

The composer in 1866 of the national anthem, Antonio Neumane, had previously spent two decades in Guayaquil conducting army bands. The opera company headed by Paolo Ferreti brought him to Quito in late 1869. On March 3, 1870, García Moreno appointed him head of the newly founded national conservatory (salary of 4000 pesos annually). He died at Quito March 3, 1871, to be succeeded during the next eighteen months by the author of the present landmark history.

To validate his musical abilities, Guerrero had composed a *Canto del llanero* ("Plainsman's song") and a zarzuela, both offered July 25, 1870, at a benefit for the visiting tenor Limberti. Guerrero's enemies induced the police to stop the zarzuela in mid-course, the pretext being its immoral text. However, 24 days later, August 19, García Moreno issued an edict stating: *Nada tiene de malo y muy bien merecía la pieza el haber sido oída* ("It contains nothing evil and the piece quite well deserved to have been heard").

After eighteen months as interim director, Guerrero was succeeded by Francesco Rosa from Milan in October 1872. A month later arrived Antonio Casarotto to teach trombone and Pietro Traversari to teach flute. They in turn were joined by Italians contracted by the García Moreno government to teach voice and organ.

After García Moreno was assassinated August 6, 1875, the total cost of the imported Italians—26,400 pesos—measured against their small accomplishments, spoke against the renewal of their contracts.⁷

El arte musical en México. By ALBA HERRERA Y OGAZÓN (México Departamento Editorial de la Dirección General de las Bellas Artes 1917. 227 pp. Reimpresión facsimiliar, Consejo Nacional para la Cultura y las Artes [CA], Instituto Nacional de Bellas Artes [INBA], Centro Nacional de Investigación, Documentación e Información Musical "Carlos Chávez" [CENIDIM], 1992).

This pioneer attempt at a history of music in Mexico contains no musical examples, makes no pretense of

when two *comandantes* tried to conscript members into an army band (p. 34). When General José María Urvina came to power in 1852, he protected the society, subsidized some of its exhibitions, and gave a gold medal to Pérez who convoked meetings of the society in space provided by the Santo Domingo *convento* (p. 28). The society again dissolved in 1858, this time permanently.

⁷Pietro Traversari remained in Ecuador. His son Pedro Pablo Traversari Salazar, born at Quito in 1874, studied with Calisto Guerrero y Larrain before completing his musical education at the Conservatorio Nacional in Santiago de Chile. From 1915 to 1923 Traversari Salazar directed the reorganized Quito national conservatory. He sold his collection of ca. 880 European and South American musical instruments to the Casa de la Cultura Ecuatoriana May 1, 1951. In 1978 Richard Rephann published *A Catalogue of the Pedro Traversari Collection of Musical Instruments* (Organization of American States/Yale University).

recording events outside the capital, and is more a memoir of the author's long teaching career in the national conservatory than a broadly based narrative of events elsewhere in Mexico City. Nonetheless she knew that Bernardino de Sahagún *compuso 365 cánticos religiosos en mexicano correctísimo, un cántico para cada día del año* (p. 17), that the bilingual libretto of Manuel Zumaya's opera *La Parténope* presented in 1711 in the viceregal palace was that same year printed (p. 24), that the Coliseo orchestra in 1786 comprised five violins, one violoncello, one string bass, two oboes, and two horns (pp. 25–26), and she had carefully enough read the late viceregal *Diario de México* to gather an impressive catena of references to stage works presented at Mexico City 1806 to 1810 (these references are accompanied by cameo biographical notices of their composers, pp. 32–37).

In Part II (pp. 47–101) she traces the history of the national conservatory from its founding decree December 2, 1867 (p. 51) to the naming of José Romano Muñoz director in 1916. She has nothing but praise for Ricardo Castro, whose impartiality, innate beneficence, and artistic eminence were united with a vision never exceeded by any of his followers. He it was who proposed "placing the conservatory orchestra at the disposition of serious composers who wished a public rehearsal of their works" and who would have allowed them "the privilege of conducting their own compositions" (p. 66).

Gustavo E. Campa, Castro's immediate successor, installed a system of contests. These pitted the conservatory students against each other in a mad scramble for prizes. However acceptable contests had proved in European conservatories visited by Campa, she deemed them unsuitable in Mexico. "Campa certainly possessed lofty intellectual and artistic gifts, but he never knew how to ingratiate himself with the public, and as a result the defects of his administration forfeited the indulgence easily accorded other administrators" (pp. 79–80). Campa's successes included subventions granted the Conservatory orchestra, the Saloma Quartet, the wind instrument classes, and the opera choruses. But these were counterbalanced by the destruction of the venerable university building that had housed the conservatory (p. 81).

In Part III she draws portraits of prominent composers and interpreters from Mariano Elizaga to Julián Carrillo and Rafael J. Tello.

Beautifully printed, carefully proofread, and filled with valuable information that can be sifted from the dross, this reprinted volume pays high credit to its author—who may rank as America's first woman music historian. That distinction alone justifies a close examination of this elegant facsimile reprint.