

National Library Publications in Brazil, Peru, and Venezuela

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The three South American national libraries that have done the most for music since 1960 are those of Brazil, Peru, and Venezuela. Thanks to Mercedes Reis Pequeno,¹ inimitable head of the Seção de Música e Arquivo Sonoro founded in 1952² at the Biblioteca Nacional in Rio de Janeiro, such commemorative expositions as those marking the centenaries of Alberto Nepomuceno (1864-1920), Ernesto Nazareth (1863-1934), and Francisco Braga (1868-1945), the second centenary of the "father of Brazilian music" José Maurício Nunes Garcia (1767-1830), and the fourth centenary of the founding of Rio de Janeiro were meticulously recorded in illustrated catalogs of up to 100 pages that ought to be in every important music library. To spread knowledge of the Barbosa Machado collection of vilancicos—better than any in Portugal—the Brazilian national library published in 1969 a model catalog prepared by Rosemarie Erika Horch.³ The iconography of Brazilian music was finely covered in a portfolio of color plates published by the Biblioteca Nacional in 1974. The European impact on Brazilian music was documented by the National Library catalogs of the Empress Teresa Cristina Maria Collection (1955); of Mozart, Handel, Haydn, and Chopin memorabilia in Brazil (1956 through 1960); and of twentieth-century vanguard music (1976). The article "A Neglected *Johannes de Garlandia* Manuscript in South America" (*Notes of the Music Library Association*, sec. ser., XXIV [1967-1968], 9-17) paid lengthy tribute to the Brazilian national library for some of its other musical achievements.⁴

In 1944 the Peruvian Biblioteca Nacional initiated *Fénix*, a cultural annual taking its name from the phoenix-like rebirth of the National Library which had burned in the early hours of May 10, 1943.⁵ Four volumes published in the fifteen-year span

¹For her biobibliography, see Instituto Brasileiro de Bibliografia e Documentação, *Quem é quem na biblioteconomia e documentação no Brasil* (Rio de Janeiro: IBBD, 1971), p. 212. Although not so listed on the title pages, she wrote all thirteen catalogs of the music expositions mounted by the Brazilian National Library 1954-1969. None of these is mentioned in Guy A. Marco, Ann Garfield, and Sharon P. Ferris, *Information on Music: A Handbook of Reference Sources in European Languages* (Littleton, Colorado: Libraries Unlimited Inc., 1977), II. They do cite her (Item 0977) as cotranslator of Luiz Heitor Corrêa de Azevedo's *Brief History of Music in Brazil* (1948).

²To signal the first decade of its functioning, the Brazilian National Library published in 1962 the 100-page illustrated catalog *Música no Rio de Janeiro imperial, 1822-1870: Exposição comemorativa do primeiro decênio da Seção de Música e Arquivo Sonoro*.

³In 1969 she became librarian of the Instituto de Estudos Brasileiros at the Universidade de São Paulo. See her biobibliography in *Quem é quem* (note 1), pp. 470-471. Another indispensable Biblioteca Nacional publication based on the Barbosa Machado collection was Darcy Damasceno's 222-page *Vilancicos seiscentistas* (1970). Rarities from this collection provided crucial data for *Christmas Music in Baroque Mexico* (Berkeley and Los Angeles: University of California Press, 1974) and *Vilancicos portugueses* (Lisbon: Fundação Calouste Gulbenkian, 1976).

⁴See also *Renaissance and Baroque Musical Sources in the Americas* (Washington: General Secretariat, Organization of American States, 1970), pp. 265-300.

⁵Lucila Valderrama, "Cronología esquemática de la Biblioteca Nacional," *Fénix Revista de la Biblioteca Nacional* XXI (1971), 13.

from 1949 to 1964 contain monographs of exceptional musical value. Rodolfo Barbacci's "Apuntes para un Diccionario Biográfico Musical Peruano" (*Fénix* VI [1949], 414-510) rests on minute newspaper and periodical research conducted up to the eve of the burning of the old library. Not only for pre-1900 national figures but also for international celebrities who visited Lima before 1886—Gottschalk (1865-1866), Henri Herz (1850-1851), Sarasate (1871), Sivori (1848), and José White (1877), for instance—Barbacci remains invaluable. Juan Sixto Prieto's "El Perú en la música escénica" (*Fénix* IX [1953], 278-351) registers with an abundance of recondite bibliographic detail⁶ not only 165 stage works but also an additional 51 overtures, symphonies, symphonic poems, suites, and cantatas based on Peruvian incidents or subject matter. Readers not enticed by the names of South American composers⁷ will at least welcome data on "Peruvian" operas by composers as diverse as Cimarosa, Cherubini, Méhul, Offenbach, and Verdi. Carlos Raygada's posthumous "Guía musical del Perú" (*Fénix* XII [1956-1957], 3-77 and XIV [1964], 3-95) provides a conveniently alphabetized dictionary of persons and subjects. Guillermo Lohmann Viena's "Un impreso limeño desconocido" (*Fénix* XII [1956-1957], 142-144)—illustrated with three facsimile plates drawn from José Onofre Antonio de la Cadena's *Cartilla Musica* (Lima: Casa de los Niños Espósitos, 1763)—corrects and amplifies Barbacci's data on the first music instruction manual printed in South America.

After suspension of *Fénix* in 1972, the professional journal of the Peruvian National Library expanded its coverage to include, that same year, a lengthy article on the composer of the Peruvian national anthem, "Homenaje a José Bernardo Alcedo (1788-1878)" (*Boletín de la Biblioteca Nacional* XXVI/61-62 [1972], 13-37). But by far its most significant musical contribution in the 1970's was the National Library edition in 1976 of the earliest extant New World opera, Tomás de Torrejón y Velasco's *La púrpura de la rosa* (1701), with libretto by Pedro Calderón de la Barca. Produced at the viceroyal palace in Lima to celebrate Philip V's birthday and first year on the Spanish throne, this *representación música* by the chapelmaster of Lima Cathedral 1676-1728 survives in the original continuo-vocal score bought for the National Library⁸ some three decades ago from a collateral descendant of the composer. Donald J. Grout thus endorsed the work in a letter dated at Berkeley, California, March 10, 1976: "The music of *La púrpura de la rosa* is charming. It would make a very attractive feature of a national AMS meeting some year."

The cost of publishing luxuriously a thousand copies of the 281-page edition (including bilingual introduction) could be justified at Lima solely because its issue was originally planned to coincide with the sesquicentennial of Peruvian independence. On the other hand, Venezuela—and not Peru—is now the South American nation of proverbial riches. Beginning with the 220-page engraved full orchestral score of the *Misa en Re* (Caracas: Imprenta Nacional, 1959) by José Ángel Lamas (1775-1814),

⁶Sample (p. 303): Meyerbeer quoted the Peruvian national anthem (measures 15-21) in *Le Prophète*, Act I, "O roi des cieux."

⁷Enrico Caruso sang the title role in Arturo Berutti's three-act *Yupunki* premiered at the Buenos Aires Teatro de la Opera July 25, 1899.

⁸Further information on music holdings of the Peruvian national library may be found in my "Music research in South American libraries," *Inter-American Music Bulletin* 18 (July 1960): 1-4, "Musikforschung in Südamerika," *Musica* (Kassel) 14 (November 1960): 752-754, and *Renaissance and Baroque Musical Sources in the Americas*, pp. 111-113.

these riches have permitted publication in 1972 of the 92-page full orchestral score of a *Gran Miserere* by the same composer and between 1973 and 1977 the issuing of seven smaller works by Lamas's contemporaries,⁹ plus an extremely poignant and beautiful "spiritual" for accomplished solo tenor and mixed chorus, *Quiero tu Cruz*, and a *Pater noster*¹⁰ by the first native-born composer of an opera mounted at Caracas, José Ángel Montero (1832–1881). As further evidence of Venezuelan prosperity, the masterful opera in question, *Virginia* (premiered at Caracas April 27, 1873, and revived there in the Teatro Municipal February 28, 1969), was recorded in an album issued by INCIBA in 1976.¹¹

Not summarized in any opera guide, the libretto used by Montero—*Virginia* by the Genoese poet Domenico Bancalari (1809–1879)—had already in 1843 served Alessandro Nini (1805–1880). That same year was published a 197-page piano-vocal score, *Virginia melodramma in 3 atti* (Milan: F. Lucca, plate numbers 4050–4067). To prove the popularity of the subject matter, Nicola Vaccai and Saverio Mercadante also composed operas entitled *Virginia* (1845 and 1866), but to different librettos. *Virginia Drama lyrico em 3 Actos Para se representar no Real Theatro de S Carlos* (Lisbon: Typ. de J.J. da Motta, n.d.), the 66-page bilingual publication of Bancalari's libretto for a Lisbon performance (a copy is in the Library of Congress Music Division) proves that Nini's opera transcended national boundaries. A copy of the 22-page bilingual libretto (translation by Ramón Sanchez) for the Caracas premiere of Montero's setting is in the Venezuelan Biblioteca Nacional (Caracas: Imprenta de "La Opinión Nacional," 1873).

The action takes place in 448 B.C. Appius Claudius, chief decemvir, lusts after Virginia, beauteous daughter of Virginius. However, her heart belongs to handsome, brave Icilius. Appius delegates his confidant Marcus to seize her as an escaped slave. Act I, sc. i, opens with a prayer beseeching Venus's favor sung offstage in her temple by a chorus of virgins. Marcus, followed by a band of slaves, steals on stage. "She's inside," they whisper. Marcus commands them, "Hide, take her suddenly by surprise as she exits from the temple," Sc. ii; Virginia and her nurse Emilia sally out of the temple into the atrium. "Will Icilius be mine?" ponders

⁹José Antonio Caro de Boesi (fl. 1779), *Parce mihi Domine. Primera Lección de Difuntos* (SATB, 2 oboes, 2 horns in F, strings, 22 pp.); José Cayetano Carreño (1774–1836), *Los bronces se entenezcan. Pésame a la Virgen* (SATB, 2 clarinets in C, 2 trumpets in Eb, 2 horns in Eb, strings, 40 pp.); Pedro Nolasco Colón (fl. 1806), *Qualis est dilecta nostra*. Gradual (SATB, 2 oboes, 2 horns in Eb, strings, 26 pp.); Juan Meserón (died after 1843), *Hoy nos llama el Señor*. Canción al Sacramento (SATB, 2 oboes, 2 horns in D, strings, 14 pp.); Juan Manuel Olivares (1760–1797), *Stabat Mater* (SATB, 2 flutes, 2 horns in Eb, strings, 22 pp.); José Francisco Velázquez, el joven (died 1822), *Es María Norte y Guía*. Tono (SATB, 2 oboes, 2 horns in F, strings, 20 pp.); José Francisco Velázquez, el viejo (died 1805), *Los cielos destilaban alegría*. villancico (SS, 2 oboes, 2 horns in A, strings, 14 pp.). The high quality of these works helps explain Juan Bautista Plaza's enthusiastic "Music in Caracas during the Colonial Period," *Musical Quarterly* XXIX (April 1943), 198–213.

The *Colección Cuadernos de Música* (Caracas: Ministerio de Educación, Dirección General, Departamento de Publicaciones, Imprenta del Ministerio de Educación) to which these various works belong began in 1973 with José Antonio Páez's salon song *La flor del retiro* (1868) arranged for mixed chorus by Evencio Castellanos. General Páez (1790–1873) was Venezuela's first president.

¹⁰Montero's exquisite *Pater Noster* (SATB, 2 flutes, 2 clarinets in Bb, 2 horns in F, strings, 16 pp.) shifts from F minor to F Major at *Et ne nos inducas in tentationem*. From 1973 onward the Venezuelan classics in the *Colección Cuadernos de Música* series have been reproduced from widely spaced, clear autography but the clefs are those of the original eighteenth- and nineteenth-century copies. No matter how legible their parts, singers abroad may balk at having to read C-clefs.

¹¹Rhazes Hernández López (born at Petare in 1916), celebrated composer and long-time music critic for *El Nacional*, wrote the liner notes for the two-disk album entitled *Virginia ópera en cuatro actos y seis escenas* (Caracas: Instituto Nacional de Cultura y Bellas Artes—now CONAC [Consejo Nacional de la Cultura]—Dirección de Artes Auditivas, 1976).

Virginia. "I trust so," replies Emilia. "The fatherland is degraded without hope," despairs Virginia. "Virginius approves your marriage," interjects Emilia, to brighten the prospect. Virginia sings rapturously. Sc. iii: Marcus orders his slaves to kidnap Virginia, who cries out, "How dare you?" whereupon a protecting crowd surrounds her. Sc. iv: alone in his house, Appius laments the evil deed to which his passion for Virginia has driven him. Sc. v: upon Marcus's arrival, Appius eagerly inquires, "What success?" Marcus responds, "A crowd surrounded Virginia to prevent our capturing her." Sc. vi: Icilius rushes in, complaining that Roman law has been profaned by the attempted capture. Appius orders Marcus to thrust Icilius out of his house. Sc. vii: in the Roman forum the populace chants, "Virginia has been assaulted by Marcus." Sc. viii: Emilia and Virginia spy Icilius dashing forward to defend them against Marcus. Sc. ix: Marcus, attended by a much enlarged body of slaves, commands Icilius to hand over Virginia, that "escaped slave," as he calls her. Appius enters, promising to do justice. Unsuspected of his part in the plot, he declares Virginia to be Marcus's "escaped slave." However, the crowd again protects Virginia.

Act II, sc. i: in her home, Virginia learns from Emilia that her father Virginius will soon return from the battlefield to protect her. Sc. ii: Appius enters protesting his wish to save Virginia. But if she refuses him, he will himself take her captive. She brandishes a poignard. "Very well, a branded slave you shall be," he brutally shouts. Sc. iii: beside Brutus's tomb, conspirators bent on liberating Rome gather. Sc. iv: Icilius enters. All swear to seek redress from tyranny.

Act III, sc. i: Virginius arrives from the field and asks Virginia's whereabouts. Sc. ii: she rushes to his arms pleading, "Save me." Sc. iii: Icilius returns, swearing that Appius must die if the country is to be saved. Sc. iv: alone, Appius again laments the abyss to which love has driven him. Sc. v: Marcus warns him of a general uprising, but Appius refuses to be intimidated. Sc. vi: in the forum, Appius on his tribunal sentences Virginia to be torn from her father and delivered to Marcus. Asking for a last embrace, Virginius plunges a dagger in her breast. Sc. vii: as she dies the crowd rushes to slay Appius.

The holograph 124-page score of *Virginia*, now at Las Mercedes branch of the Venezuelan Biblioteca Nacional,¹² belongs to a 1046-item manuscript collection largely assembled by the composer himself (acquired by the library in 1939). Apart from Montero's sacred and secular works, the Biblioteca Nacional music archive, cataloged in 1976 by Ingrid Hernández Mantellini¹³ assisted by Jorge Escobar Rego, contains sacred works by all the Venezuelan classic composers mentioned in footnote 9 (except the shadowy Caro de Boesi) and by six other members of the Montero musical clan,¹⁴ plus compositions by at least another thirty Venezuelans active during the first century after independence.¹⁵

¹²In 1977 Ing. Julio Vengoechea was Coordinador del Fondo No Bibliográfico. I thank him for capital courtesies. The music division of the branch in Calle Paris, esquina con Caroní, Edificio Macanao, on the second floor was in the same year headed by Marisa Romera, Coordinadora de la Sección Música y Fonoteca de la Biblioteca Nacional; her first assistant was Nancy Felee. The *fonoteca*, officially entitled "Sala Juan Bautista Plaza" at its opening July 24, 1977, is in the central building of the National Library in downtown Caracas, Bolsa a San Francisco. For details on its opening see *El Nacional*, that date.

¹³Biblioteca Nacional, Fondo No bibliográfico, Caracas-Venezuela, *Inventario de manuscritos musicales propiedad de la Biblioteca Nacional*, 202 pp. (1976). Accompanying this, the Sección de Música offers a 27-page typed handout, "Inventario del Archivo Musical de la Biblioteca Nacional," summarizing the 202-page bound *Inventario*, describing the condition of manuscripts and summarizing the condition of the 1803 music imprints not yet cataloged. Señora Hernández Mantellini studied from 1967 to 1969 at the New England Conservatory and, in the 1968 Harvard summer school, with Gustave Reese.

¹⁴*Atanasio Bello Montero*. Bernardino Montero, Carlos María Montero, José Lorenzo Montero, José María Montero, Ramón Montero, Jesús Montero Medina. For biographical data on these and other members of the clan, see indexed entries in José Antonio Calcaño, *La Ciudad y su música (Crónica Musical de Caracas)* (Caracas: Conservatorio Teresa Carreño, 1958).

¹⁵In alphabetical sequence (numbers in parentheses refer to catalog entries in the *Inventario de manu-*

Prominent Cuban and Puerto Rican composers who won José Ángel Montero's esteem also enter the 1976 Caracas National Library inventory: Santiago de Cuba being represented by Laureano Fuentes Matons's¹⁶ Holy Thursday gradual, *Christus factus est pro nobis* for solo tenor accompanied by organ, violin, clarinet, and string bass (item 518); Ponce by Manuel G. Tavárez's¹⁷ danza de concierto, *Margarita (único amor)* transcribed for violin and piano by Manuel L. Rodríguez,¹⁸ and *Vals en la menor* for piano (items 892 and 995); and San Juan by Felipe Gutiérrez and Espinosa's¹⁹ B♭ *Misa a duo con dos Violines, dos Vozes, dos trompas, Flauta, Clarinette, contrabajo, y Bombardino*²⁰ and C Major *Misa a dos voces con dos violines, dos cornos, flauta, clarinette, bajo y bombardino* dated 1867 (items 6 and 576). The latter's works leaped in value after the triumphal premiere of his 1871 opera *Macías* (libretto based on Mariano José de Larra's 1834 play of the same name) at the Teatro Tapia in San Juan on August 19, 1977—an event that revealed him to have been the premier pre-1900 composer on the island.

The earliest European sacred work in the Biblioteca Nacional inventory is the 12-page vocal-organ score of a *Misa en el 4º tono* (item 48)²¹ by the late eighteenth-

scritos musicales propiedad de la Biblioteca Nacional): Abreu Paz, Alejo (585, 634); Aguirre, Francisco de Paula (963); Bosch, Jaime (328); Bustamante, Ignacio (519); Calcaño, Eduardo (560; 581, 653); Caraballo, Rogerio (571); Carreño, Juan Bautista (635, 659); Delgado Palacios, Ramón (913, 999-1027); Escobar, María Luisa (919, 984, 1046); Espino, Rómulo (512); Fernández, Heraclio (656); Gómez, José Antonio (73); Gutiérrez, Pedro Elías (993, 994); Hernández, Manuel M. (256, 517, 559, 632, 650, 670); Izaza, Rafael (304, 513, 514, 566, 639); Landaeta, Juan José (963); Larrazábal, Augusto (263); Larrazábal, Manuel (584, 586); Lira, Celestino (70); Lozano, Sebastián (54, 542); Magdaleno, Francisco de Paula (221, 628); Marmol y Muñoz, José (74, 722, 878); Pérez, Ricardo (578); Pineda, Francisco de Paula (184); Pino, José María (636); Plaza, Ramón de la (258); Silva, Antonio Jesús (671); Suárez, José María (25); Tovar, Hermógenes (643); Uzcátegui, Redescal (947); Villena, Federico S. (330).

¹⁶Born July 4, 1825, at Santiago de Cuba, Fuentes [y] Matons died there September 30, 1898. Unknown to music lexicography, he was a virtuosic violinist, first-rate composer, and an enthusiastic historian. An apparently unique copy in the United States of his 151-page *Las artes en Santiago de Cuba Apuntes históricos* (Santiago de Cuba: J. E. Ravelo, 1893) is in the Bancroft Library at Berkeley, California. His one-act opera *La Hija de Jefté* (libretto by Antonio Arnao) was premiered May 16, 1874, in the Teatro Reina at Santiago and revived in expanded form (with a new title) at the Teatro Nacional in Havana February 5, 1917. See Edwin T. Tolón and Jorge A. González, "Laureano Fuentes y Matons," in *Óperas cubanas y sus autores* (Havana: Ucar, García y Cía, 1943), pp. 67-83. His *Regina caeli laetare* in C Major (tenor duet, clarinet, strings) dated September 1884 is in the library of the Caracas Escuela de Música "José Ángel Lamas" (located between Veroes and Santa Capilla).

¹⁷Concerning Manuel Gregorio Tavárez, who was born at San Juan November 28, 1843 and died at Ponce in 1883, see Cesáreo Rosa-Nieves and Esther M. Melón, *Biografías puertorriqueñas* (Sharon, Connecticut: Troutman Press, 1970), pp. 408-409, 484. His danza *Margarita* established the genre.

¹⁸Among his numerous sensitive transcriptions for violin and piano: Beethoven's Sonata op. 10 no. 3 (second movement); Chopin's Mazurka op. 67 no. 4, Nocturnes op. 9 no. 1, op. 15 no. 1, op. 27 no. 1, op. 48 no. 1, op. 55 no. 2, and Valse brillante op. 34 no. 2. See the *Inventario*, items 863, 1034, 1043, 1040, 1044, 881, 899, and 1037. Concerning Manuel Leoncio Rodríguez (born at Valencia, Venezuela August 23, 1870; doctor of political sciences, Universidad Central, Caracas, 1901, died at Caracas in July 1943), see Calcaño, pp. 436-437.

¹⁹Born May 26, 1825, at San Juan, he died there November 27, 1899. Further data in my *A Guide to Caribbean Music History* (Lima: Ediciones "CVLTVRA," 1975), indexed entries.

²⁰Concordant with a copy made by Heraclio Meléndez in 1872 now at the Archivo Histórico de Puerto Rico, San Juan.

²¹Alessandro Stradella (1644-1682) is in the archive with a violin and piano transcription by Manuel L. Rodríguez (966). The Marcos (y) Navas Mass for accompanied solo bass con cords with item T.69 (*Misa de 4.º tono, p.ª la nov.ª de n.ª S.ª M.ª de las Mercedes*) in the library of the Escuela de Música "José Ángel Lamas." Tone IV in this instance equals A minor cadencing on the dominant. In 1776 Marcos y Navas published at Madrid the first edition of his *Arte, o Compendio general del Canto-Llano, figurado y*

century Madrid theorist Francisco Marcos y Navas. The earliest secular music is a set of eight (possibly ten) tonadillas by Blas de Laserna (1751-1816) and his contemporary at Madrid Pablo del Moral. Laserna's *El amante rendido*, *El Asturiano burlado*, *El ciego con anteojos*, *La civilización*, *La Italiana y la Andaluza*, and *Mas no quiero murmurar* (items 931, 932, 934, 767, 933, and 927) concord with likenamed tonadillas at the Biblioteca Municipal, Madrid, as do also Pablo del Moral's *El contrato matrimonial* and *El hombre muger* (items 928 and 935).²² The dated tonadillas of Moral, who succeeded Pablo Esteve y Grimau²³ (ca. 1730-1794) as *maestro compositor* for Madrid theaters in 1790, extend to 1802, Laserna's to 1810. To judge from dates of surviving tonadillas at Lima and at Caracas, their vogue in Peru preceded their Venezuelan vogue by a decade or more.

Prominent nineteenth-century Spaniards in the Caracas National Library collection include Andreví (item 974), Asenjo Barbieri (item 776), Eslava (items 331 and 765), Gaztambide (items 755 and 769), and Iradier (item 176). But after independence, Italians all but monopolized Venezuelan musical taste. Rossini, Mercadante, Donizetti, Bellini, and Verdi held Caracas in thrall until at least 1900.²⁴ Manuscript parts of Haydn's *Seven Last Words* (item 292), Mozart's Requiem (items 208, 976, and 978), and Beethoven's *Christ on the Mount of Olives* (item 317) copied at Caracas document the Mozart Requiem local premiere in 1847, Beethoven oratorio in 1874. Other classic European composers in the archive include Righini (item 988),²⁵ Méhul (item 768), Neukomm (item 973), and Czerny (item 982). Scattered items by composers such as Meyerbeer, Liszt, Wagner, Gounod, Saint-Saëns, Massenet, Grieg, and MacDowell (the only American in the manuscript archive) serve as signposts for the spread of their popularity.

Apart from music manuscript cataloging and the opening of a *fonoteca* on July 24, 1977, the Venezuelan National Library can also boast of being the first in South America to send contracted researchers outside the capital. During mid-1977 field trips, Walter Guido and José Peñín made worthwhile discoveries at Mérida in the Venezuelan Andes.²⁶ José María Osorio (1803-1851)—already profiled by the dean of South American musicologists, José Antonio Calcaño (1900-1978), in his definitive 1958 book²⁷—lithographed three music instructors at Mérida in 1845, 1846, and 1847. In addition, Osorio lithographed the parts of a stage work with spoken interludes, *El Maestro Rufo*. The one individual above every other responsible for all these varied musical contributions of the Venezuelan National Library in the last five years is indisputably the director, Dr. Virginia Betancourt, daughter of Venezuela's dynamic ex-president Rómulo Betancourt. It was Rhazes Hernández López, tireless proponent of whatever is most lastingly worthwhile in Venezuela's musical

órgano. Twice republished without change (1777 and 1816), it was still so popular in 1861 that an edition revised and enlarged by Manuel de Moya y Pérez could be issued at Madrid.

²²José Subirá, *La Tonadilla escénica* (Madrid: Tipografía de Archivos, 1928) I, 352, 353, 356, 365, 367.

²³For Esteve's tonadillas at Lima, see *Renaissance and Baroque Musical Sources in the Americas*, p. 113.

²⁴Rossini: 753, 781, 783, 786, 795, 798, 833, 843, 859, 923; Mercadante: 282, 301, 780, 799, 800, 811, 921, 981; Donizetti: 326, 332, 779, 787, 793, 813, 820, 822, 823, 825, 861, 972, 980; Bellini: 790, 808, 810, 931; Verdi: 298, 687, 703, 752, 770, 773, 778, 791, 796, 797, 802, 804, 805, 806, 812, 815, 846, 857, 896, 918, 957, 998.

²⁵Solfeggi di Basso trasportati in chiavi di Soprano. Credited to "Maestro Vincenzo Righini."

²⁶"Localizada an Mérida la Primera Ópera Escrita en el País." *El Nacional*, August 9, 1977, p. C-12.

²⁷*La Ciudad y su música*, pp. 207-209.

patrimony, who suggested not only the already mentioned revival and recording of the opera *Virginia* but also the rescuing of neglected countryside musical documents by contracted National Library researchers.

For the preservation and meticulous cataloging of the abundant classic-period manuscripts and imprints that make the library of the Escuela de Música "José Ángel Lamas" a never-ending delight, the world of learning must thank both Juan Bautista Plaza,²⁸ for whom the National Library audio facility is named, and his distinguished successor as librarian/archivist Don Claudio García Lazo.²⁹ Thanks to the latter's zealous care during thirty-three years' service, the Venezuelan manuscripts first advertised to the musical world abroad in 1943 remain intact. His excellent handlist conveniently specifies 327 works by the seven composers itemized in footnote 9, José Ángel Montero, all the composers whose names are italicized in footnotes 14 and 15, and the following dozen additional composers: Lucio Alva (item 274), Casimiro Arias (item T.78), Feliciano Cordero (item T.318 [1883 Misa de Requiem]), Domingo Ramón Hernández (item T.114), Francisco Isturriaga (items T.205 and T.321), José María Mendible Izaza (= Isaza) (items T.32, T.203, and T. 253), Eleuterio Magdaleno (item 325), Ciro Nava (item 297), José María Osorio (item T.269), Juan Francisco Pereira (item T.222), Manuel Toledo Hernández (item T.146), and Juan Bautista Villatia (item 258). Buttressing the handout list (in which "T." prefixes works also available in recent transcription), the cards in García Lazo's meticulous shelf list reveal provenience of the original manuscripts, dates of the copies when ascertainable, particulars of the score and parts, keys, and other useful musical information.

The dated copies in both the Escuela de Música "José Ángel Lamas" and Biblioteca Nacional, Las Mercedes branch, testify to the constant copying and recopying until 1900 of colonial works—for performance not only at Caracas but also outside the capital. What sets Venezuela apart from every other South American nation is the living reality throughout the entire independence period of the late colonial repertory. Elsewhere the colonial patrimony was shelved and forgotten after 1821. Not so in Venezuela. Fittingly, it was in Venezuela that the first, and for more than a half-century the only, history of music in a South American nation was published—Ramón de la Plaza's epochal and still highly useful *Ensayos sobre el arte*, published in 1883 to celebrate the centenary of Bolívar's birth at Caracas.

The Venezuelan flowering in exquisite works by the African-descended Juan Manuel Olivares, Juan José Landaeta, and the father-and-son pair José Francisco Velázquez senior and junior, and by the whites Cayetano Carreño, José Ángel Lamas, and Juan Meserón took place in no vacuum, but rather at a time when great quantities of contemporary European music were reaching Caracas. Extant printed, as well as manu-

²⁸See note 9 for his 1943 *Musical Quarterly* article. Charles Seeger summarized it in the *Handbook of Latin American Studies* 9 (1943), p. 458 (item 4828). Many of Plaza's compositions have recently been published at Caracas and should be in United States libraries.

²⁹García Lazo's important discoveries include the baptismal date at Caracas of the elusive José Antonio Caro de Boesi—November 20, 1758. Finding that John R. Bryden and David G. Hughes's *An Index of Gregorian Chant* (Cambridge: Harvard University Press, 1969) omitted Iberoamerican sources, he has been working since then on an index of Gregorian chant in Spanish and Latin American liturgical books and manuscripts. I thank him most profoundly for his help while I was in Caracas.

script, copies in the library of the Escuela de Música "José Angel Lamas" award the palm to Haydn—the same composer who everywhere else was the Latin American favorite during the last colonial generation.³⁰ Orchestral parts for twenty-one different Haydn symphonies head his list. Sieber parts dated 1813 or earlier account for the following symphonies: 45 ("Farewell" [plate number 357]), 60 ("Il Distratto" [1097]), 71 (46), 76 (1245), 77 (1244), 79 (1284), 80 (1260), 93 (1428), 94 ("Surprise" [1420]), 95 (1419), 96 ("Miracle" [1421]), 98 (1429), and 101 ("Clock" [1545]). Imbault provided parts for numbers 82 ("L'Ours" [113]), 83 ("La Poule" [110]), 102 (361), and 104 (733). Pleyel sent the parts dated 1799 of Symphony 100 ("Military" [215]). Apart from these three Parisian publishers, the Offenbach firm of André accounts for Symphony 93 (2919) and the 1809 C. F. Ebers reduction of Symphony 99 (2673).³¹ Simroek of Bonn supplied a second set of parts dated 1810 for Symphony 100 (803). Where the printed parts have worn out or been lost, manuscript substitute parts frequently turn up interleaved in the Escuela library Haydn folders. Two symphonies, 52 and 73, survive wholly in hand-copied parts—73 ("La Chasse" of 1781) in a set marked as belonging to Cayetano Carreño. The printed parts for Symphony 96 are marked as the property of Velázquez (who died in 1822). Because of the address, the Sieber³² parts for Symphony 71 can be dated 1790–1794. The Imbault parts for Symphonies 83 and 102 were printed in 1793 and 1801.³³ His two symphonies for which duplicate sets attest special popularity at Caracas are 93 and 100, the latter entitled *Symphonie Turque* in Pleyel's 1799 parts.

Pleyel also published the Escuela parts dated 1804 of the (2ème) *Symphonie Périodique* by Boccherini.³⁴ (Strangely, in view of his long residence at Madrid, Boccherini never competed with Haydn for the favor of Spanish colonials.) One symphony ascribed to Haydn in the Caracas hand-copied parts is not Haydn's—both Hoboken and H. C. Robbins Landon agree that it should be attributed to Gyrowetz (1763–1850).³⁵

Older than any datable parts of a Haydn symphony at Caracas are the Sieber parts dated 1788 for his *Seven Last Words* sonatas³⁶ (first played at Cádiz on Good Friday of 1786). His vocal music includes two Masses (*Nelson* and *In tempore belli*), the large *Te Deum* (1800) in C,³⁷ and the *Stabat Mater* (1767). The Escuela archive also houses various reworkings. These include: Izaza's adaptation as a *Salve Regina* dated 1825

³⁰Concerning Haydn's supremacy from Mexico to Chile and from Cuba to Brazil, see Luis Merino's excellent article, "Presencia de Joseph Haydn en Latinoamérica Colonial y Decimonónica," *Revista Musical Chilena*. XXX/135–136 (October–December 1976), pp. 5–21. Relying on Calcaño (pp. 163 and 325), Merino mentions, p. 10, Lino Gallardo's being called the "Haydn of Caracas" August 16, 1820, and the reunions of Haydn enthusiasts in the mansion of the rich José Antonio Mosquera.

³¹Santiago de Chile Cathedral owns this same C. F. Ebers set of parts. See my *Renaissance and Baroque Musical Sources in the Americas*, p. 333. However, the parts for the other 20 Haydn symphonies at Santiago are later than the imprints at Caracas.

³²Rue St Honoré entre la rue des Vieilles-Etuves et celle D'Orléans. See Cecil Hopkinson, *A Dictionary of Parisian Music Publishers* (London: The Author, 1954), p. 112.

³³Hoboken, I, 141–142, 215 (= 207). The Imbault parts for Symphony 104 were also issued in 1801.

³⁴Symphony no. 13 in C Major (op. 37 no. 1) in Yves Gérard, *Thematic, Bibliographical and Critical Catalogue of the works of Luigi Boccherini* (London: Oxford University Press, 1969), pp. 585–586. Pleyel's first edition was dated 1798, but his address on the parts at Caracas (rue Neuve des Petits-Champs N.º 1286) assigns the Escuela set to 1804. See Hopkinson, p. 99.

³⁵Hoboken, I, 263 (Gruppe I: G3); *The Symphonies of Joseph Haydn* (London: Universal Edition, 1955), p. 818, no. 109.

³⁶*Musique Instrumentale Dessu Les Sept Dernieres Paroles De Notre Redempteur Sur La Croix A Grand Orchestre . . . Oeuvre 52^{me}*. The rest of the title reads as Hoboken cites it, I, 840. See also p. 845.

³⁷Diabelli & Comp., plate number 2242 (Hoboken, II, 160, dates this edition 1826/27).

of the duet "Dunque, oh Dio, quando sperai" from *Il Ritorno di Tobia*, the junior Velázquez's adaptation with Spanish text beginning "Sin Ti el hombre débil" of the trio for Gabriel, Uriel, and Raphael preceding the last chorus in Part II of the *Creation*, plus three or more other local vernacular adaptations, and a D minor Offertorium that must also be an adaptation since it concords with none in Hoboken.

Michael Haydn is better represented in the Caracas Escuela collection than in any other heretofore inventoried Latin American archive.³⁸ The following seven works turn up in imprints by his pupil Anton Diabelli: *Benedictus qui venit in nomine* (plate number 3092), *Ecce virgo concipiet* (3056), *In adoratione nostra tremenda Dei* (2228), *Nunc dimittis* (5502), *Omnes de Saba* (3098), *Tantum ergo* (2030), *Tollite portas* (1133). Also, the Escuela has his *Requiem a 4 voci* (C. F. Peters [922]).³⁹ Diabelli himself (1781-1858), whose waltz varied by Beethoven keeps his name in every textbook but whose prolific production otherwise stagnates, is represented by a *Fest-Messe*, Opus 178 (7890) and a motet *Sancti et iusti* (2244) not known to *National Union Catalog (NUC)*, plus his popular *Land-Messen*, Opus 108. Joseph Eybler (1765-1846)—rated next to Haydn and Mozart by Albrechtsberger, highly recommended by Mozart,⁴⁰ and Constanze's first choice to complete the Requiem—is represented by scores of his *Dritter Messe de Sancto Leopoldo* published by Haslinger in 1825 (5048)⁴¹ and of his third offertorium *Reges Tharsis et insulae* (Haslinger, 5050). A random naming of other German-orbit publications in the Caracas Escuela—Franz Krommer's Masses in C and D minor, Georg Josef Vogler's *Missa pro defunctis* (Schott [1647]), Bernhard Romberg's *Concert Ouverture* in D (C. F. Peters), Carl Zulehner's Mass in G (Simrock [1815]).⁴²—will further confirm the variety of the Escuela classic period holdings. Cherubini's Mass in F and Donizetti's *Miserere à plusieurs voix et avec chœurs* (Schott [7561]) are present in German editions, rather than the usual French or Italian that circulated in Latin America.

Spanish and Latin American nineteenth-century works in the Escuela library invariably involve hand copies, such as Cosme José de Benito's *O salutaris hostia* in E flat for CTB and organ, Laureano Fuentes Matons's *Regina caeli* (1884), Antonio Raffelin's *Missa brevis no. 5* in G, and Pedro P. Zavala's *Overtura La Limeña* (1838).⁴³ The library also owns a stunning series of zarzuelas, all in manuscript.

For lack of space, the following sample list of overtures (usually in hand-copied parts) cannot specify more than the dates of the less familiar opera premieres: Adam's *Le Toréador* (1849); Auber's *Gustave III ou le Bal masqué* (1833); Bellini's *I Capuleti e i Montecchi* and *Norma*; Berton's *Aline Reine de Golconde* (1803); Boiel-

³⁸For his *Missa A. 4 Y. A ocho* at Sucre Cathedral (Bolivia), see *Renaissance and Baroque Musical Sources*, pp. 243-244.

³⁹In A. M. Klafsky's catalog (*DTOe*, LXII) these works (excluding the *Nunc dimittis*) are itemized under II. a, 7; II. b, 6; III. 6; II. a, 13; I, 26; V, 12; II. b, 28.

⁴⁰Testimonial dated May 30, 1790, in O. E. Deutsch, *Mozart A Documentary Biography* (London: Adam & Charles Black, 1965), p. 366. Mozart's own compositions in the Escuela collection transgress the usual and include such works as the *Regina caeli* published by Diabelli in 1831 (3715) (Maximilian Stadler's arrangement of the Kyrie fragment cataloged K. V. 323) and the *Te Deum* published by Simrock in 1830 (K.V. 66b = 141).

⁴¹NUC lists Boston Public as the only United States owner.

⁴²Published at London by J. A. Novello as Mozart's Twelfth Mass; see the 1964 Köchel, p. 812, Cl.04.

⁴³Concerning the Havana-born Raffelin (1796-1882), see Fermín Peraza Sarausa, *Diccionario Biográfico Cubano* (Havana: Anuario Bibliográfico Cubano, 1935), V, 9 [entry 24]; also, Richard J. Wolfe, *Secular Music in America 1801-1825*, II, 718. On Zavala, active at Lima 1840-1857, see Barbacci, "Apuntes," *Fénix* 6 (1949): 510.

dieu's *La Dame blanche*, *Jean de Paris* (1812), *Ma Tante Aurore* (1803), and *Le petit Chaperon rouge* (1818); Donizetti's *Anna Bolena*, *Belisario*, *Don Pasquale*, *La fille du Régiment*, and *Gemma di Vergy* (1834); Mercadante's *Caritea Regina di Spagna*, *Elisa e Claudio* (1821), and *I Normanni a Parigi* (1832); Meyerbeer's *Margherita d'Anjou* (1820); Paer's *Sargino* (1803) and *Sofonisba* (1805); Rossini's *Armida*, *Il Barbiere*, *la Cambiale di Matrimonio*, *La Cenerentola*, *Le Comte Ory*, *La Donna del Lago*, *Guillaume Tell*, *L'Italiana in Algeri*, *Otello*, *Semiramide*, and *Le Siège de Corinthe* (1826); and Spohr's *Jessonda*.

Does any Escuela music antedate Haydn? The following exemplify the variety: Juan Bautista Comes's *In manus tuas Domine* and *Responsorio breve de completas* (Tiple, Bajoncito 1º & 2º, Bajón) in seventeenth-century manuscript parts, Johann Anton Stamitz's D Major Symphony opus 3, no. 1 (Paris: Bouïn, 1757) in duplicate sets of hand-copied parts,⁴⁴ and Baldassare Galuppi's cantata for soprano, oboe, paired horns, violins, viola, and continuo in parts dated 1763. However, no library or archive whatsoever in Venezuela contains Renaissance riches transported there during the colonial epoch.

Why so? Not until 1638 did Caracas become the seat of a cathedral subject to Santo Domingo and not until 1804 was Caracas raised to an archbishopric.⁴⁵ To compensate for the earlier lack of a metropolitan see in which music could be patronized on a grand scale, some other type of encouragement had to be found. The Caracas-born melomane Pedro Palacios y Sojo (1739-1799) personally visited Rome to obtain from Pope Clement XIV a bull, dated December 4, 1769, that authorized foundation of the Congregation of the Oratory at Caracas December 18, 1771. The oldest dated extant manuscript by a Caracas native is the twenty-one-year-old José Antonio Caro de Boesi's "Missa de Defuntos a 3 Vozes con Violines y Baxo Para el Vso del Oratorio del R. S. Felipe Neri de Caracas Año de 1779."⁴⁶ Daily and nightly musical concerts patronized by the Caracas Oratorians were already the rage in 1779. From 1783 or 1784 Sojo devoted a major portion of his personal income to a formally organized musical academy functioning under Oratorian auspices.

To conclude: decade by decade Venezuelan music developments more closely parallel those of the United States than those of Colombia, Peru, and Bolivia. Venezuelan composers with an extant repertory began flourishing in the 1770's—not the 1580's. European art music did not begin flooding the country until late colonial times, the first stage music brought over was by Laserna and Moral rather than by composers associated with Calderón de la Barca, and all the earliest foreign religious music that survives in quantity dates from Haydn's epoch or later. However, once started the colonial tradition never died. Venezuela is the one Spanish-speaking nation in the hemisphere that has respected and performed colonial masters all through subsequent decades. Venezuela pioneered with a national music history published in the same year (1883) as the first history of music in the United States, and now leads Hispanic America with welcome music catalogs of national library and conservatory library holdings.

⁴⁴For the incipit see *DTB*, ser. 2, vol. 3, pt. 1 (Sinfonien der pfalzbayerischen Schule [Mannheimer Symphoniker], 1), liv. For Bouïn's dates, see Hopkinson, p. 16.

⁴⁵In contrast, Lima, Bogotá, and Sucre (= La Plata) were raised to archiepiscopal sees as early as 1546, 1564, and 1605.

⁴⁶MS T.37 in the Escuela collection; facsimile of the cover in Calcaño, p. 95. Data on "El Padre Sojo," *ibid.*, pp. 78-83.