two dissertations were supervised by María Antonia Virgili Blanquet of the University of Valladolid: Elena Le Barbier Ramos's "Órganos, organistas y organeros en la provincia de Palencia: 1500–1800," 1995; and Enrique Guillermo Cámara de Landa's "La música de la baguala del noreste argentino," 1994. Dámaso García Fraile supervised Mariano Pérez Prieto's "Tres capillas musicales salmantinas: Catedralicia, Universitaria y de San Martín durante el período 1700–1750," 1995. The latter dissertation gave impetus to Pérez Prieto's article at pages 145–73 of this *Revista* issue (the article concludes with a list of cathedral music personnel, each individual being annotated). Future encyclopedia articles on Juan Francés de Iribarren, Tomás Micieces II, and Antonio de Yanguas will incorporate new data from *actas* rifled by Pérez Prieto.

The proofreading of the 443 pages in this issue again bears eloquent testimony to the nonpareil vigilance of Alfonso de Vicente and his allies—a virtue equally striking throughout the 3885 pages of the *Revista*'s Volume XVI, 1–6, and 494 of volume XVII, 1–2.

Revista Musical de Venezuela, Nº 37, *Año XVIII, Mayo–Agosto 1998*. José Peñín, director (Caracas, Fundación Vicente Emilio Sojo, Consejo Nacional de la Cultura, 352 pp., music, bibliographies, tables, facs.)

In conformity with the present newfound emphasis on nineteenth-century happenings, this issue contains three lengthy articles focusing on that previously neglected time slot. Mario Milanca Guzmán's "La música en el periódico chileno *El Ferrocarril*, 1855–1865" at pages 1–78 concludes with a table showing which operas were performed at the Chilean capital during the chosen decade. Only one Rossini opera, *Il barbiere di Siviglia* (in seven performances) was heard, against 96 performances of Donizetti operas in the years 1856 through 1865, and 158 of Verdi operas.

Contrary to Pereira Salas, Milanca documents the arrival at Santiago de Chile in 1860 of an Italian maker of organs, César Buzzoni, whose organ for the Recollects' church was volubly praised in *El Ferrocarril* of March 26, 1862. In 1864 a second organ manufacturing firm began advertising, that of Antonio Portell i Fullmann e hijos. Milanca's meticulous article opens with his assurance that context is his aim. Nonetheless, the impression left by Pereira Salas's pioneering *Historia de la música en Chile* (1957) persists: opera given by touring Italian companies devoured with shark teeth all available

wealth, leaving nothing to aid and encourage native-born creativity.

In Fidel Rodriguez's "Los compositores venezolanos y la música de salón en las publicaciones *Lira Venezolana* y *El Zancudo* 1880–1883" at pages 101–36, he reveals that the archive of the Escuela José Ángel Lamas holds seven of the twelve pieces included in February through November 1883 issues of the *Lira Venezolana*: these include Salvador Llamozas's *Ruy Blas* and *Noches de Cumaná*; Manuel Azpurúa's *La Tempestad (Capricho)*, his *Tu Cumpleaños* and *Capricho de Concierto*; and Francisco M. Tejera's *Yo Sola*. *El Zancudo* welcomed 39 piano briefs in 1880 issues: 26 of which were valses, 5 polkas, 2 mazurkas, and 1 a *Danza merengue* (composed by Llamozas). In 1881, 17 of the 41 entries were valses, 9 were danzas, 3 were polkas, 2 were mazurkas, and 1 was a hybrid polka mazurka. Of the 4 items by women in 1880 issues, María de Montemayor contributed 3 valses, Letitia Aguero provided 1 valse. Ana Dolores Camejo's *La Magnolia* (mazurca) entered the May 1881 issue; an anonymous "Señorita" published *Flor de mayo*, not in May but in the August 1881 issue.

How should the nineteenth-century salon repertory be weighed on artistic scales, is a question that concerns Vicente Emilio Sojo Foundation's renowned president, Juan Francisco Sans, author of the definitive article at pages 137–62, "Sonata y trivialidad en América Latina." The sole Venezuelan example of the sonata genre—Redescal Uzcátegui's *Sonata in E minor*, published by the Sojo Foundation in 1997—does not at all signify that Venezuela condescended to Central European value systems. Quite the contrary, valses and other dance types were Venezuelan staples. The salon literature should be judged by its own self-imposed standards, not by transatlantic dictates.

Concerning Mexican salon excrescences, Gerard Béhague in his fundamental translated text, *La música en América Latina* (Caracas: Monte Avila Editores, 1983), relegated the bulk of them to the waste basket. "The majority of Mexican composers deemed producing operas and piano trifles in sterile imitation of European precedents to be their vocation. On the other hand, Chávez, Sandi, and other twentieth-century composers repudiated the Mexican so-called art music of the preceding century."

Sans goes against this devaluation and persuasively argues for a *volte face*. The one nineteenth-century music example in this issue, Ramón de la Plaza Manrique's D minor *Barcarola* (lyrics by Francisco G. Pardo) for mezzo soprano (D-g) and piano, vindicates the creative talent of Venezuela's pioneer music historian, whose *Ensayos sobre el arte en Venezuela* (1883) remains a revered classic. Like the *Barcarola*, four of the other five pieces credited to him: *Dolores* (danza), *Sufrimentos de Teresa*, *La Hiedra* (polka for piano), and *La Camelta del norte* (polka-mazurka) are in the Sojo archive; *La gracia de Dios* (danza for piano) "written for the album of Señorita Adela Robreño" belongs to the Venezuelan Biblioteca Nacional.

In Mario Milanca Guzmán's *La música venezolana de la Colonia a la República* (Caracas: Monte Avila, 1993), pages 205–31, he revealed the following data: Ramón de la Plaza Manrique, who among nine children was the sole son of Ramón de la Plaza Obel-Mejía and Mercedes Manrique de Lara y Fajardo, married Mercedes Ponce on March 12, 1879. She commissioned the Genoan sculptor Federico Fabiani to prepare her deceased husband's elaborate funeral monument. President of Venezuela Francisco Linares Alcántara had named Plaza founder-director of the Instituto Nacional de las Artes on April 3, 1877. Vicente E. Guevara T.'s "Sobre las obras de Ramón de la Plaza" at pages 236–38 of this issue marks the first step at cataloguing and analyzing Plaza's compositions.

The "Documentos" at pages 247–352 contains a facsimile of Francisco M. Tejera's posthumously published *Compendio de Gramática Musical* (Caracas, 1890). All examples utilize the treble clef, but Tejera preaches familiarity with C-clefs on all lines of the staff (his page [82]) as the necessary aid to transposition. For him the fourth is a perfect consonance [90]. However, he does admit [89] that the perfect fourth is by "some" called a "mixed consonance," because it serves the "function of a dissonance." Nowhere does Tejera identify the "some," nor are any authorities invoked anywhere in the *Compendio*.

The Harvard Biographical Dictionary of Music. Ed. by Don Michael Randel (Cambridge, MA, and London, England, The Belknap Press of Harvard University Press, 1996. 1013 + xi pp., ill., occasional bibliographies) ISBN 0-674-37299-9

Containing biographies of some 5500 figures, this dictionary embodies the efforts of eighteen named writers and of six individuals who "contributed to organizing the project, managing the flow of material, updating works lists and bibliographies, and putting everything into proper electronic order" (this latter half-dozen included Carol, Julia, and Sally Randel). Among the "writers of the biographies" twelve owned or, if starred, hoped to receive Cornell University Ph.D.s. Their names: Sarah Jane Adams, 1994 ("Quartets and Quintets for mixed groups of woodwinds and strings: Mozart and his contemporaries in Vienna c. 1780–1800"); William Watson Cowdery, 1989 ("The early works of Johann Sebastian Bach: Studies in Style, Sources, and Chronology"); Laurel E. Fay, 1978 ("The last quartets of Dimitrii

Shostakovich: A Stylistic investigation"); Bettie Jean Hardin, 1983 ("Sharps, Flats, and Scribes: *Musica ficta* in the Machaut Manuscripts"), Paul Joseph Horsley, 1988 ("Dittersdorf and the finale in late-eighteenth-century German comic operas"); Barry Dean Kernfeld, 1981 ("Adderley, Coltrane, and Davis at the twilight of bebop: The search for melodic coherence 1958–1959"); Sandra Joan Mangsen, 1989 ("Instrumental Duos and Trios in printed Italian sources, 1600–1675"); Ronald Jay Rabin, 1996 ("Mozart, Da Ponte, and the dramaturgy of opera buffa: Italian comic opera in Vienna; 1783–1791"); *Daniel Charles Stowe ("Analytical strategies for the four-voice madrigals of Verdelot and his contemporaries"); *Carol A. Traupman ("*I dimenticati*: Verdi's mid-century contemporaries"); Richard James Will, 1994 ("Programatic symphonies of the classic period"); *Steven David Zohn ("The ensemble sonatas of Georg Philipp Telemann: a stylistic and historical study"). One writer owned a Ph.D. awarded by Princeton University: Dennis Albert Libby, 1969 ("Gasparo Spontini and his French and German operas"); *Susan Eve Richardson ("Defining American music: Composers' organizations from 1937") was working on her Indiana University dissertation while the dictionary (hereafter *HBDM*) was in progress.

No *HBDM* article carries an author byline. How helpful credited contributions might have been resists an immediate answer. In 1999 three Cornell Ph.D.s did teach in universities, Mangsen at the University of Western Ontario in London, Canada; Rabin as a visitor at the University of Michigan, Ann Arbor; Will at the University of Washington, Seattle. Stowe with a master's degree was involved with choral groups and orchestra at the University of Notre Dame. In any event, none of *HBDM*'s eighteen writers or seven members of the Editorial Board enjoys recognition as a Hispanist, Randel's exclusive privilege.

Born December 9, 1940, at Edinburg, Texas, near the mouth of the Rio Grande, Randel took his B.A. in 1962 and Ph.D. in 1967 at Princeton University, taught at Syracuse University 1966–1968, joined the Cornell music faculty in 1968, chaired the department 1971–1976, served as Editor-in-Chief of the *Journal of the American Musicological Society* 1972–1974, edited the *Harvard Concise Dictionary of Music* in 1978, the *New Harvard Dictionary of Music* in 1986, and by 1999 had become Cornell University Provost and Given Professor of Musicology. His Ph.D. dissertation, *The Responsorial Psalm Tunes for the Mozarabic Office* was published by Princeton University Press in 1969, his *Index to the Chant of the Mozarabic Rite* in 1973, again by Princeton.

Wilfred Howard Mellers (*b.* April 26, 1914, at Leamington, Warwickshire) trundled his gratitude for a 37-line profile in its first British review, *Times Literary Supplement*, November 1, 1996, page 21. Nonetheless, his "Masters, originals and also rans" does take issue with both the skimpiness of many crucial entries and the numerous undeserved omissions. Why no W. H. Auden but a Chester Kallman article; no Rebecca Clarke among four Clarkes (Kenny was a jazz drummer, Stanley a jazz electric-bass guitarist); no Michael Nyman; no Howard Skipton? "Britten is given short shrift"; Fauré, Koechlin and even Poulenc—are "inadequately, because blandly treated"; the entries for "Purcell, Couperin and the Scarlattis don't convey a sense of their indubitable major ranking"; "William Byrd and his successors, Gibbons, Dowland and Bull, are meanly treated"; "the space accorded to Rameau is visibly demeaning."

The Opera Quarterly 14/1 (Autumn 1997), pages 137–41, offered the first full-length scholarly review—Christopher Hatch's five-page footnoted consideration that closes with this one-sentence summary, "In any event, *HBDM* is not a good present to the musical world." Among the scholars omitted in order to make room for the reams of teenage popsickle favorites that drip everywhere, these 22 names form an alphabetical catena of the spurned:

> Higinio Anglés, Willi Apel, Isabel Aretz, Theodore Baker, Gerard Béhague, Friedrich Blume, Howard Mayer Brown, Donald J. Grout, Knud Jeppesen, Joseph Kerman, Otto Kinkeldey, Paul Henry Lang, Edward Lowinsky, Claude Palisca, Gustave Reese, Stanley Sadie, Adolfo Salazar, Leo Schrade, Carleton Sprague Smith, Eileen Southern, Oliver Strunk, John Milton Ward.

Aretz, Bal y Gay, Holzmann, Jeppesen, Salazar were all recognized composers, but because they gained fame as scholars, *HBDM* does not know that they existed. Nor do any of the seven Editorial Board members who were "especially helpful in the early stages of planning the list of entries and in reading early versions of the biographies"—David Hamilton, Cynthia Adams Hoover, Lewis Lockwood, Bruno Nettl, Harold E. Samuel, Eugene K. Wolf, and Christoph Wolff, whatever their eminence—merit a biographical profile in the dictionary that they helped to bring to birth.

Listing the signs of Randel's inadequate editorial control, no matter how helpful were these seven in "early stages," Hatch notes the "misspellings" of a sample 75 names; for instance: "Redall" for Pedrell (p. 591), "David B. Ispham" for David Bispham (p. 605), "Rosenberg" for Reisenberg (p. 322), "Goldowsky" for Godowsky (p. 689), "Standford" for Stanford (p. 323), "Terazzini" for Tetrazzini (p. 374), "Bonocini" for Bononcini (p. 215). As if examples of personal names and places do not suffice, some entries are "straight misidentifications": "August Halm" (p. 373) and "Albert Spalding" (p. 856) are spoken of, when Anton Halm and Walter Spalding are meant.

Hatch lists misspellings of fifteen opera and operetta titles ranging from Mozart's "*Così fan tutti*" (p. 472, for *tutte*), Schubert's "*Fierabras*" (p. 808, for *Fierrabras*) to Schoenberg's *Moses und Aaron* (p. 639, for *Aron*).

In the assessment published in *Biography and Interdisciplinary Quarterly*, 21/2 (Spring 1998), 229–32, by Leslie A. Wright (University of Hawaii at Manoa faculty member since 1984, in 1999 chair), she compares *HBDM*'s parading of Gounod's lubricity and disastrous extra marital relations vis-à-vis Mrs. Georgina Weldon with the reticence shown on the same page 327 concerning Percy Grainger's sensational sexual extravagances. In the Gabriel Fauré entry his mistresses are itemized, but no allusion whatsoever is made in the Poulenc article to his "traumatic sexual relationships." Nor is any allusion to their homosexual proclivities made in *HBDM*'s treatments of Barber, Bernstein, Bourland, Copland, Liberace, Menotti, Rorem, or Thomson. On the other hand, Tchaikovsky's "homosexuality" is twice prominently asserted in his three-page entry.

Although aware of *HBDM*'s deference to women, Wright questions the article on Elizabeth Anspach, whose "only surviving work is a madrigal setting of Shakespeare." Conversely, *HBDM* lacks any entries whatsoever on such prolific and highly successful composers as Carrie Jacobs Bond, Elinor Remick Warren, and Fannie Charles Dillon.

Like Hatch, Wright reels before *HBDM*'s factual errors. But neither tabulates the faults that disfigure *HBDM*'s Iberian peninsula and Latin American coverage. None of the following South American first-magnitude historic luminaries gains notice:

José Bernardo Alcedo (Alzedo), Juan de Araujo, Roque Ceruti, Gutierre Fernández Hidalgo, José de Orejón y Aparicio, Tomás de Torrejón y Velasco.

Mexican errors abound:

Francisco López Capillas was born at Mexico City, not in Andalusia, and died there in 1674, not 1673. Antonio de Salazar was Mexico City Cathedral's first married *maestro de capilla*, never a prebendary in Seville Cathedral. His pupil and successor, Manuel de Zumaya (Sumaya) died December 21, 1755, not "between 12 Mar. and 6 May 1756."

On the Spanish side:

Rodrigo de Ceballos died at Granada in 1581, not 1591. Tomás Luis de Victoria's "20 authentic Masses" do not include "the well-known Missa Papae Marcelli." As every moderately informed music history student knows, the *Missa Papae Marcelli* was composed not by Victoria but by Palestrina. Lewis Lockwood, a member of Randel's own editorial board, edited the Pope Marcellus Mass (New York: W. W. Norton, 1975) in "an authoritative score, backgrounds and sources, history and analysis, views and comments" (ix + 142 pp.) being included.

None of the Iberian or Latin American historical articles gives proof of any independent research or verification—all being unchecked hand-me-downs. Bibliographies uniformly omit reliable recent publications. Smirching the editor's previously unblemished scholarly reputation, *HBDM* for Randel's own sake should be now replaced with an edition worthy of the press and most emphatically of Randel himself.

JOHN BECKWITH. *More Papers, Articles and Talks by a Canadian Composer 1961–1994*. Ottawa, The Golden Dog Press, 1997.

During the second half of the century, Canadian music (hereafter CanMus) has claimed no more persuasive advocate than composer, author, critic, educator, administrator John Beckwith. Born March 9, 1927, at Victoria, British Columbia, Beckwith, aided by a Toronto Conservatory music scholarship, went to Toronto in 1945, there taking piano lessons with the transplanted Chilean virtuoso Alberto Guerrero (1886–1959). Guerrero was also Glenn Gould's teacher; and in 1946 the two pupils competed against each other in a Bach-Prelude-and-Fugue competition at which Gould took first place with Well-Tempered Clavier Book I, no. 22 (B flat minor) and Beckwith third place with Book I, no. 18 (G sharp minor).

Forsaking piano virtuosity for composition, Beckwith in 1950 took lessons at Paris with Nadia Boulanger. Returning to Toronto in 1952 he inaugurated a lifetime teaching and administrative career at the University of Toronto Faculty of Music (dean, 1970–1977; Jean A. Chalmers Professor of Canadian Music 1984–1990). Composing constantly, he also made his mark as a Toronto newspaper critic and columnist (reviewer, *Globe and Mail*, 1948–1949, 1952–1953; critic, *Toronto Daily Star*, 1959–1962, 1963–1965). From 1952–1955 and in 1961–1963 he was secretary of the Canadian League of Composers, served on four boards of directors as late as 1991, and in 1974 and 1978 he received honorary D.Mus. degrees (Mount Allison, McGill Universities).

The present welcome compilation contains papers spanning 33 years. Addressed not overtly to university based musicologists but rather to music professionals and keen minds among the general public they deserve the widest possible readership. Beckwith is a masterful prose stylist, and whatever the subjects of the 24 individual entries divided among the five overall sections that define their themes, he constantly adorns them with beguiling literary foliage.

Under 1. A "Universal Tongue"? he groups "Trying to Define Music, 1970"; "Music, the Elusive Art, 1967"; "Music: The Search for Universals, 1979"; and "A Big Song-and-Dance, 1974." Materials in the first two entries

belonged to a never completed textbook. The third originated as his keynote address offered the biennial congress of the International Society for Music Education held in the summer of 1978 at the University of Western Ontario. Grappling with the question posed to an aesthetician, "Are there any musical phenomena which you can say would be understood in the same way by persons of every culture in the world?" he was taken aback by the aesthetician's naming of the funeral march from Beethoven's Eroica Symphony—which hearers all over the world would recognize as a funeral march, according to the aestheticist. Mieczyslaw Kolinsky's response to the same question restricted musical phenomen everywhere "understood in the same way" to the musical intervals of the octave and the fifth—superimposed fifths yielding a "pentatype" scale.

The fourth entry, despite its more informal title, formed actually a revision of the address given by Beckwith on October 18, 1974, the day that he, contralto Maureen Forrester and the violinist Francis Chaplin were awarded honorary doctorates by Mount Allison University, Sackville, New Brunswick. One hundred years previously Mount Allison had granted its first music certificates, both in piano. Two years previously he had spent a week at Mount Allison as Winthrop Packard Bell Lecturer on Canadian Studies.

The CanMus section begins with what may well be Beckwith's most influential article, "About Canadian Music: The P. R. Failure," first published in the Canadian Music Centre publication *Musicanada*, no. 21, July–August 1969, pp. 35–49. Decrying the absence of CanMus information in international dictionaries and encyclopedias, he documented his strictures with examples. The Oscar Thompson *International Cyclopedia*, 9th edition, 1964, Robert Illing's *Pergamon Dictionary of Musicians and Music*, Oxford, 1963–1964, Guido M. Gatti's *La musica*, parte prima, Turin, 1966, Larousse's *La Musique* of 1965, joined an assortment of histories in ignoring or misrepresenting the most basic facts. Alerted by the dreadfulness, philanthropist Floyd S. Chalmers personally donated $435,000 towards the preparation of what became the first edition of the *Encyclopedia of Music in Canada* (English edition, October 1981, French as *Encyclopédie de la musique au Canada* in April 1983), the second edition (University of Toronto Press, 1992; 1524 pp.). Superior in every respect to any other national dictionary published in both South America (Rodolfo Arizaga, *Enciclopedia de la música argentina*, 1971; Art Editor, *Enciclopédia da música brasileira: erudita, folclórica, popular*, 2 vols., 1977) and North America (Macmillan Press, *The New Grove Dictionary of American Music*, 1986), the Canadian encyclopedia outbraves all possible competitors.

Canadian world-class performers still active in the 1950s included pianists Muriel Kerr (*b.* Regina, Saskatchewan, January 18, 1911, *d.* Los Angeles, California, September 18, 1963) and Johana Harris (*b.* Ottawa, January 1, 1913, Beula Duffey until marriage to Roy Harris in 1936, *d.* Los Angeles June 5, 1995). However, Beckwith's names on his page 53 range alphabetically far more widely: dramatic soprano Emma Albani (Marie Louise Cécile Emma Lajeunesse, *b.* Chambly near Montreal November 1, 1847; *d.* London, April 3, 1930), mezzo Eve (Ida Josephine Phoebe) Gauthier (*b.* Ottawa, September 20, 1885; *d.* New York December 26, 1958), pianist Glenn Gould (*b.* Glen Gold, Toronto, September 25, 1932; *d.* Toronto October 4, 1982), tenor Raoul Jobin (*b.* Quebec, April 8, 1906; *d.* Quebec January 13, 1974), tenor and operatic administrator Edward Johnson (*b.* Guelph, Ontario, August 22, 1878; *d.* Guelph, April 20, 1959), cellist Zara Nelsova (*b.* Katznelson, Winnipeg, December 23, 1918), violinist Kathleen Parlow (*b.* Calgary, September 20, 1890; *d.* Oakville, Ontario, August 19, 1963), mezzo (Marie Jeannine) Huguette Tourangeau (*b.* Montreal, August 12, 1938), and tenor Jon(athan Stewart) Vickers (*b.* Prince Albert, Saskatchewan, October 29, 1926).

In Beckwith's "Notes on CanChor Rep, or 'Great Music It Isn't' 1985," he advertises volume 2 of *The Canadian Musical Heritage*, entitled "Sacred Choral Music I"; edited by Clifford Ford,

> the volume should be on every Canadian choral conductor's personal bookshelf. Ford's compilation includes an anonymous motet from early eighteenth-century New France—a genuine example of "Canadian baroque." It also includes pieces in Latin, French, and English by mid-nineteenth-century church composers, among them Antoine Dessane and Ernest Gagnon of Quebec City; James Paton Clarke of Toronto, and John Medley, the music-loving Anglican bishop of Fredericton.

Among choral works of the 1950s, Beckwith signals Jean Papineau-Couture's *Psaume CL* (1956) as "an eloquent setting in several extended and compositionally well-integrated sections." Harry Somers's *Songs of the Newfoundland Outposts* although "demanding" have amply rewarded choirs that gallantly undertook them. Any patriotic choral conductor need only visit a Canadian Music Central office in Montreal, Toronto, Calgary, or Vancouver to borrow worthy unpublished scores of younger contemporary Canadian composers.

Decade after decade, from the 1950s, 1960s, and 1970s, Beckwith summarizes salient developments in chapters 4 and 5 of his CanMus section. Reverting to still earlier decades he contrasts the membership of the Toronto Symphony Orchestra conducted by Frank S. Weisman in 1906 and by Luigi von Kunits in the 1920s.

> The earliest photos show a large proportion of women players including the concertmistress, the majestic Bertha Drechsler

Adamson. In the early player-lists the names are predominantly Anglo-Saxon.

In the 1920s

the lists began to show names like Sumberg, Adaskin, Gesensway, Hersenhoren, Goudman, and Scherman, many of them from Russian or Polish Jewish families who had come to the city just before [World] War [I]. The photos show now only one woman—the harpist—which may be explained by recalling that these players all moonlighted in the city's dozen-and-a-half movie-theatre orchestras; it may have been thought the theatre-pit was no place for a lady.

Not only did immigrating musicians find theatre employment, but also in hotels before 1940.

In the inaugural season of the Royal York Hotel [in Toronto], 1929-1930, they had a *forty-six* piece band, a concert orchestra led by Rex Battle, a resident organist, Harvey Robb, performing on their five-manual Casavant, and a salon trio for the tea hour.

All four of the celebrities studied in Beckwith's Section III, "Some Toronto Musicians" receive substantial coverage in international encyclopedias. The eldest, Healey Willan (*b.* Balham, October 12, 1880; *d.* Toronto, February 16, 1968), was born in England and did not reach Toronto until age 33. Although awarded an honorary doctorate by the University of Toronto at age 40, he was "forced from the Conservatory" after a crisis in 1936. Thereafter

It would be interesting to know if his feelings of proven vindication over the affair had resulted in a (real or unconscious) decision to give his subsequent teaching activities minimum priority.

At all events, his "history lectures [at the University of Toronto] were dry recitals from a textbook."

Almost never was a note of music heard. The advice in counterpoint classes was, "If you want to learn how to write fugues, write fugues." Sound enough, of course, but then the attempts were criticized mostly on the jocular and superficial level of how many "awkward progressions" and "forbidden" consecutive parallel lines they contained.

Owner of a Lambeth doctorate bestowed by the Archbishop of Canterbury in 1956, he composed the only anthem by a non-resident of Great Britain, *O Lord, Our Governour*, performed at the coronation ceremonies of Queen Elizabeth II in 1953 at London.

The consummate Anglican, Willan was matched in honors by the Presbyterian [Sir] Ernest MacMillan, the first Canadian-born musician to be knighted (by George V). Born near Toronto (at Mimico) August 18, 1893, he was the son of a Scottish-born Presbyterian minister who two years after his birth took a position at St. Enoch's in Cabbagetown, Toronto. After organ studies with Arthur Blakeley in Toronto, 1901-1903, and at Edinburgh 1905-1908, he became an associate (1907) and fellow (1911) of the London Royal College of Organists. While interred as alien prisoner of war at Ruhleben camp near Berlin he was awarded in 1915 a University of Toronto B.A. degree in absentia, and in 1918 an Oxford University D.Mus. Conductor of the Toronto Symphony Orchestra 1931-1956 and of the Mendelssohn Choir there 1942-1957, he served as dean of the University of Toronto Faculty of Music 1927-1952. Nonetheless, with unprecedented honors as conductor, composer, and administrator, his memory had so faded by 1993 that when Beckwith asked "new enrollees in the University of Toronto's music program" why the largest theatre on campus was named the MacMillan theatre, "three out of five of the students said they didn't know."

Beckwith's superb essay entitled "And How is Sir Ernest?" at pages 146-59 (ending with a paragraph headed "MacMillan's impact on his time was colossal") cannot be overpraised. Three shorter pieces, "Notes on a Recording Career, 1961," "Shattering a Few Myths, 1983," and "Daredevil Kid, 1989" take account of Glenn Gould (*b.* Toronto, September 25, 1932; *d.* there October 4, 1982; Washington, D.C. sensational debut January 2, 1955).

Beckwith explodes three Gould myths: (1) that he was unknown and unappreciated prior to 1955, absolutely false; (2) that he did not value and enjoy his success; (3) that "his early formation as a pianist owed almost everything to the recordings of such players as Schnabel and Tureck." Quite the contrary: from age ten to twenty he studied with Alberto Guerrero, and although later they fell apart, Gould owed him his Bach centrality, his introduction and adoption of the second Viennese triumvirate, his hand position and methods of control at the keyboard.

In "John Weinzweig at Seventy," Beckwith's concluding contribution to the section on Toronto musicians, he lovingly recalls the many beauties in the career of the University of Toronto teacher (1952-1978) under whose tutelage he advanced to his Mus.M. degree in 1961. (Weinzweig obtained his M.Mus. degree at the Eastman School of Music, Rochester, New York, in 1938).

All chroniclers of Canadian musical life share the same challenge facing historians of United States music. Does naturalization in maturity make a composer as much a national treasure as birth and training in the country itself? Weinzweig was born at Toronto March 11, 1913; Oskar Morawetz, who was born at Světlá nad Sázavou in Czech territory January 17, 1917, emigrated in 1940 to Canada after invasion of his homeland by the Nazis—becoming a naturalized Canadian in 1946. Apart from

repeatedly tackling the question, what does it mean to be a Canadian composer, Beckwith comes effectively to grips with such fundamental questions posed in his section IV, "Composing," as: (1) why compose when the music world at large poses such difficult barriers to performance; (2) how judge the value of a score submitted for evalution; (3) what allegiance does the emerging composer owe to the trends of his/her times?

This splendid succession of papers concludes with a nonpareil index for which Kathleen McMorrow cannot be lavishly enough thanked.