

tember 1, 1992 ("Why American Music Research?"). Sister Mary Dominic Ray, first Director of the American Music Research Center, 1968–1988, during its habitat at Dominican College, San Rafael, California ("Some Vignettes from the Early Dominican College Years"), and Helen Walker-Hill, pianist and investigator concerned with African-American women composers, holder of a 1992 fellowship to produce a descriptive catalog of the American Music Research Center's collection of Black Women Composers ("Music by Black Women Composers at the American Music Research Center").

These are all articles of enduring value and the entire contents of Volume 2 presage a long and fruitful life for this eagerly awaited new journal edited by distinguished scholar William Kearns. At present, annual publication at \$8 per issue in the United States and \$10 abroad is projected. Subscriptions and enquiries will be welcomed by Director Thomas L. Riis, Campus Box 301, College of Music, University of Colorado, Boulder, CO 80309 (ISSN 1058-3572, copyright by the Board of Regents of the University of Colorado).

Imágenes de la música iberoamericana. Edición especial Quinto centenario dirigida por ENRIQUE FRANCO. Prólogo by Pamela O'Shea (Santander, Fundación Isaac Albéniz [Madrid, Juan Bravo, 20, 6^o dcha], Agosto 1992. 157 pp., illustrations [by Ramón Gaya], index of names).

Apart from the synthesis of Spanish music history during Renaissance and Baroque epochs offered by Robert Stevenson at pages 19–30, each of the eleven articles in this volume touches on some assigned phase of Latin American musical happenings. Samuel Claro-Valdes opens with a valuable traversal of viceregal events. Opera, zarzuela, and symphony fall to the lot of Kurt Pahlen, Luis Ángel Benito Ribagorda, and José António Alcaraz. Sundry guitarists and pianists occupy Ricardo Iznaola, Antonio Fernández-Cid, and Enrique Franco in Part III of this anthology. Part IV—devoted to "our time"—enlists Emilio Casares Rodicio ("Latin-American musicology"), Tomás Marco ("Present-day compositional trends"), and Carlos Cruz de Castro ("Festivals embracing Spain and Latin America").

The quality of the eleven articles in this collection differs markedly. At the bottom settles a misinformed and slanted article by Kurt Pahlen (*b* Vienna, May 26, 1907; emigrated to South America in 1939). Always a compiler and never an investigator, he knows a smattering of Argentinian opera events from 1899 when Enrico Caruso sang the title role in Arturo Berutti's *Yupanqui*, but his statements concerning Brazil, Chile, Colombia,

Cuba, Mexico, Peru, and Venezuela betray complete ignorance of specialized histories dealing with opera developments in each of those nations.

The article on zarzuela much exceeds the opera survey, but even so it could have been much improved had the author taken advantage of Sally Joan Bissell's "Manuel Areu [1845–1942] and the nineteenth-century zarzuela in Mexico and Cuba." The article on "*sinfonismo* en Hispanoamérica" begins with a quotation from Ramón López Velarde and closes with a dedication to the memories of Otto Mayer-Serra and Rudolfo Halffter but in the intervening nine pages mentions not so much as a single Latin American composer of symphonies. In passing, the author drops Gustav Mahler's name (page 63). Amazingly, not even compatriot Carlos Chavez with his six symphonies sparks the author's attention.

Happily contrasting with the useless symphony article, Fernández-Cid provides an exemplary run-down of South American and Cuban pianists (Teresa Carreño, Magda Tagliaferro, Nelson Freire, Cristina Ortiz, Claudio Arrau, Jorge Bolet, Horacio Gutiérrez, Bruno Leonardo Gelber, Martha Argerich, and Daniel Barenboim). Only lacking from this list of the *sobresalientes* is the name of Guiomar Novaës, surely the most internationally renowned Brazilian pianist of her generation. The Argentinian-born artists again remind us that, like New York in North America, so also Buenos Aires in South America has for decades hosted the largest Jewish community.

Casares Rodicio's flights throughout Latin America in behalf of the upcoming *Diccionario de la música española e hispanoamericana* have elevated him to a uniquely lofty eyrie from which to survey and evaluate musicological endeavor. The eminent composer Tomás Marco, who was also a contributor to *The New Grove Dictionary of Music and Musicians* (1980), summarizes present-day composers' activities—in so far as they can be known from other than merely local information sources.

The first attempt to offer Spaniards a Latin American musical panorama occurred in Barcelona during October 1929. The composers represented in four concerts at the Palau Nacional during the Festivals Sinfònics Ibero-Americans ranged from Alberto Williams and Carlos López Buchardo in Argentina, Henrique Oswald, Alberto Nepomuceno, and Heitor Villa-Lobos in Brazil, Carlos Lavin, Enrique Soro, and Pedro Humberto Allende in Chile, Rafael J. Tello, Manuel M. Ponce, Estanislao Mejía, and José Rolón in Mexico, and Teodoro Valcárcel in Peru, to Eduardo Fabini in Uruguay. The four concerts October 2, 8, 13, and 25, 1929, directed by Pau Casals, Joan Lamote de Grignon, Heitor Villa-Lobos, and Marius Mateo, earned a discriminating review by Joan Salvat in *Revista Musical Catalana*, xxvi/311 (November 1929), pages 487–488. The first Festival



de Música de América y España took place at Madrid between October 14 and 31, 1964; the second from October 14 to 28, 1967; the third and last between October 1 and 12, 1970.¹ Since 1978 the Organization of American

¹ *Inter-American Music Bulletin*, 45 (January 1965) contained extensive reviews of the First Festival (Antonio Iglesias, "Music in Madrid"; Enzo Valenti Ferro, "First Festival of the Music of the Americas and Spain, held in Madrid"). *IAMB*, 63 (January 1968) included María Antonia Iglesias's "Encore in Madrid," a review of the Second Festival.

States, Performing Arts Division, has subsidized recordings rather than international festivals.

Bi-national interchanges between Mexico and Spain began with the first Festival Hispano Mexicano de Música Contemporánea in 1973 and continued annually to 1983, except for one year (1975). Carlos Cruz de Castro, whose leadership in the Mexican-Spanish interchanges was primordial, gives an exact and illuminating account of their life and death.