



# Ricardo Viñes's South American Repertoire: The Legacy of a Visionary Pianist

Esperanza Berrocal

**T**HE SPANISH pianist Ricardo Viñes (b. Lleida, 1875; d. Barcelona, 1943) earned during his lifetime an international reputation as an interpreter of Spanish, French, and Russian piano literature. Thereafter his uncanny ability to foresee what we now consider masterpieces of the piano literature has been widely recognized. This is the case with Debussy's *Estampes* and *L'isle joyeuse*, Ravel's *Gaspard de la nuit* and Falla's *Cuatro piezas españolas*, which are among the many compositions Viñes premiered. However, his biographers have overlooked or mentioned only in passing that Viñes toured the South Cone in the 1920s to settle in Argentina for a period of almost six years in the 1930s, during which he also toured Uruguay and Chile. The outcome of Viñes's South American chapter has proven to be a fascinating one for not only did he delight those who attended his concerts, but he also left an invaluable legacy behind for generations of pianists to come.<sup>1</sup>

<sup>1</sup>Extracted from the author's unpublished dissertation "Ricardo Viñes and the Diffusion of Early Twentieth-Century South American Piano Literature" (Ph.D. diss., Catholic University of America, 2002). This study provides the first comprehensive biographical source on Ricardo Viñes's South American chapter, giving detailed description of his concerts in the 1920s and 1930s. Based on one heretofore-neglected portion of the Ricardo Viñes collection found in the vast Moldenhauer Archives (located at the Library of Congress and Houghton Library at Harvard University) and the documents found in the Archivo Ricardo Viñes (located in the Auditorio Enric Granados in Lleida), this dissertation documents Viñes's interaction with South American composers in Paris, Buenos Aires, Montevideo and Santiago de Chile.

This article summarizes the contribution of Viñes to the piano literature of South America. The main aspect of this is Viñes's dissemination of South American works through his numerous concerts both in Europe<sup>2</sup> and in South America and, to a lesser degree, through recordings. Though indirectly, Viñes also contributed to publication of some of these scores. However, before addressing these issues, musical aspects of Viñes's South American repertoire will be discussed.

In all, Viñes included in his repertoire some fifty pieces by South American composers.<sup>3</sup> Of them one was Chilean, twenty-three were Argentineans, three Uruguayans, three Brazilians and two Bolivians.<sup>4</sup> Within slightly over a decade, beginning in April 1922,<sup>5</sup> Viñes incorporated in his piano repertoire

<sup>2</sup>The most important European concerts including South American repertoire by Viñes took place in Paris in April 1922, February 1925, April 1926 and February 1936 (Salle Érard); January 1928, 1929, 1930 (location unknown); July 1936 (Concert Revue Musicale). In Spain: in March 1925 (Gran Kursaal, San Sebastián), and in May 1926 (Sala Parés, Barcelona).

<sup>3</sup>These numbers are based on documented concerts collected (see Appendix 1). It is probable, however, that Viñes's repertoire included some other South American composers that were left out for lack of information.

<sup>4</sup>Actually, of the two Bolivians, Manuel José Benavente adopted the Argentinean citizenship, but because his compositional output is essentially Bolivian in its flavor, he should be placed with composer Eduardo Caba, also Bolivian.

<sup>5</sup>This was the date of Viñes's first concert including South American piano literature. It took place at the Salle Érard in Paris.



works that span, in terms of date of composition, almost three decades. The earliest work is Aguirre's *Tristes*, which dates from 1898, and the latest is perhaps Caba's *Aires indios*, composed between 1930 and 1935. In surveying these pieces, despite the eclectic styles, common characteristics are immediately apparent; the most notable is in terms of form. There is an overwhelming presence of the short piece, either in its romantic variants, or as stylization of national folk dances. In connection to the former, Pola Suárez-Urtubey has come to the following conclusion in her studies of Argentinean piano literature of the time:<sup>6</sup>

Back to the piano, it is noticeable that the character piece is the basic genre in the composers' repertoire... in one single movement... The idea is to express some kind of emotion, most likely undefined, vague, [and] almost invariably melancholic. In our creators, the *Charakterstücke* adopted the same names as those by the European Romantic [composers]. Thus, we find bagatelles, impromptus, capricci, intermezzi, rhapsodies, songs without words, scenes, album leaves, novellettes, reveries, humorous, etc. Also this type of composition appears under the title of prelude or étude.

Telling examples in Viñes's repertoire are Armando Chimenti's *Impromptus*, José María Castro's and José Gil's *Preludios*, María Curubeto Godoy's *Nocturno*, and Pedro Humberto Allende's *Estudios*.<sup>7</sup> However, for the most part, this repertoire falls within the second category, namely, they consist of stylizations of national dances or folk tunes, often compiled in piano suites bearing programmatic titles. Among them, can be cited Alberto William's *Poema de la Quebrada*, Alfonso Broqua's *Poema de las Lomas*, Juan José Castro's *Suite infantil*, Gilardo Gilardi's *Serie argentina*, Carlos Pedrell's *A orillas del Duero*, and Heitor Villa-Lobos's *Prole do bebê*.

<sup>6</sup> Volviendo al piano, puede señalarse a la pieza de carácter como especie básica del repertorio de estos compositores... en un solo movimiento... La idea es la de expresar algún tipo de emoción, más bien indefinida, vaga, casi siempre melancólica. Entre nuestros creadores las *charakterstücke* adoptan las mismas denominaciones creadas por los románticos europeos. Así encontramos bagatelas, impromptus, caprichos, intermezzi, rapsodias, romanzas sin palabras, escenas, hojas de album, novellettes, reveries, humoresque, etc. También bajo la denominación de preludeo o estudio, pueden aparecer estas composiciones. Pola Suárez Urtubey, "La creación musical," in *Historia general del arte en Argentina* (Buenos Aires: Academia Nacional de Bellas Artes, 1978), 132.

<sup>7</sup> For the composer's country of origin see Appendix I.

As for their descriptive titles, many of these compositions reflect the influence of the cultural context to which they belong. References to the countryside (i.e., Luis Cluzeau-Mortet's *Visiones camperas*) or to its popular urban culture are therefore unavoidable. At times the titles breathe Spanish inspiration, such as the case of Pedrell's *A orillas del Duero*, but more often they evoked the indigenous culture, for example Manuel Benavente's *Música precolombina* and Eduardo Caba's *Aires indios*. The only exceptions to the short piece are the sonatinas of José André and José Gil.

As the dance is the prevailing source for inspiration, rhythm plays an important role in Viñes's repertoire. The superposition of binary and ternary rhythms, either in vertical *hemiola* or in horizontal alternation, is a common feature (i.e., Aguirre's *Tristes* no. 3). Among the many types of dances represented in this repertoire are the *vidala*, *zamba* (i.e., by Manuel Gómez Carrillo), *norteña* (i.e., by Enrique M. Casella), *chacarera* (i.e., by Gilardo Gilardi), *gato* (i.e., Gómez Carrillo's *El mistolero*), and *campera* (i.e., by Carlos López Buchardo). That Viñes was not inclined to select his repertoire for effect but for expressive material is reflected in that these dances range from the slow tempos of the *triste*, through the moderate pace of the *vidalas*, to the fast and lively tempos of the *dances*. Among the latter, López Buchardo's *Bailecito* is probably the most representative and charming example.<sup>8</sup> This statement does not imply that Viñes avoided rhythmic complexity of which he demonstrated clear control in performing Allende's 12 *Tonadas*, written in 7/8, 5/4, 9/8 and 6/8 meters.

Preferences in style are difficult to determine. It seems that in selecting works for public performance, Viñes wanted to illustrate current musical trends in South America. In continuing with his synopsis of piano literature from Europe,<sup>9</sup> where his concerts

<sup>8</sup> Viñes's recording of *Bailecito* in the 1930s was included in *Ricardo Viñes and Francis Planté* (OPAL CD 9857, 1994).

<sup>9</sup> In his first tour to Argentina in 1920 Viñes performed a monumental series of seven concerts entitled "A synopsis of piano literature" in which he included modern composers in each concert, as opposed to the chronological order he had followed in his Paris historical concerts back in 1905. In all he performed 212 compositions by some fifty composers, encompassing four centuries of piano literature history from the sixteenth-century Spanish composer Antonio de Cabezón through Bach, Chopin, Schumann, and Liszt to d'Indy, Debussy, Ravel, Satie, Granados and Turina.

functioned as a showcase of all contemporary movements in composition, he picked an eclectic group of South American works. From the pentatonic melodies of Benavente's *Música precolombina* to the modal combinations in Allende's *Melodías griegas*, through Juan Carlos Paz's *Baladas* led by a vague sense of tonality. Their compositional traits fall within the post-Franck style (i.e., Gil's *Sonatina*), neoclassicism (i.e., José María Castro's *Preludio*), and even post-Romantic or Wagnerian (i.e., Alfonso de Silva's *Preludio*). But this classification misses the essential quality of Viñes's repertoire. That is they were selected on the basis of expression, conveying very different impressions, even at times each presenting contrasting emotions (i.e., Allende's *Tonadas*). It is not by coincidence that the short piece predominated in Viñes's repertoire, for on the one hand it best suited his goal of dissemination, enabling him to encompass a wide range of styles at once, and on the other, it best adjusted to his personality and artistic ability. Viñes's extreme sensitivity translated in perfect understanding of the pieces performed, penetrating the spirit of the composition and responding to the composer's will. Thus he felt at ease with a concert program filled with short pieces, where he could be the guide of an audience travelling to a musical *microcosmos*.

One could infer that Viñes neglected the larger works for lack of the special competence compositions of this type require; namely, sense and understanding of structure, or more importantly, physical and mental endurance. However, that could not be the case with a pianist who regularly performed compositions such as Beethoven's *32 Variations*, Sonata in F Minor, op 57 (*Appassionata*), Balakirev's *Islamey*, Franck's *Prélude, choral et fugue*, Listz's Sonata in B Minor or Mussorgsky's *Pictures at an exhibition*.<sup>10</sup> Viñes's South American repertoire also includes some large scale works, such as Marie (?) Bringuet-Idiartborde's *Páginas argentinas* or Pascual De Rogatis's *El viento*.

Technically speaking, Viñes's repertoire presents a variety of challenges for the pianist. Perhaps the most demanding are Carlos López Buchardo's *Bailecito*,

for it presents the main melody over an intricate constant rhythm and Juan José Castro's *Ay, Ay, Ay Cuando veré a mi amor!*, which carries the subject in the middle voice in long notes, while the upper voice (right hand) plays a broken chord figuration, all in a "dreamy atmosphere."<sup>11</sup> Overall, and purposely so, this repertoire does not show a pianist's virtuosity, but it is highly idiomatic and demands high artistic sensitivity to reveal its different flavors.

In conclusion, behind the apparent simplicity of these pieces lies a compact structure and condensation of appealing musical ideas, full of expression and emotion, that according to Viñes made this repertoire rich and worthy of exposure to audiences but more specially coherent with the artistic personality of the pianist.

## DISSEMINATION—CONCERTS

Certainly, Viñes did not promote South American composers equally.<sup>12</sup> Based on the incidence of his performances, at least three groups of composers can be established.<sup>13</sup> The first includes those composers that most benefited from Viñes's performances (over 6 concert programs including their compositions). These are Pedro Humberto Allende, Juan José Castro, José Gil, Manuel Gómez Carrillo, Carlos López Buchardo, Carlos Pedrell, and Alberto Williams. The second group (from 3 to 6 concert programs including their compositions) consists of Armando Chimenti, Pascual De Rogatis, Vicente Forte, Celestino Piaggio, and Heitor Villa-Lobos. In the last group (1 to 2 concert programs including their compositions) the following composers can be listed: Julián Aguirre, José André, Marie (?) Bringuet-Idiartborde, Alfonso Broqua, Eduardo Caba, Enrique M. Casella, José María Castro, Luis Cluzeau-Mortet, María Isabel Curubeto Godoy, Jacobo Ficher, Constantino Gaito, Gilardo Gilardi, Oswald Guerra, Adolfo Vitorio Luna, José Alberto Machado, Henrique Oswald, Juan Carlos Paz, Enrique Prins, Ricardo Rodríguez, Alfonso de Silva, Floro M. Ugarte and Raoul Verneuil.

<sup>10</sup> Viñes performed these compositions in South America during his tours to Argentina and Uruguay in the 1920s and later settlement in Argentina and Chile in the 1930s. All together he brought a repertoire that consisted of some 250 compositions for piano solo, four concertos for piano and orchestra and other chamber music pieces.

<sup>11</sup> Roberto García Morillo, "Juan José Castro: la música para piano," *Temas y Contracantos* (November 1987): 13.

<sup>12</sup> See Appendix 1.

<sup>13</sup> These groups are established according to extant concert programs and reviews, but the incidence of Viñes's performances was probably larger.



Though it is impossible for the purposes of this article to treat these composers individually, the case of Chilean Pedro Humberto Allende deserves special mention. Viñes's performances of Allende's piano compositions excelled by far those of any other South American composer. If in the case of Argentinean piano literature, Viñes's contribution can be estimated in the number of Argentinean composers represented in his repertoire, on the other hand, in the case of Chilean piano literature the contribution of Viñes comes almost exclusively reflected in his performances of Allende's works.<sup>14</sup> Nevertheless, it can not be sufficiently emphasized that Viñes was responsible for making known this Chilean composer not only in his own country, but also in other South American countries and Europe. In all, Viñes included Allende's works in over thirty-six concerts given in such diverse mediums as Paris's Salle Érard, the San Sebastián's Gran Kursaal, and the Liceo de Hombres in Magallanes, Chile. In addition, Viñes gave the first performances of Allende's Estudios nos. 3, 4, 8 (*Leyendo a Dostoiewsky*), *Miniaturas griegas* and *Tonadas* nos 2–8. When Viñes premiered the *Tonadas* in Paris, there was an exceptional witness among the audience:<sup>15</sup>

In 1926 I attended, at the Salle Pleyel, in Paris, the triumph of Allende. Ricardo Viñes, the delightful pianist, linked to the glory of Debussy and Ravel, performed four *Tonadas* by Allende in a program of modern pieces by Hindemith, Rosenthal, Trépard, Ferroud, Fairchild, and Koechlin. I believe I was the only Chilean in the full Hall and also the only person who did not clap at the end of the performance of the *Tonadas*. My attention was focused on

<sup>14</sup> Viñes also possessed some manuscript scores by Chilean composer Carlos Isamitt. However, Viñes's performances of Isamitt's works, as well as Alfonso Leng's compositions, to which Viñes had referred in several occasions, cannot be documented.

<sup>15</sup> "In 1926 asistí, en la Sala Pleyel, en París, al triunfo de Allende. El delicioso pianista, ligado a la gloria de Debussy y Ravel, Ricardo Viñes ejecutó *Cuatro Tonadas* de Allende en un programa de obras modernas de Hindemith, Rosenthal, Trépard, Ferroud, Fairchild y Koechlin. Creo haber sido el único chileno entre la asistencia repleta de aquella sala y también la única persona que no batió palmas al finalizar la ejecución de las tonadas. Mi atención estuvo dedicada a captar los menores aspectos de la reacción espontánea del público hacia esas obras tan singularmente nuestras. Fue lo único del programa que Viñes, presionado por la insistencia de los aplausos, se vio en la necesidad de bisar." Carlos Isamitt, untitled review in *Boletín Latinoamericano de Música* II/2 (Lima: Instituto de Estudios Superiores del Uruguay, 1936): 238.

grasping the utmost detail of the audience's reaction to these pieces, so genuinely ours. They were the only part of the program that Viñes, responding to the constant ovation, performed as an *encore*.

Since then, the *Tonadas* became not only the most favoured composition in Viñes's South American repertoire but also a popular work in the European scene. Praised by Florent Schmitt in *Revue de France*, and in other articles published at that time in *Nouvelle Revue musicale* and *La Vida Latina* (Paris, March 1924),<sup>16</sup> Allende's *Tonadas* are "now generally considered the finest piano literature inspired by Creole folk music."<sup>17</sup>

### IMPACT OF HIS PERFORMANCES

At the time of Viñes's tours to South America, in the 1920s and 1930s, a sector of musical life in Argentina, Chile and Uruguay was working on the promotion of national composers. For example, in Argentina the Sociedad Orquestal Bonaerense (founded in 1901) was holding auditions of symphonic repertoire by Argentinean composers and other foreign musicians settled in the country, as Pedrell and Troiani.<sup>18</sup> In Uruguay, the achievements of the SODRE (Servicio Oficial de Difusión Radioeléctrica) were also well known, for by 1937 the society's orchestra had given some 133 concerts including works of 22 Latin American composers. However, the efforts were not considered sufficient at the time. A contemporary journal claimed:<sup>19</sup>

It would be desirable, given that this institution is supported by the State, that more attention would had been paid to the works of South American composers, and in special way to the Uruguayan [composers]. Even though Fabini is among the best, he is not the only one and it is unfair that since some years ago he is the only national composer whose works are included in the programs by the S.O.D.R.E.

<sup>16</sup> *Humberto Allende: Datos biográficos* (Santiago de Chile: Universo, 1933), 20–21.

<sup>17</sup> Robert Stevenson, "Chilean Music in the Santa Cruz Epoch," *Inter-American Music Bulletin* 67 (September 1968): 5.

<sup>18</sup> Juan María Veniard, *Aproximación a la música académica argentina* (Buenos Aires: Ediciones de la Universidad Católica Argentina, 2000), 164.

<sup>19</sup> See "Número dedicado al Uruguay Musical," in *Revista Musical Argentina* II, no. 11 (January 1937): 2.

The philosophy behind this trend was to stimulate national music in South American countries, where European works still prevailed in concert programs. As the same article concluded:<sup>20</sup>

It is about time for the South American countries to begin, intellectually speaking, independence from foreign influences that little by little are making us colonies for the imposition of their artistic products; this is not to be interpreted as a call to revolt against everything European, but on the contrary to prevent that instructions, suggestions and ideas from the Old Nations do not become intrusions.

The significance of Viñes's venture lay in that he not only joined local efforts in making known the South American composers in their native countries and abroad, but more importantly, he carried out cross programming in South America, namely he performed this repertoire across the borders. As in our times, if composers had to struggle to have compositions first performed in their native countries, to do so in neighboring countries was certainly cumbersome. Robert Stevenson has pointed out that Allende's symphonic poem for a large orchestra *La voz de las calles* had to wait some 13 and 18 years to be premiered in Argentina and Peru, respectively.<sup>21</sup> There are numerous examples of Viñes's cross-programming South American piano literature. On 25 February 1933, a Magallanes newspaper noted that Allende's *Tonada chilena*, "a modern and brilliant work unknown to our public, exhibit an aspect of Viñes's dazzling art, for in his hands, the piano seems not to have any limitations."<sup>22</sup> A year later a Buenos Aires newspaper noted that "what pleased the audience in particular was the *Legend to Dostoiewsky* [Leyendo a Dostoiewsky], a first hearing, by the Chilean composer Humberto Allende. This legend evokes a reminiscent and poetic atmosphere, which Viñes understood perfectly. After hearing it last night, one must perforce include it in the number of worthwhile pieces for the concert hall."<sup>23</sup> It is undeniable that Viñes played a fundamental role in making known Chilean compositions in Argentina

<sup>20</sup> Ibid.

<sup>21</sup> Stevenson, "Chilean Music in the Santa Cruz Epoch," 5.

<sup>22</sup> "La *Tonada chilena* de Allende, de corte moderno y brillante era desconocida para nuestro público, fue la exhibición de una faceta más del arte brillante de Viñes, pues en sus manos el piano parece no tener limitación." 25 February 1933, Magallanes, unsigned clipping in Archivo Ricardo Viñes, Lleida, item 942.

<sup>23</sup> "Music of the day: Ricardo Viñes" *The Herald*, Buenos Aires, 9 November 1934.

and the other way around. Other notable examples of cross-programming include Viñes's performances of Caba's *Aires indios de Bolivia* in Buenos Aires and Montevideo; Juan José Castro's 'Ay! Ay! Ay! Cuando veré a mi amor!' (From *Suite infantil*) in Viña del Mar (Chile) and Montevideo; Gómez Carrillo's *El mistolero* in Buenos Aires, Montevideo and Viña del Mar, Concepción and Magallanes (Chile); Oswald Guerra's *Esquisse* and Villa-Lobos 'O polichinelo' (from *Suite Prole do bebê*) in Buenos Aires.

Was this a common practice among the international pianists that toured the South Cone during those decades? In reality, it was customary for interpreters to perform in Buenos Aires, Montevideo and Santiago de Chile while touring South America.<sup>24</sup> However, other cases of recognized pianists that dedicated their efforts to the diffusion of South American repertoire to the extent of Viñes, cannot be documented. Many pianists toured South America in the 1920s and 1930s. The best known were Alfred Cortot, Arthur Rubinstein, Eduard Risler, Aline van Barentzen, Eugene D'Albert, Ignaz Friedman, Teresa Carreño, Vianna da Motta, Raoul Pugno, and Ignacy Paderewski. Of them, Risler and Aline van Barentzen participated in the concerts of the Buenos Aires Sociedad Nacional de Música. But only Risler took some interest in local composers. In his performances for this society in 1925, Risler included Aguirre's *Aires nacionales argentinos*, Celestino Piaggio's *Homenaje a Julián Aguirre*, Ugarte's *De mi tierra*, no. 3, and Williams's 'Bailarina sandunguera' (from *Milongas* op. 63, no. 1), 'La mirada de mi china' (from *Aires de la Pampa*, op. 72, no. 1) and 'Frank Brown bailando' (from *Payasos* no. 2).<sup>25</sup>

Among the world's acclaimed virtuosos of the time, perhaps no other pianist performed in more South American countries than Arthur Rubinstein (1887–1982).<sup>26</sup> Since his debut in Buenos Aires in

<sup>24</sup> The indefatigable Viñes went a step further in performing far-reaching provinces in the South Cone. The pianist's own account shows the vicissitudes of his tour to southern Chile in 1933 where he performed in such remote cities as Temuco and Magallanes. "Homenaje a Ricardo Viñes en el Conservatorio," *El Correo de Valdivia* (17 January 1933).

<sup>25</sup> Information obtained from Carmen García Muñoz, "Materiales para una historia de la música argentina: la actividad de la Sociedad Nacional de Música entre 1915–1930," *Revista del Instituto de Investigación Musicológica Carlos Vega* 9, no. 9 (Buenos Aires, 1988): 149, 155–86.

<sup>26</sup> A contract with the Buenos Aires agency Sociedad Musical Daniel: Fundación Ernesto Quesada, signed on 30 November 1942 indicates that between May 1943 and August 1943 alone,



1917 through at least the early 1950s, Rubinstein achieved great popularity and success. While touring these countries, he got to know local composers. Thus, Rubinstein met Williams and López Buchardo in Buenos Aires, Eduardo Fabini and Cluzeau-Mortet in Montevideo, and Alberto Nepomuceno, Francisco Braga and Heitor Villa-Lobos in Brazil.<sup>27</sup> However, with few exceptions, Rubinstein did not develop high esteem for South American music. As he stated:<sup>28</sup>

During my lengthy stay I learned a good deal about musical life in these countries. Unfortunately, there were no composers writing music of serious original content. Alberto Williams would produce score after score of watered-down César Franck with some unexpected spots of Schumann here and there and occasionally a daring Debussy six-note scale. Other composers of Spanish or Italian descent picked up some folklore from their countries and tried to turn it into more serious shapes but without real inspiration.

In later years, while touring Mexico in 1919, Rubinstein referred to "a dreadful arrangement of the overlong Mexican anthem by Manuel Ponce, which I had to repeat at each concert."<sup>29</sup> Yet Rubinstein had performed other Mexican works by Ponce (*Balada mexicana*), Ricardo Castro (*Himno nacional*), and Felipe Villanueva (*Vals poético*). The only exceptions to Rubinstein's disregard for South American composers were López Buchardo and Villa-Lobos. Rubinstein thought the former had "genuine talent,"<sup>30</sup> but he was lazy. After hearing López Buchardo's songs, Rubinstein described them as "original creations, full of the enchanting rhythms of the songs and dances of his country with a Schubertian quality in his use of brusque modulation."<sup>31</sup> As for his own repertoire, although he met many other composers and was the dedicatee of some of their compositions

(i.e., Cluzeau-Mortet's *Pericón*) he only consistently played Villa-Lobos's works. Rubinstein frequently performed *O Prole do bebê*, including it in concerts in Rome, Paris, Krakow, Vienna, Lausanne, New York, Basel, Siena, London, among other cities.<sup>32</sup> In addition Villa-Lobos's 'Alegria na horta' (from *Suite floral*, op. 97, no. 3) and *Prole do Bebê* (Book I) were the only South American works Rubinstein ever recorded.<sup>33</sup>

In contrast, Viñes's dedication to the South American piano literature led him to include three compositions by Allende, López Buchardo and Troiani in his Parisian recording sessions held in 1936.<sup>34</sup> This fact is more significant if we take into account that Viñes was not inclined to recording and he left us slightly over a dozen recorded compositions. Another facet of Viñes's contribution to the South American piano literature needs to be mentioned. If by the 1920s and 1930s Viñes enjoyed wide recognition in Europe, it was mainly because by those decades he had foreseen many compositions incorporated into the standard piano literature. Therefore, presumably music critics and publishers followed closely the "novelties" Viñes presented in his concerts and their promising composers. In 1924, the Parisian journal *La Vida Latina* claimed that "probably thanks to an admired virtuoso, the Catalan pianist Ricardo Viñes, has the Parisian editor Senart published the *Tonadas de carácter popular chileno*."<sup>35</sup> Allende also saw publication of his *Estudios* 1, 2, 3, and 4 by the same house. Whether Viñes's performances influenced editors can only be speculated, yet the fact is that other compositions Viñes performed were published *a posteriori*, among them, Caba's *Aires indios de Bolivia*, Gilardi's *La firmeza*, Pedrell's *A orillas del Duero* and Ugarte's *De mi tierra* (see Appendix 1).

During his professional career, Viñes had been compared on many occasions with Liszt, and as such,

Rubinstein performed in Argentina, Uruguay, Brazil, Chile, Paraguay, Peru, Ecuador, Colombia, Venezuela, Trinidad, Puerto Rico, Panama, Costa Rica, El Salvador and Guatemala. In addition in 1953, according to another contract with the same agency dated 31 January 1952, in October of the same year, Rubinstein gave 13 concerts in South America, 4 of them in Mexico. Copies of these contracts were kindly provided to the writer by the Fundación Isaac Albéniz, Madrid.

<sup>27</sup> Harvey Sachs, *Rubinstein: A Life* (New York: Grove Press, 1995), 164, 174.

<sup>28</sup> Arthur Rubinstein, *My Many Years* (New York: Alfred A. Knopf, 1980), 18.

<sup>29</sup> *Ibid.*, 64.

<sup>30</sup> *Ibid.*, 18.

<sup>31</sup> *Ibid.*

<sup>32</sup> According to Kehler's selection of concert programs, in 21 out of 159 Rubinstein played Villa-Lobos's *O Prole do bebê*. George Kehler, *The Piano in Concert II* (New Jersey, Metuchen: Scarecrow Press, 1982), 1097–110.

<sup>33</sup> Sachs, "A Rubinstein Discography," in *Rubinstein: A Life*, 472.

<sup>34</sup> Viñes recorded: Allende's *Tonadas Chilenas* [3' 02"]; López Buchardo's *Bailecito* [1' 21"], and Troiani's *Milonga* [1' 27"]. All recorded in 1936 for the label Victor.

<sup>35</sup> Probablemente merced a un virtuoso admirable, el pianista catalán Ricardo Viñes, ha publicado en casa del editor parisien Senart sus *Tonadas de carácter popular chileno*. Quoted in Allende: *datos Biográficos*, (note 16) 20.

he had been called the apostle. Those who met him or attended his concerts admired him for his generosity and noted that Viñes was a servant to the music and the composers of his time, even at the expense of overshadowing his virtuosity. Thus, not surprisingly, he has influenced subsequent generations of pianists. His legacy for South American pianists rests on two facts: first, he established some of the most important works in standard South American piano literature; and second, he set a precedent giving this repertoire a place next to the milestones of Western piano literature. Uruguayan pianist Hugo Balzo (1912–1982) can be mentioned among Viñes's followers. Balzo, who while in Paris attended Viñes's course on modern music (1936),<sup>36</sup> has played an important role in the diffusion of South American piano literature. He performed Allende's *Tonadas* in his Town Hall debut on 8 March 1941. In addition he performed works by Chávez, Camargo Guarnieri, Villa-Lobos, Ginastera, Andrés Sas, Eduardo Caba, García Morillo and Gianneo, among others. Balzo was also the dedicatee of Estrada's *Estudio no. 2* (1936). Perhaps Viñes's example also encouraged Chilean pianists Armando Palacios and Claudio Arrau to perform compositions by their countrymen. The former performed Allende's *Preludio* in Paris in 1928. Arrau, one of the most famous and extraordinary virtuosos of his generation, was criticized by Allende for not playing Chilean piano literature in the late 1930s, but by 1944 his repertoire included compositions by Allende and Domingo Santa Cruz.<sup>37</sup> Viñes's performances impacted other local pianists in different ways; not all felt impelled to commit themselves to national composers, but changed their concert programming in some other ways. Argentinean pianist Antonio de Raco, for example, pointed out in the course of an interview that he changed his

<sup>36</sup> Guido Walter, "Balzo, Hugo." *Diccionario de la música española e hispanoamericana* vol 2 (Madrid: Sociedad General de Autores, 1999), 127–128.

<sup>37</sup> Stevenson, "Chilean Music in the Santa Cruz Epoch," 5.

concert programming after he heard Viñes's performances of the 17th-century keyboard school in Buenos Aires.<sup>38</sup>

Last, Viñes's Archival Legacy deserves mention, for it completes the aspects of Viñes's contribution to South American piano literature.<sup>39</sup> The fact that he accumulated some thirty-nine piano works by thirty-two composers from such different countries as Chile, Argentina, Uruguay, Bolivia, Mexico, Peru and Brazil, merely confirms his fundamental role in encouraging and giving hope to an entire generation of composers. Almost all are invariably dedicated to the *Gran maestro*. Indeed, on the basis of the documented recitals in which he included Latin American piano works and the long list of compositions of which he was the dedicatee, it can be stated that Viñes was for a large group of South American composers the gateway to European and South American audiences; moreover, for the few he recorded, Viñes was the gateway to posterity. He, who had envisioned the glory of Debussy, Ravel and Falla, paid tribute to the music of Allende, Williams, Castro, and López Buchardo, among many others, with equal enthusiasm. Viñes's unspoken crusade was not in vain: his performances claimed deserved recognition for these composers and opened up the minds of the future generation of pianists to South American piano literature.

<sup>38</sup> Interview with the writer held in Buenos Aires in May 1999.

<sup>39</sup> Information obtained from the Moldenhauer Archives at the Library of Congress and Houghton Library at Harvard University. In recent years another portion of the Ricardo Viñes' collection has been discovered. Its holdings confirm the relationship of Viñes with South American composers noted in this article (such as Allende, Bringuet-Idiartborde, Chimenti, Cluzeau-Mortet, Forte, Gaito, Machado, Troiani and Williams). Furthermore, these scores unveil Viñes' interest in Cuban composers Ignacio Cervantes and Hubert De Blanck. See David Korevaar and Laurie J. Sampsel, "The Ricardo Viñes Piano Music Collection at the University of Colorado at Boulder," *Notes*, vol. 61, no. 2 (December 2004): 361–400.



### Appendix 1: Ricardo Viñes's South American Repertoire

#### Aguirre, Julián (1868–1924; Argentina)

Triste, from Aires nacionales argentinos, Book I (1898)

4/10/22	Salle Érard	Paris
9/24/24	Diapasón	Buenos Aires

#### Allende, Pedro Humberto (1885–1959; Chile)

Estudio no. 3 (1929)

1930	Unknown theater	Paris
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Estudio no. 4 (1920)

1928	Unknown theater	Paris
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Estudio no. 8. Leyendo a Dostoiewsky (1932)\*

11/22/32	Teatro Municipal	Santiago de Chile
11/8/34	Biblioteca del Consejo de Mujeres	Buenos Aires
1/31/35	Parque Hotel	Montevideo
2/27/35	Sala del Círculo	Buenos Aires
2/28/36	Salle Érard	Paris

Miniaturas griegas (1928)

10/31/30	Salón de la C/Flórida	Buenos Aires
2/2/32	Teatro Setiembre	Valparaíso, Chile
6/16/32	Teatro Concepción	Concepción, Chile

Miniaturas griegas nos. 2, 3, 4, 6, 7

1929	Unknown theater	Paris
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12 Tonadas de carácter popular chileno, selection (1918–1922)

3/10/25	Gran Kursaal	San Sebastián, Spain
2/12/32	Teatro Condell	Valparaíso
6/3/32	Teatro Municipal	Talca, Chile
6/11/32	Teatro Concepción	Concepción
6/16/32	Teatro Concepción	Concepción
11/22/32	Teatro Municipal	Santiago de Chile
1/6/33	Liceo de Hombres	Temuco, Chile
1/11/33	Teatro Nueva Imperial	Temuco
2/24/33	Teatro Municipal	Magallanes
4/1/33	Club Alemán	Osorno, Chile
5/13/33	Centro Deportivo	Chillán, Chile
6/1/34	Museo Rosa Galisteo	Santa Fé
11/21/34	Estudio Auditorium	Montevideo
11/12/36	Sala di Santa Cecilia	Roma

12 Tonadas de carácter popular chileno, nos. 2, 3, 6, 7, and 8

2/10/25	Salle Érard	Paris
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12 Tonadas de carácter popular chileno, nos. 6 and 7

4/19/26	Salle Érard	Paris
5/14/26	Gran Kursaal	Barcelona

#### André, José (1881–1944; Argentina)

Sonatina (1918)

9/24/24	Diapasón	Buenos Aires
4/19/26	Salle Érard	Paris



**Benavente, Manuel (1899–1987; Bolivia-Argentina)**

Música precolombina: Himno al sol, Marcha del inca, Danza indígena, Danza aymara (n.d.)

4/19/26 Salle Érard

Paris

5/14/26 Sala Parés

Barcelona

Danza aimara (from Música precolombina)

10/1/24 Diapasón

Buenos Aires

3/10/25 Gran Kursaal

San Sebastián

Danza indígena (from Música precolombina)

10/1/24 Diapasón

Buenos Aires

Marcha del Inca (from Música precolombina)

10/1/24 Diapasón

Buenos Aires

**Bringuet-Idiartborde, [Marie] (1891–1943; Argentina)**

Páginas argentinas (ca 1926)

10/31/30 Salón de la C/Flórida

Buenos Aires

**Broqua, Alfonso (1876–1946; Uruguay)**

Ante una tapera, from Suite Poema de las Lomas (1909)

4/19/26 Salle Érard

Paris

**Caba, Eduardo (1890–1953; Bolivia)**

Aires indios de Bolivia no. 5 (n.d.)

2/27/35 Sala del Círculo

Buenos Aires

1/31/35 Parque Hotel

Montevideo

**Casella, Enrique Mario (1891–1948; Argentina)**

Dos norteñas (ca 1930)

6/30/31 Unknown theater

Buenos Aires

**Castro, José María (1892–1964; Argentina)**

Preludio, 1st movement from Sonata in G (1931)

11/22/30 Local de "La Peña"

Buenos Aires

**Castro, Juan José (1895–1968; Argentina)**

Arroz con leche, from Suite infantil (1928)

10/31/30 Salón de la C/Flórida

Buenos Aires

6/8/31 Sala de la Wagneriana

Buenos Aires

Ay! Ay! Ay! Cuando veré a mi amor!, from Suite infantil (1928)

10/31/30 Salón de la C/Flórida

Buenos Aires

6/8/31 Sala de la Wagneriana

Buenos Aires

3/3/32 Teatro Municipal

Viña del Mar

11/21/34 Estudio Auditorio

Montevideo

1/31/35 Parque Hotel

Montevideo

2/27/35 Sala del Círculo

Buenos Aires

2/28/36 Salle Érard

Paris

Danza (1919)

4/10/22 Salle Érard

Paris

10/1/24 Diapasón

Buenos Aires

10/13/24 Salón "La Argentina"

Buenos Aires

4/19/26 Salle Érard

Paris

**Chimenti, Armando (1889–1927; Argentina)**2 Impromptus, from *Tres impromptus* (n.d.)

4/10/22	Salle Érard	Paris
9/24/24	Diapasón	Buenos Aires
11/26/24	Teatro Odeón	Buenos Aires
2/10/25	Salle Érard	Paris

**Cluzeau-Mortet, Luis (1889–1957; Uruguay)**

Dos visiones camperas (n.d.)

11/21/34	Estudio Auditorium	Montevideo
1/31/35	Parque Hotel	Montevideo

**Curubeto Godoy, María Isabel (1896–1959; Uruguay)**

Nocturno no. 1 (n.d.)

6/30/31	Unknown theater	Buenos Aires
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**De Rogatis, Pascual (1880–1980; Argentina)**

Danza negra (1929)

10/16/30	Salón de la C/Flórida	Buenos Aires
11/19/30	Local de "La Peña"	Buenos Aires

El viento: Primavera, Verano, Otoño, Invierno (1918)

4/10/22	Salle Érard	Paris
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Invierno, from *El viento*

9/24/24	Diapasón	Buenos Aires
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Otoño, from *El viento*

9/24/24	Diapasón	Buenos Aires
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**Ficher, Jacobo (1896–1978; Argentina)**Dos Poemas de Tagore, based on Poem no. 16 *The Gardener* (ca. 1928)

11/22/30	Local de "La Peña"	Buenos Aires
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**Forte, Vicente (1888–1966; Argentina)**

La vidalita (n.d.)

4/10/22	Salle Érard	Paris
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Manuelita, minué federal (n.d.)

9/24/24	Diapasón	Buenos Aires
4/19/26	Salle Érard	Paris

**Gaito, Constantino (1878–1945; Argentina)**

Cortejo fúnebre (n.d.)

9/24/24	Diapasón	Buenos Aires
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**Gil, José (1886–1947; Argentina)**Preludio, from *Tres piezas para piano* (n.d.)

10/1/24	Diapasón	Buenos Aires
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Serenata, from *Tres piezas para piano* (n.d.)

10/1/24	Diapasón	Buenos Aires
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Sonatina in G minor (n.d.)

4/10/22	Salle Érard	Paris
6/30/31	Unknown theater	Buenos Aires

Vals (n.d.)

10/1/24	Diapasón	Buenos Aires
10/13/24	Salón "La Argentina"	Buenos Aires
4/19/26	Salle Érard	Paris
6/1/34	Museo Rosa Galisteo	Santa Fé

**Gilardi, Gilardo (1889–1963; Argentina)**

La firmeza (1931)

11/22/30 Local de "La Peña" Buenos Aires

**Gómez Carrillo, Manuel (1883–1968; Argentina)**

El mistolero (gato santiagueño)

9/24/24 Diapasón Buenos Aires

10/31/30 Salón de la C/Flórida Buenos Aires

6/8/31 Sala de la Wagneriana Buenos Aires

3/3/32 Teatro Municipal Viña del Mar

6/16/32 Teatro Concepción Concepción

3/15/33 Teatro Municipal Magallanes

11/21/34 Estudio Auditorio Montevideo

Vidala (n.d.)

9/24/24 Diapasón Buenos Aires

4/19/26 Salle Érard Paris

Zamba La estrellita (1912)

4/19/26 Salle Érard Paris

**Guerra, Oswald (?; Brazil)**

Esquisse\*

10/31/30 Salón de la C/Flórida Buenos Aires

Matin clair, from Suite Pastels

4/19/26 Salle Érard Paris

**López Buchardo, Carlos (1881–1948; Argentina)**

Baile, Homenaje a Julián Aguirre (ca. 1925)

10/31/30 Salón de la C/Flórida Buenos Aires

11/19/30 Local de "La Peña" Buenos Aires

6/8/31 Salón de la Wagneriana Buenos Aires

Bailecito (ca. 1930)

6/30/31 Unknown theater Buenos Aires

3/3/32 Teatro Municipal Viña del Mar

3/15/34 Hotel Palace Alvear Buenos Aires

6/1/34 Museo Rosa Galisteo Santa Fé

2/28/36 Salle Érard Paris

Campera (1919)

10/1/24 Diapasón Buenos Aires

3/10/25 Gran Kursaal San Sebastián

4/19/26 Salle Érard Paris

**Luna, Adolfo Victoriano (1889–1971; Argentina)**

Procesión de los Allís (n.d.)

11/19/30 Local de "La Peña" Buenos Aires

**Machado, Alberto José (1882–1929; Argentina)**

Chant d'amour (n.d.)

10/1/24 Diapasón Buenos Aires

**Oswald, Henrique (1852–1931; Brazil)**

Il Neige! (1902)

4/19/26 Salle Érard Paris

**Paz, Juan Carlos (1901–1972; Argentina)**

Balada (1927–29)

11/22/30 Local de "La Peña" Buenos Aires

**Pedrell, Carlos (1878–1941; Uruguay)**

A orillas del Duero, selection (n.d.)

10/1/24	Diapasón	Buenos Aires
11/26/24	Teatro Odeón	Buenos Aires
2/10/25	Salle Érard	Paris
4/19/26	Salle Érard	Paris
10/31/30	Salón de la C/Flórida	Buenos Aires

Atardecer, from A orillas del Duero

2/10/25	Salle Érard	Paris
4/19/26	Salle Érard	Paris

**Piaggio, Celestino (1886–1931; Argentina)**

Homenaje a Julián Aguirre (1925)

11/19/30	Local de "La Peña"	Buenos Aires
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Rondeau (n.d.)

4/10/22	Salle Érard	Paris
10/1/24	Diapasón	Buenos Aires
10/13/24	Salón "La Argentina"	Buenos Aires

**Prins, Enrique (1876–1943; Argentina)**

Vals in B Minor (n.d.)

9/24/24	Diapasón	Buenos Aires
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Vals in E flat (n.d.)

9/24/24	Diapasón	Buenos Aires
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**Rodríguez, Ricardo (1877–1951; Argentina)**

Paisaje (n.d.)

9/24/24	Diapasón	Buenos Aires
4/19/26	Salle Erard	Paris

**Silva, Alfonso de (1903–1937, Peru)**

Preludio no. 1 (1928)

6/4/28	Unknown theater	Saint Jean les Pins
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**Ugarte, Floro Melitón (1884–1975; Argentina)**

Suite De mi tierra (1923)

10/1/24	Diapasón	Buenos Aires
4/19/26	Salle Erard	Paris

**Verneuil, Raoul (1901–?; Peru)**

Colinas, Danse nuptiale champêtre (n.d.)

7/28/37	Pavillon du Pérou, Exposition Internationale	Paris
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Danza del sol, Danse sacrée du soleil (n.d.)

7/28/37	Pavillon du Pérou, Exposition Internationale	Paris
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La boa, Danse du boa (n.d.)

7/28/37	Pavillon du Pérou, Exposition Internationale	Paris
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**Villa-Lobos, Heitor (1887–1959; Brazil)**

A Lenda do Caboclo (1920)

4/19/26	Salle Érard	Paris
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O Polichinelo, from Suite Prole do bebê, Book no. 1 (1918)  
 4/19/26 Salle Érard  
 5/14/26 Sala Parés  
 10/31/30 Salón de la C/Flórida Buenos Aires

**Williams, Alberto (1862–1952; Argentina)**

En la pampa

4/10/22 Salle Érard Paris

Poema de la Quebrada

10/1/24 Diapasón Buenos Aires

4/19/26 Salle Érard Paris

Hilo de agua (from Poema de la Quebrada)

2/10/25 Salle Érard Paris

6/1/34 Museo Rosa Galisteo Santa Fé, Argentina

Poema de la Quebrada selection

11/26/24 Teatro Odeón Buenos Aires

4/19/26 Salle Érard Paris

10/31/30 Salón de la C/Flórida Buenos Aires

6/30/31 Unknown theater Buenos Aires

6/1/34 Museo Rosa Galisteo Santa Fé, Argentina





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