



founded in February of 1986 FINIDEF (Fundación Inter-nacional de Etnomusicología y Folklore) in an effort to continue their pedagogic and classification labors on at least a personal level. Their heroism was at last rewarded at the outset of 1989 with an invitation from the newly appointed Minister of Culture, eminent Dr. José Antonio Abreu to direct CCPYT (Centro para las Culturas Populares y Tradicionales) that after merger with another acronym became FUNDEF in 1991.

All of these transformations help explain the urgency with which the text of *Historia de la Etnomusicología en América Latina* was created—using Microsoft Word Documents (5,792,888 bytes, 5,678K on disk)—between Monday, February 25 and Wednesday, March 6, 1991. So enormous and so varied are the contents that even Aretz's own conclusions, offered by way of summary at pages 373–374, cannot do justice to her wide-ranging vision.

Her heart belongs to indigenes whose traditions have not yet been spoiled by the invasion of loud-mouthed commercial entrepreneurs. She deplores the *mala música* flooding the airwaves. For her, good taste has to be cultivated, not only in literature and the plastic arts, but equally in music. Our imperative, she concludes, is to rein in bad music, along with vile language, and to make known the uncontaminated traditional music that belongs to each people. Her own words in Spanish read thus:

El buen gusto musical hay que cultivarlo como la buena literatura y las artes plásticas; por ello somos ajenos a los llamados "culebrones" de la radio y televisión, y de los programas chabacanos con "reinas" cantantes "de moda", "cantautores" y tantos otros que escapan a todo control, inclusive—creo—de los propios directivos de los canales del Estado a veces. . . . En nuestros días estamos frente a la perentoria necesidad de controlar la mala música, con el lenguaje chabacano, y dar a conocer el legado tradicional: las creaciones del pueblo que vivió ajeno a los modernos modos de difusión, y de utilizar estos, lo mismo como la escuela, para promover el autodesarrollo del arte popular, creando conciencia de los valores que hemos heredado.

Archivo Musical de la Catedral de Oaxaca. Catálogo. By AURELIO TELLO (Mexico City, INBA [Instituto Nacional de Bellas Artes]), Dirección de Investigación y Documentación de las Artes; CENIDIM [Centro Nacional de Investigación, Documentación e Información Musical "Carlos Chávez"], 1990. 118 pp., musical incipits)

Archivo Musical de la Catedral de Oaxaca. Antología de obras. Transcripción: AURELIO TELLO (Mexico City, INBA, CENIDIM, 1990. 90 pp., of which pp 13–89 consist of music transcriptions [Tesoro de la música polifónica en México, IV])

These two handsomely published volumes (the first an oblong, the second a vertical) amply confirm the importance of the Oaxaca Cathedral music archive, and thereby justify the many arduous years spent in its confines by the distinguished Peruvian-born and trained musicologist, composer, and choral director, Aurelio Tello.

Part I of the catalog itemizes 301 items in Oaxaca Cathedral's now world-famous treasure discovered and advertised by Robert Stevenson, the Gaspar Fernández = Fernandes 208-folio codex containing vernacular and Latin works composed at Puebla during approximately the years 1609 through 1616. Thanks to Tello, Stevenson's previous listing is much improved by the addition of musical incipits and other refinements. Lacking, however, is there any reference in Tello's "Remarks" columns to Miguel Querol Gavaldá's extremely important edition of 18 villancicos by Gaspar Fernandes with texts by Lope de Vega (*Cancionero musical de Lope de Vega* [Cancioneros musicales de poetas del Siglo de oro, Vol. 2] [Barcelona: Instituto Español de Musicología, 1986; 165 pp.]).

Part II of the catalog itemizes—again with incipits—121 individual works in the Oaxaca Cathedral archive, some 42 of which are by Manuel de Zumaya (Tello prefers the spelling Sumaya), 8 by [Francisco] Martínez de la Cuesta, 7 by [Antonio de] Salazar, 2 by [Carlos] Patiño, 2 by [José de] Torres (identified as Torres Martínez Bravo by Stevenson), 1 by Tomás Luis de Victoria (anonymous in the archive but identified as his by Stevenson), and 44 by unknowns (many incomplete). Tello published Juan Matías de los Reyes's *Magnificat*, a 7 and José Mariano Mora's *Sacris Solemniis*, a 6 in *Tesoro de la música polifónica en México*, III (1983). Among Tello's most important newly itemized works not seen by Stevenson is Francisco López Capillas's *Laudate Dominum*, a 8.

II

The musical anthology published as a companion to the catalog contains three villancicos by Gaspar Fernandes, each preceded by incipits that prove the transcriptions to have been made in unreduced values: *Mi niño dulce y sagrado*, a 4 (1609), *Toquen as sonajas*, a 5 (1609?), and *Tañe Gil tu tamborino*, a 6 (1610?). Francisco López Capillas's superb *Laudate Dominum omnes gentes* and Antonio de Salazar's *Joseph fili David*, both a 8, are masterpieces of the highest order that when dispersed in adequate recordings will shed new rays of brightest effulgence on these maestros. Active at Puebla before taking over at Mexico City Cathedral, they directed at the capital 1654–1674 and 1688–1715.

Revista Musical Chilena, Año XLV, N° 177, enero-junio 1992. (Universidad de Chile, Facultad de Artes, Luis Merino Montero, director; Magdalena Vicuña Lyon, subdirectora. 143 pp.)

Bernarda Jorge (Altagracia Saviñón 17, Los Prados 111, Santo Domingo, Rep. Dominicana), Marita Fornaro (Maldonado 1967, Dep. 3, Montevideo, Uruguay), and Walter Guido (Apartado 80806, Zona 1080A, Caracas, Venezuela).

Entirely devoted to the first part of a "Bibliografía Musicológica Latinoamericana," of which Gerardo V. Huseby (Deán Funes 173, Bernal [1876], Argentina) is General Editor, this issue of Latin America's premier journal contains annotated listings of 470 emissions in 1987, 1988, 1989 (books, monographs, lexicons, articles, editions, directories, catalogs, discographies and filmographies).

Writers of many of the extremely valuable abstracts in the present issue include Ana M. Bejar, Fernando García, Inés Grandela, Ana María Mondolo, Carmen Peña Fuenzalida, Irma Ruiz, Ricardo Salton, Rodrigo Torres, and María E. Vignati. Abundant cross-referencing, inclusion of annotated and unannotated literature in English and German, an irenic, factual tone in listings of problematic materials, and the widest possible net distinguish the bibliography in all its parts (historic musicology, ethnomusicology and organology are copiously subdivided). Especially welcome are the many listings of materials having to do with urban popular music, formerly a neglected division in Latin American bibliographies.

Holder of a Stanford University Ph.D., Huseby enjoyed the efficient aid in Argentina of professors Melanie Plesch, Rosana Legaspi, and Bernardo Illari, the latter of whom designed and implemented the computer programs, confected the multiple indices that will occupy the forthcoming Part 2, and was responsible for the elegant and inviting physiognomy of the present Part 1. The designated representatives charged with bibliographic aid from abroad include Freddy Bustillos Vallejo (Casilla de Correo 21504, La Paz, Bolivia), Raquel Bustos Valderrama (Benjamín 2943, Depto. 501, Las Condes, Santiago, Chile), Egberto Bermúdez (Apartado Aéreo 91489, Bogotá 8, Colombia), Leticia T. Varela Ruiz (Escuela de Música, Universidad de Hermosillo, José María Pino Suárez, Núm. 155, Hermosillo, Sonora, C.P. 83000, Mexico), Raúl R. Romero (Archivos de Música Tradicional, Instituto Riva-Agüero, Pontificia Universidad Católica del Perú, Jirón Camaná 459, Lima 1, Peru), Donald Thompson (Universidad de Puerto Rico, Recinto de Río Piedras, Río Piedras, Puerto Rico 00931),

Invidious though it be to mention individually any one younger scholar, Illari's three articles itemized under numbers 79, 80, and 81 are notable for their freshness of concept and their willingness to deal convincingly with difficult enterprises. Among senior scholars, the writings of Luis Merino Montero continue surpassing all praise.

None of the individuals heretofore mentioned by name has received any financial reward for his/her meticulous labors. The disinterestedness, cooperative endeavor, and fruitful results embodied in this first bibliography—to be followed by others covering the years 1990, 1991, 1992, and so forth—mark a new epoch in Latin American musicology that merits universal loudest applause.