



pieces of music sent to Madrid from Trujillo, Peru, by Baltasar Jaime Martínez Compañón y Bujanda who ruled Trujillo diocese 1779–1789; and (3) a collection containing nine vocal selections composed by three Moxos Indians in what is now the Bolivian Departamento del Beni and sent to Madrid by their governor Lázaro de Ribera in 1790.

The latter collection was described and facsimiles of its musical contents published in the Buenos Aires journal *Historia*, No. 15, in 1958. Among scholars who subsequently studied and transcribed its music Samuel Claro-Valdés and Alfred E. Lemmon are preëminent. Although the collection was lost from view in the vastnesses of the Archivo General de Indias soon after Humberto Vázquez Machicado and Hugo Patiño Torres published “Un código cultural del s. 18” and “Estudio musical del Código” in *Historia*, Lemmon relocated the literary portion in “Documentos escogidos,” AGI (Legajo 1, Expediente 167) and the musical selections in “Mapas, Planos,” 200–201. In 1987 he published *Royal Music of the Moxos* (New Orleans: New Orleans Musica da Camera [address: 1035 Eleonore Street, New Orleans, Louisiana 70115]). This 57-page volume begins with documents and illustrations and continues with his transcriptions of all the music (Claro-Valdés had previously published transcriptions of eight songs). Using Lemmon’s transcriptions the Hesperus ensemble in 1990 included four songs in their album *Spain in the New World* (Golden Apple and Smithsonian Institution, cassette GAC 7552). The quality of the songs composed by the three Moxos Indians in 1790 vindicates the labors of the Jesuits whose musical instructions continued to bear fruit among neophytes such as Francisco Semo, Marcelino Ycho, and Juan José Nosa, a generation after their expulsion.

*Bibliografía mexicana de musicología y musicografía.* By GABRIEL SALDÍVAR [Y SILVA]. Introducción by Elisa Osorio Bolio de Saldívar, Homenaje by Efraín Paesky, Saludo by Robert Stevenson (México D.F., Consejo Nacional para la Cultura y las Artes [CNCA], Instituto Nacional de Bellas Artes [INBA], Centro Nacional de Investigación y Documentación e Información Musical “Carlos Chávez” [CENIDIM]. 1991. 344 pp., numerous facsimiles and portraits).

At his sudden death December 18, 1980, in his house (Silvestre Revueltas 20, Colonia Guadalupe Inn, México D.F.) on the eve of a planned European trip, Dr. Gabriel Saldívar y Silva left incomplete an annotated bibliography of Mexican music and music literature that his thrice distinguished and erudite wife, Doña Elisa Osorio Bolio

de Saldívar now edits with consummate care and fidelity. The present tome contains a total of 676 entries, 170 of which carry the user to 1800, the rest to 1900. To praise this landmark publication sufficiently would require an entire *IAMR* issue. The Fall 1980 issue (*IAMR*, III/1), pages 65–75, carried an article headed “Mexican Musicology, 1980.” In it the author presaged Dr. Saldívar y Silva’s forthcoming publications—especially the bibliography now issued a decade later. The reader of this review is referred to pages 70–75 of that article for a foretaste of the riches in the present volume.

Mexico boasts the first Western Hemisphere music imprint, the Augustinian *Ordinarium* published by Juan Pablos in mid-July 1556. Only two months earlier Archbishop Alonso de Montúfar, a Dominican, had complained to the Royal Council of the Indies that the Augustinian monastery choir at Mexico City vaunted no less than 120 Indian singers. Worse still, they were accompanied by a large crowd of *chirimías y sacabuches y trompetas y orlos y dulzainas y cornetas*. He added that bloated monastery bands of instrumentalists elsewhere even included “bigüelas de arco” (bowed viols). The outraged archbishop (*Colección de Documentos Ineditos . . . de Indias*, Madrid, 1865, IV, 521) asserted that the Augustinian monastery at Mexico City alone enjoyed a larger income from Indian parishioners than the entire Mexican archbishopric collected from Spanish subjects. He assured the Council of the Indies that not only did the Augustinian church at Mexico City vainglory in costlier ornaments and more music instruments than Philip II’s royal chapel, but also that the same splendors “are very common and ordinary” in even small places throughout Mexico.

This example of the information to be gleaned at the very outset of Saldívar y Silva’s bibliography exemplifies what fascinating data sparkle on every page. To skip forward to page 121: Maria Guadalupe Mayner’s *Quaderno de Lecciones i varias piezas para / clave o Forte piano / Año de 1804*, a 74-folio manuscript in the library of the Secretaría de Hacienda y Crédito Público, Sección Histórica, contains not only the keyboard versions of Haydn’s Seven Last Words, but also José Aldana’s *Minué de variaciones* published in Robert Stevenson’s *Music in Mexico A Historical Survey* without his specifying the manuscript source. Even more intriguing is the *Minué a cuatro manos de la Marquesa de Vivanco* that precedes Aldana’s minuet. Until a better candidate rears its head, this four-hand minuet must take rank as the earliest keyboard piece by a woman composer in a Western Hemisphere manuscript.

What may well be the first attempt at synopsisizing the history of music in independent Mexico occupies pages 55 to 68 of the *Calendario Filarmónico para 1866, Arre-*

glado al Meridiano de México (México: Imprenta Económica, a cargo de José María Maya). The first large orchestra in México conducted by Palomino (no first name), accompanied Manuel García's opera performances. During the visit of the Albinetti opera company Quirino Aguiñaga doubled as cembalo player and concertmaster. José María Chávez, followed by Eusebio Delgado, enlarged the opera orchestra to include several first-rate instrumentalists, including the celebrated Cenobio Paniagua as first string bass. The visiting opera impresario Max Maretzek "wished to carry the Mexico City opera orchestra to Europe," so excellent were the Mexicans at sight reading and transposing without rehearsal.

Not only did foreign artists and impresarios pay brief visits, but some foreigners also stayed years or remained a lifetime. To name publications by foreign notables: Étienne Charles Brasseur de Bourbourg's *Cantiques de Saint Sulpice* (1849), Antonio Barili's *Abecario Musical* (1856), and Enrique de Olavarría y Ferrari's *Reseña histórica del teatro* (2a edición, 1895) effectively demonstrate what valuable contributions to Mexican musical life were made during the nineteenth century by arrivals from France, Italy, and Spain. The leading music publishers in Mexico during the latter part of the century, H. Nagel and A. Wagner, used C.G. Roeder, August Preis, Friedrich Hofmeister and Breitkopf und Härtel (all at Leipzig) to engrave the salon music that flooded every prosperous Mexican household during the Porfirian heyday.

*Cantantes líricos bolivianos.* By ATILIANO AUZA LEÓN (Sucre, Offset "Tupac Katari," 1991. 258 pp., 68 photos, bibl.).

*The New Grove Dictionary of Opera* (London: Macmillan, 1992, 4 vols.) includes city articles synopsizing the history of opera venues in eleven South American centers: Belém, Bogotá, Buenos Aires, Caracas, Lima, Manaus, Montevideo, Rio de Janeiro, Salvador, Santiago de Chile, and São Paulo. La Paz might have been added to the list, had the present volume been published two or three years earlier.

The composer of the Bolivian national anthem, Leopoldo Benedetto Vincenti, conducted Donizetti's *L'elisir d'amore* September 24, 1847, to inaugurate opera in the Teatro Municipal at La Paz. The leading singers belonged to a touring Italian company headed by Paolo Ferretti. During the next two decades other touring companies brought *Don Pasquale* and three Verdi operas to La Paz, *Attila*, *La traviata*, and *Il trovatore*.

However, the operatic efforts of native and resident Bolivians awaited the founding of the Sociedad Filarmonica at La Paz in 1972. Its first president was the

native of Cochabamba, Gastón Paz Zegarra, a baritone who sang solo roles at the La Paz Teatro Municipal in 1972 (*Onfeo ed Euridice*), 1973 (*Aida*), 1974 (*Carmen*), and 1975 (*Il trovatore*). The other Bolivian stages on which he has sung operatic roles include Achá in Cochabamba and Casa de la Cultura in Santa Cruz. On November 21, 1980, and again February 19, 1981, he sang the sovereign Inca's role in Atiliano Auza León's three-act *Incallajta*, libretto by Norma Méndez de Paz, stage design by Juan Carlos Calderón. Among the 36 singers profiled in this anthology, half are men—five of whom consented to revealing their exact birth dates. Although widely varying in documentary value, the biographies (each accompanied by a photograph) open windows on not only operatic but also Bolivian concert life of singular intensity in the 1970's and '80's.

*Ilustración musical en el país vasco.* I. *La música en la Real Sociedad Bascongada de los Amigos del País.* II. *El Real Seminario Patriótico Bascongado de Vergara.* By JON BAGÜÉS ERRIONDO (Donostia-San Sebastián, Imprime: Izaberri, S.A.-Polígono Industrial 36-Usurbil, 1991. ISBN 84-04-6033-1. [Colección Ilustración Vasca, I, II. Editado con el Patrocinio del Departamento de Cultura del Gobierno Vasco]. 627 pp. [I = pp. 1-278, II = pp. 279-627], facs., bibl., index of names).

Francesc Bonastre supervised the University of Barcelona 1990 doctoral dissertation published the next year in these two handsome volumes. According to the 1765 statutes of the Royal Basque Society of the Nation's Friends, the purpose of the society was "to cultivate the inclination and good taste of the Basque nation for the sciences, literature, and the arts; to correct and refine customs, banish idleness, ignorance and its mortal consequence; and to consolidate the unity of the three Basque provinces, Alava, Viscaya, and Guipúzcoa" (p. 108).

Bagüés Erriondo devotes his dissertation not only to post-1765 aspects of Basque musical life, but also to its national and international post-1750 contexts. Elsewhere, the other excellences of his encyclopedic survey will receive their due applause. The present review will limit itself to data concerning a Mexico City applicant accepted in 1784, Martín Francisco [de] Crucelaegui, and a member added in 1772, Juan Andrés [de] Lombide, who resided at Bilbao from 1772 to 1780.

Baptized at Elgoibar (Guipúzcoa) August 13, 1742, the future composer Martín Francisco [de] Crucelaegui was born the previous night to Francisco Crucelaegui, native of Elgoibar, and Josepha de Ascarraga, his wife. At age