Reviews

David Stanley Smith and his music. By ELIZABETH ANN GOODE (University of Cincinnati Ph.D. dissertation, 1978, v + 328 pp., bibl., 13 musical examples [University Microfilms Order No. 794729])

Horatio Parker taught Charles Ives and Roger Sessions. But "Professor Parker's Pride" whom he successfully groomed to succeed himself both as conductor of the New Haven Symphony (from December 9, 1919, to April 15, 1946) and as Dean of the Yale School of Music (January 10, 1920, to April 29, 1940) was David Stanley Smith.

With his usual sneer at traditionalist composers, Gilbert Chase dismissed Smith's 101 opuses as "inconsequential". More actively hostile was Charles Ives. His diatribe against the fellow Yale collegian three years younger than he whose yearly salary for teaching music at Yale advanced from $1000 in 1903-1904 to $3000 in 1916-1917, ran thus:

> His stand is exactly that of a Professor of Transportation who teaches up through the steam engine, and refuses to admit that any such things exist as electricity, combustion engines, automobiles, or aeroplanes. And his students would become Bachelors of Transportation knowing about as much about transportation as Dave Smith does of music. A student and graduate of his at the Yale Music School, on coming to New York after receiving his liberal education and degree (and four years of the music classes) at New Haven, went to a concert, and heard something modern or comparatively new—at least something in music he had never heard before (Furness told me, I think, but I don't remember the piece—I think it was something of Milhaud). Anyway, this young man's interest was aroused enough to make some study of the new things, and later told Furness that he was beginning to feel that he had been cheated at Yale, and in his courses there he had been kept safely away from knowing anything about what had been going on in the world of music except the convictions of former generations. A hard crack at Alma Mater, but somewhat deserved. (John Kirkpatrick, ed., *Charles E. Ives Memos* [New York: W.W. Norton, 1972], 122-123.)

Smith's capital fault, of course, had less to do with Milhaud than with Ives. As early as the spring of 1901 when Ives was "working on the *Abide with Me* organ & orchestra piece built around the tune in off-beats, & with the three keys used as the three triads of the main key" Smith threw cold water on Ives's compositional efforts with the query, "Why do you take a good tune like that and spoil it with a lot of burlesque?" (*Memos*, 118-119, 283.) Nor did Smith later on make amends with any slightest promotion of Ives's music at Yale. The first breakthrough awaited John Kirkpatrick's repetition in Sprague Memorial Hall of the historic Town Hall program in which he premiered the *Concord Sonata*. Unimpressed by Kirkpatrick's lackluster reading of Beethoven's *Waldstein* at the same matinee concert, Smith failed to take seriously either Kirkpatrick's performance of the *Concord* or the music itself.

Ives's understandable personal pique annihilated Smith. But was Smith indeed so negligible a figure? The present dissertation was written to rehabilitate Smith, not only as a pedagogue and administrator but also as a profound thinker on musical issues. Prejudice against traditionalist American composers has too long prevented even basic biographical data from circulating.

To summarize his biography: Smith's grandfather for whom he was named was David Smith (born in October 1818 at Kilconquhar, Scotland; died March 29, 1876, at Toledo, Ohio). After three years in Pickering, Canada, grandfather Smith in 1835 moved to Buffalo, New York, where he was employed by the Buffalo and Niagara Railroad. In October 1839 he married Sarah Bishop Mandeville (1816-1886). A decade later the family moved to Toledo, Ohio, where David Smith entered the lumber business, played double bass in the St. Clair Street Congre-

gational Church to accompany hymns, and was elected a member of the City Council and Board of Education. David Stanley Smith's father was William Henry Harrison Smith (born August 10, 1840, at Tecumseh, Michigan), his mother Julia Welles Griswold (born January 28, 1842, at East Granby, Connecticut).

Both parents were enthusiastic amateur musicians, his father organizing a musical society at Knoxville, Tennessee, while in the army (discharged First Lieutenant July 25, 1865), and thereafter serving 21 years as organist of Trinity Episcopal Church, Toledo, and 13 as organist at St. Paul's Methodist Episcopal. A composer of published Dudley Buck-type anthems, parlor songs, and a manuscript opera, the father was eulogized at death in 1917 as best sight-reader, transposer, and improviser in Toledo. Married June 9, 1868, to a member of a family rooted in Connecticut since 1639, father continued in the lumber business for the livelihood that supported a family of three sons and a daughter. David Stanley, the youngest child, was born at Toledo July 6, 1877. All in the family sang and played an instrument. Their home at 2121 Madison Street contained the first organ in a private Toledo mansion. In means, social prestige, and cultural interests, David Stanley Smith's forbears on both sides typified the now-despised genteel crust. Devotees of Wagner, the family visited Bayreuth twice in the 1890's.

David Stanley's piano lessons began at six with Mrs. Helen Beach-Jones. Arthur Kortheuer, the leading Toledo professional, taught him harmony, counterpoint, and organ. At fifteen he was hired as Trinity Episcopal organist. His first publicly performed composition was a "High School March" played by the Central High School orchestra at his graduation in 1894. On May 23, 1894, while visiting relatives named Huston in Cincinnati he heard Theodore Thomas conduct Parker's *Hora Novissima*.

In the fall of 1895 he enrolled at Yale. Business reverses prevented his father from continuing him in 1896–1897, but he returned in the fall of 1897 to graduate in 1900. Ives, who spent 1894–1898 at Yale, therefore graduated at the close of Smith's sophomore year. In contrast with Ives who never got an A at Yale but usually a low B, Smith graduated Phi Beta Kappa, president of the Pomeroy Club, and class poet. Intent upon becoming a college professor of classics, Smith until his senior year pursued Parker's classes as a mere sideline while accumulating honor grades in Greek, Latin, French, philosophy, psychology, and mathematics, that placed him among the top ten in the class of 1900.

The only Ives work that Parker ever read with the New Haven Orchestra was a Postlude in F that went no further than the reading. Ives's chagrin can be conceived when for the first time in Yale history an undergraduate's music appeared on the 1900 Commencement program. Moreover, Parker on that occasion himself conducted Smith's *Ode for Commencement Day*, opus 4. Scored for baritone solo (sung by Erickson Bushnell), male chorus, and orchestra, the ode was written to a text by Smith's classmate James Whitney Barney. Describing the event to his sister Frances Griswold in a letter dated July 1, 1900, Smith wrote as follows:

> The ode was very successful & tho' the papers did not resound with it, everybody was very cordial and complimentary. . . . I have heard that Parker said that it is the "work of a man of fifty."

In Parker's letter of congratulation written that same day, he counseled Smith to "work straight ahead five or six years, fast & hard, and I hope you will come out somewhere near the top." He added: "In the meantime any help I can give you is yours & welcome." Taking his advice, Smith remained in New Haven as Parker's postgraduate student while earning his living as Charles Ives's successor on the organ bench at the First Church of Christ (Centre Church), New Haven. Sometime in the Spring of 1901 while visiting Ives in New York occurred the incident remembered against him in Ives's *Memos*.

The succession of First Church of Christ organists revealed in the yearly printed *Manuals* (copies in Yale Divinity School library) reads as follows: Harry Rowe Shelley (native of New Haven appointed in 1879 at age 21), Richard Percy (1886), S.R. Ford (1888), Richard Percy (1889), Charles Ives (1897–1899), D.S. Smith (1899–1901, 1908–1912), W.E. Hartly (1907), Pauline Voorhees (1912–1916), Louise Stanley (1916), Bruce Simonds (1917–1919). Dr. John Cornelius Griggs served as bass and quartette choir director from 1897 to 1901, D.S. Smith succeeding him as quartette choir director in 1901. Special mention is made of

the superiority of the music in both the *Manuals* of 1899 (3d ser., no. 11, p. 62) and 1900 (no. 12, p. 19). According to the 1900 *Manual*: "The service of song has been of high excellence and has ministered immeasurably to the richness of the Sabbath service, while it continues to attract as many as in other years to the beautiful Vesper service of Sabbath afternoon."

At the memorial service for the First Church pastor from 1882 to 1908, Dr. Norman Smyth (1843-1925), it was David Stanley Smith who May 5, 1925, officiated the music, and it was his anthem, "Blessed are they" (a favorite of the deceased pastor who from 1899 to 1914 was a member of Yale Corporation), that was sung.

Two Smith compositions performed in June 1901 earned him kudos, *Doth Not Wisdom Cry*, an anthem sung at baccalaureate services in Centre Church, and *Commemoration March*, op. 6 (commemorating Yale's bicentennial), for full orchestra, conducted by Smith at Commencement. During the ceremony Smith sat on stage near President Theodore Roosevelt, recipient of an honorary degree.

At the suggestion of Parker, who planned to spend 1901-1902 in Europe, Smith followed in his footsteps. Funded by his parents, he sailed for London November 9 on the S.S. Mesaba of the Atlantic Transport Line. Before Christmas, Novello accepted two of his anthems liked so well by Jaeger of the firm that Novello paid him five guineas to write the Easter anthem *Now Dawning Glows The Day*, published in *The Musical Times* (composed between January 4 and 17, 1901). Charles Villiers Stanford, whom he met January 8, 1902, invited him to return January 13. Reacting to *Darkness and Dawn*, op. 5, Smith's first symphonic poem, and *Ode for Commencement Day*, op. 4, Stanford endorsed the part-writing and scoring but urged Smith to forsake German models, cultivate melody, and immerse himself in Verdi.

Parker having preceded him to Germany, Smith bade farewell to his British cousins who had smoothed his London stay with numerous family courtesies, and on February 28, 1902, departed for Munich via Rotterdam and Cologne. Met at Munich railroad station by Parker who took him to a pension and lined him up for lessons with Ludwig Thuille, Smith began his first symphony March 7. So fast and well did it proceed that Parker on April 19, 1902, wrote George W. Chadwick:

David Smith is here, is writing large & elegant pieces. . . . He is a good boy and will turn out well, unless I am dreadfully mistaken. I wish we had a larger crop of such chaps. We must have if we are to hold up our heads as a nation in the world of music.

On June 3 Smith began the scherzo, by July 1 he had sketched the finale, and on July 17 he began the adagio. Aware that it bid fair to sprawl, he wrote his mother May 11 that Thuille wanted it "too long. . . . If I did not make it too long, I'd be ordered out of Germany as an anarchist." However, he conceded that after trimming it would be his best work to date. An assiduous standee at the Munich opera, he began to grow weary of Wagner and in a letter to his mother May 22 commended Verdi's *Otello*, which "has made a greater influence for good upon me than almost anything since leaving home. It's taken a good deal of the Strauss and Wagner out of me."

To compensate for his cold, dingy quarters, which he inhabited only to compose on his rented piano, he went out evenings. The Parkers who often entertained both him and the Whitings talked shop or played ping pong with him. Again at the instigation of the Parkers, Smith spent several summer weeks at Brandenburg to be near them. The highest peak that Parker, Parker's German brother-in-law Rath, and Smith climbed took them to 7700 feet August 24. At the suggestion of George Whiting, Smith that summer began composing away from the piano—a practice to which he thereafter adhered.

Venice occupied both the Whitings and Smith the first week of September—St. Mark's Cathedral impressing him as the most beautiful building that he had ever seen. After Switzerland came Paris, where he settled October 9, 1902. From mid-December until June 1903 he took private composition lessons with Widor. A typical letter dated March 24 describes these as highly productive. At a Lamoureux concert he sat behind Debussy, "the ultra modern French Composer," as he described him in a letter dated March 3, 1903. "He did not seem very

enthusiastic & his face wore an expression of pity for Strauss' old fashionedness. Debussy puts notes together that Strauss would be very shy of."

Still convinced of the superiority of absolute music, Smith a few weeks earlier December 26, 1902, had written his elder brother William a long letter weighing the excellence of a wordless vocal concerto or of a chorus singing only a single word, such as the final chorus in *Messiah*. *Sirènes* he had not heard. On March 3, 1903, he confessed that neither Debussy nor Charpentier pleased him, Debussy "never under any circumstance writing a melody, while Strauss indulges in fine tunes & often simple ones."

In March 1903 some American friends at Paris named Dodge bequeathed him their apartment at 11 bis Passage de la Visitation for the remainder of his stay. In March came the overwhelming news from Anson P. Stokes, Secretary of the Yale Corporation, that on Parker's recommendation he was appointed Instructor in the Theory of Music beginning the next fall at $1000 per annum. Assured that mornings would be left free for composition, he had reason to be delighted beyond measure. Even before this news, he had brought his thesis for the Bachelor of Music degree near completion. A *Prelude, Chorale & Fugue* for organ and orchestra constructed along the lines of Franck's like-named work, this triptych was finished by May 1 to both Guilmant and Widor's satisfaction. Performed with Smith himself at the great Newberry organ in Woolsey Hall, New Haven, on June 24, 1903 (Parker conducting the orchestra), it placed the capstone on Smith's student career.

When Parker became dean in 1904, the faculty of the Yale Department of Music numbered nine. Smith taught in the house of ex-president Timothy Dwight, located where Sprague Memorial Hall now stands. His annual salary rose to $1200 in 1906, $1400 in 1907, $1500 when promoted to Assistant Professor in 1909. The next year he received $1750, but not until 1913 when it went to $2500 did he propose marriage to Cora Deming Welch, daughter of the president of the First National Bank and Trust Company of New Haven, Pierce Noble Welch, and Emma Cornelia (Galpin) Welch. A graduate of Vassar in 1904, she had begun mentioning her future husband in her diary as early as January 14, 1905. Their marriage December 6, 1913, took place in the bride's mother's mansion on Prospect Street, the Rev. Frederick Lent of First Baptist Church, New Haven, officiating. On January 15, 1914, they settled in a house at 755 Whitney Avenue that required only one servant. He was 36 when he married. They had no children, but in 1925, five years after he became dean of the Yale School of Music (succeeding Parker who died in 1919), they adopted Christopher Stanley, Smith being then 48. In 1920 shortly after his becoming dean they had moved to 53 Edgehill Road to provide space for his mother, who thenceforth lived with them until her death February 10, 1928. The Smiths moved into their last elegant residence on Fairgrounds Road in 1934.

The decade during which his composing career flourished most vigorously was perhaps between 1910 and 1920. In 1910 his orchestrally accompanied choral ode *The Fallen Star* won the Paderewski first prize $500 and he was elected a member of the National Institute of Arts and Letters. In the Spring of 1911 he composed his third orchestra overture *Prince Hal*, op. 31, an eight-minute evocation of the ebullience of Shakespeare's young Henry IV. Premiered under his own baton with the New Haven Symphony December 3, 1912, this overture (published by G. Schirmer in 1915 and dedicated to William Lyon Phelps) was played by three other orchestras within five years: the New York Symphony November 19, 1914 and November 30, 1917, Chicago Symphony January 15, 1915, and Minneapolis Symphony March 17, 1916.

In the summer of 1912 Smith sketched Act I of his two-act opera, *Merrymount*, op. 36, in August through October of 1913 Act II. Each act takes approximately fifty minutes; Lee Dodd wrote the libretto based on Nathaniel Hawthorne. Many years later, the opera being still unperformed, Smith wrote Emanuel Balaban, director of the opera department at Eastman School of Music, a cover letter dated November 18, 1929, to accompany dispatch of the libretto and vocal score. In this November 18, 1929, letter Smith testified: "This opera was almost accepted by the Metropolitan, Alfred Hertz, conductor of the Company being extremely enthusiastic about it." However, on January 28, 1930, Balaban replied: "Dr. Hanson has advised

me to put off performance of your opera. He thinks that the physical difficulties, the copying of parts, et cetera, would come at a time which would not be conducive to accomplishing anything." What, however, Balaban did not mention in this reply of January 28, 1930, was the Metropolitan's having already accepted for its 1931–32 season Howard Hanson's still unwritten opera *Merry Mount* (premiered February 10, 1934) on Smith's same subject.

Smith's oratorio-length *Rhapsody of St. Bernard*, op. 38, premiered triumphantly at Evanston, Illinois, May 30, 1918, to climax the Tenth Chicago North Shore Festival, inspired Northwestern University officials to give him an honorary D. Mus. degree June 12, 1918. Dean Peter Christian Lutkin who read the citation at Northwestern Commencement rightly called the *Rhapsody* "a magnificent achievement." That same year G. Schirmer published the piano-vocal score. His second honorary doctorate bestowed by Cincinnati Conservatory of Music June 9, 1927, testified to his being by that time recognized as Ohio's leading native son composer.

From 1920 to 1940 Smith presided as dean of the Yale School of Music, concurrently directing the New Haven Symphony Orchestra. Smith began as dean January 10, 1920, with a yearly salary of $6000, raised to $7000 within six months of appointment. His duties included a weekly ten hours of instruction and administration of the school that comprised four history and theory, four applied, and three public school music faculty. Some estimate of Smith's success can be gauged from faculty concerts, 11 being given in the 1919–20 season, 35 two decades later. Eight New Haven Symphony concerts, twelve student concerts (two devoted to student works), and 28 concerts by outsiders augmented the 1938–39 fare. No graduate instruction was offered when he began; in 1930–31 the M. Mus. was for the first time offered. In 1922 only 53 Yale college men took School of Music courses, but by 1928, 230. In the 1930's Yale college men could for the first time major in music while taking the B.A. in four years.

When he began, the School offered 17 hours weekly in theory and composition, two decades later 56. When he began only 19 percent of the students came from outside Connecticut, and most of the 81 percent from the New Haven vicinity. By 1938 over half the students came from outside Connecticut, some from abroad. By any objective standards, Smith's tenure as dean matched his success with the New Haven Symphony Orchestra, and entitles him to rank with the paramount music deans of his generation.

His sense of history moved him to publish in the April 1930 *Musical Quarterly* "A Study of Horatio Parker." As an independent monograph, Yale University Press published in 1939 his *Gustave J. Stoeckel: Yale Pioneer in Music*. After retiring from the deanship (resignation announced publicly April 28, 1940), he continued teaching until the close of the academic year 1945–46, thereafter remaining Battell Professor of the Theory of Music Emeritus until death December 17, 1949, at his home, aged 72, a victim of carcinoma of the pancreas. His widow presented his scores and the bulk of his extensive personal library to the Yale School of Music, together with $20,000 to establish a scholarship fund in his name.

His total of 101 opuses included the student symphony written at Munich plus five full-scale mature symphonies (unless another conductor is listed, he himself conducted the premiere): C minor, op. 9 (1902); F minor, op. 28 (composed 1909–1910; premiered by the Chicago Symphony, Frederick Stock conducting, December 13, 1912); D, op. 42 (late summer 1917; Norfolk, Connecticut, Festival, June 14, 1918); C minor, op. 60 (July 1–October 5, 1928; Cleveland Symphony, January 8, 1931); D minor, op. 78 (summer 1937; Boston Symphony April 14, 1939) E flat, op. 99 (completed February 26, 1948; New Haven Symphony, Hugo Kortschak conducting, March 1, 1949).

Concerning Smith's last symphony, conductor Bruno Walter wrote him a letter on The Philharmonic-Symphony Society of New York letterhead dated October 25, 1948, that in part reads:

> At last I have found time to study your symphony and the last week has been one of growing intimacy with your work. It was a most rewarding experience. It seems to me that this symphony is a very outstanding work, and I am fully under the impression of this great achievement. Not only do I not mind the unusual

form of which you say it may be "out of the great traditions"; I highly appreciate the inner "must" which had to find just this expression and I must congratulate you upon having created such a work at a comparatively "mature" age. It has a freshness of ideas and "make", excluding any thought of age.

The present review cannot be extended with Goode's list of his other works. Yale University School of Music owes Smith a meticulous catalogue. His spirit rises from the beyond to protest against the unfilial neglect that denies him prestigious performances, major publications, and orchestral recordings. All for Ives and naught for Smith exacts too smarting a reveoge for his professional success in his own lifetime.

How unconcerned for Smith's memory present-day Yale authorities continued to be, as late as the summer of 1981, can be measured from the fact that School of Music librarians did not then even know of Goode's dissertation, much less own a copy.

La música en Costa Rica. By BERNAL FLORES (San José, Editorial Costa Rica [Imprenta Nacional], 1978, 140 pp., bibl., 102 illustrations including 6 music facsimiles, 6 music notations)

Dedicated to his father, "lawyer and *agricultor*, cellist, guitarist, idealist, son of a poet, wise man, tolerant and understanding, my best friend, to whom I owe having been allowed to dedicate myself to my vocation, music," this excellent historical survey was written by an Eastmao School of Music Ph.D. in composition (1964) who taught there from 1966 to 1969, and who from 1971 has been Director of the Department of Music of the [Costa Rican] Ministry of Culture. The ten chapters are entitled: "The music of our aborigines"; "The music of our conquistadores and settlers"; *Nineteenth century*: "Bands, orchestras, and choruses," "Opera, operetta, and zarzuela," "Music teaching institutions," "Musical creation"; *Twentieth century*: same four chapter headings as for the previous century.

Destined to become a standard text, this well-organized and pleasantly styled survey will hopefully inspire similar treatments of music in Honduras, El Salvador, and Nicaragua. From Nicaragua came the earliest contracted organist in Costa Rica, Pablo Jirón; a quartet hired in July of 1804 to enliven church festivities at Heredia; and the maestro from León [Nicaragua] who accompanied them, Juan Evangelista Mayorga.

La danza en México durante la época colonial. By MAYA RAMOS SMITH (Havana, Casa de las Américas, 1979. 238 pp., bibl.)

According to the dust jacket, the author of this documented prize-winning monograph was born at Mexico City in 1944. She graduated from the Academia de la Danza Mexicana, studied thereafter in Paris, and danced six years with the Compañía Nacional de Danza and two with the Ballet Independiente.

Her monograph contains among others well researched chapters on "Gerónimo Marani y el ballet," "Juan Medina y el ballet de acción 1796–1806," plus four valuable appendices: "Compañías del Coliseo de México y sus sueldos entre 1781 y 1823," "Ballets puestos en el Coliseo de México entre 1783 y 1823," "Compañías del teatro de Los Caños del Peral, Madrid, entre 1787 y 1797," and "Repertorio del teatro de Los Caños del Peral, Madrid, entre 1787 y 1797." She cites a healthy body of primary sources. But her monograph needs ao index. Concerning music she writes (pages 110–111):

Up to about 1742 two or three musicians—harp and violins—played hidden from the spectators' view. Thereafter during Josef de Cárdenas's régime, more musicians began being added and he placed them in public view. In the epoch of Turquí [Peregrino Turchi, arrived 1778] and Morali [Giuseppe Sabella Morali, came with Turchi] the orchestra began accompanying ballet rehearsals, for which some of the musicians

demanded extra pay. In 1786 the orchestra consisted of [a pair of] violins, cello and bass, clarinets, French horns, flutes, and oboe. . . . Numerous musicians from the cathedral worked in the Coliseo with cathedral chapter permission so long as their duty hours did not conflict. Important composers of the period wrote theater ballets, tonadillas, incidental music for plays, sainetes and bailes, but usually without signing their compositions or getting program credits. Luis Medina's *Siana y Silvio*, a "bailete pastoral con partes cantadas," breaks the rule of anonymity. José M. Aldana, second violin in the Coliseo since 1786 and director of the orchestra from 1790, Manuel Arenzana, and Mariano Soto Carrillo doubtless composed liberal quantities of theater music now lost. Ballets were performed with full orchestra, regional popular dances with the accompaniment of only guitars and *bandolones*.

Em torno da Música do Hino Rio-Grandense. By ANTÔNIO TAVARES CÔRTE REAL (Porto Alegre, Assembléia Legislativa do Estado do Rio Grande do Sul, 1976. 36 pp. bibliography, music)

Joaquim José de Mendanha, born at Itabira do Campo, Município de Ouro Preto, Minas Gerais, in 1800, moved in 1821 to Rio de Janeiro where he enlisted in the infantry as a musician. He also drew a salary as a falsettist in the Capela Imperial to 1837, when as bandmaster of the 2º Batalhão de Caçadores da 1ª Linha he was ordered south to the province of Rio Grande do Sul then in revolt.

In May of 1838 he composed the *Hino Republicano Rio-Grandense* shortly after being captured April 30 by the revolting *farroupilhas*. A victory by central government forces December 20, 1839, restored him to his former status. In 1845 (after peace was finally restored by a treaty signed in March) Mendanha established permanent residence in Porto Alegre, "where for forty years he dominated local music, directing instrumental groups that played for both sacred and secular events."

On December 2, 1855, he cooperated with four other local friends of music in founding the Sociedade de Música of Porto Alegre. This society sponsored its first public concert January 7, 1856. While chapelmaster of Porto Alegre cathedral from about 1845 to shortly before his death September 2, 1885, he gathered an important music archive. By his will dated August 21, 1885, he bequeathed it to the Sociedade de Música of Porto Alegre, along with all his household effects, on the condition that the society duly celebrate S. Cecília's day every year. Apart from his *Hino Rio-Grandense*, his only compositions "cited by Paulo Guldes are some famous *Septenários* that he wrote for the [Porto Alegre] church of Nossa Senhora das Dores."

Mendanha's hymn as reconstructed by José Gabriel Teixeira was first published in the Porto Alegre newspaper *A Federação*, Ano IV, n. 274, December 3, 1887, front page. By a decree of the Estado do Rio Grande do Sul published in the *Diário Oficial* of January 7, 1966, and reaffirmed November 11, 1968, his hymn with text by Francisco Pinto da Fontoura and in Antônio T. Côrte Real's harmonization became the official Rio Grande do Sul state anthem.

La Ópera en Colombia. By JOSÉ IGNACIO PERDOMO ESCOBAR (Bogotá: Litografía Arco, 1979. 121 pp., bibl., facsimiles, plates)

Dedicated to Ernesto Soto Camero, the president of Bavaria, S.A. (which company subsidized publication of this extremely handsome volume), Perdomo Escobar's last publication worthily closes his career. The nine chapters run in this order: I. Francisco Villalba—Compañia de Rossina Olivieri di Luisia II. Las cuatro gracias: La Mazzeti, La Visoni, La Bellini, La Cavaletti—Oreste Sindici—Egisto Petrilli III. Virginia Florellini de Balma—José María Ponce de León—Sus obras líricas: Ester, Florinda. Sus zarzuelas—Óperas escritas en Colombia IV. Última década del siglo XIX—Compañías Zenardo—Lambardi—Azzali—Azzali Bruni—Periódicos Teatrales—Artistas destacados V. Augusto Azzali VI. Los Teatros VII. La Zarzuela VII. La Flauta Mágica de Mozart en Bogotá—Temporada del Centenario de la Inde-

pendencia (1910)—Lambardi—Compañía Mancini (1915-1916)—Lohengrin en Bogotá IX. Adolfo Bracale—Epílogo.

A list of operas performed in Colombia at pages 101-103 contains mostly standard repertory. However it does give Augusto Azzali (1868-1907) *Lhidiak* premiered at Bogotá August 12, 1893; Luis Antonio Escobar *Los Hampones* (November 1961) and *La princesa y la arveja* (July 1958); António Carlos Gomes *Il Guarany* played by the Zenardo company July 21, 1890, and by the Azzali in 1891; Felipe Marchetti (1831-1902) *Ruy Blas* performed by the Zenardo company in 1890, the Azzali in 1891, and at Medellín by the Zenardo in 1892; Giovanni Pacini (1796-1867) *Saffo* (1840) played January 25, 1895, by the Azzali company; Enrico Petrella (1813-1877) *Ione* (1858), played April 6, 1874, by the Florellini troupe; José María Ponce de León (1845-1882) *Ester* (1874, libretto by Manuel Briceño and Rafael Pombo [1833-1898], three acts), premiered July 2, 1874, with Virginia Florellini de Balma in the title role, and *Florinda* (1880, libretto by Rafael Pombo, four acts) premiered November 22, 1880, with Emilia Benic in the title role, repeated by the Azzali company July 20, 1893; Lauro Rossi Guerra *El dominó negro* performed in 1858 by the Rossina Olivieri di Luisia company; Guillermo Serra de Oxlo, *María* with Anita Chaparro December 9, 1924; Guillermo Uribe Holguín (1880-1971) *Furatena*, op. 76, given by the Orquesta Sinfónica de Colombia September 30, 1962.

Concerning Florinda, Perdomo Escobar writes (pages 34-35):

> Rafael Pombo's libretto retells the story of Rodrigo, last Visigothic king, who assaults the beautiful Florinda, daughter of Count Julián. To avenge himself, Julián opens his country's gates to the invading Moors. The fourth act of Pombo's five-act libretto was not set by Ponce de León. Act I is an idyll in Julián's estate. Act II begins with the royal fête, continues with Florinda and Rodrigo's duettino, the astrologer Rubén's warning of disaster, and concludes with a five-voice ensemble and chorus (with opportunity for a ballet). Act III, Julián's treason, opens with a celebrated march apostrophizing Spain. Julián and Florinda enter. Act IV ends with her expiatory death.

Oreste Sindici (1837-1904, portrait opposite page 22) lives in history because he composed the music of the Colombian national anthem. Reaching Bogotá in 1865 with the Egisto Petrilli operatic company, he sang the role of the Duke of Mantua in *Rigoletto* July 20. Upon the breaking up of the company in Bogotá, he remained, married Justina, daughter of the French capitalist Jannaut, tried raising indigo at Nilo (128 km west of Bogotá), taught music in schools during Dámaso Zapata's epoch, wrote religious music of theatrical cast, and composed the music for *Cantos de la Escuela* with verses by Rafael Pombo.