

Reviews



A Canção Brasileira: erudita, folclórica, popular. 3. ed. By VASCO MARIZ (Rio de Janeiro, Civilização Brasileira; Brasília, Instituto Nacional do Livro, 1977. 348 pp., bibl. [Retratos do Brasil, vol. III])

In the *Handbook of Latin American Studies*, No. 23 (Gainesville: University of Florida Press, 1961), 380 [item 5716]), Bruno Nettl favorably noticed the 1959 edition, which was the first to be published under the title *A Canção Brasileira*. However, as Nettl properly observed, the true "first edition appeared in 1948 under the title *A canção de câmara no Brasil*," while Mariz was Brazilian vice-consul at Oporto, Portugal.

The 1959 edition, which was the second if the 1977 is the third, was also reviewed by Robert Stevenson in *Hispanic American Historical Review*, XLII/2 (May 1961), 325-326. Among useful features not found in the 1977 edition, the 1959 contained an index of names and a discography. However, both 1959 and 1977 editions do include among appendixes a section on outstanding interpreters of Brazilian art and popular song, lists of songs by Brazilian composers mentioned in the text, a selective bibliography, and a reprinting of the norms for pronunciation of sung literary Portuguese adopted by the First Congress on the Sung Language, held at São Paulo July 7-14, 1937. The 1959 edition concluded at pages 293-295 with thirteen encomiastic excerpts from reviews of *A Canção de Câmara no Brasil*. The 1977 forgoes this kind of press-agentry, but—to serve much the same purpose—opens at pages 3-5 with an extensive *curriculum vitae* of the author (who from 1971 to 1974 was Brazilian ambassador to Ecuador and who in 1977 became Brazilian ambassador to Israel). A list of Mariz's 14 books (including re-editions and translations) follows at page 6.

So satisfied remains Mariz with his 1959 biographies of Radamés Gnattali, Baptista Siqueira, Oswaldo de Souza, and other lesser composers that they return unchanged in the 1977 edition (despite the lapse of years). His derogatory remarks concerning Alberto Costa (whose entire fame Mariz attributes to unmerited "plugs" by Costa's relative, Bidu Sayão) return verbatim. On the other hand, he does update and augment considerably the sections on his "dear teacher" Francisco Mignone, and on Camargo Guarnieri, "whom many consider the greatest living Brazilian composer."

Mariz laments the "stagnant" music situation that prevents both the old (Mignone and Guarnieri) or the young (Édino Krieger [March 17, 1928, Brusque, Santa Catarina] and Marlos Nobre [February 18, 1939, Recife, Pernambuco]) from attaining the international vogue that Brazilians enjoyed during the epochs of Carlos Gomes and of Heitor Villa-Lobos. In a "think" chapter concluding Part I ("A Canção Erudita") Mariz attributes the declining prestige of Brazilian art music to such causes as the miniscule Brazilian public interested in *música erudita*, the gulf between Rio de Janeiro and São Paulo with both cities devoted only to their own artists, the abyss separating urban élites from countryside folk, and niggardly government support.

Mariz's wholly new sections in his 1977 book on popular stars such as Roberto Carlos, Chico Buarque de Hollanda, Jorge Ben, and Milton Nascimento attempt nothing exhaustive. He rightly calls attention to the comfortable status of many purveyors of protest song—who adopted their stance for lucre, rather than because they themselves belonged to downtrodden classes.

Cincuenta años de ópera en México. Testimonio operístico. By CARLOS DÍAZ DU-POND. Advertencia by Jorge Alberto Manrique and prólogo by Ricardo Rondón S. (Mexico City, Universidad Nacional Autónoma de México, Instituto de Investigaciones Estéticas. Estudios y Fuentes del Arte en México, xxvii, 1978. 326 pp. [32] leaves of plates)

The author (not thus far profiled in dictionaries) was born December 11, 1911, at Celaya, Guanajuato. His father was an emigrant from Laredo, Santander (Spain). His extremely musical mother, who delighted in playing opera transcriptions on the piano, was the daughter of a Belgian immigrant. Impoverished by the Revolution, his family moved to Mexico City in 1917. There the author, while in a primary school run by Marist Brothers, met a fellow pupil with a large collection of recordings by such opera stars as Caruso, Galli-Curci, and Tetrazzini. In company of this friend he heard *Rigoletto* May 4, 1924, at the Teatro Arbeu.

The present book, containing 51 chapters and an appendix, documents the author's opera experiences year by year from 1924 through 1974. During that half century he heard 167 operas, 61 of which he stage directed one or more times (chiefly at Mexico City, but also at Monterrey, Guadalajara, Guanajuato, and at Fort Worth, Texas). Heading the list comes *La Bohème*, which he heard 104 times and stage directed 23 times. *Aida* he heard 88 times and stage directed 21 times. Similar figures for *Rigoletto* run 82 and 8, for *La Traviata* 72 and 18, for *Madame Butterfly* 72 and 14, for *Tosca* 70 and 13, for *Carmen* 57 and 8, for *Lucia di Lammermoor* 56 and 13, for *Il Barbiere di Siviglia* 47 and 18, for *Cavalleria Rusticana* 42 and 9, for *Faust* 37 and 4. At the bottom of his list, he stage directed only once each such less frequently performed works as Monteverdi's *Combattimento di Tancredi e Clorinda*, Gluck's *Orfeo ed Euridice*, Stravinsky's *Oedipus Rex*, Hindemith's *Hin und Zurück*, and Falla's *El Retablo de Maese Pedro*.

The book is replete with anecdotes, many of them piquant. For readers enamored of big names, Díaz Du-Pond records in great detail at pages 142-153 all the circumstances surrounding Maria Meneghini Callas's arrival and conquest of Mexico singing *Norma* May 23 and 27, 1950, *Aida* May 30, and (for the first time in her career) *Il trovatore* June 20. Having himself mastered English during a ten-months stay in the United States beginning in early autumn of 1930 at New York City, the author could serve as indispensable go-between, with not only Callas and Callas's mother, but also the many other international stars (and their relatives) contracted for Mexico who spoke no Spanish. Again, his English served him well when Callas and others wrote personal letters. From Verona Callas wrote a letter dated January 29, 1954, containing such personal information as this typical paragraph:

Dear Carlos: I was quite ill with jaundice—that stupid illness that makes you all yellow & keeps you in bed nearly 5 months. Thank God I was well for my Traviata & I tell you it was a Triumph! [Antonio] Caraza-Campos [Mexico City impresario who had paid her less than \$1000 per function in 1950, \$2000 per function in 1952] was right when he insisted for Traviata [not in her repertory in 1950]. They say that I was great—& they said it crying. Imagine! I have no other news, only that I think of Mexico & your hospitality frequently. How is your family—& your friend? (I always forget his name!) Please give them my best regards. . . . So long & thanks for your kind words. I'll send you the records or if I come I'll bring them. Sincerely

Maria Meneghini Callas

The author, who entered the Metropolitan as member of the claque when Lily Pons (1898-1976) debuted there January 3, 1931 (page 60), by ironic coincidence served as stage director for her last appearance in the same opera, *Lucia di Lammermoor*—which she sang, aged 64, at Will Rogers Auditorium in Fort Worth, November 1962. Alongside her tired Lucia, the Fort Worth audience heard 21-year-old Plácido Domingo sing Edgardo—his first important United States role (page 244).

The author's friendship with Montserrat Caballé (born at Barcelona in 1933) began with her two triumphal début concerts at the Palacio de Bellas Artes in Mexico City and one in Cuernavaca, season of 1963 (page 248), and continued in ascent when she arrived, newly married in



1965, to sing the countess in *Le Nozze di Figaro* and Liu in *Turandot* at Mexico City, Elisabeth in her first *Tannhäuser* and Cio-Cio-San in *Butterfly* at Puebla (which latter production she sang for the first time in her career with Plácido Domingo). On the other hand, Mexico City failed to applaud her according to her due in *La Bohème*. Because Bernabé Martí (who called her Montse) sang with her, critics said she restrained herself—thereby to protect the mediocre tenor who was her newly acquired husband.

Díaz Du-Pond obviously knew how to protect himself from critics' barbs. At the invitation of José Barros Serra, critic in charge of the Sunday music page in *Excelsior*, he began as early as 1949 through 1952 a weekly series. After "The Opera Critic" came "Mexican Singers," and the profiles of each Mexican singer whom he had heard. With the power of the pen he continued resisting scribblers for other newspapers. Otto Mayer-Serra (1904–1968) "always treated me quite well" (page 273), reports the author. However, he continued thus:

He was a great musicologist, but confessed that opera was not his preference. For some reason unknown to me, he intensely disliked Callas and one day before her 1952 début at La Scala assured me that she would never sing there "because she was merely second-class." I won a bet that she would. From then on he never mentioned her. He himself went to the opera very infrequently. However, many times during the early 1950s he would telephone me to find out how the performance had gone. Naturally he stopped asking me after his magazine *Audiomúsica* got started and after he had his own corps of critics who liked to wipe the floor with me every time I directed an opera. I will not here enumerate them, because most of them are now my professed friends. For documented fact, Otto himself continued hardly ever attending. Instead, he published his assistants' criticisms under his own by-line. Still and all, I must add that in one 1965 issue of *Audiomúsica* that I retain, Otto did me the kindness of saying that from being a mere amateur I had grown into one of Mexico's leading opera professionals.

The year before Otto's death my credit had risen so high with Miguel García Mora [pianist, born 1912 at Mexico City; head of the Music Department of the Instituto Nacional de Bellas Artes 1965–1970] that in 1967 he allowed me to direct three of the six operas programmed that year by the Ópera Nacional. But Otto that same year persuaded the Quesada management not to allow my directing anything except [Emilio Arrieta's] *Marina* (and that an old production), while at the same time allowing the new production of *Nabucco* and *Così fan tutte* to be conducted by the newcomer José Antonio Alcaraz—whom Otto considered a "genius," as Tito Quesada informed me.

Díaz Du-Pond's references to Carlos Chávez—scattered widely throughout the book (pages 134, 156, 218, 222, 224, 248, 279–280, and 306)—gain added significance because he was present at the Mexico City first performance of Chávez's three-act opera, *Panfilo and Lauretta*, October 28, 1959, and himself stage directed its two Spanish-language revisions, *El Amor Propiciado* and *Los Visitantes* in May 1963 and July 1968. World premiered May 9, 1957, at Brander Matthews Theater, Columbia University, this unfortunate opera enjoyed no better success in Mexico City than in New York. Concerning the first presentation at Mexico City, given in the original English, Díaz Du-Pond writes (page 222):

The same singers who had sung at the New York premiere sang—Jon Crain, Sarah Fleming, Elaine Bonazzi, Harvey Presnell, and Craig Timberlake. Julio Prieto and Salvador Novo were in charge of the production and staging. Fleming lost her voice after the first few scenes. Chávez's music communicated nothing to the public. The audience dribbled away as the drama progressed.

Concerning the May 1963 initial performance of the first Spanish-language revision, Díaz Du-Pond writes (page 248):

Chávez chose me to stage direct the premiere of his opera *Panfilo and Lauretta* turned into Spanish as *El Amor Propiciado*. We had a month of intense rehearsals with three of our best pianists, María Teresa Rodríguez [born 1923 at Pachuca, Hidalgo], Miguel García Mora, and Luis Hernández Moncada, each of whom prepared one act. Vocally the work is very difficult. Two performances were given with the singers Maritza Alemán, Dora de la Peña, Eduardo Angulo, Roberto Bañuelas, and Salvador Palafox. I do not wish to judge this work from a musical point of view. All I can say, and it grieves me to say it, is that our public did not like it.



Díaz Du-Pond (who was again stage director) has the following to say concerning Chávez's third and last attempt to salvage something from the wreckage of his magnum opus (pages 279-280):

Chávez, who had heard the soprano Ángeles Chamorro in Spain and had been enchanted with her lovely voice and musicality, chose her to sing the lead role in the July 26, 1968, production of his opera originally titled *Panfilo and Lauretta* and now retitled *Los Visitantes*. Except for her, the rest of the cast was the same as at the May 1963 production under the title of *El Amor Propiciado*. We rehearsed it most conscientiously, with María Teresa Rodríguez, the great pianist. López Mancera created an exquisite set. Unfortunately, what was to have been opening night coincided with a student protest (summer of the Olympics) that blocked Madero avenue and caused both us and most of the audience to arrive an hour late—thus considerably delaying first curtain. At a second performance, the audience was extremely sparse. It now became conclusively apparent that our public did not like Chávez's opera.

On the other hand, better success attended five other Mexican contemporary operas that at one time or another Díaz Du-Pond stage directed—Carlos Jiménez Mabarak's *Misa de Seis*, José Pablo Moncayo's *La Mulata de Córdoba* ("What a beautiful work is *La Mulata*," page 230), Salvador Moreno's *Severino* ("pretty, but requires a large cast"), and Luis Sandi's *Carlota* and *La Señora en su Balcón*. For still another Mexican opera, he stage directed the last of José F. Vásquez's five operas, *El Último Sueño* ("unfortunately not a very interesting work," page 230).

Díaz Du-Pond's remarks concerning famous singers take on added interest when he gives fresh data on stars who can to at least a degree be considered Mexican. Plácido Domingo, born at Madrid January 21, 1941, was brought to Mexico in 1950. In 1957 he began singing bass, baritone, and tenor roles in his parents' Mexico City zarzuela company. At the 1959 Metropolitan Opera auditions in Mexico City (page 219) juried by the author, Luis Sandi, Lalo Hernández Moncada, José Morales Estévez, and Julio Pani, a total of fifteen finalists competed.

One of the accompanists at the competition was Plácido Domingo, Jr., who at the close of the contest asked the members of the jury to hear him sing, since he aspired to a singer's career and was already a stupendous pianist. He sang for us *E lucevan le stelle* and all of us joined in prophesying a brilliant future for him if he would study seriously.

At Mexico City in 1961 he sang the lover in Menotti's *Amelia Goes to the Ball*, Prince Vasily Shuyski (and also the Simpleton, page 231) with enormous success in *Boris Godunov*, Goro in *Butterfly* ("which he sang well, although sounding too high for the Japanese marriage-broker"), and to end the season Arturo "splendidly" in *Lucia di Lammermoor* on October 28. His wife-to-be, Martha Ornelas—whom he met and fell in love with at the author's house while they were rehearsing together for a double bill comprising José F. Vásquez's one-act *El Último Sueño* and José Pablo Moncayo's one-act *La Mulata de Córdoba*—scored a great success that same season singing Lauretta in *Gianni Schicchi*.

In November 1961 Domingo made his United States début with the Dallas Civic Opera singing Arturo in a cast headed by Joan Sutherland. In 1962 (with Lily Pons; see above) he sang Edgardo Ravenswood at Fort Worth—whence he drove with the author back to Dallas to hear a memorable *Otello* (page 244). Upon completing three years at Tel-Aviv, Domingo returned to Mexico for the birth of his first son in Mexico City's Santuario Español—"after which his wife Martha desisted from the career of singer for that of wife and mother" (page 262). Domingo's 1965 triumph with Caballé in *Butterfly* at Puebla (told above), was if possible exceeded by triumphs at the 1966 opening of the Teatro Degollado in Guadalajara. *Lucia di Lammermoor* on September 13 was followed on September 16 with Domingo's first *Almaviva* in *Il Barbiere di Siviglia*. Eduardo Mata, who had already revealed himself as a most promising talent when he conducted his maiden *Aida* at Mexico City in January of 1964 (Teatro de la CTM, Vallarta street, page 252), conducted both operas at Guadalajara, "and the results were



magnificent" (page 269). In 1971 Domingo scored a huge success with Irma González in *Andrea Chenier* (page 298). But results were different when he joined her Micaela in *Carmen* on July 29, 1972 (page 302).

The *mise-en-scène* for the latter, which was a whim of the painter García Ocejó, caused the audience to titter, hiss, and then deride. The costuming was equally ridiculous. In the title role Zenaida Pally, a totally unknown and worn-out Rumanian mezzo, was a disaster. The Act I duet of Plácido and Irma (as Micaela) did get applauded, and also he was applauded for his Act II romanza. But when the curtain fell on Act II and when it rose again for Act III, nothing could be heard but pandemonium and the fury of the audience. The public's rage spilled over into a television program in which various second-floor representatives complained that the production was enough to kill the opera season.

Plácido Domingo exemplified a singer whose career began in Mexico. The author dwells at length on other singers born or developed in Mexico (such as Fanny Anitúa, Oralia Domínguez, Irma González, María Romero). But he despairs of ever in his lifetime seeing a permanent, resident opera company created in Mexico. At page 252 he says:

Diverse groups of private patrons and various government entities have tried. Groups of singers have organized themselves with the same intent, always starting with great zest. But in fifty years, I have seen all such tentatives come to birth, grow a little, and then die, whether at Mexico City or elsewhere.

One reason promising Mexican singers often fall by the wayside, according to Díaz Du-Pond, is "too much praise, too soon." Fanny Anitúa sent the beginning singer Julio Julián a telegram prophesying that he would become a second Caruso (page 205). Such unreasonable expectation ruined him.

This genial book should now be reedited with careful insertion or confirmation of dates, places, and names. Footnotes should be added identifying persons and places casually mentioned. Above all, an index is needed. The 61 operas stage directed by the author need to be not only listed (pages 317-321) but above all dated, and the names of the theaters or opera houses where he directed them appended. Historians of world opera have much to gain from Díaz Du-Pond, not only because he consorted intimately with the elect of his generation in their comings and goings from Mexico, but also because he knew Italian and French operas ("which I find the most sensual of all repertoires," page 248) more profoundly and intimately than almost any other writer of his time.

Os Cariris do Nordeste. By [João] BAPTISTA SIQUEIRA (Rio de Janeiro, Livraria Editora Cátedra, 1978. 351 pp., musical exx., illustrations, bibl., index)

Gerard Béhague omits this stout volume from his authoritative "Ecuadorian, Peruvian, and Brazilian Ethnomusicology: A General View," *Latin American Music Review*, III/1 (Spring/Summer 1982), 23-26. Neither he nor Manuel Vicente Ribeiro Veiga, "Toward a Brazilian Ethnomusicology: Amerindian Phases," University of California at Los Angeles Ph.D. dissertation, 1981, itemizes it in their bibliographies. Both do itemize Siqueira's *Influência ameríndia na música folclórica do Nordeste* (Rio de Janeiro: Of. Graf. da Universidade do Brasil, 1951).

In 1947 Otto Mayer-Serra devoted ten lines to João Baptista Siqueira (born at Princesa Isabel, Paraíba, July 8, 1906) in *Música y músicos de Latinoamérica*, II, 922-923. Béhague's article on João Baptista Siqueira's younger brother, José de Lima Siqueira (born at Conceição, Paraíba, June 24, 1907), in *The New Grove*, XVII, 350-351, adds further detail to what was said of José Siqueira in *Music in Latin America: An Introduction* (1979), pages 209-210. However, not Béhague but rather the *Enciclopédia da música brasileira: erudita, folclórica e popular* (1977), II, 722, yields the necessary further biographical detail on the older brother.



Their father, the bandmaster João Baptista de Siqueira Cavalcanti (died in 1921), started them both on various band instruments. According to Vasco Mariz, *A Canção brasileira erudita, folclórica, popular*, 1977 edition, page 94, João Baptista not only took diplomas in composition and conducting (1934), but also in dentistry (1937). After a constantly ascending career, João Baptista directed the Escola de Música da Universidade Federal do Rio de Janeiro from 1971 to 1975.

The extremely wide interests of João Baptista permitted him to follow up a composing career that included two operas (*A Marquesa de Santos* [Joaquim Ribeiro, librettist], 1948, *Rita Valéria*, 1962), four symphonic poems (*Guriatã*, 1943; *Macunaíma*, 1946; *Jandaia*, 1947; *Boiúna*, 1948), and numerous items of chamber, piano and vocal music, with the publication in the 1970's of books on topics as various as *Três Vultos Históricos da Música Brasileira Mesquita-Callado-Anacleto (Ensaio Biográfico)*, *Lundum versus Lundu*, *Origem do Termo Samba*, and *Modinhas do Passado*.

Further to illustrate the diversity of his interests, only part III at pages 149-218 of the 351-page *Os Cariris do Nordeste* treats directly of music. In these seventy pages, 35 of the 38 musical notations join Portuguese texts. The skips in all the melodies with Portuguese texts (the example on page 183 is printed upside down) outline chords that bespeak European functional harmony. Even the "ritual" song at page 154 of supposedly indigenous origin with a text reading *Ituitú, itu, Mó Warakidzã, Warakidzã bohó Mó Poditã, Mó Podã* joins a melody firmly in B flat Major (ending with a dominant-7th chord outlining the notes f-a-c'-e'b, followed by scale descent to the tonic). The funeral song heard by the author at São Buena-ventura, Paraíba, in 1923, with text reading *Radihi, Radihi, Dinhacri, radá* (pages 181-182), joins an A minor melody consisting of these pitches: c e d e A c B A.

Part I of the present book deals with vestiges of Cariri = Kariri culture existing when they were still being evangelized, part II with their ethnology, beliefs, and legends, part IV with their language. Part V contains a *Vocabulario dos Kariris-Dzubucúa* (dialect spoken in the islands adjacent to Aracapá) and a *Vocabulario Kippea* (language of the Kiriri). The first vocabulary derives from the Capuchin Frei Bernardo de Nantes's *Katecismo Indico da lingua Kariris* (Lisbon: Valentim da Costa, 1709 [title-page facsimile, page 268]), the second from the Jesuit Luis Vincencio Mamiani's *Arte de grammatica da lingua brasílica da naçam Kiriri* (Lisbon: Miguel Deslandes, 1699 [title-page facsimile, page 280]). In the Capuchin's vocabulary a war song was a *mará*, a magic song was a *dicanghikieri*. *Kamará* meant singing = *canto* (Bernardo de Nantes, page 152 [Siqueira, 73]). In a series of seven appendices, Baptista Siqueira ranges from Sebastianism to the evolution of the guitar.

At pages 345-347 he gives a brief-title bibliography of 82 items, 46 with dates of publication, the rest without. Mistakes cast doubt on his having seen all the titles listed. His bibliography does not include such valuable titles as these:

- Adam, Lucien. *Matériaux pour servir à l'établissement d'une grammaire comparée des dialectes de la famille Kariri*. Paris: Bibliothèque Linguistique Américaine [vol. 20], 1897.
- Goetje, C. H. de. *Das Kariri (Nordest-Brasilien)*, in *International Congress of Americanists*, session 24. Hamburg 1930, pp. 290-322.
- Lowie, Robert H. *The Cariri*, in *Handbook of South American Indians*, 1: *The Marginal Tribes* [Smithsonian Institution, Bureau of American Ethnology 143]. New York: Cooper Square Publications, Inc., 1963, pp. 557-559.

He precedes his defective bibliography for *Os Cariris* with a much more detailed and therefore more satisfactory listing of ten books published by himself between 1946 and 1972. The index of names at pages 349-351—like everything else in *Os Cariris do Nordeste*—would benefit from editing. Whether in this book as a whole he does anything more toward rescuing the Kariri than did the Cuban Eduardo Sánchez de Fuentes to rescue the Siboney must remain a question for Brazilian ethnomusicologists to decide.



Momentos Musicales (Autobiografía de Florencio Mora) Evocada por su esposa Cochonita Zorrilla de San Martín (Montevideo, Talleres Gráficos Bouzout S.A., 1978. 63 pp., 12 plates)

Born at Valparaíso, July 9, 1882, Florencio Mora studied violin in Chile with Ricardo Méndez and Enrique Bruning before sailing in 1900 for Europe. He studied violin at the Royal Conservatory in Brussels with César Thomson (1857–1931) two years, graduating in the class of 1903 with Eduardo Fabini (1882–1950) and Pawel Kocháński (1887–1934). From 1903 to 1905 he studied with Eugène Ysaÿe. On December 7, 1904, Ysaÿe wrote Luis Wadington, Chilean *chargé d'affaires* in Belgium, a letter recommending that Mora stay another two more years in Brussels.

Upon Mora's return to Chile in 1907 he soloed in the Saint-Saëns Third Concerto at Santiago with orchestra and played the Franck sonata with the pianist Hugo del Carril. After touring north to Lima, Mora accepted Fabini's invitation to settle at Montevideo where from 1910 to 1922 he played first violin in a quartet that introduced the complete Beethoven cycle and other now standard repertory to South America. In addition to Fabini and Romulo Fiamengo (later replaced by Oscar Chiolo and Luis Cluzeau Mortet), the quartet included the cellist Avelino Baños. In 1917 he debuted at the Teatro Colón in Buenos Aires as soloist under the baton of Mauricio Geerart.

On July 12, 1922 he sailed for Europe on the German liner *Baden*, and while in Milan was invited to become violist of the touring Alberto Poltronieri quartet. Thanks to Parisian successes of this quartet, with which he toured all over Europe during the next decade, he was on October 1, 1928 decorated an *Officier d'Académie* by the French *Ministre de l'Instruction publique et des Beaux-Arts*, Edouard Herriot. He was decorated that same year in the name of King Michael of Rumania. Later tours took the quartet as far afield as Egypt.

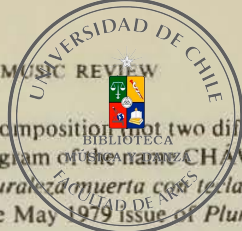
In 1934 Mora returned to South America on a Chilean Passport. After visiting his family in Chile, he accepted an invitation to settle again at Montevideo as leader of the Sodre string quartet. On August 19, 1935, he wedded then 32-year-old Cochonita Zorrilla de San Martín—her Jesuit brother Juan Carlos solemnizing the marriage and the future first Uruguayan cardinal acting as acolyte. Three children were born to the pair. He died at Montevideo July 27, 1975.

Mora takes credit for forcing Fabini to finish his symphonic poem *Campo*, premiered in the Teatro Albéniz at Montevideo April 29, 1922. He also claims close acquaintance with Uruguay's other chief pre-World War II composer, Alfonso Brocqua (1876–1946). Having known Artur Rubinstein, Stravinsky, and numerous international lions personally, he regales the reader with anecdotes of his encounters with them.

Rodolfo Halffter (su obra para piano). By ANTONIO IGLESIAS ÁLVAREZ (Madrid, Editorial Alpuerto, 1979. 358 pp., music examples, bibl., disc., illustrations)

Continuing the same valuable series that he started with analyses of the piano works of Oscar Esplá and Joaquín Rodrigo (1962 and 1965), the distinguished author (born Orense October 1, 1918; founder of Orense Conservatory 1957; concert pianist, composer, critic) now brings Rodolfo Halffter's admirers much more than analyses of his complete works for piano solo.

For the first time a reasonably complete narrative of Rodolfo Halffter's life emerges at pages 7–41. According to data in this book, even the article on him in so recent a lexicon as *The New Grove Dictionary of Music and Musicians* (1980), viii, 46–47, needs corrections. He was born not October 20 but October 30, 1900, at Madrid. He became a professor at the National Conservatory in Mexico City on May 25, 1941, not the year previous. His 1937 *Pequeñas variaciones elegiacas* (not *elegiaces*, as in *The New Grove*) and *Para la tumba de*



Lenin are one and the same composition, not two different pieces, as in *The New Grove*). His two-part invention on an anagram of the name CHÁVEZ should not be listed as unpublished. Both this invention and *Naturaleza muerta con telado* (listed in *The New Grove* as *Natures mortes*) were published in the May 1979 issue of *Plural Revista cultural de Excelsior* (Mexico City).

The New Grove article omits all details of his life since 1971 and of his compositions since 1972. In 1972 (June 19–July 9), 1973 (June 19–July 7), 1974 (June 17–July 7), 1975 (June 23–July 12), and 1976 (June 21–July 10), he taught composition at the Third through Seventh Falla Workshops at Granada. On August 5, 1972, he was elected president of the watchdog committee (Comité de Vigilancia) of the Mexican Sociedad de Autores y Compositores de Música, S. de A. He represented that society at the international congresses of authors and composers of music (CIAM) held at Warsaw, Poland, September 27–29, 1973, and at New York City in November, 1975.

The Spanish government decorated him with the Orden Civil de Alfonso X el Sabio on October 1, 1973. In 1975, 1976, and 1977, he taught composition at the XVIII through XX Cursos Universitarios Internacionales de Música Española ("Música en Compostela"), Santiago de Compostela. On November 30, 1976, Mexican President Luis Echevarría Álvarez bestowed on him the Mexican Premio Nacional de Ciencias y Artes.

The New Grove discontinues his works-list after opus 32 (1968). For orchestra next came opus 33, *Diferencias* (1970), published by the Mexican Academia de Artes (1972), and opus 37, *Dos ambientes sonoros (Ocaso y Alborada)* (1975/79); and for string orchestra, *Elegia In Memoriam Carlos Chávez* (1978). For string quartet he wrote *Ocho tientos*, op. 35 (1973) premiered at Granada and Mexico City July 2 and December 11, 1973. For piano he wrote *Nocturno (Homenaje a Arturo Rubinstein)*, op. 36 (1973), *Facetas*, op. 38 (1976), and *Secuencia*, op. 39 (1977)—all three premiered by Jorge Suárez (March 11, 1973, Madrid; August 6, 1977, Mexico City; June 20, 1978, Mexico City). For violin solo he composed *Capricho*, op. 40 (1978), premiered August 22, 1978, at Mexico City by Manuel Suárez. Ediciones Mexicanas de Música published his *Obertura concertante* for piano and orchestra in 1977 and his *Capricho* for violin solo in 1979; Unión Musical Española (Madrid) published his piano solo *Laberinto* in 1975.

Not only does Iglesias's book bring Rodolfo Halffter up to date, but also it exposes his roots. His father Ernesto Halffter Hein, born 1870 on the family estate of Adamsruh at Insterburg, East Prussia, settled in Madrid as a jeweller and died there in 1947. His mother, Rosario Esriche Erradón, born 1873 at Barcelona, was the daughter of the jeweller Emilio Esriche (born at Ecija [Sevilla]) and Francisca Erradón (native of Barcelona). Music was the passion of his mother's family, commerce the specialty of his father's line.

Rodolfo was the eldest of six siblings (the rest presently reside at Madrid). Next chronologically came Emilio (father of Cristóbal Halffter Jiménez), Ernesto, Rosario, Christel, and Margarita. Soundly grounded in languages and mathematics, Rodolfo gained his *bachillerato* at the Colegio Alemán of Madrid and Barcelona. For approximately a year (1918) he studied harmony privately with the Rome prizewinner Francisco Esbri—meanwhile being employed in the Banco de Madrid on the Gran Vía. The Hungarian pianist resident at Madrid, Fernando Ember, played his *Naturaleza muerta* in a recital March 28, 1922. After his father's business failures, Rodolfo gained employment as a writer for *El Sol*, thanks to the interest of Adolfo Salazar. The year 1927 saw the emergence of the Grupo de los Ocho that included Salvador Bacarisse, Julián Bautista, Rosita García Ascot, Ernesto and Rodolfo Halffter, Juan José Mantecón, Gustavo Pittaluga, and Fernando Remacha.

El Sol of October 11, 1931, carried the announcement of Rodolfo's marriage at the Madrid Chamberi church the day previous to Emilia Salas Viu (sister of the famous-to-be Vicente Salas Viu). *El Sol* on September 20, 1932, published the notice of the birth at Madrid of their sole child, Gonzalo Halffter Salas (in 1966 graduated doctor of biological sciences from the Universidad Nacional Autónoma de México; sometime director of the Ecological Institute of



Mexico and of the Museum of Natural History at Mexico City; holder of numerous international distinctions, profiled with portrait in the *Enciclopedia de México*, vi [1972], 720-721).

During the Civil War, Rodolfo Halffter's posts included chief of the Subsecretaría de Propaganda (1936-38), chief of the national commission on music education (beginning in September 1936), and secretary of the central council on music (Consejo Central de la Música, beginning in June 1937). At Barcelona in 1937 and 1938 he helped edit the magazine *Música*, organize orchestral concerts, see to the publishing of a dozen scores, and oversee the running of what local conservatories still functioned. On November 22, 1938, he conducted a concert of his own works at Paris, whither for their safety he had transferred his wife and son. From Paris he returned to Barcelona, whence he was ordered to Figueras. There he and his companion Otto Mayer-Serra (July 12, 1904, Barcelona; March 19, 1968, Mexico City) endured a Nazi bombardment. A Swiss Communist helped him across the French border after his flight on foot from Figueras. Reunited with wife and son at Paris, he there received an invitation from the Mexican Embassy to join the Junta de Cultura Española organized March 13, 1939, under the leadership of José Bergamín. From Paris he proceeded to Mexico (via New York aboard the Dutch vessel *Veendam*). His first post in Mexico was instructor in the Escuela Nocturna de Música. His wife found immediate employment as librarian of the Banco de Crédito Agrícola and later at the Banco de México. On October 29, 1940, he became a naturalized Mexican citizen (Carta de Naturalización Mexicana N.º 2186).

14 Compositores Españoles de Hoy, ed. by EMILIO CASARES RODICIO ([Gijón], Universidad de Oviedo, Servicio de Publicaciones, 1982 [Ethos-Música 9]. 478 pp., 14 portraits, numerous music examples and diagrams, work-lists)

The fourteen contemporary Spanish composers who in this opportune volume are allowed to speak for themselves, whose works are listed (with press notices, if any), and whose discographies are itemized, run in alphabetical order, thus: Miguel Alonso (Villarrín de Campos, Zamora, 1925), Llorenç Barber (Aielo de Malferit, Valencia, 1948), Ramón Barce (Madrid, [March 16], 1928), Francisco Cano (Madrid, 1940), Miguel Angel Coria (Madrid, [October 24], 1937), Carlos Cruz de Castro (Madrid, December 23, 1941), Agustín González Acilu (Alsasua, 1929), *Joan Guinjoan* (Ruidons, Tarragona, 1931), Antón Larrauri (Bilbao, 1932), Tomás Marco (Madrid, [September 12], 1942), *Josep Maria Mestres Quadreny* (Manresa, Bages, [March 4], 1929), Claudio Prieto (Muñeca de la Peña [Guardo], Palencia, 1934), *Josep Soler* (Vilafranca del Penadés [March 25], 1935), Jesús Villa Rojo (Brihuega, Guadalajara, 1940).

The three composers whose names are italicized in the foregoing lineup are Catalanian, and represent a smaller percentage than Barcelona-based critics would desire. Josep Soler—who gives Mestras Quadreny (author of the acidly anti-Franco chapter in the present book on Catalanian music during the last three decades, pp. 375-389) as correct spelling, and calls Mestres Quadreny the most radical of the Barcelona group (*Introducción a la cultura hispánica*, ed. P. E. Russell [Barcelona: Editorial Crítica, 1982], 343)—adds such other candidates now active at Barcelona as Xavier Benguerel (Barcelona, February 9, 1931), “who after yielding to influences of Bartók and Schoenberg presently adopts Polish procedures,” and Josep Cercós (1925), “the most Webernian of the Barcelona group, but composer of a notable short list.”

According to Josep Soler, Joan Guinjoan, “a Schola Cantorum product who is a fine orchestrator,” was born not in 1931 (*14 Compositores*, p. 391) but in 1929. Only one composer in the present Oviedo University book is given a month and day of birth—Carlos Cruz de Castro. Valuable as is much of the abundant documentation in it, this Oviedo book would come much more gratefully into the hands of a lexicographer (the 1978 *Baker's Biographical*

Dictionary includes only Barce, Coria, Marco, Mestres Quadreny, and Josep Soler) were crucial dates not rounded in years but specified by month and day. Villa Rojo who is listed as having been born "in 1940" (no exact date) does, on the other hand, carefully specify exact dates of the premieres of his works (pp. 370-373).

Carlos Cruz de Castro (not Carlos Castro de Cruz, as inadvertently given in *The Musical Quarterly*, LXVII/2 [April 1981] review of the ten-disc set *Música Española Contemporánea*) "in 1943 founded in collaboration with the Mexican pianist-composer Alicia Urreta the Festival Hispano Mexicano de Música Contemporánea" (p. 137). In April 1975 he composed a fifteen-minute speaking piece, *Mixtitan* (meaning "mysterious region" or "between clouds" in Náhuatl), for narrator, 20-voice mixed chorus, brass, string bass, piano, and assorted percussion. Premiered at Mexico City December 5, 1978, during the V Festival Hispano Mexicano (p. 175), *Mixtitan* begins with Prophecies of the ruin of Tula, continues with Cortés's arrival that was confused with the return of Quetzalcoatl, and concludes with the subjugation of the Aztecs—all narrated in Náhuatl fragments pieced together from utterances by Bernardino de Sahagún's informants (p. 176).

Cruz de Castro dedicated his *Incomunicación* for any string instrument and piano (premiered at Mexico City September 7, 1974), to Manuel Enríquez (p. 180). He dedicated his *Marcha Rodolfina* for any five instruments (premiered at Madrid October 30, 1980) to Rodolfo Halffter on his 80th birthday (p. 191). The Mexican pianist María Elena Barrientos premiered Cruz de Castro's five short pieces *Dominó-Klavier* (June 1970) at Madrid February 14, 1972 (p. 173). Cruz de Castro quotes approvingly his "multifaceted Mexican friend José Antonio Alcaraz" (p. 167). Cruz de Castro knows Julián Carrillo's *sonido trece* theories sufficiently well to distinguish them from Alois Hába's microtonal divisions (p. 181).

However, the rest of the composers profiled in the present book seem more conversant with John Cage than with any Latin Americans. Mestres Quadreny does mention Mario Davidovsky, but only in passing (p. 385), and then as a worker in 1962 at the Columbia Princeton Electronic Music Center. At that, should Davidovsky and Kagel any longer be labeled Argentinians, merely because they were born in Buenos Aires? The present book like the ten-disc anthology, *Música Española Contemporánea*, issued in 1980 by the Asociación de Compositores Sinfónicos Españoles (obtainable from Movieplay, S.A., Fernando el Santo 17, Madrid-4, Spain), cold shoulders émigrés such as Leonardo Balada (Barcelona, September 22, 1933) and Luis de Pablo (Bilbao, January 28, 1930) who long ago left Spain.

Manuel M. Ponce y la Guitarra. By CORAZÓN OTERO (Mexico City, Fondo Nacional para Actividades Sociales, 1981 [Ediciones FONAPAS, México 21, D.F., Salvador Novo, No. 150]. 226 pp. 64 photographs [many full-page], 38 pp. of facsimile compositions [manuscript], bibl., discography)

However unjustly neglected are Ponce's other works, his guitar repertory—beginning with his *Sonata mexicana* in 1923 and concluding with his *Variaciones sobre un tema de Antonio de Cabezón* in 1948, year of his death—continues being avidly played and recorded. At pages 204-205 the author lists seven guitarists who have recorded Ponce, together with titles, record companies and catalogue numbers—Andrés Segovia, John Williams, Miguel López Ramos, Miguel Alcázar, Mario Beltrán del Río, Alfonso Moreno, and Oscar Cáceres. Even so, her list lacks Baltazar Benítez, Eliot Fisk, Everton Goeden, and Christopher Parkening, all of whom recorded Ponce guitar items listed in *Schwann Record & Tape Guide*, August 1982, page 137.

To confirm that Ponce's guitar repertory is primordial, the same Schwann and every other monthly issue back to January 1981 list nothing by him except a profusion of guitar music. (In 1981 guitarists whose Ponce recordings were sold included, in addition to those listed in the preceding paragraph, Oscar Ghiglia and José Luis González.)



Ponce's review of "El espléndido recital de Andrés Segovia" published in Mexico City *El Universal* of May 6, 1923, first brought the two into personal contact. On Segovia's urging, Ponce wrote an *Allegretto quasi serenata* incorporated later that year as third movement (Intermezzo) in his four-movement *Sonata Mexicana*. Segovia's commissions account for a long series culminating in the *Concierto del Sur* premiered at Montevideo, Uruguay, Ponce conducting, October 4 and 11, 1941. Segovia's nineteen affectionate letters published in the present volume at pages 33-34, 52 (August 21, 1926), 61-62 (July 20, 1928), 64 (September 5, 1928), 65-66 (September 30, 1928), 68-69, 70-71 (October 20, 1929), 75, 88-89, 90 (August 31, 1930), 93, 103-104, 114, 116 (August 10, 1937), 119-120 (August 26, 1939), 122-124 (March 15, 1940), 125 (October 5, 1940), 127-128, and 130 (January 6, 1941), do highest credit to both Segovia and Ponce. Future biographies of Segovia will be aided in tracing his itinerary from these letters. No other Mexican composer owes his present-day international reputation so much to one virtuoso as Ponce.

According to Miguel Alcázar (liner notes for Angel ASM-77033), Ponce's last composition, *Variaciones sobre un tema de Antonio de Cabezón*, finished February 8, 1948 (Ponce died April 30, 1948), takes for its theme something by Cabezón heard at Rome by Ponce's confessor, Pbro. Antonio Brambila, and brought back to Mexico in Brambila's memory. Ponce wrote variations on what Brambila said was a theme by Cabezón. However, Brambila erred. The author of the present book makes no attempt to verify authenticity of the "Cabezón" attribution, but does publish this swan song in manuscript facsimile (pp. 144-147). The true origin of the theme is not anything by Cabezón, but rather the Easter hymn *O filii et filiae*, found frequently in parish hymnals and used by Franz Liszt as item 13 in his oratorio *Christus*.

Except for the last music manuscript facsimile, all other music manuscript facsimiles in this sumptuous volume reproduce Ponce's own handwriting. The wide audience to which the volume is addressed can be judged from the English translations with which it ends. Ponce's unique position in Mexican twentieth-century history makes this book an indispensable acquisition for all admirers of Latin American culture.

La música en Guanacaste. By JORGE LUIS ACEVEDO (San José, Editorial de la Universidad de Costa Rica, 1980, 199 pp., 16 pp. of dance music, 90 illustrations, bibl.)

Compiled by an operatic baritone who studied at Paris and graduated from the Universidad de Costa Rica with the titles of Profesor y Licenciado en Música, this handsome book (including numerous color illustrations) takes as central theme the music of Guanacaste province. The author's enthusiasm resulted in the establishment in 1978 of an Escuela de Música in Santa Cruz, largest population center of Guanacaste.

A chapter on *instrumentos musicales precolombinos* includes photos of 12 ocarinas, 4 whistles, 4 rattling vessels, 3 rattles, and 2 drums, all of clay, found in the Costa Rican Museo Nacional and Instituto Nacional de Seguros collections. The "scales" of 124 ocarinas (both collections) consist of 124 five-note series transcribed in conventional staff-notation without plus- or minus-signs to signal divergences from equal temperament. The 124 series range from the first five notes of the major and minor scales, to a whole-tone scale, to chromatic steps (with no discernible preferred patterns).

The catch-all character of this compilation permits the inclusion of 29 pages of dance diagrams, and of eight miscellaneous articles by Bernal Flores, Guido Sáenz, Teodora Hernández Viales, Julio Fonseca, and Luis Ferrero. Because of the heterogeneous contents of this lavish volume, inconsistencies crop up. For example: on page 25 Marcos Duarte is named the sole maker of marimbas in Guanacaste; at page 190, on the other hand, Ángel Torres Rosales, native of Santa Cruz de Guanacaste who began making marimbas in 1968, is their only fabricator.

The volume lacks an index. The beautifully copied musical examples need the kind of documentation considered standard in folklore studies.

A Modinha em Vila Boa de Goiás. By MARIA AUGUSTA CALADO DE SALOMA RODRIGUES (Goiânia, Goiás, Universidade Federal de Goiás [Av. Universitária 1533—Caixa Postal 131], 1982. 340 pp. 171 music notations, 14 pp. of music facsimiles, 8 portraits, map, bibl.)

Founded in 1738, Vila Boa de Goiás became the city of Goiás in 1818. From 1749 to 1937 it was capital of the province or state of Goiás. The author opens with a cultural history of Vila Boa de Goiás. The Igreja de São Francisco was built in 1741, the Igreja da Boa Morte (now Museu de Arte-Sacra) for the Confraria dos Homens Pardos in 1779, the Igreja de Santa Bárbara in 1780. Four other churches antedate 1800. The first local newspaper, *Correio Oficial*, began publication in 1837. The Teatro São Joaquim was built in 1850 (torn down in 1928). Until 1887 the local Sociedade Phil'harmônica (founded 1870) provided what music was heard in the theater, and thereafter the Band of the 20^o Batalhão and other bands.

Basilio Martins Braga Serradourada (1804-1874) composed *motetes dos Passos* for Holy Week in 1855 that were first sung by a quartet accompanied by strings and winds March 7, 1856, in the church of Sant'Anna and *motetes das Dores* first sung April 10, 1856, in Boa Morte. His son José Iria Xavier Serradourada (1831-1898) composed a *Solo das Dores* first sung April 8, 1863. The author quotes numerous newspaper extracts from 1870 onward that name works and performers, evaluate musical events, and exalt amateurism.

After tracing in gratifying detail the history of music in nineteenth-century Goiás, the author devotes the rest of this model book to the modinha repertory known and composed there. Joaquim Sant'Anna (1882-1915) composed the music for *Noites Goianas*.

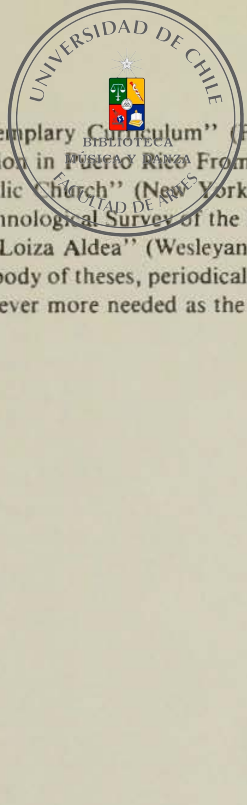
Throughout the present book, growing out of a thesis defended April 2, 1979, the modinha rates as folklore—despite the known authorship of numerous examples. As local music history the author has succeeded in providing one of the better examples published thus far in Brazil.

Music Research in Puerto Rico. By DONALD THOMPSON (San Juan, Office of the Governor of Puerto Rico, Office of Cultural Affairs, 1982. 20 pp.)

In this valuable survey, the author (presently chairman of the University of Puerto Rico Music Department and music critic of the *San Juan Star*) starts with the earliest written sources. What musical data Fray Ramón Pane, Bartolomé de Las Casas, Gonzalo Fernández de Oviedo, and Francisco López de Gómara gave concerning Taino music in Hispaniola can be extrapolated for an idea of what indigenous music was like in Puerto Rico. By the time Fray Iñigo Abad y Lasierra (who was in the island from 1771 to 1778) published his *Historia natural, civil y geográfica de la isla de San Juan Bautista de Puerto Rico* (1788), "the [Indian] race had practically disappeared." Nonetheless he described the maraca as still prevalent in the 1770's.

André Pierre Ledru, who visited Puerto Rico in 1797, commented on the easy mixing of African and Creole dances at parties—the music being provided by guitar and bomba = drum. For the nineteenth century, newspapers rather than chronicles, travel accounts, and the now lost capitular acts of San Juan Cathedral, become the prime documentary sources. Annie Figueroa Thompson, the author's wife, magisterially marshalled these in her Florida State University Ph.D. 1980 dissertation, "Puerto Rican Newspapers and Journals of the Spanish Colonial Period as Source Materials for Musicological Research: An Analysis of Their Musical Content" (see *Inter-American Music Review*, iv/2 [Spring-Summer 1982], 91-94).

Among prior doctoral dissertations accepted at American universities, the author usefully annotates: Lisa Lekis's "The Origin and Development of Ethnic Caribbean Dance and Music" (University of Florida, 1956), María Luisa Muñoz's "Music in Puerto Rico" (Columbia University, 1958), Marcelino Canino's "La poesía tradicional de Puerto Rico" (University of Puerto Rico, 1969), Robert Fitzmaurice's "Music Education in Puerto Rico: A Historical



Survey With Guidelines for an Exemplary Curriculum" (Florida State University, 1970), Myrna Casas's "Theatrical Production in Puerto Rico From 1700 to 1824: The Role of the Government and the Roman Catholic Church" (New York University, 1974), and Héctor Vega Drouet's "A Historical and Ethnological Survey of the Probable African Origins of the Bomba, Including the Festivities of Loiza Aldea" (Wesleyan University, 1979).

The author also annotates a large body of theses, periodical articles, and books. His kind of knowledgeable annotation becomes ever more needed as the body of literature increases for diverse Caribbean-basin areas.