Caribbean Music History: A Selective Annotated Bibliography

Relevant items published between 1975 and 1980 are reserved for a Supplementary Annotated Bibliography to be published in Inter-American Music Review, *V/1 (Fall 1982).*

Adams, Alton J. "Whence came the calypso?" *The Caribbean* [Port of Spain], VIII/10 (May 1955), 218-220, 230, 235.

Calypso is "no more a product of the island of Trinidad than it is of the islands of St. Thomas, St. John and St. Croix. Like the danzón, son, danza, rhumba, bamboula, merengue, and their other relatives, the calypso stems from and is a variant of the habanera rhythm. W. C. Handy used this rhythm in his *St. Louis Blues*. . . . The peculiar quality of the Trinidad calypso which seems to fascinate foreigners is due mainly to the choice and pronunciation of words. There is a broad 'a' and an ever present accentuation of what to an American seems the wrong syllable. For example, in the words of the song *Rum and Coca Cola* the last syllable of both Coca and Cola is accented. Besides, there is the ever-ready facility of crowding or telescoping syllables." In contrast with Southern sorrow spirituals, West Indian Negro music "expresses his earthly dreams of a gigantic spree." The types of dances traditionally used on the plantations of St. Croix, Virgin Islands, in the last century were the curaçao and mackshun; in St. Thomas, the curaçao and bamboula. "For the accompaniment of the curaçao and mackshun the players would sit astride the two-headed drum, with backs together, each player using a stick. This position would be the same for the bamboula except that one of the players used two sticks. In both cases the hand was used to vary the sound, which was indeed weird in combined rhythmic effect. The contradance and merengue were outgrowths of these dances having as their accompaniment the ensemble of guitar, triangle, flute, accordion and güiro. . . . Bring all your educated drummers of conventional rhythms and they would sink into insignificance alongside of any Negro virtuoso drummer. . . . A song and dance in vogue until about 1900 was called the masquerade dance, a distinct product of the St. Croix plantation. It may rightly be called a controversy or dispute in music. There were two opposing leaders or controversialists. Number One would start singing, in extemporized rhymed verses most of the time, whatever argument there was to be settled with his opponent. Immediately at its conclusion he would shout in a stentorian voice, Music! and to the accompaniment of the drum he danced. Opponent Number Two now would retort in like manner, ending with a dance. The chorus then sang the verdict."

Alcocer, Luis Gerónimo. "Relación sumaria Del estado presente de la Isla Española . . . del Arçobispado de la Ciudad de Santo Domingo [1650]" in *Boletin del Archivo General de la Nación* [República Dominicana], V/20-21 (January-April 1942), 31-101.

Madrid, Biblioteca Nacional MS 3000, fols. 63-87v, is the source of the published transcript. At fol. 71^{v} (p. 53), Alcocer lists among 18 prebendaries in Santo Domingo Cathedral in 1650 a succentor, maestro de capilla, and four choirboys, but no singing chaplains. In 1650 a new bell of 18 quintales had to be ordered from Seville at a cost of 2000 pesos, after the old bell broke. On the whole, Alcocer pictures the cathedral as extremely poor in comparison with others in the Indies.

Alonso [Pacheco], Manuel A. "Bailes de Puerto Rico," *Revista del Instituto de Cultura Puertorriqueña*, v/16 (July-September 1962), 47-50.

Alonso (1822-1889), a literary pioneer who was also a physician, divided the dances of the island in 1842 into three general classes. High society favored the contradanza and *wals* (= valse). "The rigaudon, galop, mazurka, cotillon, and polka are also danced." Common folk favored the *cadenas*, *fandanguillo*, *son duro*, *mata toros*, *caballo*, and *seis*—especially the latter. Alonso traces the origins of the various common folk dances and describes the instruments used (guitars of various sizes, güiro, and maracas). Black dances from Africa and Curaçao made up Alonso's third general type.

_____. *El gibaro. Cuadro de costumbres de la isla de Puerto-Rico.* Barcelona: J. Oliveres, 1849. 204 pp. [2d edn., 2 vols., publ. San Juan by J. González Font, 1882-83.]

"Archivo de Música Puertorriqueña." *Revista del Instituto de Cultura Puertorriqueña*, III/8 (July-September 1960), 54.

After publishing six volumes of the complete works of Juan Morel Campos and preparing other 19th-century composers' work for publication, the Archive of Puerto Rican Music continued enlarging its collection of scores, disks and cylinders. The director in 1960 was Amaury Veray, a graduate of the New England Conservatory. Apart from Puerto Rican notabilities such as Chavier, Gutiérrez, Quintón, and Tavárez, foreigners with Puerto Rican connections were represented in the Archive, Gottschalk with his *Marche des Gibaros* being cited as an example.

Argote, Joaquín J. "White," *Revista de la Biblioteca Nacional* [Havana], 2d series, IV/2 (April-June 1953), 80-99.

At five José Silvestre White (1835-1918), who was a native of Matanzas, Cuba, began violin with his father, Carlos White; at eight with José Miguel Román; and at about twelve with a Belgian orchestra director and engineer in Matanzas, Pedro F. Lecerff. At fifteen White's orchestrally accompanied Mass for two voices was performed in his hometown church of San Carlos (now a cathedral). During his first public concert at Matanzas March 21, 1854, he played a Grand Fantaisie on airs from Rossini's William Tell by Osborne and Bériot, his own original variations on themes from the *Carnaval de Venecia*, and another original piece called *Melodía sobre aires cubanos*. His accompanist at his début was Louis Moreau Gottschalk, who helped obtain funds for him to travel to France. In Paris after a year with Alard at the Conservatoire Impérial he won the *premier gran prix* in violin July 29, 1856, playing Viotti's Concerto, opus 29. Henri Reber was his harmony teacher at Paris, Ferdinand Taite his teacher of counterpoint and fugue. In 1858 he returned to Cuba, and on April 5, 1859, scored a sensational triumph at the Liceo in Havana, where Pablo Desvernine accompanied him. During the next year he toured the entire island. On January 27, 1860, he played an original Fantasia on Cuban Airs at a monster festival honoring the Camagueyan poet Gertrudris Gómez de Avellaneda staged at the Teatro de Tacón. In March he played at Santiago de Cuba. Later that year he returned (this time with his mother and two sisters) to Paris where in April 1861 he played a highly successful concert at the Conservatoire Impérial that included the Mendelssohn Concerto, Paganini's *Di tanti palpiti* Variations, the first movement of Kreutzer's Concerto No. 8 in D minor, and his own recently composed Bolero for violin and orchestra. His other chief works applauded at Paris, where he married a French woman and resided for the next decade and again from 1889 to 1918, included a three-movement Concerto for violin and orchestra, a String Quartet, six Grands Études for violin solo, and a *Grande Fantaisie* on themes from *La Traviata*, *Violinesque*, *Styrienne*, *Romanza-Barcarola*, and *Zamacueca* (the last five with piano). Apart from the classics his repertory before 1873 in concerts at the Salles Pleyel, Érard, and Herz, contained a number

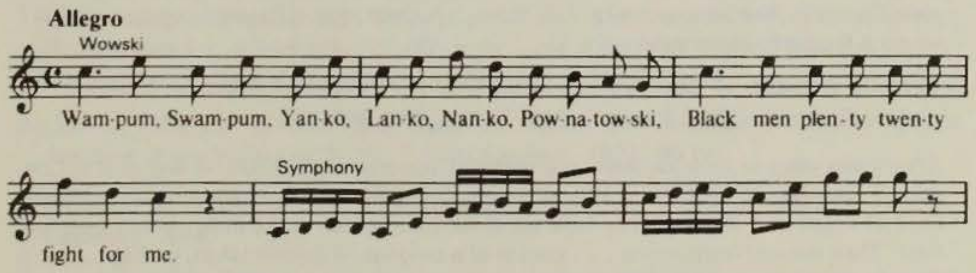
of then up-to-date romantic novelties, Grieg's second Sonata, Rubinstein's A minor Sonata, Raff's Sonata, Opus 78, the *Poème hongrois* of Hubay, and *Concerto romantique* of Godard. He returned to the Lamoureux Concerts in 1889 with an incandescent interpretation of Wieniawski's Concerto in D minor.

Then and when touring at the height of his fame he played a 1737 Stradivarius. From 1873 to 1889 he headed the Conservatório Imperial at Rio de Janeiro. Meanwhile he frequently toured throughout the Americas, cooperating with Ignacio Cervantes in New York, Julio Ituarte at Mexico City, and others of like fame at Caracas, Montevideo, Buenos Aires, Santiago de Chile, and Lima. At Rio de Janeiro, apart from Bach, he scored triumphs with the Paganini D Major Concerto, the Bruch Concerto, the *Scherzo-Tarantella* of Wieniawski, *Rondo capriccioso* of Saint-Saëns, *Concertstück* of Raff, *Ballade et Polonaise* and *Fantasia Appassionata* of Vieuxtemps. He also was a prime mover in quartet playing during his sixteen years in Brazil.

He made his last public appearance at Paris in 1902 at a concert organized by Frédéric Le Ney, playing on that occasion Bach's Chaconne and his own *Zamacueca*. His international medals and prizes, his appearances before royalty, and his social distinctions were the highest that the epoch had to offer. He died at Paris March 12, 1918.

Arnold, Samuel. *Inkle and Yarico. A comick opera . . . The words by George Colman Junr . . . Adapted for the voice, harpsichord, piano forte &c.* Opera xxxth. London: Longman & Broderip, [1787]. 45 pp.

Yarico and Wowski (played by Mrs. Kemble and Miss George) are mainland Indians who fall in love with two Englishmen, Inkle and his servant Trudge. They accompany Inkle and Trudge to Barbados. George Colman, Jr., who wrote the libretto, assigned two solos to Yarico, one to Wowski. Arnold provided music for their solos devoid of any ethnic flavor. Instead, all the music of the opera, both Arnold's original and borrowed music, is utterly commonplace late 18th-century English theater music. Even when Wowski begins a duet with Trudge in which she boasts of all her former Indian suitors (in the libretto Colman constantly calls the Indians swarthy, or black), the tune and the reiterated 8th-note C's in the bass that serve for acompaniment may echo for a strain or two so-called "Turkish music" but never anything distinctive of the American Indian.



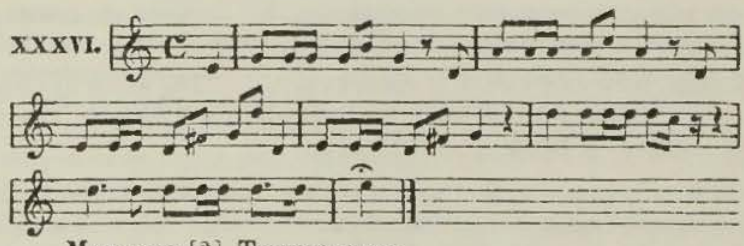
Bachiller y Morales, Antonio. *Cuba Primitiva*, 2d ed. Havana: Miguel de Villa, 1883. 399 pp.

At page 45 appears the spurious "Areito Antillano" reprinted frequently thereafter as an authentic melody handed down from Hispaniola aborigines. Bachiller y Morales identifies it as the Song of Anacaona, the beauteous but betrayed queen of Haiti who was killed in 1503.

He borrowed it from Henry R. Schoolcraft's *Information Respecting the History, Conditions and Prospects of the Indian Tribes of the United States* (Philadelphia: Lippincott, Grambo, 1852), II, 312.

Hamilton W. Pierson (1817–1888), colporteur for the American Bible Society in Haiti, collected it c1849 and identified it thus (Schoolcraft, II, 309): "The accompanying song was presented to me by William S. Simonise, Esq. of Port au Prince, a native of Charleston, South Carolina, but for many years a resident of Hayti, and one of her first lawyers. In my travels upon the island I have met with nothing else that professed to be a relic of the language or music of its original inhabitants. As for the authenticity of this song, I have neither the knowledge of music, nor other means of investigation that would enable me to give an intelligent opinion upon the subject. I therefore submit it as it came to me."

Theodore Baker in his Leipzig doctoral dissertation published as *Über die Musik der nordamerikanischer Wilden* (Leipzig: Breitkopf und Härtel, 1882), p. 74, put the so-called "Areito Antillano" to an even stranger use than did Bachiller y Morales, when he published it as a "Muscogee (?) Trauergesang."



Muscogee [?] Trauergesang.

Balboa Troya y Quesada, Silvestre de. *Espejo de paciencia*, ed. by Felipe Pichardo Moya. Havana: Imprenta Escuela del Instituto Civico Militar, 1941 [1942]. 114 pp.

Balboa's epic poem tells of the capture in 1604 of Fray Juan de las Cabezas Altamirano by a French corsair, and his eventual ransoming. José Antonio Echeverria discovered the poem in the archive of the Sociedad Patriótica at Havana and published excerpts in *El Plantel*, 1838. Balboa, residing at Puerto del Principe (= Camagüey), praises a sacristán at Bayamo (Cuba), Blas López, whom the local inhabitants esteem no less highly than does Seville the great Guerrero. The key couplet (p. 112) reads: "A quien todo el Bayamo estima y aprecia / Como à Guerrero la sin par Sevilla."

Beckford, William. *A Descriptive Account of the Island of Jamaica*. London: T. and J. Egerton, 1790, 2 vols, I, 215–218; II, 387–389.

After many years in Jamaica, Beckford settled at Somerley Hall in Suffolk and died at London on February 5, 1799. At II, 387, he wrote: "They [the Jamaica Negroes] are extremely fond of music and dancing; they have good ears, and preserve the most perfect tune and time. Their musical instruments . . . consist of a bonjour, originally taken, perhaps, from a French word, as many have found their way by corruption among the negroes; a kind of Spanish guitar; a cotter, upon which they beat with sticks; a gomba, which they strike with their hand; a drum; a box filled with pebbles which they shake with their wrists; and, to close the account, the jaw-bone of an animal. [388] Their principal festivals are their burials, upon which occasions they call forth all their magnificence, and display all their taste. . . . Their bodies lie in state; an assemblage of slaves from the neighborhood appears." The more affluent were buried with their possessions, their biers were lined with cambric and with lace, and wine and other liquors were served to entertain the guests "while

a hog, poultry, and other viands, are offered up as an expiatory sacrifice. . . . When the body is carried to the grave, they accompany the procession with a song; and when the earth is scattered over it, they send forth a shrill and noisy howl. . . . Then all is forgotten. . . . The instruments [389] resound, the dancers are prepared; the day sets in cheerfulness, and the night resounds with the chorus of contentment."

Describing the Jamaica Negroes' instruments, he wrote [I, 217]: "The Caramantee-flutes are made from the porous branches of the trumpet-tree, are about a yard in length, and of nearly the thickness of the upper part of a bassoon: they have generally three holes at the bottom; are held, in point of direction, like the hautboy; and while the right hand stops the holes, in the left is shaken, by one of the party, a hollow ball that is filled with pebbles. . . . I have frequently heard these flutes played in parts; and I think the sounds they produce are the most affecting, as they are the most melancholy, that I ever remember to have heard. [218] The high notes are uncommonly wild, but yet are sweet; and the lower tones are deep, majestic, and impressive. . . ."

At I, 216, he wrote that "The bender is an instrument on which the Whydaw negroes, I believe, in particular, excel. It is made of a bent stick" [description of the mouth-bow follows]. Beckford praises Dr. Burney and his nephew Charles, [220] but suggests that Burney's history should have mentioned Jamaican instruments. "The bender is suitable for entr'acte music, lighter symphonies and airs; Caramantee-flutes, in point of tone [218] exceed any single instrument with which I am acquainted."

Beckwith, Martha Warren. "The English Ballad in Jamaica: A Note upon the Origin of the Ballad Form," *PMLA* [*Publications of the Modern Language Association*] XXXIX/2 (June 1924), 455–483.

"Consecutive story told in song is, so far as can be gathered from collections already made, quite foreign to West African art. It certainly is to that of the Jamaican Negro, whose art of song depends rather upon the repetition of a few phrases rearranged to suit the individual tune or taste and expressing the thought in elliptical fashion, this repetition taking the place of rhyme to hold the whole together. On the other hand, among the older story-tellers consecutive prose is also not the rule. The stories contain, or usually turn upon, a song which either belongs to the dialogue or is used as an ejaculation."

The six songs transcribed from phonograph recordings as an appendix to this article begin with *Little Musgrove* (Child, No. 81) sung by William Forbes of Dry River near Maggotty. A misprinting: after the second staff on page 472 should be inserted all of the music on page 480. The tune for *Adinah* (pp. 479–482) is the same as the New England ballad of *Springfield Mountain* (*Journal of American Folklore*, XXII, 366–367).

Beckwith, Martha Warren and Roberts, Helen H. *Christmas Mummings in Jamaica*. Poughkeepsie, N.Y.: Vassar College, 1923. 46 pp.

Behn, Aphra. *Oroonoko: or, The Royal Slave. A True History*. London: William Canning, 1688.

Mrs. Behn (1640–1689) spent several years at St. John's Hill, Surinam (40 miles upstream from Paramaribo), before returning to England about 1658. While in Surinam she claims to have become acquainted with an enslaved Black prince brought there from "Coromantien," West Africa (p. 14). She gives him the name of Oroonoko (meaning "serpent" in the Carib tongue), but says it was changed to Caesar by his slave master.

According to her, he once joined an outing to an Indian village eight days distant from the St. John's Hill plantation. Rowed by Indians, they went in a barge that contained 18 persons. After reaching the remote village, "when we had eat, my Brother, and I, took out our

Flutes and play'd to 'em, which gave 'em new Wonder" (pp. 173–174). Although a fervent admirer of Oroonoko, whom she calls a paragon of manly beauty, she considers the Negro slave music in which he delighted "barbarous" (112). When preparing the slaves to revolt, Oroonoko gathers "all his Musick" (184).

Benoit, Pierre Jacques. *Voyage à Surinam, description des possessions néerlandaises dans la Guyane.* Brussels: Société des beaux-arts (De Wasme et Laurent), 1839. 76 pp. and 49 plates.

Ethnic instruments illustrated in Plates XIX (saka-saka), XLI (Indian cross-flute and maraca played at an Indian funeral), and XLV (pipe and tabor). At page 45 Benoit describes an Indian "bird dance" during which women imitated bird cries and men replied with wild beast cries, and at page 61 a flute played by the fugitive Blacks who had escaped into the wilds "to drive away the Evil Spirit" before embarking on a river trip.

Berlin, Heinrich. "Relaciones precolumbinas entre Cuba y Yucatán," *Revista Mexicana de Estudios Antropológicos*, IV/1–2 (January–August 1940), 141–160.

No trade passed between Yucatán and even the nearest isle in the centuries immediately preceding European invasion. Nonetheless, the same instrument as the Maya tunkul (= Aztec teponaztli) was current in Hispaniola when Columbus discovered the island in 1492.

Bernard, C. M. "Music in British Guiana," *Timehri: The Journal of The Royal Agricultural and Commercial Society of British Guiana* [Georgetown], 4th series, I/28 (December 1948), 28–34.

For an example of Guianese folk music, the author cites the "chant of the house-movers; the foreman is choir-leader, and the men turn their screws as they sing the chorus of his lively song, while he himself conducts operations not by direct word of command, but by regulating the song, and the part each man takes, to suit the needs of the particular moment. It is an original song, in form and spirit something between a calypso and a sea-shanty." Of the various ethnic groups in British Guiana the Negro has contributed most. "Georgetown supports a professional and well-trained band, a semi-professional orchestra, and a large number of choirs, male, female, and mixed, both secular and ecclesiastical." Although British Guiana lacked any specifically Guianese school of composition, "yet music has been composed here: songs, ballads, marches, piano studies, carols." Unfortunately, the waits that crowd the streets of Georgetown at Christmas sing not locally composed carols but "go through the same meagre repertory of a half-dozen hackneyed carols."

Biet, Antoine. *Voyage de la France Eqvinoxiale en l'Isle de Cayenne, entrepris par les François en l'année M.DC.LII.* Paris: François Clouzier, 1664. 432 pp.

On November 1, 1652, Biet, four priests, and two Capuchin friars at Cayenne joined in singing as solemn a vespers and matins as possible, in fulfillment of a vow made at sea during their crossing (pp. 87–89). They were aided by several singers from among the newly arrived settlers. "We sang solemn Mass in the morning, Vespers in the afternoon, and then the Office of the Dead, as we do at home in French parishes." Before the evening sermon "were sung various appropriate hymns and canticles, the Cross was lifted up, benediction given, and the *Vexilla Regis* sung."

At dances in the *carbet*, the Indians in the neighborhood of Cayenne kept admirable time to their small drums, flutes, and horns (*leurs petits tambours, leur fluttes & leurs cors*, p. 365). "They dance in the round without holding hands, but making admirable gestures all in unison with the heat of their instruments." Prisoners of war were burned alive, sliced, and parts of the body roasted for eating; orgiastic dances accompanied these rites (383–384).

Biharie, S. "Hindostaanse muziekinstrumenten en zang in Suriname" [Hindu music instruments and song in Surinam], *Nieuwe West-Indische Gids*, XLVIII/2–3 (December 1971), 193–200.

After the abolition of slavery in 1863, contract laborers from China, Java, and India were imported to work the plantations. The instruments shown in an accompanying plate are the *dandtaal* (a long metal rod played with U-shaped metal striker), *dhool* (hour-shaped drum with membranes at both ends), and the harmonium. Five types of song are itemized and defined; *tjautaal, ramajan* (text from the *Ramayana*), *bhadjan, baithak ké gana*, and *bierha* (p. 194).

Bonaparte, Roland Napoléon. *Les habitants de Suriname: notes recueillies à l'Exposition coloniale d'Amsterdam en 1883*. Paris: A. Quantin, 1884. 226 pp. and 75 plates. Pp. 121, 140, 171.

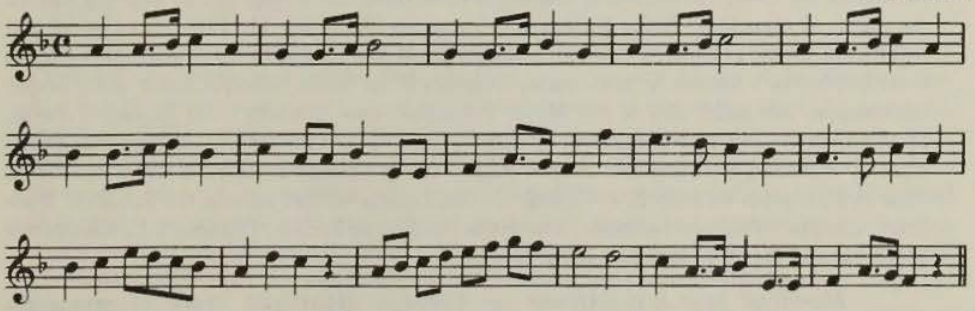
Boskaljon, Rudolf Frederik Willem. "Het muziekleven," in *Oranje en de zes caraibische parelen Officieel Gedenkboek*. Amsterdam: J. H. De Bussy, 1948. Pp. 356–366.

Jan Gerard Palm (born at Curaçao June 2, 1831; died there December 10, 1906) founded a dynasty of local musicians. He directed the local militia band from 1859 to 1881, and was organist of both Fort Amsterdam church dating from 1769 and Mikvé Israel synagogue founded in 1732. He and his descendants popularized the fast bipartite Antilles *wals*, the running 8th-notes of which are often grouped alternately in 6/8 and 3/4, and the *danza*. The danza is in three parts, the last two containing frequent syncopated figures and the *cinquillo* (♩♪♪♩).

Palm's grandson, Rudolf Theodoor (January 11, 1880–September 11, 1950), played piano, organ, and flute, and composed numerous *walsen*, *danzas*, and marches. The grandson Jacobo J. M. ("Coco Palm"), born at Curaçao November 28, 1887, composed salon music and also was concertmaster of the Curaçao Philharmonic Orchestra from 1912 to 1917. He resumed this post when the orchestra was refounded in 1939. Jan Bernard Antonie ("Tonie Palm"), who was a great-nephew of Jan Gerard, and who was born at Curaçao June 19, 1885, composed the *Himno Bonairiano* [adopted in 1963 as melody of the official Netherlands Antilles anthem].

Himno Bonairiano

J.B.A. Palm



Two great grandsons of Jan Gerard made notable musical contributions, Edgar R. R. (Curaçao, February 8, 1905) who studied at The Hague conservatory, and Alberto (Curaçao, January 5, 1903–[July 10, 1958]), a double bass player who became the best known composer of the fast bipartite Antilles wals. Examples of music by the Palms are divided between two private collections, both in Curaçao: The Edgar Rudolf Roemer Palm Collection

(Zwaluweg 1) and the Christian Joseph Hendricks Engels Collection (Peter Eewensweg 34). The latter additionally includes manuscripts and printed salon works by such island celebrities to be named below as Blasini, the Boskaljons, Corsen, and Charles Maduro who became the best known Jewish composer born on the island. The former contains salon works by five Palms, barrel organ music by the founder of the dynasty, and walsen and danzas by Jacobo Conrad (Curaçao, September 20, 1879–May 25, 1918), whose original name was Elias Martinus but who was known in the world of popular music as "Coco Lepol." Conrad popularized the tripartite sentimental "romantic" wals. His contemporaries in the world of Curaçao popular music included Emilio Naar, Willem Faarup, and Juan Navas.

Jules François Blasini (born at Curaçao, February 2, 1847; died there December 26, 1887) was a pianist and composer who after beginning with J. G. Palm, went to Paris to study at the Conservatoire. His danzas and walsen (mostly "romantic") are enriched with sinuous chromatic harmonizations. Joseph Sickman Corsen (Curaçao, December 13, 1855–October 8, 1911), was a poet who wrote in both Spanish and Papiamentu, who edited *Notas y Letras* from 1886 to 1888 (the first musico-literary periodical in Curaçao), who directed music in the military chapel 1895–1902, and who composed numerous dance pieces. The Canaries-born cellist and printer Agustín Bethencourt (1826–1885) was the most seminal classical musical influence in the island after his arrival from Venezuela on September 23, 1860.

The Boskaljons, Johannes Petrus (Curaçao, April 17, 1863–March 5, 1936) and his son who wrote the article here summarized (born at Curaçao March 28, 1887), were leading conductors of choruses and orchestras in the island. The Curaçao-born composer most successful in propagandizing his works in the United States was the previously named Charles Maduro (1883–1947, member of a prominent shipping and banking family), who moved to New York in 1927.

Increasing island wealth made it possible to bring rather efficient touring opera companies that presented such Italian staples as *Lucia di Lammermoor*, *Rigoletto*, *La bohème*, *Un ballo in maschera*, and *Tosca* (1921–1930), touring artists of the calibre of Artur Rubinstein and Mischa Elman in 1939, Jascha Heifetz and Alexander Brailowsky in 1940, Yehudi Menuhin in 1943, Rudolf Firkusny in 1944 and 1946, and Claudio Arrau in 1945. From nearby, the Venezuelan pianist Emma Stoppello was brought to play a piano concerto by S. E. Bortkievich (1877–1952) in a concert pair April 23–24, 1946, with the Curaçao Philharmonic. Majoie Hajari, a Surinamese pianist of East Indian extraction who had studied at the Amsterdam conservatory, played her own *Ballet Hindu* at her inaugural concert on August 30, 1946. But the stellar touring virtuosi from afar played almost nothing outside the standard repertory. Artur Rubinstein's program December 11, 1939, was typical and foreshadowed the crushingly commonplace program that he was to play everywhere else on tour: Beethoven's Sonata Appassionata, Chopin's B flat minor Scherzo, and F sharp Major Impromptu, Berceuse, and A flat Major Polonaise, two numbers from Albéniz's *Iberia*, Liszt's Liebestraum and Hungarian Rhapsody No. 12. Only Arrau broke this rule somewhat by including a *Viñeta* and *Poema trágico* of his Chilean compatriot Domingo Santa Cruz in a program on May 7, 1945, that also included a Mozart sonata, the Schubert Wanderer, Chopin's F minor Fantaisie, Barcarolle, and three Études, Debussy's *La Cathédrale engloutie* and Ravel's *Alborada del gracioso*.

_____. *Honderd jaar muziekleven op Curaçao* [Hundred years of music on Curaçao]. Assen [Netherlands], VanGorcum, 1958. 188 pp.

Year by year from 1850 to 1955 Boskaljon lists the chief musical events. Two notices, one in English culled from *The Curaçao Gazette and Commercial Advertiser* of January 15, 1813, the other in Dutch from the *Curaçaosche Courant* of June 27, 1829, cast light on the pre-1850 musical environment. A Harmonic Society founded in 1812 sponsored an orches-

tra that gave its first subscription concert that year. The "members of the orchestra flatter themselves to have done their best and . . . have likewise thought proper that with the last concert of these three months which is to be on the 18th instant in honour of the day [January 18, 1813], to give liberty to every member [of the Harmonic Society] to introduce one of his friends, provided they be furnished with a ticket which will be obtainable on that morning at the house of the undersigned. A. W. HELLMUNDT, Treasurer." In 1845 J. A. Quast conducted a "grand concert" sponsored by the Philharmonic Association in Scharloo that enlisted the aid of 25 island musicians. On July 23, 1857, a violinist and conductor signing himself "F. Callon, chef d'orchestre des théâtres de Rouen, Marseille et La Martinique" advertised a festival including four operatic overtures, sixteen operatic vocal excerpts, and seven instrumental arrangements. The operas excerpted ranged from *Il barbiere* to *Rigoletto* and *La Traviata*.

At his last concerts before leaving for Jamaica January 25, 1858, his chief guest artist was François Adolphe Carlo Pennella, a French harpist and flautist who settled in Curaçao (House No. 2 in Scharloo, Willemstad) in June 1846, and who spent a lifetime there teaching his instruments while his brother taught singing and piano. Their record is typical of the careers of successful musicians in the island all of whom had to double on instruments or on piano and voice.

The two most popular dance orchestras from 1860 to 1880 were that of Eduard (Wawa) Scholtz, all of whose changing personnel doubled on instruments (violin, flute, guitars, rhythm instruments such as the wiri, triangle, matrimoniaal, and various sizes of drum), and *Los Seis*. The latter included Emilio Naar, Agustín Bethencourt, Willem Faarup, and Joseph Kogen, strings; Rudolf Theodoor Palm, flute; Frederik Palm, guitar; and from time to time another Palm playing clarinet. The Italian barrel organ came into vogue for dance music 1880–1885. The city ensembles emphasized strings when playing danzas and walsen, the outlying district ensembles emphasized percussion ("Muziek di zumbi" = soul music).

Agustín Bethencourt, born November 23, 1826, at Santa Cruz de Tenerife, emigrated to Venezuela in 1841 and from there to Curaçao on September 23, 1860. Four years later he organized the first string quartet on the island, himself playing cello. In 1867 he started a bookstore, "Bethencourt e hijos," and in 1868 added music and music instruments to his stock. Gottschalk, Prudent, and Thalberg were among the composers whose music sold well. From 1870 to 1873 Felipe Larrazábal, a refugee from Venezuela, helped to build a taste for the chamber music of the Viennese classics. In 1880 Bethencourt started a printery on Heerenstraat (in Willemstad) and began publishing not only literature but also music for the first time on the island.

The two most renowned teachers on the island in the 1860's, 1870's, and 1880's were Jan Gerard Palm, born on Curaçao June 2, 1831, and founder of the Palm dynasty; and Mathias Hermanus van Dinter, born in Tegelen (Limburg) December 28, 1822, and from April 26, 1857, to January 15, 1885, *kapelmeester* of the Curaçao military chapel. From 1865 to 1901 Palm was organist for the United Protestant Church, from 1865 to 1885 of the Reformed Jewish Congregation, and from 1859 to 1881 director of the island militia band that gave many open air concerts including his original dances and arrangements. His polka *Los frenéticos* was banteringly reviewed by Christiaan Alardus Ulder in the *Curaçaosche Courant* of May 23, 1867, as a work to put "Wagner, the friend of the Bavarian king," in the shade.

Ulder, born on Curaçao January 9, 1843, was a critic, music teacher, and from 1873 to his death August 21, 1895, organist of Mikwé Israel congregation (Nederlands Portugees Israëlitische gemeente). From 1881 to his death he was also kapelmeester of the island militia and from January 16, 1885, of the military chapel. Apart from the customary walsen and danzas, he composed notable church works sung September 30, 1885, at the silver jubilee of the

pastor of St. Anna's and on August 30, 1886, for the tercentenary of St. Rose of Lima at Santa Rosa Church. He was one of the few Curaçao composers of his period whose church works were also performed in nearby Venezuela.

An Italian opera company headed by Eugenio Bellini visited the island in 1862. Recruiting their small orchestras from local players, they performed Donizetti's *Don Pasquale*, *Lucia di Lammermoor*, *La fille du Régiment* August 6, 12, and 23; Verdi's *Ernani*, *La Traviata*, and *Attila* August 18, 30, and September 6. The tenor of the company was the 25-year-old Oreste Sindici (1837–1904), who in 1864 settled at Bogotá and in 1887 composed the Colombian national anthem. From Curaçao the company proceeded to Maracaibo, but broke up for lack of paying engagements either there or in Caracas. Bellini with his wife and daughter then returned to Curaçao where he organized "La Filarmónica de Curaçao." Their program on March 21, 1863, included a "grand concerto" for piano played by the local prodigy, Jules François Blasini (born on Curaçao February 2, 1847; died there December 26, 1887). Blasini, then 16, studied with J. G. Palm, and later at the Paris Conservatoire. In 1878 he returned to the island, and for the next ten years taught piano, composed, and served as a French consular agent. His extant works include a piano nocturne, *Chant du soir*; three art-songs, *Aubade* with lyrics by Victor Hugo, *Ne m'oubliez pas* and *Vanished treasures*; five danzas with Spanish titles dedicated to different local society women on the island, *Sombras queridas*, *La Violeta doble*, *¿Para cual de las tres?*, *¿Porqué no?*, *Los ojitos de una mexicana*, and one danza *Tu lo has querido* dedicated to the co-editor of the Curaçao music periodical 1886–1888, *Notas y Letras*; two walsen dedicated to society women, *El ramo de milflores* and *En l'ami absent*. In his concerts he excelled in Weber, Mendelssohn, and especially Chopin.

Between June 29, and August 20, 1865, the Blen Operetta Company (Sra. Muñoz de Blen, soprano, Joaquin de la Costa, tenor, Eugenio Astol, baritone, José de la Paz, orchestra director) played three spanish zarzuelas, Arrieta's *Marina*, 1855, Barbieri's *Jugar con fuego*, 1851, and *Los Diamantes de la corona*, and a Spanish version of Meyerbeer's *L'Étoile du nord*. On August 27, 1871, was inaugurated the Theater Naar (named after donor of the land, Jacob J. Naar) which until the end of the century provided a favorite locale for visiting recitalists. The 22-year-old Chilean Josefina Filomeno de Salcedo, who was both a violinist and pianist, gave a recital there March 19, 1874, in cooperation with Blasini and with her father, Miguel, a cellist. Her program, mostly operatic transcriptions, followed the same pattern as those that she and her father had successfully given in Lima in 1866 and were to repeat in seven concerts at Lima during the last three months of 1874. In July, 1875, the "Grande Opera Italiana" troupe played Donizetti's *Lucrezia Borgia*, 1833, and *La Favorite*, 1840, Verdi's *Ernani*, 1844, *Rigoletto*, 1851, and *La Traviata*, 1853, at the Theater Naar. Largely through the efforts of Bethencourt, an Academia de Música was founded on June 9, 1878, with Isaac Salas, Jules Blasini, John Monsanto, Gabriel López, A. Mordy Capriles, and José R. Henriquez as officers. Under Academia auspices was also the next year organized "Harmonie," Curaçao's first symphony orchestra (with 15 violins, 2 violas, 2 cellos, contrabass, 3 flutes, 3 clarinets, 2 French horns, 2 cornets, and 2 baritones). The cost of all rehearsals in the Hotel Internacional was paid by Bethencourt. Another capital event of 1878 was the arrival at Curaçao of its second great music patron, Carl Fensohn (born at Hamburg March 29, 1850; died there June 1, 1942). An excellent violinist, he replaced the Curaçao-born Colonel Simon Prince (1814–1896) as leader of the Curaçao String Quartet that for many years included Charles J. Debrot as second violin, Jacobo Palm as violist, and the author of the present book, Rudolf Boskaljon, as cellist.

On May 11, 1878, J. G. Palm, who had been director of the island militia band since 1859, gave a program solely of his own compositions at Fort Amsterdam. Each number—*wals*, mazurka, march, *danza*—was dedicated to a local celebrity. To show his versatility, Palm on November 11, 1883, was the local composer who provided two choral works to be sung in the Protestantse Kerk in commemoration of Martin Luther's 400th anniversary.

In June of 1878, the celebrated Hungarian pianist Maximilian Vogrich visited Curaçao during his Latin American tour. His programs included not only the favorites Gottschalk and Thalberg, but also Beethoven, Liszt, and Chopin. With Jules Blasini he played his own two-piano arrangement of the William Tell overture, a work patterned after Gottschalk. The popularity of Gottschalk lingered in Curaçao long after he was shelved elsewhere. Joseph Sickman Corsen (born there December 13, 1854; died there October 8, 1911; organist of the Reformed Jewish Congregation 1885–1911) played Gottschalk's Tarantella with great success at a Harmonie orchestra concert October 8, 1881, in the Theater Naar. Corsen's own *Otelo Fantasie* was modeled on Gottschalk. Miguel Eusebio Senior (born on Curaçao March 5, 1877; spent his adult life at Santo Domingo) returned home to give a concert as late as July 13, 1928, consisting of these four composers—Schumann, Chopin, Liszt, and Gottschalk. Like Corsen's *Otelo*, Senior's 18 works printed at Paris by G. Mergault et Cie. frequently echoed Gottschalk.

In 1879 a Mexican zarzuela company advertised as consisting of youthful prodigies gave four performances. Zarzuela companies continued frequently visiting the island until 1939. In 1884 the Martino Italian opera company gave eight performances between January 26 and February 15; the Ricci's *Crispino e la comare* trod new ground, but the other operas were routine choices. The Harmonie orchestra continued in 1884 playing the works of such local composers as Ulder and Palm. After Bethencourt's death in 1885, the Curaçao violinist Paul Quirino de Lima (June 4, 1861–February 18, 1926) on March 7, 1886 began conducting the El Progreso orchestra that succeeded Bethencourt's Harmonie orchestra. Fortunately Lima continued Bethencourt's excellent custom of programming local composers' works. For instance, his "soirée musicale" of February 18, 1887, honoring the Netherlands king's birthday, consisted largely of such works.

On May 27, 1886, the 32-year-old Venezuelan pianist Teresa Carreño made her triumphal entry on the Curaçao scene with a concert in the Salon Capriles. In July of that year appeared the first number of the musical weekly *Notas y Letras* edited by J. S. Corsen, Ernesto Römer, and Haim Senior. On May 19, 1889, the Protestantse Kerk inaugurated a new organ. Johan Peter Eskildsen, born on Curaçao October 8, 1838, and organist since 1854, resigned in 1889 to be succeeded by J. G. Palm who held the post until bequeathing it in 1901 to his grandson Rudolf Theodoor Palm (who held it forty years). A French opera company directed by Rouxegeus visited Curaçao in March of 1892. Their only novelty among five operas was Thomas's *Mignon*. Moreira de Sá, the Portuguese pianist who visited the island in February 1895, played three composers, Chopin, Rubinstein, and Gottschalk. Claudio Brindis de Salas, the Negro virtuoso violinist of Cuban birth who returned from Germany to tour the West Indies in 1896, gave a concert on June 18 in the Theater Naar consisting of Beethoven and Bach—to the astonishment of the Curaçao public expecting folkloric tumbas.

The extremely active Jewish musical community on the island organized in August of 1898 a band calling itself the "Orfeo." The members from the elite Sephardic banking and commercial families included J. D. Capriles, E flat cornet; Manuel S. L. Maduro and Morris C. Henriquez, 1st and 2nd cornets; Lakie Capriles and David L. Penha, 1st and 2nd bugles; A. C. Henriquez, M. S. L. Maduro, Morris Curiel, and Salomon Penso, altos and baritones; Elias Curiel and Benjamin de Marchena, trombones; Arturo de Marchena, tuba; Abraham Sasso, E flat bass; E. S. L. Maduro, Montefiore Maduro, and Charles Maduro, percussion. Their concert of October 14, 1899, in Wilhelminapark included Charles Maduro's first publicly performed composition, his waltz *Un bouquet*. At the inaugural concert of a newly organized orchestra Los Dispuestos in the Theater Naar November 30, 1901, Gottschalk's *Manchega* and a *Curaçao Marsch* by J. G. Palm were centerpieces. Justin Elie, a Haitian pianist who had studied at the Paris conservatoire, gave the first of a pair of highly successful concerts December 3, 1906, in De Gezelligheld Club; he began with Chopin's Sonata, Op. 35, and ended with his own *Étude en forme de Valse*. On June 27 and July 1 of

1907, Dario Saavedra, a pianist from Paramaribo, played two enthusiastically applauded concerts, the first in the same club, the second in the Club Curaçao. A quartet consisting of three Maduros and John Monsanto assisted at Saavedra's first program, playing an arrangement of Suppé's *Pique Dame* overture. The piano numbers, lavishly praised by Frater Candidus in the newspaper *Amigo di Curaçao*, included Mozart's A Major Sonata, Beethoven's Op. 31, No. 3, a Rubinstein Romance, Palacios Étude, A. Jiménez Nocturne, and Saavedra's own original set of variations on a Surinam song. At his second concert attended by the governor of the island he played Bach, Brahms, Mozart, Chopin, Liszt, Méndez, and Estrada. The pieces played in September of 1910 by the refugee Venezuelan pianist Sebastián Díaz Peña were by comparison trivial. At a program repeated February 6 and 10, 1915, in the Theater Naar, Díaz Peña conducted his own children's operetta *Fiesta de familias*, and two excerpts from Chueca's zarzuela *De Madrid a Paris*. In 1921 he still continued active as an accompanist for the visiting baritone Alisio A. Jiménez.

Carlos Valderrama, the Peruvian composer who visited Curaçao in 1932, gave a program of his own "Inca" works in the Theater Brion on September 6. Between numbers his wife Raquel de Valderrama read Peruvian poetry. On July 17, 1933, a "Marimba Jazz Band" from San Salvador played a program at the movie house Cinelandia including updated versions of Ponchielli's "Dance of the Hours" from *La Gioconda* and Rossini's William Tell overture. In 1935 Alfredo de Saint Malo, a concert violinist born in Panama but whose father Bierman Malo had been violinist of the Curaçao Harmonie orchestra in 1881, gave a recital at the Club Asiento including mostly standard repertory items but also his own *Himno Inca al Sol*.

From 1937 concert life in Curaçao became ever more standardized along international lines. In that year the Curaçaose Kunstkring joined the chain of outlets purchasing attractions from Columbia Artists Management in New York and Conciertos Daniel in Mexico City. Henceforth, artists such as Mischa Elman and Artur Rubinstein in 1939, Jascha Heifetz and Alexander Brailowsky in 1940, the Lener Quartet in 1941, Yehudi Menuhin in 1943, and others of like stellar rank, created a musical climate no longer very hospitable to local talent, creative or interpretive. True, the Curaçaose Kunstkring brought the Netherlands soprano Coté van der Mark for a recital at the Stadsschouwburg (City Theater) June 25, 1947, that included Gerard H. G. von Brucken Fock, Alex Voormolen, and Kor Kuiler; but her brother lived on Curaçao. When shortly after returning from the Netherlands Rudolf Boskaljon premiered his own *Symphonie Curaçao* at a Philharmonic concert February 10, 1948, the no longer encouraging local press criticized it for lasting only 14 minutes—an improper length for a symphony. Wim Statius Muller, a Curaçao native pianist who had made his local début July 7, 1945, at a youth concert, played Mendelssohn's G minor concerto with the Curaçao Philharmonic July 14, 1948, at the Theater Brion; a completely conventional program on July 1, 1952 (Bach, Beethoven, Chopin, Debussy, Albéniz) during his first vacation from the Juilliard School; and the Weber *Concertstuck* on June 17, 1953, with the Curaçao Philharmonic during his second vacation. Finally during his third vacation he stepped outside routine to play Bernard Wagenaar's Piano Sonata (1928), August 23, 1954, in a recital sponsored by the Curaçaose Kunstkring. Another local pianist then making a name for himself was Harold Martina. But when the purportedly eleven-year-old Jon Robertson was brought from nearby Jamaica to play a piano recital August 30, 1954, not even international courtesy prevented the Curaçao press from denouncing the fraud.

In general, new national music had to await touring artists of the same nationality. Henk Badings first made his appearance flanked by Ibert and Schubert's "Death and the Maiden" on a program played May 18, 1949, by the visiting Netherlands Rontgen Quartet. On March 18, 1949, Andrés Segovia played Ponce's *Sonata Meridional*, Castelnuovo-Tedesco's *Tarantella*, and Torroba's *Madrones*. But when American Negro singers such as Ellabelle Davis (November 1, 1951) and Marian Anderson (November 19, 1953) appeared, their sole gesture toward the United States was a concluding group of arranged Spirituals.

Bourne, Edward Gaylord. "Columbus, Ramon Pane and the Beginnings of American Anthropology," *Proceedings of the American Antiquarian Society*, n.s., XVII/3 (April 1906), 310-348.

At page 310, Bourne writes: "Christopher Columbus not only revealed the field of our studies to the world but actually in person set on foot the first systematic study of American primitive custom, religion and folklore ever undertaken. He is in a sense therefore the founder of American Anthropology." Bourne translates the part of Pane's chapter XIV that treats of music thus (pp. 326-327): "Like the Moors they have their laws reduced to ancient songs; by which they are ruled as the Moors are by their scripture. And when they wish to sing these songs of theirs they play upon a certain instrument, which is called *maiohauau = mayohavau* [Brasseur de Bourbourg gives this word as *maiouauan* and defines it as a sort of drum], which is of wood and hollow, strongly made and very thin, an ell long and a half an ell in breadth, and the part where it is played is made in the shape of the pincers of a farrier, and the other part is like a club. It looks like a gourd with a long neck; and they play this instrument, which has so loud a sound that it is heard a league and a half. To this sound they sing the songs which they learn by heart; and the principal men play it who have learned from childhood to sound it and to sing by it according to their custom."

Bravo, Juan S. "Estampas Precolombinianas: La Danza," *Puerto Rico Ilustrado*, XXV/1247 (January 27, 1934), 16.

Brook, Barry S. *La Symphonie française dans la seconde moitié de XVIII^e siècle*. Paris: Institut de Musicologie de l'Université de Paris, 1962. 3 vols.

Joseph-Boulogne de Saint-Georges was born on Guadeloupe, French West Indies, in 1739. His mother named Nanon was a beautiful Black woman. Brook's documented biography occupies I, 375-386; a catalogue of Saint-Georges's works, II, 641-649; a transcription of his Symphonie Concertante in G, Catalogue N° 10 (1782) for strings with two solo violins, III, 147-169. The latter work was recorded for Columbia (M32781) in 1973 by the London Symphony conducted by Paul Freeman. The opposite side of this LP contains Saint-Georges's Symphony No. 1 in G, Op. 11, No. 1, and his Quartet No. 1 in C, Op. 1, No. 1, the latter work played by the Juilliard Quartet.

_____."The Symphonie Concertante: an Interim Report," *Musical Quarterly*, XLVII/4 (October 1961), 493-505.

Saint-Georges, next to Jean-Baptiste Davaux (1742-1822) and Giovanni Giuseppe Cambini (1746-1825), wrote the greatest number of *symphonies concertantes*—11. In all, the genre (which was peculiar to pre-Revolutionary Paris) is represented by 220 extant works.

Cadilla de Martínez, Maria. *Costumbres y tradicionalismos de mi tierra*. San Juan: Imprenta Venezuela, 1938. 196 pp.

_____. *Juegos y canciones infantiles de Puerto Rico*. San Juan: P.R. Balrich, 1940. 259 pp.

Callejo Ferrer, Fernando. *Música y Músicos Portorriqueños*. San Juan: Tip. Cantero Fernández & Co., 1915. 316 pp.

The first book of San Juan Cathedral *Actas Capitulares* begins with the session of January 9, 1660. That year the cathedral cabildo appointed as organist Gerónimo Ovando y Guerra, who held the post until 1690. His successor Juan de Morales was organist from January of 1692 to December of 1698. Téllez Rodríguez became maestro de capilla in January of 1672, continuing until 1680. Fernando VI's cedula issued at the Escorial June 12, 1749, designated

four mulatto instrumentalists belonging to the Cofradía del Sacramento to continue supplying music for first and second class feasts in San Juan Cathedral. In 1756 and 1757 Francisco de Sobres was organist and from 1758 to 1761 Miguel Feliciano. From December 31, 1769, until pensioned at the age of 80 on December 12, 1818, Domingo de Andino (1738–1822) held the post. His successors were José Matías Cuxach (from 1813 to 1824), José María Benigno Freijó (1825 to 1830), Manuel Benigno Freijó (1831 to 1832), and José Bermejo Iturriaga (1834 to 1848). Domingo Delgado, the first organist whose extensive compositions still survived in 1915, occupied the post until death in 1856. In 1858 the cathedral orchestra was organized with 15 members.

Felipe Gutiérrez [y] Espinosa (1825–1899), who was elected maestro in 1858, left 30 compositions. He was the first in Puerto Rico to write operas—*Guarionex* (3 acts, libretto by Alejandro Tapia), *Macías* (3 acts, Alejandro Tapia, after the play by Mariano José de Larra), and *El Bearnés* (4 acts, Antonio Biaggi). *Guarionex* took its name from the Hispaniola cacique who fought Columbus. On April 24, 1876, he embarked for a short study tour of Europe subsidized by the Diputación Provincial, but in Paris he found that even the location of Puerto Rico was unknown, to say nothing of its music.

Other 19th-century composers whose lives and works are treated at length in this book include Julio C. Arteaga (born at Ponce October 29, 1864; died at New York, 1923), Aristides Chavier Arévalo (Ponce, September 3, 1867; died 1942; chamber music specialist), Braulio Dueño Colón (born at San Juan March 26, 1854; died at Bayamón, P. R., April 4, 1934; symphonic prize winner), Juan Morel Campos, Gonzalo Núñez, Adolfo Heraclio Ramos, and Manuel G. Tavárez.

Up to 1915 the best known Puerto Rican singer was the world famous dramatic tenor Antonio Paoli (born at Ponce April 13, 1872; died at Santurce, San Juan, August 24, 1946). Sections 3 through 7 of this book deal with singers, competitions, composers, notable instrumentalists, regional music and music teaching. The youngest pianist praised by Callejo—Jesús María Sanromá, a native of Fajardo—was already at the age of 11 playing Chopin ballades and impromptus, Liszt rhapsodies, and Beethoven sonatas.

Carpentier, Alejo. "The Angel of the Maracas," *Music Educators Journal*, LXI/9 (May 1975), 43–47. Reprinted from the UNESCO Courier, June, 1973.

Silvestre de Balboa [Troya y Quesada] (1564–1643?) wrote *Espejo de paciencia*, "a poem whose hero, for the first time in history, was a Negro, on whom, as the poet put it, all the gods of Greek mythology looked down in admiration." The Negro in question was Salvador Golomón, who lopped off the head of a French pirate, Gilbert Giron. Having captured the bishop of Santiago de Cuba, Fray Juan de las Cabezas Altamirano, the pirate demanded a huge ransom. In honor of the bishop's rescue, "a hymn composed specially for the occasion by a choirmaster versed in the art of counterpoint was sung in the church of Bayamo. The townsfolk brought out their guitars and rebecks, their flutes and fiddles, and held a great ball at which the sound of European instruments mingled with the beat of African drums, maracas and claves, and even some Indian instruments, among them one called a tipinagua."

_____. *La Música en Cuba*. Mexico City: Fondo de Cultura Económica, 1946. 283 pp.

Born December 26, 1904, in Havana, Carpentier was educated at Candler College and the University of Havana. He was editor-in-chief of the magazine *Carteles* 1924–1928, and contributor to Havana dailies, before becoming artistic director of Foniric Studios at Paris 1933–1939. In 1941 he became professor of music history at the Havana Conservatorio Na-

cional. By 1946 when his music history was published he had moved to Caracas, henceforth devoting himself to journalism and belles lettres. Fidel Castro appointed him cultural attaché at Paris, a post that he held until death.

He rescued Esteban Salas from oblivion, and pioneered in writing an unfootnoted music history that despite numerous errors of fact has the literary merits of Stendhal's musical lives.

Casas, Bartolomé de las. *Apologética Historia*, ed. by Juan Pérez de Tudela Bueso. Madrid: Sucs. J. Sánchez de Ocaña y Cía [Biblioteca de Autores Españoles, CV-CVI], 1958. 470, 472 pp.

In chapter 120 (CV, 416–419) Las Casas patronizingly classes Ramón Pane, the Catalan Hermit of St. Jerome who was the first missionary to the Indies, as well-intentioned but simple. Pane did learn the language least current on the island of Hispaniola, that of lower Macorix. Columbus, who brought him out to Hispaniola on his second voyage (1493–1496), therefore asked him to move to the part of the island governed by the most powerful cacique, Guarionex. After two years with Guarionex, Pane transferred to a village ruled by the better affected Mariatué. He wrote the first account of aboriginal customs on Hispaniola on Columbus's order. In chapter 243 (CVI, 370–371) Las Casas describes at length the "dances, festivals, and songs current in Nicaragua, Honduras and nearby lands."

_____. *Historia de las Indias*, ed. by Juan Pérez de Tudela Bueso. Madrid: Estades [Biblioteca de Autores Españoles, XCV-XCVI], 1957. 502, 617 pp.

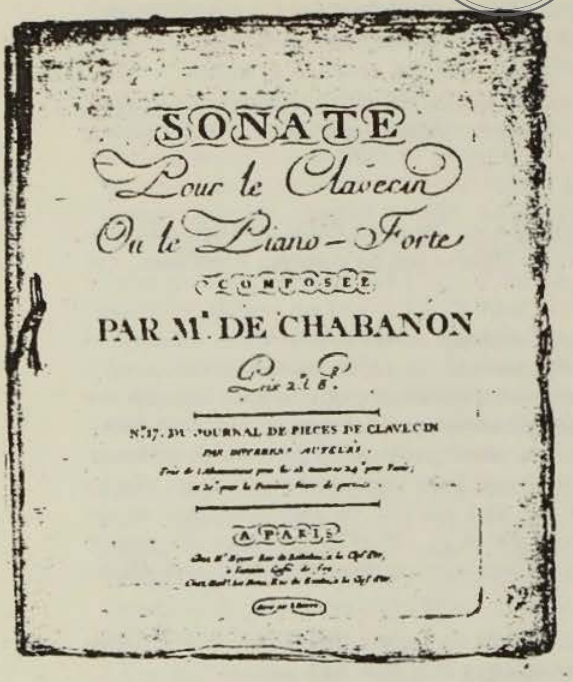
According to chapter 39 (XCV, 139), Columbus's sailors sang the *Salve Regina* every evening during their first voyage, but never so gladly as Thursday night, October 11, 1492, when sensing the nearness of land. Again in chapter 131 (XCV, 352), Las Casas says that Columbus's mariners joyfully sang the *Salve Regina* with other *coplas y prosas* just after sighting Trinidad. On August 2, 1498, after rounding the southwestern point of Trinidad, Columbus made his first contact with the Arawaks of South America. To attract them to his fleet, he ordered a pipe-and-tabor performer to play for a sailors' dance within full view of the 25 natives. Ironically, from their dugout they took the dancing and piping as a sign of war.

Castellanos, Israel. *Instrumentos musicales de los afrocubanos*. Havana: Imprenta El Siglo XX, 1927. 40 pp.

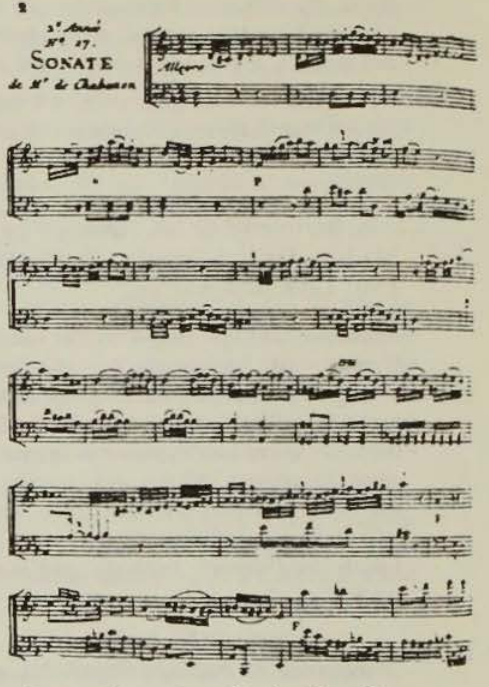
Cervantes, Ignacio. *40 danzas*, with an introductory study by Orlando Martínez. Havana: Ediciones de Blanck, 1959. 96 pp.

Chabanon, Michel Paul Gui de. *De la musique considérée en elle-même et dans ses rapports avec la parole, les langues, la poésie, et le théâtre*. Paris: Chez Pissot, 1785. 459 pp.

Chabanon, born on Saint-Domingue in 1729, died at Paris July 10, 1792. He was the first Frenchman born on that island to publish a *Sonate Pour le Clavecin Ou le Piano-Forte* (in the *Journal de pièces de clavecin*, 2e. Année, No. 17 [Paris: Boyer, 1785]). See the facsimiles in *Die Musik in Geschichte und Gegenwart*, II (1952), 999–1000. In 1764 he published an *Éloge de M. Rameau*. His other literary interests ranged from librettos for Gossec's operas to a *Vie du Dante*, 1773. He translated both Pindar and Theocritus.



SONATE
Pour le Clavecin
Ou le Piano-Forte
COMPOSÉE
PAR Mr. DE CHABANON
Oeuv. 2. de B.
N°17. DU JOURNAL DE PIECES DE CLAVECIN
PAR DIFFERENS AUTEURS.
A PARIS



2
3e Année
N° 17.
SONATE
de Mr. de Chabanon
Allegro

In this revised and enlarged edition of his *Observations sur la musique* (Paris: Chez Pissot, père et fils, 1779), Chabanon published at page 393 four songs of South American Indian provenience, collected by a French officer named Marin during a long captivity. By singing one of their native songs to his captors who were about to kill him, Marin won their favor and was released. To make sure that the songs memorized by Marin were correctly transcribed, Chabanon, who was an accomplished violinist, played them back to Marin for approval.

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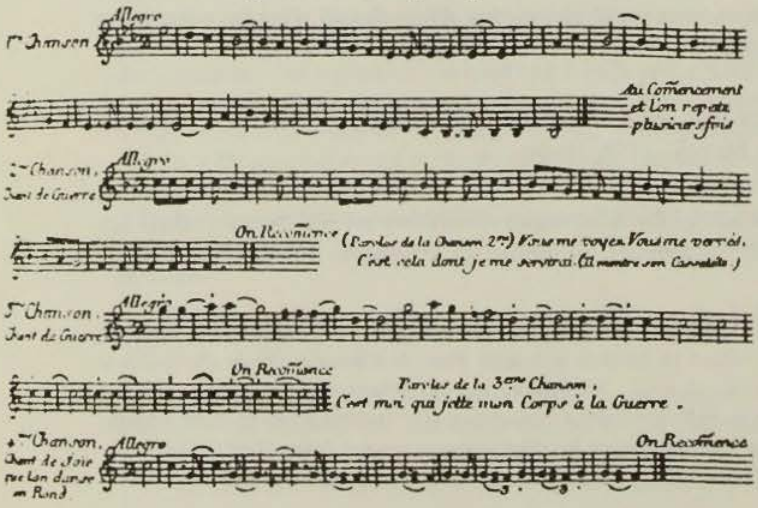
CHANSONS
Des Sauvages de l'Amérique ſeptentrionale.



1re Chanson. Allegro
Au Commencement et l'on repete plusieurs fois
2e Chanson. Allegro
Chant de Guerre
On Recommence (Paroles de la Chanson 2de) Vous me voyez. Vous me verrés. C'est cela dont je me servirai. (Il montre son Couteau.)
3e Chanson. Allegro
Chant de Guerre
On Recommence Paroles de la 3eme Chanson. C'est moi qui jette mon Corps à la Guerre.
4e Chanson. Allegro
Chant de Joie avec lequel on danse en Rond
On Recommence

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OBSERVATIONS
Sur les Chanſons des Sauvages.

J'ai noté ces Chanſons d'après M. Marin, Officier François, que M. de Bougainville m'avoit fait connoître. M. Marin avoit beaucoup vécu parmi les Sauvages de l'Amérique: fait priſonnier par eux, & conduit à l'endroit où on devoit le faire mourir, il chanta aux Sauvages une de leurs Chanſons; & les paroles qu'il y attachoit reconnoiſſent le mépris qu'il avoit pour la mort. Ce noble courage lui obtint ſa grace.

M. Marin n'avoit nulle notion de Muſique; il m'étoit difficile de m'aſſurer, d'après ſon intonation, ſi j'avois noté bien juſte ce qu'il chantoit. Mais je lui jouai pluſieurs fois ſur le violon les airs qu'il avoit chantés, & je les jouois avec le caractère qu'il y mettoit. Lorſqu'il retrouvoit dans le chant de mon violon, celui qu'il m'avoit fait entendre, j'étois ſûr de ne m'être pas trompé.

Les Sauvages (me diſoit M. Marin) rangés ſur deux files, accompagnent celui d'entre-

Chapman, Catherine Weeks. "Printed Collections of Polyphonic Music Owned by Ferdinand Columbus," *Journal of the American Musicological Society*, XXI/1 (Spring 1968), 34–84.

Ferdinand Columbus's nonpareil collection of printed and manuscript music was made possible only by wealth from Hispaniola sources. His library foreshadowed the part American-derived wealth was to play for centuries to come in fomenting European musical interests.

Chanvalon, Jean Baptiste Thibault de. *Voyage à la Martinique*. Paris: J. B. Bauche, 1763. 238 pp.

Chanvalon (1725–1785) in his report on voyages begun in 1751, writes thus concerning what he saw on Martinique (p. 66–67): "I have seen seven or eight hundred Blacks accompanying a wedding-party to the sound of song; they would all leap up in the air and come down together;—the movement was so exact and uniform that the noise of their fall made but a single sound.

"They do all their work to a beat, almost always singing while they work. Their whole bodies move with the beat. The same tune, made up of only a strain or two, occupies them for hours on end. Repetitions do not bore them, perhaps because of the intensity and expression with which they sing. Their tunes are nearly all in binary measure."

At the bottom of page 67 he promises later on to give "examples of their music and of their songs and to go into detail concerning their dances," without however redeeming his promise.

Chavier, Aristides. "Porto Rican Musical Art. El arte musical puertorriqueño, su desarrollo y evolución hasta el presente," in *El Libro de Puerto Rico*, ed. by Eugenio Fernández y García. San Juan: El Libro Azul Publishing Co., 1923. Pp. 775–785.

The Exposition judges at San Juan in 1865, Aurelio Dueño and Felipe Gutiérrez, awarded prizes to Manuel G. Tavárez for his *Marcha fúnebre de Campeche* and to Heraclio Ramos for his *Fantasia de concierto sobre God save the King*. The judges at Ponce in 1882 awarded prizes to Tavárez for his *Gran Marcha Triunfal Redención*, to Juan Morel Campos for his orchestral overture *La Lira*, to Eduardo Cuevas for his *Loarina* overture, to Casimiro Duchesne for an *Obertura de concierto*, to Fermín Toledo for a *Polonesa de concierto*, and to José Agulló Prats for a *Romanza*, voice and piano. Two orchestras were hired to play the submitted compositions. Expositions greatly stimulated prize-winning works.

Chetwood, William. *A General History of the Stage*. London: W. Owen, 1749. 256 pp.

In a passage at pages 40–41 noticed by Roger Fiske (*English Theatre Music in the Eighteenth Century* [London: Oxford University Press, 1973], 110), Chetwood gives us an early glimpse of touring Ballad Opera in the West Indies. In 1733, only five years after first production at London on January 29, 1728, of *The Beggar's Opera*, "greatest theatrical success of the century," it was playing in Jamaica. "I had an Account from a Gentleman who was possess'd of a large Estate in the Island, that a Company in the Year 1733. came there and clear'd a large Sum of Money. They receiv'd 370 Pistoles the first Night to the *Beggars Opera*, but within the Space of two Months they bury'd their 3rd *Polly*, and two of their Men. The Gentlemen of the Island for some time took their Turns upon the Stage to keep up the Diversion; but this did not hold long, for in two Months more, there were but one old Man, a Boy, and a Woman of the Company left, the rest died either with the Country

Distemper, or the Common Beverage of the Place, the noble Spirit of Rum-Punch, which is generally fatal to new Comers." The remnant tried making their way to Charleston, South Carolina.

Cipriano de Utrera. *Universidades de Santiago de la Paz y de Santo Tomás de Aquino y Seminario Conciliar de la Ciudad de Santo Domingo de la Isla Española*. Santo Domingo: Padres Franciscanos Capuchinos, 1932. 604 pp.

At pages 68–73 Frey Cipriano unites all the extant documentation on Cristóbal de Llerena to be found in the Archivo General de Indias, Seville, legajos 53–6–5 (July 21, 1571), 54–1–9 (July 3, 1575, April 20, 1576, May 22, 1583, July 16, 1588), 54–1–10 (June 10, 1584). Llerena was born at Santo Domingo around 1540. In 1571, already a priest, he was cathedral organist there and Latin teacher in the so-called Universidad de Gorjón. In 1575 he was a chaplain in the local hospital of San Nicolás, in 1576 an aspirant for a cathedral canonry, in 1583 a canon, in 1588 a temporary exile in Nueva Granada, and thereafter until at least 1610 holder of various offices such as cathedral maestrescuela and Universidad de Gorjón rector. He died before 1627 (p. 95, citing A.G.I., Escribanía de Cámara, n. 4/2).

His musical abilities were praised by Archbishop Andrés de Carvajal in his letters to Philip II of July 21, 1571, and to the Consejo de las Indias of April 20, 1576; and by Archbishop Alonso López de Ávila in a letter to Philip II dated July 16, 1588; "Xpoval de Llerena, ques tañedor de la yglesia," "músico de tecla y voz, virtuoso y hombre de bien," "hombre de rara habilidad, porque sin maestro lo a él sido de sí mismo y llegado a saber tanto latín que pudiera ser catedrático de Prima en Salamanca, y tanta música que pudiera ser maestro de capilla de Toledo. . . . Sin él no ay música ni quien toque el órgano."

Coll y Toste, Cayetano. "La primera misa en América," *Revista de las Antillas*, 2 (April 1913), 24–36.

_____. "Rectificaciones históricas: [¿Dónde, cuándo y por quién se escribió la Borinqueña?]," *Boletín Histórico de Puerto Rico*, IX/5 (1922), 266–269.

The dance called the *Borinqueña* was written in Mayagüez by Félix Astol in 1867, and first heard at Christmas in Eugenio Cuevas's house. The text now sung was added in 1868.

Columbus, Ferdinand. *Historie Del S. D. Fernando Colombo Nelle quali s'ha particolare, & vera relatione della vita, & de' fatti dell' Ammiraglio D. Christoforo Colombo, suo padre*, transl. by Alfonso Ulloa. Venice: Francesco de' Franceschi Sanese, 1571. [513 pp.]

At folios 126–145, chapter LXI contains Ramón Pane's pioneer ethnology of Hispaniola, commissioned by Christopher Columbus: "Scrittura di fra Roman delle antichità de gl' Indiani." Other Italian editions followed in 1614, 1678, 1685, 1709 and 1728. English translation by Benjamin Keen, *The Life of the Admiral Christopher Columbus by his son Ferdinand*, New Brunswick, Rutgers University Press, 1959. Ferdinand accompanied his father on the Fourth Voyage (May 1502 to November 1504). In 1509, he accompanied his half-brother Diego to Hispaniola where he was charged with building churches and monasteries. The next year he returned to Europe where his extreme wealth in time permitted his assembling the greatest of Renaissance private libraries.

In a sense, his library—which included "nearly every now known music book published up to and including 1535, plus a considerable number that have disappeared altogether"—belongs to Hispaniola history, because only New World riches permitted his combing Italy, the Low Countries, Germany, England, France, and Spain for the library totalling well over 15,000 items that by terms of his will ended in the possession of the cathedral chapter of Seville.

Ramón Pane, the Jeronymite hermit whose ethnology comprises chapter 62 of Keen's translation, describes Hispaniola curing rites (pp. 159–160): "When a *buhuitihu* goes to call on a patient, before leaving his hut he takes some soot from a cooking pot, or some charcoal, and blackens his face. . . . Entering the sick man's hut, the doctor sits down and all fall silent. . . . Then he begins to sing his chant." Discussing Hispaniola religious belief, he writes (pp. 158–159): "Like the Moors, they have their religion set forth in ancient chants by which they are governed, as the Moors are by their Scripture. When they sing their chants, they play an instrument called *mayohavau* that is made of wood and is hollow, strong, yet very thin, an ell long and half as wide; the part which is played has the shape of a blacksmith's tongs, and the other end is like a club, so that it looks like a gourd with a long neck; this instrument is so sonorous that it can be heard a league and a half away. To its accompaniment they sing their chants, which they know by heart; and their principal men learn from infancy to play and sing to it, according to their custom."

Ferdinand describes the first encounter with Indians off the South American shore in some detail (p. 182): "Since words could not persuade the Indians to come nearer, our men tried to coax them by showing brass pots, mirrors, and other things of which Indians are usually fond. This brought them a little closer, but from time to time they stopped as if in doubt. Then the Admiral tried to lure them by staging a show, with a pipe-and-tabor player mounting the prow, while another sang and played a kettle drum and some grummets did a dance." The Indians interpreted the song and dance as a preparation for combat.

Comitas, Lambros. *Caribbeana 1900–1965 A Topical Bibliography*. Seattle and London: University of Washington Press, 1968. 909 pp.

The section on "Music, Art and Recreation," pages 265–277, itemizes 148 main entries, 38 of which are picked up in the present short list.

Comvalius, Theodoor A. C. *Een achttal Surinaamsche liederen in oorspronkelijken tekst, getoonzet voor de piano*. Leipzig: Elsbach, 1922.

Eight Suriname songs with texts in the original language and piano accompaniment.

_____. "Het Surinaamse negerlied: de Banja en de Doe" [Surinam Negro song: the Banja and the Doe], *West-Indische Gids* [Amsterdam, The Hague], XVII/7 (November 1935), 213–220.

Although Black men used to sing the banja, it became a Black woman's song, sung while she tripped back and forth in front of the musicians and kept time waving two scarves. Her auditors listened carefully to get the gist, which was usually contained in the first couplet. She then began singing the rest of the couplets, each repeated by the dancers. The songs were cheerful, filled with poetic figures of speech. The guests included slaveholders and their families. If the man to whom the last song was sung liked it, he walked up to the singer and gave her a silver piece. The accompanying instruments included the *mandrom*, *poedja*, *triangel*, *hauten bankje*, and *joro joro*. In Paramaribo the banja continued being danced in 1935 but its popularity as a song had died out about 1910.

The doe was a dramatic or narrative song sung by the prettiest, wittiest, and most lithesome of the banja singers. Doe singers were banded into companies that performed inside a tent. The kwakwa was a favorite rhythmic accompanying instrument. The texts were extremely allusive.

Coopersmith, Jacob Maurice. "Music and Musicians of the Dominican Republic: A Survey, Part I" and "Part II," *Musical Quarterly*, XXXI/1 and 2 (January and April 1945), 71–88 and 212–226.

This pioneer study by an eminent Handelian greatly profited from his own excellent training in method, but more especially from the official invitation "received from the president of

the Dominican Republic, Dr. Rafael Leonidas Trujillo y Molina, to prepare a survey of the musical resources in the country." Financed by a generous grant, he spent four months in the island, during which time he "interviewed the leading composers of the Republic, made 78 recordings of native folk-music and dances, and collected for the museum of the national conservatory 40 musical instruments, some obsolete." As one result he was able to report that the "*Partial List of Latin American music obtainable in the U.S.* compiled by Gilbert Chase, 2nd ed. . . . is fragmentary and inaccurate."

Corona literaria a la memoria de Juan Morel Campos. Ponce: Imp. El Dia. 1918. 168 pp.

Collection of essays and poetry.

Courlander, Harold. *The drum and hoe. Life and lore of the Haitian people.* Berkeley/Los Angeles: University of California Press, 1960. 371 pp.

_____. *Haiti Singing.* Chapel Hill: University of North Carolina Press, 1939. 273 pp.

Crónica de San Juan ó sea descripcion de las fiestas con que la ciudad de Puerto Rico ha celebrado á su Santo Patrono en el año de 1864. [San Juan]: Imprenta del Comercio, 1864.

Crowley, Daniel J. "The shak-shak in the Lesser Antilles," *Ethnomusicology*, II/3 (September 1958), 112–115.

_____. "Song and Dance in St. Lucia," *Ethnomusicology*, Newsletter No. 9 (January 1957), 4–14.

In the mid-1950's, the mountainous 238-square-mile island was inhabited by about 86,000 Saint Lucians [101,064 in 1970], most of whom spoke a French-Creole patois despite ownership of the island by Great Britain since 1814. The great majority were of West African descent. Sugarcane was the economic mainstay [until replaced by bananas after 1964]. The two chief singing societies were La Rose and La Marguerite. St. Lucian music was in 1957 characterized by the soloist-chorus pattern in songs, by the drum accompaniment to most singing and dancing, by the allusive quality of the song-texts, and by the close integration of music with socio-religious activities on the island. Caliso was the generic term (related to calypso) for topical songs of a traditional type, but with considerable improvising.

_____. "Toward a Definition of 'Calypso': Part I" and "Part II," *Ethnomusicology*, III/2 and 3 (May and September 1959), 57–66, 117–124.

At pages 120–121 Crowley closed with this useful summary:

> "Calypso," then, may be defined as the Carnival songs of Trinidad, composed and sung by one of a group of about fifty professional singers or "calypsonians" in temporary theatres called "tents" during the Carnival season. Subjects are usually topical, about local events or local attitudes toward foreign events; derision, allusion, and double entendre are often employed. Calypsos may also function as tributes to famous people, as blackmail, as political electioneering, as "singing commercials," and as love songs. The words tend to take precedence over the music, and employ local lower-class idiom, a Creole vocabulary, and an exaggeration of local stress patterns. Calypsos usually have four verses of eight lines each, except that the first two lines of the first verse are repeated. Verses are separated from one another by a 4-line chorus, and the rhyme scheme is simple.
>
> Calypso music is based on perhaps fifty traditional melodies which are revised and reworked constantly to fit new verbal material. They are played in 2/4 or 4/4 time with off-beat phrasing by a small band of ordinary string and wind instruments and shak-shak, but usually without drums. The music of calypsos may be played on tuned steel oil drums, as in the "jump-off" street dancing of Carnival. When used in a ballroom, the

"calypso dance" is similar to a fast rhumba. One or two calypsos are chosen by acclamation each year (Sparrow's "Income Tax" in 1958) to serve as the "road march" or Carnival theme song, and one calypsonian is chosen King each year (Mighty Striker in 1958) by a group of local and foreign judges. Calypsos are sung, played, and danced to by Trinidadians all year except during Lent, when they are carefully eschewed.

Crowley's other pertinent observations are too numerous for summary extracting. But some can be strung together. *Page 64*: Calypsonians' stage names must be grandiose, such as The Mighty Spoiler, Lord Melody, Mighty Spitfire, The Roaring Tiger, Atilla the Hun, Mighty Pretender, and even Lord Eisenhower. Nearly all calypsonians are dark-skinned Negroes, but come from various backgrounds and traditions, such as Creole-speaking or Spanish-speaking communities, Barbadian or other "small island" origins, or have part Chinese, Portuguese, Syrian, or East Indian ancestry. *Page 57*: The "calypso craze" accounted for one fourth of popular record sales [in 1957]. The first calypso recordings were put out by Victor in 1914, by Columbia in 1925, and Okeh in 1927–1928, and several New York nightclubs featured calypsonians in the late 1930's. In 1942 the Andrews Sisters made the world resound with five million copies of "Rum and Coca-Cola," describing the effect of the setting up of American military bases in Trinidad, where "both Mother and Daughter working for the Yonkee Dollah." "Rum and Coca-Cola" was composed by the Trinidadian Lord Invader (Rupert Grant) who won a lawsuit to this effect. *Page 64*: Lord Invader is said to have received $100,000 U.S. in his "Rum and Coca-Cola" lawsuit, so he opened a bar and gave away drinks to all his friends until the money was used up and his prestige was second to none. *Page 58*: After the success of this piece, a considerable number of records and albums were put out in the United States, particularly by Decca, and such Trinidadians as Sir Lancelot (Lance Pinard) appeared in Hollywood films.

_____. "Trinidad Carnival Songs and Dances," *Dance Notation Record* [New York], IX/2 (Summer, 1958), 3–7.

Cuesta Mendoza, Antonio. *Historia eclesiástica del Puerto Rico Colonial*, I. Santo Domingo [Ciudad Trujillo]: Imprenta "Arte y Cine," 1948. 352 pp.

At pages 169–170 and 338 the author says that in 1913 San Juan Cathedral owned 22 volumes of *Actas Capitulares* beginning at 1650 and ending in 1898. Some of his notes taken from the series were published that year in *La Verdad*. Unfortunately, when he wished to review the same books of *Actas Capitulares* in the 1940's, they were gone "with scarcely a trace of their whereabouts." At page 250 he nonetheless cites the *Actas Capitulares*, I, 67v, for Jacinta de Salinas's having in 1675 endowed Saturday Lady Masses including the most solemn singing of the *Salve Regina* possible.

Bishop Francisco de Padilla (1684–1694) in a letter to Charles II dated January 21, 1688, asked that from Spain be sent shawms and other instrumentalists to play at church festivals, adoration of the Blessed Sacrament, and when communion was taken to the sick. According to the bishop, all efforts to secure musicians from Santo Domingo, Havana, and Mexico City had failed because of the horror that the poverty of Puerto Rico everywhere inspired.

As source for the text of Bishop Padilla's entreaty, Cuesta Mendoza cites Pedro Pérez Nolasco, *Los Obispos de la Merced*, 281: "que le mandase ministriles chirimias, para que sirvan al mayor culto y veneración del Santísimo Sacramento de la Eucaristía, en sus fiestas, y cuando se administrara a los enfermos." Players elsewhere in the Indies refused to come "por el horror con que todos miran la pobreza de esta tierra."

Dalton, Henry G. *The History of British Guiana*. London: Longman, Brown, Green, and Longmans, 1855. 2 vols.

In 1855 the total population of the colony was about 82,000 (II, 516). The number of Indians of various tribes was estimated at between 7,000 and 15,000. Apart from flutes and

drums, Indian instruments in that year included what this author calls "harps" (I, 80). The Blacks' native guitar was their "banja" (I, 157). Upon being converted to Christianity by evangelical missionaries, the Negroes "would devote hours to listen to their preachers, or to join in psalm-singing [or] to commune with their Creator in some form of prayer or hymn" (II, 148). The Anglican cathedral of Georgetown costing £12,000 was started in 1839 and opened in August, 1842. "This church has a fine organ and an accomplished organist" (II, 163).

Dam, Theodore van. "The influence of the West Indian songs of derision in the New World," *African Music* [Transvaal, S. Africa], I/1 (1954), 53-56.

Dávila, Arturo V. "El platero Domingo de Andino, maestro de música de Campeche," *Revista del Instituto de Cultura Puertorriqueña*, V/16 (July-September 1962), 36-38.

_____. "José Campeche, maestro de música," *Revista del Instituto de Cultura Puertorriqueña*, III/8 (July-September 1960), 14-16.

Around 1800 New World cathedrals, important churches, and rich monasteries hired orchestras comprising strings, horns, oboes, trumpets, and organs. Villancicos still continued in vogue, some in Negro dialect or in other dialects. Fragments of such villancicos have come to light in the Carmelite convent at San Juan. In 1737 the nuns and novices at San José de Religiosas Carmelitas at San Juan numbered only 16, but nonetheless elected one of their group *cantora*, another *sochantra*. Part-singing was their delight, despite official disapproval. In 1774 the Archbishop of Mexico forced the nuns in his jurisdiction to return to plainchant, and in 1801 the Bishop of Puerto Rico, Fray Juan Bautista de Zengotita Bengoa, decreed reforms at San Juan. Nonetheless, a friend of the San Juan Carmelite nuns, Miguel Xiorro, left them a piano on November 28, 1801, to be placed in the *coro* "so that Our Lord and Our Lady's feasts can be celebrated more decorously" and 100 pesos to pay José Campeche for teaching a properly chosen nun to play the piano.

Before the piano arrived he began teaching plainchant to the nuns, his first pupils being probably the four who were officially the *cantoras* in 1803. An organ, previously lacking, arrived in 1804 in which year María del Rosario Dávila and María Monserrate Morales doubled as organists and *cantoras*, while María de Carmen Reyes and Lucia Aponte were solely *cantoras*. In 1808 he and one of his brothers playing an unspecified instrument marched in the Eucharistic Procession on Quinquagesima. After his death November 7, 1809, Tapia y Rivera published in his *Vida del pintor José Campeche* a tribute paid February 28, 1810: "Not less admirable was his service to the Carmelite nuns of this city, whom he taught plainchant and organ playing, thus preparing for its time an admirable choir."

Davis, Martha Ellen. "The Social Organization of a Musical Event: The Fiesta de Cruz in San Juan, Puerto Rico," *Ethnomusicology*, XVI/1 (January 1972), 38-62.

Dodds, John Wendell. *Thomas Southerne Dramatist*. New Haven: Yale University Press, 1933. 237 pp.

Mrs. Aphra Behn's prose tale *Oroonoko, or The Royal Slave. A True History* (London: William Canning, 1688), provided Southerne with the basic incidents in his highly successful five-act *Oroonoko: A Tragedy* produced at Drury Lane Theatre in December, 1695, and frequently thereafter at London to 1829. This play, the first in English dramatic history with a black African slave as the hero, was produced in New York City October 18, 1783, at Baltimore December 9, 1783, and in Boston, Charleston, and Philadelphia before 1800. It was again revived at New York in 1832.

In both the novel and the play Oroonoko is an African prince, who after perfidious enslavement is brought to Surinam and there finds his long lost love. Also, in both the novel

and the play Oroonoko "was no tough, untutored African, but a polished gentleman and courtier." However in the novel Imoinda was a surpassingly beautiful black and in the play she is the "white daughter of a European who had taken up residence in Angola and had become commander of the army there." In the novel the other slaves on the plantation in Surinam upon recognizing him as their former king in "Coramantien, a country of blacks," played their "barbarous musick to honour his presence." But in the play, "the sense of reality is somewhat weakened by several incongruities. . . . The slaves, when they sing songs to relieve their worries, render two typically Restoration pieces about nymphs and swains, Cynthia's power and Cupid's darts!" [II, 3.]

Dumervé, Étienne Constantin Eugène Moïse. *Histoire de la musique en Haïti*. Port-au-Prince: Imprimerie des Antilles, 1968. 328 pp.

The author, an attorney, journalist, and occasional composer, was born in Haiti at Mole Saint-Nicolas October 20, 1883. In 1931 while he was writing for the oldest daily at Port-au-Prince, *Le Nouvelliste* (founded in 1899), the director of the paper who had himself published a *Pas des Patineurs* at Paris suggested that Dumervé begin a series of articles on Haitian composers. The present book, published under the patronage of the Président à Vie de la République, Dr. François Duvalier, contains separate sections on 54 such composers, the better known including Occide Jeanty *fils* (1860–1936), Nicolas Fénélon Geffrard (1871–1930), Fernand Frangeul (1872–1911), Ludovic Lamothe (1882–1953), and Justin Elie (1883–1931). The same family names keep reappearing, Jeanty, Geffrard, Dumervé. With few exceptions, the biographees were born in Haiti. Jean Clément Albert Saint-Clair, the author's music teacher, was born at Cayenne (French Guiana) November 23, 1853. He learned piano as a child, studied in France 1865–1877, and in 1877 was sent to Port-au-Prince where after 31 years directing the orchestra of the Petit Séminaire Collège St. Martial and fomenting numerous other musical activities he died November 11, 1908. Saint-Clair—himself a composer—sat on many juries, including the jury of five that in 1903 chose the national anthem, *La Dessalinienne*, music by Nicolas Geffrard.

Encouraged by higher officials, Dumervé's history transcends art-music with sections lauding *musique vodouesque* (pp. 285–286), the *méringue haitienne* (pp. 307–312), and *chanson populaire* (pp. 302–305). The pre-1800 sections (pp. 23–31) include reprinted newspaper advertisements, collected by Jean Fouchard, specifying the musical abilities of slaves offered for sale in 1764–1769. Published in the *Gazette de St.-Domingue*, these advertisements specify by name those slaves who played violin, trumpet, French horn, and mandoline.

Du Tertre, Jean Baptiste. *Histoire Générale des Antilles Habitées Par les François*. Paris: I. Iolly, 1667–1671. II, 526–527.

When there is an eclipse of the moon, the Caribs believe that a *maboya* (evil demon) is eating it. Young and old, men and women, dance all night without singing, but intermittently howling, hopping with their feet together, one hand on their head, the other on their buttocks. While they are dancing thus to restore the eclipsed moon, a girl takes a gourd filled with small pebbles and shakes it, meantime adding her raucous voice to the uproar as best she may.

As soon as Carib men get up in the morning, they run to the river, wash themselves as completely as possible, and then light a big fire in their *carbet* (meeting house), and sit around it getting warm. Everyone tells what he knows, some converse with friends, and others play the flute, so that they are moving either their tongues or their fingers. Meanwhile women prepare the food. They work an hour a day, and consume the rest of the day being painted and combed by their wives, playing the flute, and daydreaming. Concerning the Carib wives, they are more exactly the slaves of their husbands, rather than companions, for they are never idle.

The Caribs hold feasts called *ouicou*, after the name of the drink. All their *ouicou*, or debauches, are accompanied by ribaldry. Some play the flute, others sing, and they make a kind of music which according to their tastes is sweet. The old women, who never sing unless they are drunk, sing the bass notes with hoarse voices. The young people sing the higher notes with a piercing noise. There is a girl who holds a calabash full of small stones. She shakes it as an accompaniment to the music of the others.

Edwards, Bryan. *The History, Civil and Commercial, of the British Colonies in the West Indies*, 4th ed. London: John Stockdale, 1807. 3 vols. 576, 616, 477 pp. III, 255–259.

"El Conservatorio de Música de San Juan, P.R." *Puerto Rico Ilustrado*, XXV/1279, September 8, 1934.

Elder, Jacob Delworth. "Color, Music and Conflict: a study of aggression in Trinidad with reference to the role of traditional music," *Ethnomusicology*, VIII/2 (May 1964), 128–136.

Discovered in 1498 by Columbus during his third voyage, Trinidad continued a part of the Spanish Empire until a British naval expedition captured it in 1797. From then until independence in 1962 it remained a Crown Colony. It comprises 1,864 square miles and in 1964 had a population of about 800,000 (1,027,000 in 1970), only 2.74% of which was white, the rest being of African descent (46.88%), East Indian (35.09%), and mixed (14.12%). Port-of-Spain, the capital, had about 74,000 inhabitants in 1964. In 1839 the population of the whole island was only 41,675, 3,319 of whom were white and 21,302 were newly liberated Africans. The smouldering resentment of Blacks and mixed bloods against the white minority erupted in the Cannes Brule riot of 1881.

"For many years after Emancipation [1838] the Negroes celebrated the anniversary of their freedom on August Day by marching in organized bands in the streets and singing the *kalinda* songs," according to L. M. Fraser, Court Registrar and historian. "The Negroes called their pageant Cannes Brule in memory of the slavery days' cane-fires. The celebrating bands were each headed by a mock King, a Queen, several Princesses and a galaxy of royal imitators. There were strong bodyguards of armed batonniers each carrying lighted flambeaux and a lethal looking hardwood five-foot battling stick. The Champion of each band walked ahead singing boastful kalinda songs about himself and the victories and couquests of his Followers. The bands were organized on parochial lines and very often clashed with rival bands which refused to recognize their supremacy. But often there was no free-for-all. Instead the two leaders would close in to do battle with each other. In the circle would sit the drummers beating out drum language to direct the fighters. The supporting Chorus chanted the refrain to the kalinda songs sung by the chantuelles. It was this Cannes Brule pageant of the Negroes which was brought into Mardi Gras by the Africans. But this invasion by Negroes of the Carnival of Mardi Gras, an upper class fête, was resented by the whites, and stringent laws and proclamations were passed in 1858 and active steps taken in 1859 in order to restrain the performance of Cannes Brule by Negroes on Mardi Gras."

A riot quelled in 1881 involved thousands, after which Cannes Brule and kalinda were driven underground. But "by the turn of the century it was clear that Cannes Brule was far from stamped out in Trinidad. In 1899 Norman Le Blanc set up the first Carnival Tent in which he invited Negro singers to compose kalinda songs that were by then beginning to be called 'ca-i-so', later 'cal-y-so', and today 'calypso'. Norman Le Blanc was the first to sing a calypso in English, whereas before him they were always sung in Patois French, the dialect of the immigrants from Martinique, Dominica, and Guadeloupe invited to settle on Trinidad by the Cedula of Population (November 1783)."

_____. "Evolution of the traditional calypso of Trinidad and Tobago: A socio-historical analysis of song-change." University of Pennsylvania Ph.D. dissertation, 1966. 410 pp. Summarized in *Dissertation Abstracts*, XXVII/10 (April 1967), 3383A-3384A.

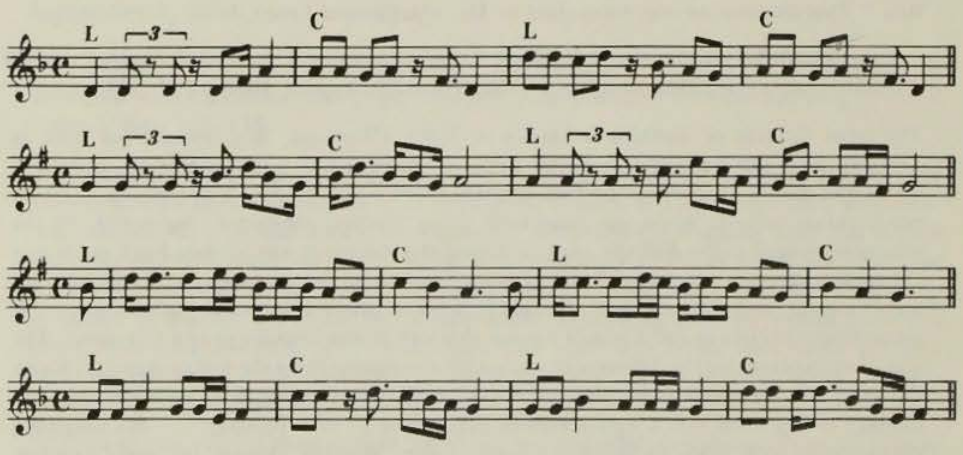
To quote the author's abstract: "Originally a medium of social protest and regarded as vulgar by the European ruling class and the regulators of Law and Order calypso has, with the passage of time, evolved into national prominence. At present it is accepted as an art-form of high cultural value by all elements of the Trinidad populace. . . . Change in Negro song in Trinidad is the result of cultural contact between the Negro and other ethnic groups from Europe and the Orient. The Negroes' growth in political, economic, and national status is reflected in their attitude to the world and in the form and style of the songs they sing." This dissertation was supervised by Dr. MacEdward Leach.

_____. "*Kalinda*—Song of the Battling Troubadours of Trinidad," *Journal of the Folklore Institute* [Bloomington, Indiana], III/2 (August 1966), 192-203.

The term *Calinda* or *Kalinda* is known in Haiti, Carriacou, and Bequia, but only in Trinidad does the *Kalinda* historically imply a "stick-fight" accompanied by distinctive music and dance. Discussing the 19th-century *Kalinda* in Trinidad, Elder writes: "During pre-Carnival periods when the *chantwells* [song leaders] rehearsed, the people in the tenements joined in the *Kalinda* songs and sang the chorus. It was in these back-yards that the earliest *carisoes* were sung. The matadors, the bad-johns, stickmen, prostitutes, drummers, singers and dancers were the performers at these communal gatherings. . . . It seems inappropriate to call *Kalinda* a game although it was engaged in as a folk-sport. The aim of each player was to deliver a blow that hit the opponent on the body—any part above the waist—hard enough to fell him to the ground. Blows were usually aimed at the head and damage to the skull was a very common occurrence in stick-fighting. . . . Stick-fighting tournaments took place on holidays, chiefly Easter Monday, August 1st, and Christmas Day. Each villiage had its square where visiting challengers clashed with local kings. . . . Stick-fighters dressed in gay colors. . . . The importance of the *Kalinda* for Caribbean folklore lies very much in the large body of songs which the old songleaders have composed. Each 'king' was as skilled as a song composer as he was outstanding as a fighter. As he led his 'band' he was supposed to chant the year's song, usually a lyric-rhythmic bounce emphasized in a lively fast-moving musical composition—boastful enough to tempt his opponents to give fight. These songs were sung in French Creole dialect and threatened death to all challengers. The leader and his chantwells composed the stanzas while on the march, the followers shouting the refrain. The deep goat-skin drum was used to accompany the singing but its use was more or less restricted to giving the players signals about the way the fight was going: when to discharge a blow, when to be vigilant. Each player would be acquainted with the drum-codes his drummers were using. When the use of the African drum was prohibited in 1881, the players switched to *tamboo-bamboo* (orchestras composed of bamboo stamping tubes). Some of the famous personalities in *Kalinda* drumming were females. . . . The importance of the *Kalinda* songs of Trinidad lies in the fact that they are the prototype of the calypso, the ballad song of the Caribbean. Analysis of a large sample of calypso tunes shows melodic relationships with old *Kalinda* tunes. . . . The *Kalinda* was suppressed by the Trinidad Government in 1881 as the cause of 'disorderly conduct and rioting in the streets'. As a result the people switched over to the *cariso* which until then was a female dance-song performed during rest periods between *Kalinda* fighting bouts. The influence of *Kalinda* on calypso theme and musical structure shows a gradual shading off as we move away from the year 1881 into the early 20th century. In the first part of the period, the calypsos are complete adaptations of the *Kalinda* tunes to *caiso* (*cariso*) songs, any difference being in the themes. Around 1900 the melody is usually composed of an old *Kalinda*

song which precedes an interposed musical movement and is then repeated to close the song. The minor key is still present and litany-songs are retained for special purposes side by side with the more complex narrative songs like those of 'Lord Executor'. In the third period beginning in 1940 the calypso texts show remarkable poetic refinement and the melodies are sung exclusively in major keys and are more complex in form. Some contain two movements or are 'through composed' and the refrain common to the *Kalinda* is treated as optional."

Examples of four traditional *Kalinda* melodic formulas, L standing for Leader, C for Chorus, follow:



_____. *Song-games from Trinidad and Tobago*. Publications of the American Folklore Society, Bibliographical and Special Series, XVI (1965). 119 pp.

Emmanuel, Isaac S. and Suzanne A. *History of the Jews of the Netherlands Antilles*. Cincinnati: American Jewish Archives, 1970. 2 vols.

Jewish settlement at Curaçao began in 1650. In 1656 the Mikvé Israel congregation, still in existence, was formed. During the 18th century the Jewish community prospered to such a degree that in 1720 and 1756 congregations in New York and Newport solicited funds from Mikvé Israel to build synagogues. The structure of their own synagogue, built in 1730–1732, is now the oldest intact Jewish synagogue in the Western Hemisphere, antedating by five years the Berachave-Shalom synagogue at Paramaribo and by 31 years the Touro synagogue at Newport.

Emmanuel's musical data is at I,393–395, and 481–482. In 1863 some members withdrew to form a new Reform congregation worshipping at Temple Emanu-El. To counter this split, a committee of eleven from Mikvé Israel congregation proposed as the first of 19 reforms (I, 393): "Formation of a mixed choir, provided that there be a special enclosure for each of the sexes: this choir to be accompanied at all services, except those of Yom Kippur, by an organ to be played by a non-Jewish organist." Mordechay Capriles and Samuel Curiel immediately set about organizing a mixed choir of 60 that sang its first services during the Hannukkah Feast in 1864. An organ costing 9,000 florins was installed on October 24, 1866. Thus, at a blow, the older congregation took the initiative from the separatists. Rabbi

Isaac Leeser, editor of *The Occident and American Jewish Advocate* at Philadelphia, reacted with an editorial deploring "the introduction of instrumental music" and complained that "it is futile to have this needless work done by a non-Israelite; the organ will moreover soon render other changes necessary." Among the "non-Israelite" organists hired were two famous natives of Curaçao, Christiaan Alardus Ulder (1843–1895; organist 1873–1895) and Paul Quirino de Lima (1861–1926; organist 1908–1926).

In 1898 Manuel S. L. Maduro was conductor of the Orfeo Wind-Band. This was largely made up of Jewish musicians. In that same year Elias S. L. Maduro's sons Charles and Montefiore were locally prominent as violinist and cellist. In 1888 Abraham M. Capriles was mentioned as the leading Jewish composer (*Notas y Letras*). Charles L. Maduro (born October 5, 1883, on Curaçao; died October 5, 1947, in New York City), whose mother Sarah H. L. Maduro was also a composer, published at New York five songs listed in the *National Union Catalog Pre-1956 Imprints*, CCCLIV, 517. In April 1929 his *Rhapsodie espagnole* was played in Carnegie Hall by the Russian pianist Tatiana de Sangowitch. Henry Hadley conducted the Manhattan Symphony in a performance of his orchestrated *Rhapsodie* and *Scherzo espagnole* on November 16, 1931. His obituary was published in the *New York Times*, October 6, 1947, 21:3. By the terms of his will he set up an endowment for the development of music in Curaçao.

Epstein, Dena J. "African Music in British and French America," *Musical Quarterly*, LIX/1 (January 1973), 61–91.

Espinet, Charles S. "Masquerade—Origin and development of Trinidad's Carnival," *Canada-West Indies Magazine* [Huntington, Quebec], XLIII/13 (January 1953), 22–23, 25.

Espinet, Charles S. and Pitts, Harry. *Land of the calypso: The origin and development of Trinidad's folk song*. Port of Spain: Guardian Commercial Printery, 1944. 74 pp.

Farray, Nicolás. "Romances y cantares españoles en la tradición cubana," *Revista de la Universidad de Costa Rica* [San José], XXVI (July 1969), 71–87.

Figueroa Berrios, Edwin. "Los sones de la bomba en la tradición popular de la costa sur de Puerto Rico," *Revista del Instituto de Cultura Puertorriqueña*, VI/21 (October-December 1963), 46–48.

The Antilles indigenes gave names to places and things. But the Blacks, introduced as early as Las Casas, overwhelmed the folk culture of the Caribbean islands. The bomba was both a dance and a song, accompanied by barrel drums covered with goatskin; the smaller drum was struck also with sticks (*el cua*). A maraca accompanies the female lead singer who began after a moment of silence all the more surprising amidst the almost constant uproar. Her coplas express homely sentiments, endlessly repeated. In 1963 the bomba still survived in isolated southern coastal pockets.

Fitzmaurice, Robert M. "Music Education in Puerto Rico: A Historical Survey with guidelines for an exemplary curriculum," Florida State University Ph.D. dissertation, 1970. 420 pp. *Dissertation Abstracts*, XXXI/9 (March 1971), 4816–17A.

In the author's words: "An organ was listed among the items looted from the San Juan Cathedral in 1598 by the Earl of Cumberland. . . . Musical syncretization took place among elements of Arawak, Negro, and Spanish music resulting in what came to be considered typically Puerto Rican musical forms: the *bomba*, *aguinaldo*, *décima*, *plena*, *seis chorreao*, and *danza*."

Focke, Hendrik Charles. *West-Indië. Bijdragen tot de bevordering van de kennis der nederlandsch west-indische koloniën.* Haarlem: A. C. Kruseman, 1855–1858. 2 vols.

At II, 93–107, Focke prints fifteen Negro songs, musically notated. He distinguishes between the music of creole Negroes and that of unacculturated African Negroes. Both the "banja" and the "sousa" are songs as well as dances. The sousa is danced by men and boys with foot movements responding to the handclapping of the bystanders, who keep an exact beat. The kwakwa board, saka, and joro-joro accompany the banja. "Saka" is the correct term, not "saka-saka" (p. 96, note). Drumming is always extremely enthusiastic, duple is the only meter used, 1st beats are however frequently triplets, and the large drum now and then breaks into 6/8. Drums beat on the side and then the middle of the skin head can produce as much as the interval of a third. All songs are fast. The creoles sing in unison and their songs often end on the 5th or even 2nd of a European scale.

Fouchard, Jean. *Artistes et répertoire des scènes de Saint-Domingue.* Port-au-Prince: Imprimerie de l'État, 1955. 271 pp.

The players active in Haiti between 1764 and 1791 frequently took part in spoken drama one night, operas or musical plays the next. Apart from Port-au-Prince they played at Cap-Français (= Cap Haitien), Saint-Marc, Léogane, Cayes, Jérémie, Petit-Goave, and Jacmel. The data now recoverable comes chiefly from announcements in Haiti newspapers, the earliest dated June 6, 1764, in the *Gazette de St.-Domingue*, followed by *Avis divers et Petites Affiches américaines* beginning October 24, 1764, *Avis du Cap* April 4, 1768, *Supplément aux Affiches Américaines* July 17, 1769, *Feuille du Cap* January 6, 1787, *Journal général de Saint-Domingue* October 16, 1790, *Gazette du jour* October 24, 1790, and *Courrier de St.-Domingue* January 2, 1791. Runs of these newspapers, rarely complete, are dispersed among the Bibliothèque Nationale and Archives de la France d'Outre-Mer at Paris, with only a scattered few issues in Haiti (at the Archives du Séminaire Saint-Martial, Port-au-Prince). The newspaper notices rarely give more than the last name of a play actor, singer, dancer, or instrumentalist. Thus, the identifications of 300 performers in Saint-Domingue 1764–1791 compiled in Fouchard's *Dictionnaire des comédiens* (pp. 1–87) are mostly sketchy. Moreover, the following dates are dates of newspaper announcement. Béacre played a French horn concerto by Punto, the hornist mentioned in all Mozart biographies (May 22, 1781); Billion was a composer and violinist active at the Cap 1785–1787 whose own symphonie was played (October 12, 1785); Bissery was an Italian opera composer whose buffa *Le sourd dupé* (June 21, 1777) and *Le bouquet disputé* (June 18, 1783) were performed under his own direction, the latter to honor Bernardo de Gálvez (1746–1794), governor of Louisiana; Blanchet was a violinist teaching at the Cap in 1768; Blatman a harpist and singer at the Cap in 1784; Bocquet organized and directed a brilliant production at the Cap of Gluck's *Orphée et Eurydice* with "décorations, machines, ballets," October 27, 1784; Chateau played a horn concerto January 17, 1788; Dassot did the same at the Cap March 30, 1779; Duchainet was a singer, claveciniste, and music vendor active at the Cap 1773 to 1776; Dufresne was a "brillant et délicat" violinist at the Cap 1772–1783 who composed music for a one-act play "melée d'ariettes," written by a native of the Cap, Claude Clément (the leading actor in the colony), *Le Pommier ou la Ruse de Village*; Fligre, orchestra director at Port-au-Prince, player of violin, harp, clarinet, and harpsichord, 1783–1784; Foucard, clarinetist at Saint-Marc in 1787 and at Charleston, South Carolina, in 1796; Haller, composer of ballets produced September 11, 1765, November 19, 1766, and January 14, 1767; Joseph, a Black violinist who April 25, 1780, played a concerto by the mulatto composer born on Guadeloupe, Saint-Georges (1739–1799), and who January 22, 1783, and February 1, 1786, played concertos by Lamotte and Stamitz; Maulan alias Claude-Philippe Croisilles de Saint-Huberty whose *ouverture faite de tous airs créoles* for

the opera by Barré and Radet *Créoles africaines* produced January 24, 1788, was an early attempt to compose local color music, and whose *ouverture à grand orchestre* accompanied the pantomime *La Prise de la Bastille* March 11, 1790; Montillot, violinist who introduced a Cambini Symphonie to the Cap and whose *Divertissement à grand orchestre* was played there February 26, 1783; Petit, conductor and violinist who frequently played works by his teacher G. M. Jarnowick (1740–1804) at the Cap 1778–1789 and who gave concerts at the City Theatre in Charleston in 1795–1796; Pinot played a Stamitz clarinet concerto September 24, 1785; Pisset played violin at the Cap 1770–1778 and composed ariettes, music for an opéra-comique *Les nouveaux mariés* (November 22, 1775), a violin concerto (May 24, 1777), dream music (November 8, 1777), and an opéra-bouffon *Désirs suspendus* (June 30, 1778); Pons, a violinist at the Cap in 1785–1786, played an arrangement of an original symphony with his son "aged 11 at the forte-piano" December 7, 1785; Rivière, a Black violinist at Port-au-Prince, also played mandoline and composed an "ariette à grand orchestre" *Retour du printemps* played at Cayes March 4, 1786; Albert Simon, second violinist at Port-au-Prince, was responsible for the première of Gluck's *Iphigénie en Aulide* Saturday, September 5, 1789, and its repetition December 4, 1790; Vidal was a "musicien du Roi du Portugal" who reached the Cap in February 1770 and played *psalterion*.

The first stage musical work signaled in the *Gazette de St.-Domingue* remained one of the most popular during the next quarter-century, Rousseau's *Le Devin du Village*, produced June 6, 1764, and frequently thereafter until December 30, 1790. A local "parodie créole" by the leading native-born actor and poet Claude Clément, *Jeannot et Thérèse*, was equally popular from 1758 to 1788. Favart's *Ensorcelés, L'Anglais à Bordeaux, Lucas et Colinette, Les Trois Sultanes* (music by P.-C. Gilbert), *Isabelle et Gertrude* (Benoît Blaise), *Le Suffisant, Ninette à la cour* (E. R. Duni), Philidor's *Blaise le savetier, Sancho Pança, Le Sorcier, Le Soldat magicien, Le Marechal Ferrant, Tom Jones*, Vadé's *Jérome et Fanchonette, Racoleurs, Le Rossignol, Le Poirier*, Duni's *Mazet, La Fée Urgelle*, and Monsigny's *Le Roi et le Fermier* were all produced between 1764 and 1769 and frequently thereafter. Pergolesi's *La Servante maîtresse* given in 1765 soon became a standby.

Grétry first entered the repertoire with *Le Huron* May 8, 1769; *Silvain* October 17, 1770; *Zémire et Azor* August 15, 1772; *Les Deux avares* February 26, 1774; *Le Magnifique* September 24, 1774; *Le Tableau parlant* March 29, 1775; *La Fausse magie* February 1, 1777; *Les Mariages samnites* October 14, 1777; *L'Amitié à l'épreuve* February 17, 1778; *L'Ami de la maison* November 3, 1778; *Lucile* February 16, 1779; *L'Amant jaloux* August 1, 1780; *La Rosière de Salenci* August 22, 1780; *Les événements imprévus* January 5, 1782; *Le Jugement de Midas* April 24, 1782; *Aucassin et Nicolette* November 15, 1783; *Les Femmes vengées* October 16, 1784; *L'Épreuve villageoise* April 13, 1785; *Le Mélomane* December 7, 1785; *La Caravane du Caire* February 22, 1786; *Richard Coeur de Lion* November 18, 1786; *Le Mariage d'Antonio* May 3, 1787; and *Panurge dans l'île des Lanternes* January 27, 1790.

In chronological order other notable premieres in the colony included: Monsigny's *Le Déserteur* August 22, 1770; the Chaconne from Rameau's *Les Indes galantes* March 13, 1771; Martini's *Henry IV ou La Journée d'Ivry* January 24, 1776; Rousseau's *Pygmalion* (scène lyrique) January 27, 1776; Gossec's *Toinon et Toinette* February 8, 1777; Piccini's *La Bonne fille* September 5, 1778; Monsigny's *La Belle Arsène* October 13, 1778; Gluck's *Orphée et Eurydice* June 1, 1779; Martini's *L'Amoureux de quinze ans* November 21, 1780; Sacchini's *L'Olympiade* January 22, 1783; Monsigny's *La Reine de Golconde* February 11, 1784; Piccini's *Faux-Lord* September 7, 1785; Paisiello's *L'Infante de Zamora* January 14, 1786, and *Les Deux comtesses* October 7, 1786; Piccini's *Buona Scuola* adapted by C. d'Estandoux August 4, 1787; Sacchini's *Jérome porteur de chaises* January 10, 1789, and *La Colonie* November 16, 1790; Gluck's *Iphigénie en Aulide* September 5, 1789.

Among instrumental composers Davaux, Cambini, and Le Breton were popular. Frequently an overture from an opera not yet produced paved the way for a production,

Gluck's *Ouverture d'Iphigénie* on November 15, 1777, and Sacchini's *Ouverture de l'Olympiade* on December 22, 1782, serving as examples.

_____. *Les marrons du syllabaire.* Port-au-Prince: Éditions Henri Deschamps, 1953. 168 pp.

Although in 18th-century Haiti Black slaves could only learn to read and write letters clandestinely, they were frequently well instructed in music. At pages 57–60 of Fouchard's chapter on "Métiers et arts d'agrément" he quotes 21 advertisements picked at random from the *Gazette de St.-Domingue, Avis divers et Petites Affiches Américaines*, and the *Supplément, Avis du Cap* of 1764 through 1769 to show how frequently Blacks were advertised with ability to play the violin, French horn, trumpet, and mandoline. Summarizing, Fouchard writes at page 61: "Thanks to a 30-year run of St.-Domingue newspapers we can read an incredible number of advertisements of slaves who played French horn, drums, trumpet, mandoline, and, above all, the violin." Sample advertisements from the late 1760's read thus: "Apollon 22 à 23 ans donnant du cor et sonnant de la trompette" (*Affiches Américaines*, January 22, 1766); "un nègre sénégalais de la à 20 ans, joueur de violon" (*Affiches Américaines*, August 6, 1766); "Louis, créole âgé de 25 ans, taille de 5 pieds 2 pouces, jouant parfaitement du violon" (*Affiches Américaines*, April 2, 1767); "Cupidon, âge de 17 à 18 ans, d'une assez belle figure, jouant du violon et de la mandoline (*Affiches Américaines*, January 20, 1768); "un nègre nation Congo nommé Pitre sans étampe et fort cambré et donnant fort bien du cor de chasse" (*Affiches Américaines*, April 25, 1768); "un nègre congo élevé à la Martinique depuis son bas âge, . . . âgé d'environ 28 ans, taille de 5 pieds 4 pouces, sonnant de la trompette et donnant du cor" (*Supplément, Avis de Cap*, June 13, 1768); "un nègre congo nommé Joli coeur sans étampe . . . assez bon tambour (*Supplément, Avis du Cap*, June 20, 1768); "un nègre créole, 34 ans . . . sait parfaitement jouer du violon" (*Avis du Cap*, May 8, 1769).

Not only were Blacks taught to play a variety of instruments, but also an occasional theater musician from France taught them to read in all clefs, so that they could accompany operas given at the Cap. As early as February 15, 1764, and February 20, 1765, such a musician at the Cap named Tasset advertised a trio of Blacks aged 14 to 17 years, all of whom were violinists of sorts and two of whom "lisent la musique assez bien sur toutes les clefs indifféremment: ils ont accompagné dans différents Opéras qui se sont donnés depuis deux ans sur le théâtre du Cap." The passion for violin survived among Blacks and mulattos, even after the massacre and expulsion of the slave-owning classes. Until as late as 1900 countryside dances throughout Haiti were accompanied by the banza or violin; only with the present century did the playing of minuets on violins give way to jukebox music brought in by American occupation troops.

_____. *Le Théâtre à Saint-Domingue.* Port-au-Prince: Imprimerie de l'État, 1955. 353 pp.

This epochal work forms a pendant to the same author's *Artistes et répertoire*. Apart from Gluck, Martini, Dalayrac, Philidor, Monsigny, and especially Grétry, at least three operas by locally based composers were produced: Dufresne's *Laurette* (October 28, 1775), Bissery's *Le Sourd dupé* (June 21, 1777) and *Bouquet disputé* (June 18, 1783). Dufresne also composed a *grande symphonie concertante à deux orchestres et à écho* (August 15, 1778); Bissery, a *concerto sur forte-piano* (February 22, 1777); Petit at Port-au-Prince wrote two concertos (July 8, 1783; June 15, 1785); Fontaine composed "ariettes" and "choeurs" for *L'Amant Loup-Garou ou Monsieur Rodomont* (November 16, 1779); Rivière, a Black composer, wrote symphonies concertantes performed at Cayes (October 12, 1785), and also "ariettes à grand orchestre," sérénades champêtres, and pot-pourris for "grand orchestre" (March 4, November 23, 1786, and January 18, 1787); Maulan tried his hand at local color compositions (January 24, 1788; March 11, 1790).

The first Black violinists in the Cap Theatre orchestra were three pupils of Tasset aged 15, 16, and 17 in 1764 and 1765. Rivière played a solo in the Port-au-Prince production of Grétry's *Le Tableau parlant* December 28, 1779, and on December 31, 1781, the mandoline in a concerto for mandoline and guitar. Julien, another Black, played violin solos in a Davaux symphonie concertante. Joseph played in a Saint-Georges concerto April 25, 1780.

Two mulatto sisters, Minette and Lise, sang in numerous concerts and operas in the 1780's. Minette's operas included *Isabelle et Gertrude*, *Sylvain*, *La Belle Arsène*, *Zémire et Azor*, *L'Isle des Foux*, *La Fille mal gardée*, *Aucassin et Nicolette*, *L'Amant jaloux*, *L'Infante de Zamora*, *L'Amant Statue*, *Caravane du Caire*, and *Orphée et Eurydice*. The last notice of her success in *L'Amant Statue* is dated January 5, 1791. Thereafter her trace is lost, unless she is the Mlle. Minette Ferrand mentioned in *Le Moniteur de la Louisiane* November 25, 1806.

_____. *Plaisirs de Saint-Domingue. Notes sur la vie sociale, littéraire et artistique.* Port-au-Prince: Imprimerie de l'État, 1955. 183 pp.

At page 152 Fouchard writes: "Music, as we have said, occupied the seat of honor in the colony. The musicians of the regiment quartered at Port-au-Prince gave concerts that were well attended. The theater musicians at both the Cap and Port-au-Prince gave concerts that included their pupils and at the same time themselves. For an example of the wording of a concert announcement, *Affiches américaines* of August 24, 1774, carried the following notice: 'Pisset, chamber musician to the king and formerly concertmaster of the Comédie at the Cap, having recently arrived in this city [Port-au-Prince], will give a grand vocal and instrumental concert next Sunday, August 28, in the hall of Mr. Pérès Senior. The Concert will start at exactly 6 p.m. Tickets at 2 gourdes can be purchased evenings at the house of Mr. Pérès.' New instruments were from time to time introduced at concerts in the capital. A traveller named Smith announced in the *Affiches* of February 14, 1778, that he "will chiefly play a hitherto unheard instrument in this island, the [glass] harmonica (*orgue harmonique*), at his grand vocal and instrumental concert next Saturday, February 21, which will also include pieces for clarinet, violoncello, harpsichord or forte-piano (*clavecin ou forte-piano*), mandore, French horn, harp, and some songs sung by amateurs." The success of Smith's February 21 concert caused him to advertise a second concert in the issue of February 23. The program of another grand vocal and instrumental concert announced for April 6 (1778) included two excerpts from F.-A. Philidor's grand opera *Ernelinde Princesse de Norvège* premiered under another name at Paris November 24, 1767, and in a revision with the title used in Saint-Domingue July 8, 1777; the hunting scene from Philidor's *Tom Jones* (Paris première, February 27, 1765); and the overture to E.-J. Floquet's opéra-ballet *L'union de l'Amour et des Arts* (Paris, 1773). The first half of a program announced in the *Supplément*, *Affiches américaines*, for Thursday June 3, 1779, began with the overture to Gluck's *Orphée et Eurydice* (Paris, August 2, 1774); the second half included excerpts from Philidor's *Ernelinde* and an "ariette à grand orchestre" from Grétry's *Les Mariages Samnites* (Paris première, June 12, 1776). In addition, the selections included pieces (called "concertos") for clarinet, harp, harpsichord (*clavecin*), and band numbers played by musicians from the Port-au-Prince Regiment. Throughout the entire period covered by newspapers, concerts of this type continued in vogue, thus controverting Moreau de Saint-Méry who in his *Description*, I, 370, claimed that "concerts were never very successful in the colony." On the eve of the destruction of the colony they were still heavily patronized, as proved by the typical announcement in *La Feuille du Cap* of May 30, 1790, in which Buron advertised a concert beginning with a "symphonie à grand orchestre," a "concerto sur le forte-piano," a "symphonie sur la harpe," and various sung operatic excerpts.

The violin was by all odds the favorite instrument in both town and countryside among all classes, free and slave. But also (p. 66) "the guitar, mandoline, horn, zither, flute, quinton,

hurdy-gurdy, violoncello, and bass viol" had their partisans. Music dealers at the Cap and elsewhere in Saint-Domingue included Picourt, "pupil of Taillart the elder, first flute at Paris"; Bargues, located on the Rue Dauphine at the Cap where he sold "quintons, flutes, spinets, strings from Naples for violin, harpsichord, and bass viol"; Gand, "violin merchant in the Rue St-Louis"; Imbert, who "taught mandoline and hurdy-gurdy (*vielle*) at the Hôtel de la Marine"; Richard, located back of the Comédie, seller of violins, bass viols, and guitars; Lang of the Académie Royale de Musique at Paris; Noël, located first on the Rue Bourbon and later on Place Montarcher at the Cap, seller of strings, pegs, and bridges for violins and guitars, of ariettes and other opera excerpts; Vergnes and his wife teaching a music school at the Cap; Cassina, an Italian teaching voice and mandoline; Jean-Jacques Juhan, an arrival from England settled at Saint-Marc; Lagrange, harpsichord teacher on the Rue de Penthièvre at the Cap; Fligre the elder, first violinist of the Comédie, teaching violin, pianoforte, and clarinet at the Cap; Lullier, located in Port-au-Prince at the corner of Bonnefoy and Vaudreuil; Caillé, located at the Cap on the Rue St-Louis (announcements in either *Avis Divers* or *Affiches Américaines* for June 2, 1766; September 3, 1766; December 31, 1766; September 9, 1767; March 9, 1768; December 4, 1769; July 20, 1770; August 16, 1770; April 21, 1773; October 26, 1776; September 19, 1780; April 9, 1783; January 1, 1785; April 17, 1788).

Frampton, H. M. "Carnival Time in Dominica," *Canada-West Indies Magazine* [Huntington, Quebec], XLVII/5 (May 1957), 9, 11.

Friederici, Georg. *Amerikanistisches Wörterbuch*. Hamburg: Cram, De Gruyter & Co, 1947. 722 pp.

At pages 59-60 an exhaustive etymology of the word *areito* (listing all key references in the literature 1510-1554).

Fuentes [Matons], Laureano. *Las Artes en Santiago de Cuba. Apuntes históricos*. Santiago de Cuba: Juan E. Ravelo, 1893. 151 pp.

Bishop Juan García de Palacios authorized the Santiago Catherdral *capilla de música* August 8, 1677. Lucas Pérez de Alaiz, a native of Burgos who was a guitarist, was appointed a cathedral singer in 1680. On June 19, 1702, he married a much younger harpist named Bernarda Rodriguez de Rojas (baptized in the cathedral October 28, 1686), both of whose parents were from the Canary islands.

In the late 1790's French planters who had fled from St.-Domingue founded the first theater for opera productions in the Calle de Santo Tomás. With them came the gavotte and the passepied to add to the already popular contradanza. In the January 18, 1795, Havana newspaper, *Papel Periódico de la Havana*, was advertised "un clave inglés de dos teclados, con distintas voces, en 150 pesos En casa de D. Vicente Ponce, calle de Cuba." The double manual harpsichord was therefore still in demand up to 1795 in the island. On March 19, 1800, a visiting French opera troupe from New Orleans gave Grétry's *Zémire et Azor* in the Calle de Santo Tomás theater.

Esteban Salas was *maestro de capilla* from 1764 to 1803. In 1805 the 46-year-old Barcelona priest Juan París succeeded him. París composed next to nothing but did teach singing and piano very successfully. His favorite repertory was old-fashioned: Pergolesi, Porpora, Paisiello, Cimarosa; he did also perform some Haydn and Cherubini. He died June 11, 1845, at 86, leaving nothing original except a Latin poem, *Ad Parnassum*. His substitute and successor from 1842 to 1853 was the organist Santiago Pujals de Labastida, who helped prepare the Santiago premiere of Mozart's Requiem in 1851. Performed at the funeral of General Enna, the Requiem was conducted by José Miró. The chorus consisted of 42 singers, with many from a visiting opera company, and an orchestra of 60. In 1854 arrived

from Madrid a new cathedral maestro de capilla, again no composer but an excellent organizer, Antonio Bardalonga. He favored masses by Mercadante, Eslava, and Rodríguez de Ledesma.

The best 19th-century singer born in Santiago de Cuba was José Bueno y Blanco (died November 19, 1891), a tenor who sang duets with Adelina Patti during her Santiago concert on May 23, 1857. Her success was paralleled by that of L. M. Gottschalk with whom she was travelling that year.

Gottschalk first visited Santiago in 1854. On August 29, he began a series of five concerts at the Teatro Principal. The inaugural program started with the overture to Halévy's *La Reine de Chipre* conducted by the author of this book, who next played a violin solo accompanied by Gottschalk. Next Bueno y Blanco sang a selection from Verdi's *Hernani*, accompanied by Gottschalk. Then the local pianist, Federico Giraudy, a Gottschalk pupil, joined with Isidoro García Metón to play Gottschalk's duo from *William Tell*. 1854 was also the year in which the Robreño zarzuela company brought Rafael Hernando's *El Duende* to Santiago on July 18, followed by performances of four more popular Spanish zarzuelas.

When Gottschalk returned with the 14-year-old Adelina Patti for a series of three concerts in 1857, he began May 17 at the Sociedad Filarmónica with the usual mixed bag. Emilia Fernández Celis played second piano with him in a performance of his duo *Jerusalem* (Verdi's *I Lombardi*). Clorinda Corvisón of Camagüey sang the part of Adalgisa in a duet with Patti from *Norma*. Luisa Cardona, billed as a six-year-old pupil of Silvano Boudet, played a *Polka de concierto* with Gottschalk. Leonicio Heredia and José Bueno y Blanco sang arias and duos. Silvano Boudet played his violin fantasy, *El ave entre las flores* (A bird among the flowers). The crowd at Gottschalk's second concert of the series was much larger. His third and last on May 23 followed his usual custom by being a benefit for a local charity, in this instance the Hijas de María. Alejandro Luis Metón and Isidoro García Metón opened with Gottschalk's *Gran duo concertante* for two pianos based on *La Donna del lago*. Adelina Patti sang the polaca from *I Puritani*. Leonicio Heredia and Bueno y Blanco sang a duet from *Chiara di Rosembergh*. Patti and Clorinda Corvisón repeated the duet from *Norma* that they had sung on May 17. Silvano Boudet played his *Lucia* variations for violin, Gottschalk accompanying him. Patti and Bueno y Blanco sang a duo from *Il barbiere*. Laureano Fuentes played his violin fantasy, *La Sombra de Bellini*. The child Luisita Cardona played an *Hernani* fantasy. Patti sang the cavatina *Come per mi sereno* by Bellini. The concert ended with Gottschalk's Grand duo for two pianos on *Lucia* motives, played by him and Emilia Fernández Celis. In Santiago, as elsewhere in Latin America, Gottschalk used local talent to the hilt—a practice that he followed only sporadically in his United States tours. He thereby endeared himself eternally; the nostalgic memories evoked in the author of this book 36 years after Gottschalk's last appearance in Santiago fill several pages.

Fuentes also recalls the inauguration of the Sociedad Filarmónica Cubana August 5, 1846, at which he played the *Carnaval de Venecia* on the violin and Camillo Sivori's concert March 22, 1848. On July 29, 1848, was laid the cornerstone of the new Teatro Principal, finished in 1850. Julián Reinó who conducted the theater orchestra doubled as a military band conductor. He was the first to arrange the highly original songs of French-speaking Negroes from Haiti in a potpourri called *El Cocoyé* that became renowned as far away as Europe (p. 57: "Reinó fué quien puso en música, primera, en la orquesta mencionada, *El Cocoyé*, miscelánea de cantos originales de los negros franceses que habian fomentado los cafetales; semi-composición ó arreglo que goza de celebridad hasta en Europa, y que nuestros lectores conocen.").

José White played his first concert in Santiago on March 5, 1860, assisted by a French actor named Lacoste, and four Italian opera singers, Señorita Aldini, Señora Ghioni, and the two

men, Esteffani and Morelli. He returned to play in the Teatro Principal February 20, 1875, with the tenor Octavio Tirado and two women singers as his cooperating artists. At his second and last concert on March 2, 1875, he played at the Club de San Carlos with four women and two men assisting. The other chief Cuban Negro violinist of the 19th century, Claudio Brindis de Salas, gave his first concert in Santiago in the rooms of the Sociedad Filarmónica on January 4, 1878, accompanied by Rafael Salcedo and Laureano Fuentes *hijo*. He returned to Santiago for a second concert January 9, 1879. Manuel Jiménez, the Black composer and pianist born in Trinidad, gave his first Santiago concert in 1880. Isaac Albéniz gave three concerts in February of 1881. On February 17, 1883, was inaugurated the Liceo of Santiago de Cuba, henceforth a favorite locale for concerts.

Funke, Phyllis. "Brooklyn Professor Finds 'Lost' Music," *New York Times*, March 3, 1974, Section BQLI-8:4-5.

"When Joseph White's 110-year-old 'Concerto for Violin and Orchestra' was presented in Avery Fisher Hall, Lincoln Center, by Ruggiero Ricci and the Symphony of the New World, it represented a significant step in the efforts of Professor Paul Glass to place black classical musicians in their proper niche in American musical history. . . . The 63-year-old scholar has been teaching the history of American music at Brooklyn College for 27 years. . . . When [White's] Concerto for Violin and Orchestra was first performed in 1867, it was acclaimed by the French critics as one of the leading works of the times. Completely devoid of ethnic roots, it is a piece in the typically romantic style of the day, reports Dr. Glass. 'It is a virtuoso work,' he says, 'that shows good melodic and harmonic taste. And one must remember that it was fashionable to be tasteful at that time, particularly if you were someone like Joseph White who was playing before persons like Queen Isabella of Spain and the Empress Eugénie Bonaparte. . . . When it first could be shown, about two years ago, Professor Glass gave it to Ruggiero Ricci, one of today's top violinists. 'He flipped over it,' says Dr. Glass. 'He found it so beautiful that he wanted to do it.' Last November, Professor Glass approached the Symphony of the New World, a professional orchestra which provides a showcase for musicians from minority groups. Kermit Moore, its project director, decided to include it on today's program, which is featuring music by black composers in honor of Black History Month."

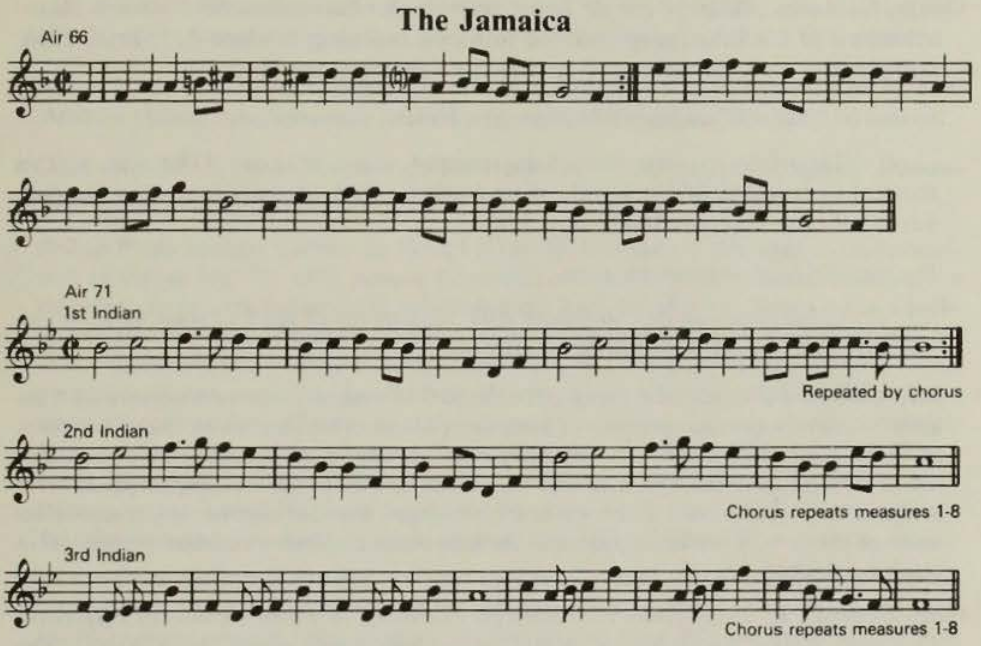
García, Juan Francisco. *Panorama de la Música Dominicana*. Santo Domingo [Ciudad Trujillo]: Imp. San Francisco, 1947, 46 pp.

Gay, John. *Polly: An Opera. Being the Second Part of The Beggar's Opera*. London: Jeffery Walker, 1729.

Gay's sequel to *The Beggar's Opera*, written in the summer of 1728 but not staged until 1777, is set in the West Indies, to which Macheath has been transported. (In *The Beggar's Opera*, III, xv, Macheath advised both Lucy and Polly to "Ship yourselves off for the *West-Indies*"). Which one of the West Indies is not specified, but since the consequential island is a British possession Jamaica may be inferred. Polly follows Macheath there, and after being robbed is for a time held in bondage by a wicked planter named Ducat. Pirates led by Macheath disguised as a Negro now using the name of Morano ("moreno" = Spanish for dark person) invade the island in search of Indian treasure. Finding no treasure, the pirates instead capture Polly. She is imprisoned with the high-minded and incredibly virtuous Cawwawkee, son of an Indian king. Polly bribes the guards, and they escape together. The Indians beat the pirates, Macheath is hanged, and Polly marries Cawwawkee.

Of the 71 songs, none has either an Indian or Negro stamp. Seven are of French derivation. Air 25 is called a Rigadoon. Air 66 is identified as *The Jamaica*, and Air 71 is divided among three Indians, each answered by an Indian chorus. Cawwawkee's solo airs are all

equally remote from Indian reality. Pepusch supplied the basses printed in the 1729 and 1742 editions.



Gesualdo, Vicente. *Historia de la Música en la Argentina*. Buenos Aires: Editorial Beta, S.R.L., 1961. 2 vols. II, 884-890.

Gesualdo discusses the diffusion of Cuban music—especially the *danza habanera*—in Argentina. He concludes his discussion with a list of 18 habaneras published at Buenos Aires, 1862 to 1881. At pages 885-886, he inserts facsimiles of Alejandro Paz's danza habanera *Flor del aire* published in the Buenos Aires *El Correo del Domingo*, December 2, 1866.

Gilbert, Will G. *Een en Ander over de Negroide muziek van Suriname* [A Thing or two about Negro music in Surinam]. Amsterdam: Koninklijke Vereeniging "Koloniaal Instituut" Mededeeling No. LV, Afd. Volkenkunde No. 17], 1940. 20 pp.

The predominantly Black population of Surinam is divided into Town Negroes of African and mixed ancestry and Bush Negroes of pure African descent (one-tenth the total population of the country) who escaped to the interior before 1863. Slavery was abolished in that year. In 1940 Bush Negroes still danced their possession rituals (winti dances) when the spirit moved them, but Town Negroes danced the orgiastic winti only four times annually. The four distinctively shaped ritual drums for winti dances were (from tallest to smallest) the thin cylindrical *langa* sitting on a three-pronged metal prop, the bigger-at-the-top *agida*, the nearly cylindrical *mandrom*, and the bigger-at-the-bottom *apienti* sitting on an attached wooden block. Typical heights ran 126, 110, 54, and 47 ½ cm; diameters ran 17, 37-40, 17-18, and 20-22 cm. All were single-membrane drums. Kolinski in his classic study of 1936

(*see* Herskovits) refused to generalize on the melodies, but Gilbert emphasizes the importance of "binding" thirds and of melodic "kernels" of a descending major second followed by a descending minor third.

Goeje, C. H. de. *Bijdrage tot de Ethnographie der Surinaamsche Indianen* [Contributions to the Ethnography of the Surinam Indians]. Leiden: E. J. Brill, 1906. [Supplement to Internationales Archiv für Ethnographie, XVII.]

Section on "Muziek" at pages 23–25 contains 8 music transcriptions.

_____. "De wiri-wiri, een muziek-instrument van Curaçao" [The wiri-wiri, a musical instrument of Curaçao], *West-Indische Gids* [Amsterdam, The Hague], XXIX/7–8 (July–August 1948), 225–228.

The *wiri-wiri* is the same as the *güiro*.

_____. "Verwanten van de Curaçaose wiri" [Relatives of the Curaçao *wiri*], *West-Indische Gids*, XXXI/3 (October 1950), 180.

Before 1900 the wiri was a striated gourd scraped with a metal stick. Such a gourd with the name of *guayo* was being scraped by Cuban descendants of the Arawak in 1902 (*Handbook of South American Indians*, IV [1948], plate 97). The Aztec ayotl, a tortoise shell scraped or struck with antlers, and also a similar instrument shown in the Bonampak panels were congener instruments. Just as the wiri and barrel organ sounded together in Curaçao street music at the turn of the century, so also the guayo and ayotl were member instruments in playing ensembles.

Goff, Federick R. *Incunabula in American Libraries. A Third Census of Fifteenth-Century Books Recorded in North American Collections*. New York: The Bibliographical Society of America, 1964.

At page 507, Goff records the *Processionarium Ordinis Fratrum Praedicatorum* (Seville: Meinard Ungut and Stanislaus Polonus, 1494) owned by the Casa del Libro Museum (formerly "Calle del Cristo 225") in San Juan, Puerto Rico. Since 1964 this same museum, of which David Jackson McWilliams was director in 1975, has added another Spanish incunabulum of great musical import, the *Ars musicorum* of Guillelmus de Podio = Guillermo Despuig (Valencia: Peter Hagenbach with Leonhard Hutz, 1495). No other library or museum in the Americas owns the latter. University Library, Cambridge [England], owns a copy acquired in 1824.

González, Jorge A. "Apuntes para la historia del ballet en Cuba," *Revista de Música* [Biblioteca Nacional José Martí, Havana], II/4 (October 1961), 228–248.

Years covered: 1825–1843, with a chronology 1800–1843.

González, Josefina. "Habana 1800: Su pequeño mundo musical," *Revista de Música* [Biblioteca Nacional José Martí], II/1 (1961), 140–147.

Grainger, James. "The Sugar-Cane: A Poem" in Chalmers, Alexander, *The Works of the English Poets, from Chaucer to Cowper*. London: J. Johnson, 1810, XIV, 12 (lines 582–599 of Book IV).

Guerra, Cratilio. *Misa en do mayor*. Santiago de Cuba: Universidad de Oriente, 1961.

According to Hernández Balaguer, Cratilio Guerra (1834–1896) is one of the most unjustly neglected Cuban composers. He was born in Santiago de Cuba, and after some years as

maestro and organist there left in 1878 to teach piano and theory at Havana. In 1892 after losing two children he returned to Santiago de Cuba where he died. The Mass in C Major for tenor, baritone, and bass with orchestra (dated March 1871), is one of his four masses in the Santiago Cathedral archive. The others are all in G Major, and all for men's accompanied voices. The Museo Bacardi owns 2 hymns, 4 Salves, 3 Litanies, a Benedictus (usually for men's voices and orchestra), plus a bevy of lighter secular works by Guerra.

Guerra, Ramiro. "La sarabanda y la chacona, indianas y amulatadas," *Revista de Música* (Biblioteca Nacional José Martí), 1/3 (1960), 104–108.

"Guia eclesiástica de la Diócesis de Puerto-Rico," *Boletín eclesiástico de Puerto-Rico*, 1 (1859), 114–118.

Bishop Pablo Benigno Carrión de Málaga (1798–1871) arrived at San Juan to take possession of the see May 10, 1858. Among his projects was a yearly ecclesiastical bulletin. The cathedral clergy actually present in 1859 included a dean, archdeacon, three canons, a prebendary and the occupants of two half-prebends, six singing chaplains, a succentor and assistant succentor, and a *capilla catedral* consisting in the order given of the following sixteen persons (all laity): organist, Miguel Maria Herrera; director of the orchestra, Felipe Gutiérrez; three violinists, Claudio Grandy, Aniceto Andino, Francisco Martínez; flautist, Eduardo Martorell; two clarinetists, Salvador Ramos and Vicente Franco; two French horns, Francisco Borràs and Juan Noriega; contrabass, Aurelio Dueño; ophicleide, Juan Bastart; cello, Manuel Martínez Aparicio; three adult singers two of whom were tenors, José Salabert and José Benaven, and one bass, Tiburcio Portillo.

At the graduation from the diocesan seminary July 7, 1859, the students ended with the singing of a hymn that they themselves had composed (p. 148). Tomás Mas was their seminary music teacher. According to the *Boletín*, IV, page 297, the maestro de capilla "must compose at least one Mass annually."

Guillén, Nicolás. *Claudio José Domingo Brindis de Salas (El Rey de las Octavas) Apuntes biográficos*. [*Cauderno de Historia Habanera*, 3]. Havana: Municipio de la Habana, 1935. 43 pp.

Brindis de Salas (1852–1911) was a Black Cuban virtuoso violinist.

Gutiérrez [y Espinosa], Felipe. *Macías, Drama lírico en 3 actos*. Full score of the three acts, 20–24 staves to the page, in manuscript at Madrid, Biblioteca de Palacio. Libretto by Alejandro Tapia y Rivera after the play by Mariano José de Larra.

This opera, which ranks among the most important "monuments" of Caribbean art-music in the 19th century, won a gold medal June 30, 1871, at the Exposición Pública in San Juan. The awarding judges were Lorenzo Arquimbau and Rosario Aristi. The full score begins with a dedication dated October 4, 1877; "A S. M. el Rey Don Alfonso XII / Señor / Sin mas titulos que mi adhesion á la Real persona de V. M. me permito el honor de dedicarle mi opera 'Macias' fruto de mis afanes en la espinosa carrera que he emprendido. // Si mi obra no llena las exigencias del arte, perdone V. M. benignamente mi osadia; si, al contrario, tiene ese mérito dignese V. M. proteger con su alto valimiento el trabajo de un hamilde artista puerto-riqueño. // San Juan de Pto. Rico // 4 de Octubre de 1877."

Although reduced by Alejandro Tapia from Larra's original four acts to three, *Macías* retains all Larra's dramatis personae, listed in this order: Elvira, Soprano 1°; Beatriz, Mezzo; Macias, Tenor 1°; Rui Pero, [Tenor] 2°; Fernán [Pérez de Vadillo], Baritono; [Don Enrique de] Villena, Bajo 1°; Nuño [Hernández], Bajo 2°; Fortún, [Bajo] 2°; Alvar, [Bajo] 2°.

However, in addition to these the opera calls also for choruses of sopranos I and II, contraltos, tenors I and II, basses I and II. The instrumentation specified at the beginning of the 89-page Act I reads: paired flutes, oboes, clarinets, bassoons, 2 horns in F, cornet in B flat; 2 trumpets in C, timpani in G and C, violins I and II, viola, cello, string bass. Throughout, Gutiérrez adds metronomic marks, scores with considerable finesse, uses numerous agogic and dynamics signs, and in other ways shows himself a careful craftsman. Many of the individual numbers that are variously headed coro, romanza, cavatina, and the like, use text not in the Larra play but newly invented for operatic purposes by the librettist. These added numbers afford Gutiérrez opportunity for some of his best instrumentation. Act I begins with a chorus not in Larra. Essential lines in Scenes I and II are retained, emotional statements are repeated, filler lines are omitted. On the whole, the librettist shows great skill at abridgment. For such a romanza preceded by recitative as Macías's in Act II, "Puro como los ángeles," Gutiérrez reduces the accompaniment to violas I and II, cellos I and II, double basses I and II, and 2 bassoons. To accompany Elvira's "Esposo atento escuchad" in the 103-page Act III, the solo obbligato clarinetist is assigned virtuoso runs. The C Major wedding chorus at the beginning of Act II starts with brilliant brass fanfares, followed by Rui Pero's injunction to prepare everything carefully for the ceremony, and the response of the chorus.

The scene of the opera is Andújar in 1406. The legend on which it is based was popularized by Gonzalo Argote de Molina in *Nobleza de Andalucía*, 1588. Before Larra, both Lope de Vega and Bances Candamo had based plays on the same legend. In broad outline the plot runs as follows: Fernán Pérez persuades the fatuous father of beautiful Elvira to force her into a detested marriage. She awaits the return of the handsome *trovador* = troubadour Macías, whom the Master of the knightly order of Calatrava sent on a distant mission to get him out of the way. Just after the marriage, Macías suddenly appears, challenges Fernán Pérez to a duel, insults the Master of Calatrava, is led away to prison, and is there found by Elvira, whose duenna Beatriz has bribed the guards. The assassins mortally wound Macías. As he lies dying, Fernán Pérez enters the cell, Elvira curses him, stabs herself and dies.

The Larra play written in 1833, premiered at the Teatro de la Cruz (Madrid) on September 2, 1834, was the second successful Spanish romantic play. It was closely followed by Antonio García Gutiérrez's *El trovador* and Eugenio Hartzenbusch's *Los amantes de Teruel*, both of which served as sources for operatic masterpieces (by Verdi and Tomás Bretón).

Hadel, Richard E. "Carib Dance Music and Dance," *National Studies. A Journal of Social Research and Thought* (Belize), 1/6 (November 1973), 4–11.

In 1635 two Spanish slave ships were wrecked near St. Vincent. The escaping slaves took refuge among the Caribs on the island. The British acquired St. Vincent in 1668. In 1676 some 3,000 Negroes lived on the island. By 1700 they were powerful enough to seize considerable land from the Island Caribs. In 1773 the Negroes on the island were for the first time referred to as "Black Charaibes." After numerous uprisings the Black Caribs were deported in 1797 to Roatan, an island off northern Honduras from which they quickly passed to the mainland. In 1802 they began to move toward Belize and in 1823 those still in Honduras escaped to Stann Creek Town, Belize (British Honduras), after taking part in an abortive attempt to overthrow the republican government.

"Two [Black] Carib dances, *tira* and *chukanari*, are accompanied by instrumental music alone. . . . There are at least seven different Carib names for the different kinds of dances [that involve singing]: *punta*, *wunaragua*, *hunguhungu*, *gunjai*, *sambai*, *warini*, and *chumba*. . . . Punta dancing requires two drummers. One man plays the bass drum, called the segunda; he sets the basic 6/8 rhythm. Meanwhile the other drummer is free to beat a cross-rhythm, so that a polyrhythm occurs. Punta songs are seemingly composed only by women. The basic structure of a stanza is as follows: call, response [repeated], refrain [repeated].

The call is usually a half sentence sung by the leader of the chorus; the response completes the sentence and is sung by the remainder of the chorus. The call and response are then repeated once; then the leader and chorus join together in singing the refrain, which also gets repeated, sometimes several times. . . . [The dancers] begin facing one another, the woman with her hands on her hips, the man holding out the lapels of his unbuttoned jacket. The step is a sort of minute and rapid shuffle, accompanied by continuous shimmying of the buttocks . . . so that the progress in any direction is extremely slow. . . . If there is any dance for which the Caribs are known here in Belize, it is wanaragua, or John Canoe, as it is better known. The dance is performed in full regalia only during the Christmas octave. Every year at this time a troupe of dancers from Stann Creek travels to Belize City to perform the John Canoe dance on the city streets and in private yards. This dance shares the same African origin as the John Canoe danced in Jamaica. . . . As with punta, the wanaragua is polyrhythmic. . . . Only men, it seems, compose wanaragua songs. The structure consists of a single call and response, which can be repeated over and over a dozen times or more, until the leader of the group decides to introduce a new song. . . . Only men dance wanaragua when it is danced in full costume. Costumes vary depending on whether the dancers are dressed as men or as women. The colourful costumes of the dancers can be captured with a still camera, not so their movements. The foot and leg movements of this dance are by far the most important feature. Unlike punta, where hip movements attract the most attention, here the upper torso is relatively quiet, as though it is merely resting atop the rapidly contorting legs. . . . Unlike punta, which must be danced on certain occasions ('nine-night' wakes) and unlike wanaragua, which is danced primarily during the Christmas seasons, hunguhungu does not seem to have any set time when it must be danced. . . . In contrast to the complicated rhythms of punta and wanaragua, the hunguhungu rhythm is rather simple: a slow beat in 3/4 time. The drums are the same two used for punta and wanaragua dancing. As with punta song, hunguhungu songs are composed by women. A stanza may consist of three lines or four. One of the most popular hunguhungu songs . . . refers to the historical event of the departure of the Caribs from St. Vincent Island in 1797."

Harcourt, Robert. *A Relation of a Voyage to Guiana. 1613*, ed. C. Alexander Harris. London: Hakluyt Society, 1928. [Series II, Vol. LX.] 191 pp.

Harcourt (1574–1631) made two voyages to Guiana, one in 1608–1609 and the other in 1627. Among the 159 aboard the first of his three ships in 1608 were two Guiana Indians who were returning home after lengthy sojourns in England. Once on the Guiana coast, the vessels on May 17, 1608, stopped first at the mouth of the Oyapock (Wiapoco) River to deliver the two returning Indians, Martin, as he was known among the English (taken to England in 1605 by Charles Leigh's party), and Anthony Canabre, who had been in England fourteen years (brought there by Raleigh). Even so, another Indian whom Harcourt's party met at the Bay of Oyapock spoke better English than these two. Who brought this excellent English speaker back to Guiana is not stated, but he had "served S^r *Iohn Gilbert* [Humphrey] many years." To trade with the Indians, Harcourt carried "knives, beades, Iewes trompes [Jew's harps] which well contented them" [p. 71].

Hartog, Johan. *Aruba Past and Present*. Oranjestad [Aruba]: D. J. De Wit, 1961. 451 pp.

After Dutch acquisition in 1634 to the discovery of gold in 1824, Aruba was populated chiefly by garrisons. Oil refineries began operating in 1928 and in the 1970's were still the island's economic mainstay. The population in 1971 of this 75-square-mile island 15 miles off the coast of Venezuela was 60,811.

Folkert Steenmeijer, first chairman of the Aruban Art Circle (founded in May 1946), began forming a small chamber orchestra in 1950 composed of refinery employees and dependents. From September 1950 to 1956 the orchestra grew to a body fluctuating between 20 and 25 players. Jan Droog began teaching singing according to the Gehrels method in 1950 and by 1952 had trained about 400 pupils. The Arubaanse Muziekschool enrolled 65 students of various nationalities in 1952, the subjects of instruction being piano, violin, singing, and theory. The Roman Catholic church choirs of the Frères and of Sint Nicolaas at the capital (Oranjestad) were then notable. The most renowned popular musician native to the island in the 1950's was Juan Chabaya ("Padu") Lampe, whose songs were then being recorded and broadcast in the Netherlands. The chief bands were the Excelsior Community Brass Band and Dixielanders at Lago, and the Speen-Linscher Orchestra at Sint Nicolaas.

Hartsinck, Jan Jacob. *Beschryving van Guiana, of de Wilde Kust, in Zuid-America.* Amsterdam: G. Tielenburg, 1770. Pp. 36, 43, 907.

The Indians of Dutch Guiana played panpipes, cane or bone. The Black slaves played a type of guitar called "banja" and drums of two sizes, the smaller three or four feet long called "bamboula." They communicated with each other at great distances by a drum language.

Hawley, E. H. "Distribution of the Notched Rattle," *American Anthropologist*, XI/11 (Nov. 1898), 344-346.

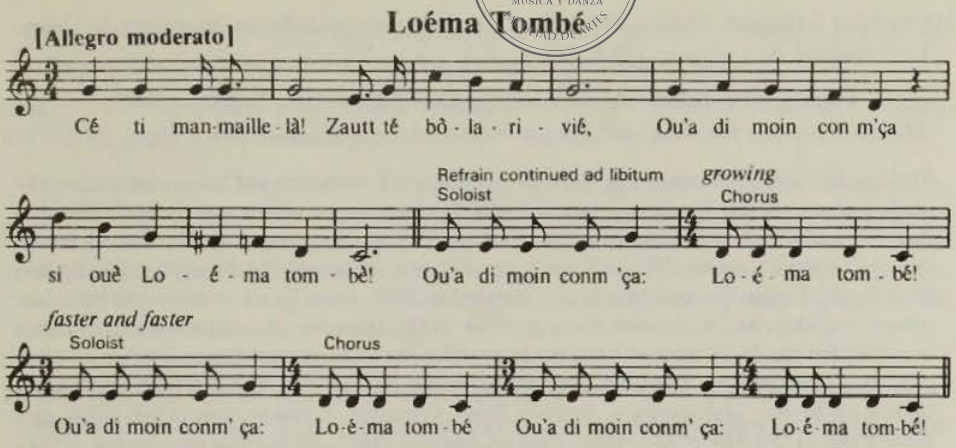
"A writer in the *Kansas City Star* describes the *güiro*, made of a gourd. On the inverse side of this instrument, which seems indigenous to the West Indies, are apertures like the *f* holes of a violin, on the other a series of deep scratches. The player balances the gourd in his left hand, holding it lightly, so that none of the resonance may be lost. With the right hand he rapidly rubs this roughened side of the gourd with a two-tined fork. In the hands of a native *güiro* player a wonderful rhythmic sound comes from this dried vegetable shell, a sound which, in its place in the orchestra, becomes music, and most certainly gives splendid time and considerable volume to the performance. The player's hand moves with lightning rapidity. The steel fork at times makes long sweeps, the whole length of the gourd, and then again vibrates with incredible swiftness over only an inch or two of the surface."

Hearn, Lafcadio. *Two years in the French West Indies.* New York: Harper & Brothers, 1890. 431 pp.

In an appendix at pages 424-431 Hearn discusses "Some Creole Melodies" and publishes four collected during his two-year sojourn (1887-1889) on Martinique. The texts of three are in the island patois, the fourth in "Negro-French." Two melodies are harmonized by Frank van der Stucken, the other two by Henry E. Krehbiel—Hearn's great friend from their Cincinnati days together as reporters on rival newspapers. Hearn stayed in Krehbiel's New York apartment in 1887, and it was Krehbiel who introduced him to the editor of *Harper's*, Henry Mills Alden, by whom he was commissioned to do the West Indies articles out of which the present book grew.

In St. Pierre at Carnival, songs of derision are sung "by a singing chorus of several hundred [Blacks], all clapping hands and dancing or running in perfect time, so that all the bare feet strike the ground together." This popular "malicious custom of the *pillard*, or, in creole, *piyà*," shows several African elements. "The improvisation by a single voice begins the *pillard*." For an example Hearn gives the song entitled *Loéma tombé*. A soloist sings to the double bar, then the soloist alternates every other measure with the chorus.

The words can be thus rendered: (*Single voice*) You little children there!—you who were by the river side! Tell me truly this: Did you see Loéma fall? // Tell me truly this—(*Chorus*)



Loéma fall! (*Single voice*) Tell me truly this—(*Chorus*) Loéma fall! (*Single voice*) Tell me truly this—(*Chorus*) Loéma fall! (*Chorus always more quickly, and more loudly, all the hands clapping together like a fire of musketry.*)

Of the other three songs, Hearn writes: "*To-to-to* is very old—dates back, perhaps, to the time of the *belles-affranchies*. It is seldom sung now except by survivors of the old régime: the sincerity and tenderness of the emotion that inspired it—the old sweetness of heart and simplicity of thought,—are passing forever away. *Marie-Clémence* is a Carnival satire composed not more than four years ago (i.e., 1883)." *Tant sirop*, according to Hearn, shows some African influence, but is "probably the creation of the mixed race."

Henahan, Donal. "Conductor Brings to Light Blacks' Symphonic Works," *New York Times*, May 8, 1974, 39:1-2.

Thirty-nine-year-old Paul Freeman, conducting the London Symphony Orchestra in a set of four disks issued by Columbia under the title "The Black Composers," is himself a Black who is conductor-in-residence of the Detroit Symphony Orchestra. He started at Atlanta, where Robert Shaw gave him an opportunity to share the podium. The first Columbia album is devoted to the Black composer from Guadeloupe, the Chevalier de Saint-Georges. One of Freeman's joys has been meeting music lovers who exclaimed, "Hey, I didn't know there were Black composers 200 years ago." His reply has been, "There were [and] they wrote music that we all ought to know about."

Henríquez Ureña, Pedro. *Obra crítica . . .* Edición, bibliografía e índice onomástico por Emma Susana Speratti Piñero. Mexico City and Buenos Aires: Fondo de Cultura Económica, 1960. 844 pp.

"Música popular de América," pages 627-638, deals exclusively with specimens from the Antilles and from Mexico. In addition to a catena of 16th-century descriptions of indigenous music, drawn from Las Casas and Oviedo, this essay contains 15 music notations including the spurious *Areito de Anacaona* and *Son de Má Teodora*. Another two examples are a *Merengue juangomero* and *Zapateo* of Dominican Republic provenance. The 92 bibliographic notes at pages 722-733 equal the essay in usefulness.

Heras, Eduardo. "El Grupo Mayarí: La prehistoria descubre sus secretos," *El Mundo del Domingo* (Havana), September 1, 1968.

Hernández Balaguer, Pablo. *Breve historia de la música cubana*. Santiago de Cuba: Universidad de Oriente, 1964. 23 pp.

_____. *Catálogo de música de los archivos de la Catedral de Santiago de Cuba y del Museo Bacardí*. Havana: Biblioteca Nacional José Martí, 1961. 63 pp.

The two archives itemized in this catalogue contain 458 works by 41 Cuban composers, the earliest of whom was Esteban Salas (1725–1803), the latest of whom was Rodolfo Hernández (1856–1937). The 158 works in the Cathedral by Cuban composers include 46 festive vernacular works dated 1783–1800 by Salas; the rest are mostly Latin works. The Museo Municipal "Emilio Bacardí Moreau," founded in 1899, takes its name from the local historian, magnate, and magistrate Bacardí (1844–1922). His unusual sense of local patriotism accounts for the facilities that have made possible the truly extraordinary archive of 19th-century Cuban music. The nine local musicians in Santiago de Cuba annals rated most significant by the cataloguer are: Esteban Salas, Francisco J. Hierrezuelo (1763–1824), and Juan Paris (1759–1845); Laureano Fuentes Matons (1825–1898), Cratilio Guerra (1834–1896), and Silvano Boudet (1825–1863); Rafael Salcedo (1844–1917), Ramón Figueroa (1862–1928) and Rodolfo Hernández. The Santiago de Cuba Cathedral archive also contains works not listed in Hernández Balaguer by Sebastián Durón, Juan del Vado, and Juan Francisco de Barrios, 17th-century Spanish composers. Salas copied these and in the process learned the secrets of their craft. An inventory of the cathedral archive made in April 1880 was the most recent before Hernández Balaguer's.

_____. "Esteban Salas y el primer impreso hecho en Santiago de Cuba," *Revista de la Universidad de Oriente* [Santiago de Cuba], 1/2 (March 1962), 32–39.

The first Cuban imprint was Salas's 1793 Christmas villancicos, a copy of which was in the Cuban National Library in 1966. Three facsimiles.

_____. "La capilla de música de la catedral de Santiago de Cuba," *Revista Musical Chilena*, XVIII/90 (October–December 1964), 14–61.

This is the best study of any single facet of Caribbean area colonial music yet published. The capilla de música in Santiago de Cuba Cathedral was created by Bishop Juan García de Palacios on February 10, 1682, and abolished January 21, 1899. The maestros de capilla thus far identified were Domingo de Flores appointed in 1682, Bernardo de Guzmán 1761–1763, Esteban de Salas 1764–1803, Francisco José Hierrezuelo 1803–1805, Juan Paris 1805–1845, Santiago Pujals 1845–1854 and 1858–1861, Antonio Bardalonga 1854–1858, José I. Jimeno 1861–1866, Cratilio Guerra 1866–1869 and 1875–1878, Antonio Guastavino 1869–1875, Pedro Boudet 1878–1880, Mariano Vaillant, and Jacinto Pagés 1880–1889. Salas and Guerra, both Cubans, were the chief composers.

In 1734 Salas began as a boy soprano in the church that was the antecessor of Havana Cathedral. His teachers have not been identified because the first known maestro de capilla in that church was Fray Manuel Lazo de la Vega, 1779–1796. When the lapsed Santiago de Cuba cathedral capilla was reestablished July 28, 1761, by Bishop Pedro Agustín Morell de Santa Cruz (1694–1768), a native of Santo Domingo, he asked for a number of paid musicians equal to what Havana hired—14 musicians and a maestro. Salas's official appointment was dated October 27, 1763, but he did not arrive until February 8, 1764. His first inventory dated March 15 does not list composers' names, but consists largely of music for multiple choirs or "with violins." The cathedral organist, in service 1757–1779, was a married Black with children Juan Nicolás de Villavicencio. His successor, trained by Salas, was Diego Hierrezuelo.

Salas prepared a generation of competent composers and performers. During his 39 years as maestro, he also taught in the diocesan Seminario de San Basilio. The first Santiago de

Cuba imprint was a booklet containing the texts for his Christmas villancicos in 1793. In every sense he takes rank as the founding father of art-music in Cuba.

_____. "Panorama de la música colonial cubana," *Revista Musical Chilena*, XVI/81-82 (July-December 1962), 201-208.

The colonial epoch lasts until 1898. Cuban music history begins with the Havana-born Esteban Salas (1725-1803), who from 1764 to death was maestro de capilla of Santiago de Cuba Cathedral. A second phase of Cuban music history begins with the arrival of French refugees from Haiti who after the revolution of 1791 brought their taste for opera to Santiago de Cuba and Havana. In the 19th century Cuban composers included a galaxy of the best creative talents in the Americas.

Herskovits, Melville J. and Frances S. *Suriname Folk-Lore with transcriptions of Suriname Songs and Musicological Analysis by Dr. M*[ieczyslaw] *Kolinski*. New York: Columbia University Press, 1936. 766 pp.

Alan P. Merriam in his obituary, *Ethnomusicology*, VII/2 (May 1963), 79-82, itemized the contributions of Herskovits (1895-1963) to music. "Early in his career he reviewed concerts for newspapers in New York, and he recalled with amused pleasure having once, at least, been on the stage of the Metropolitan Opera as an obscure, spear-carrying extra." Nine of his articles, two chapters in books, and his program notes for *Afro-Bahian Religious Songs: Afro-Bahian Religious Songs, Folk-Music of Brazil*, Library of Congress, Album XIII, deal with the music of Negroes in the New World or the music of sub-Saharan Africans in somewhat technical ways. However, for his musicological aide when preparing *Suriname Folk-Lore* he chose a professional, who had already made a name with "Die Musik der Primitivstämme auf Malaka und ihre Beziehungen zur samoanischen Musik," *Anthropos*, XXV (1930), 584-648 (containing copious musical examples), and who had in preparation *Konsonanz als Grundlage einer neuen Akkordlehre* (Brünn: R. M. Rohrer, 1936).

Kolinski, who was 35 when this book was published, studied piano and composition at the Hochschule für Musik in Berlin and in 1930 obtained his Ph.D. at Berlin University where he was an assistant to Hornbostel at the Phonogramm-Archiv. His 270 pages in Part III, "Suriname Music" (pp. 489-758) comprise more than a third of *Suriname Folk-Lore*. Forty years later, this section still remains the most complete body of Negro songs from any political enclave on the Caribbean coast ever assembled and analyzed. The Herskovits's ten additional alphabetical signs and eight added accents to indicate speech tone (where appropriate) insure the scientific accuracy of the texts. Kolinski's transcriptions keep pace by employing every refinement of Western notation plus others to guarantee accuracy of the music examples. Originally written in the author's native German, the musical analysis is given in a translation checked by Helen Roberts and George Herzog.

The first 112 songs were recorded at eight villages in the interior of Dutch Guiana; songs 1-34 belong to the Kromanti, a secret cult among the Bush Negroes whose dancing is "more violent than that of any other" and "whose symbol is iron." Examples 113-255 are Town-Negro songs reflecting greater or lesser European influence. For comparative purpose, Kolinski adds eight Haitian songs "recorded when the ship from New York to Paramaribo called at Port-au-Prince. The deities to whom the [Haitian] songs are sung are all members of the Vaudou pantheon, and are of Dahomean provenience."

At pages 516-517 Kilinski writes as follows:

> If one compares the individual Bush Negro songs, it becomes evident that the music of these people is far from homogeneous, the collection containing musical forms which differ greatly, and between which the connection is anything but obvious. One sees this difference, for example, when one compares song 47 and song 24; the first having a narrow

tonal range, small number of steps, pendular-structure, strict rhythm, constant meter, considerable acceleration in tempo and very concise form; the second possessing the range of a tenth, a large number of steps, prevalence of the key-tone, free rhythm and meter, constant tempo, greater variety in form and alternating solo and chorus parts. On the basis of this material it is not possible to trace the cause of these differences. The few songs of the Djuka tribe show no characteristics which do not also appear in the other songs, that is, those of the Saramacca tribe. The relationship between Saramacca song 2, for instance, and Djuka song 96 is much closer with regard to tonality, rhythm and form than is that between many Saramacca songs. Nor does one find musical uniformity within the various divisions into which the songs fall; this is true both in the case of the three important groups of religious, ancestral, and secular songs, and within the subdivisions of these groups, as, for example, the Kromanti or Seketi songs. This is made evident by comparison of such two different Kromanti songs as 1 and 26, or of the two work-songs 103 and 107. On the other hand, to mention only one case, the religious song number 35, the ancestral song number 55, and the secular song number 96 are of the same musical type. Only the dance-songs show at least one characteristic in common, namely, the absence of free rhythm, though it would be strange if dance music were not distinguished by a strictness of rhythm.

Even less homogeneity can be discerned in the Coastal Negro songs than in those of the Bush. Within any given classification are to be found, on the one hand, greatly contrasting forms and, on the other, melodies appearing in different classes of so great a resemblance that one might be justified in considering one melody a variant of the other. It is therefore apparent that it is the text and not the musical form which marks the song as belonging to a certain type. Originally the various types of songs may also have been differentiated musically; that is to say, it is conceivable that in the beginning music and text were an inseparable unit, and that later a cleavage occurred when several texts were sung to the same melody and thus effaced the musical characteristics of the individual groups. Perhaps an analysis of the music collected in Africa will lead to the elucidation of this question.

For the problems of acculturation, it is of great importance to see to what extent and in what manner European influence may be detected in this music. Before this is attempted, the criteria which determine whether or not a song is African, European, or a combination of both African and European elements, must be considered. Theoretically, two methods are possible. The first is synthetic; one listens to the record of the song in question, and the resulting judgment is prompted by the total impression. Naturally, this method can be employed only by one who for years has studied primitive music,—including also the music of African negroes,—and who has acquired the ability, when hearing primitive music, to recognize instantly the European elements. The second method is analytical. After the recording of a song has been transcribed, its melody, rhythm, form, and other characteristics are analyzed, and those features which are typical of African or European music are segregated. The exclusive use of either of these methods is, however, inadvisable; for only through employing both the synthetic and the analytic approach will the student be led to reasonably valid results. In this investigation, therefore, both general impressions and detailed analyses have been taken into account.

With the exception of a few songs, the music of the Bush-Negroes displays traits that are essentially African, and the musical characterization of the songs given above exhibits almost throughout features which are either specifically typical of African Negro music, or, at any rate, of non-European music in general. The music of the Coastal Negroes, on the contrary, shows a strong European influence, though, even here, a considerable proportion of songs (23%) is, as in the Bush, wholly African.

A comparison between the music of the Coastal Negroes and those of the Bush gives insight into the direction of the change from African to European elements. The most striking fact is the difference in proportion of entirely or almost entirely anhemitonic songs, this being 63% in the Bush and only 10% in the city. The less frequent use of wide skips and their combinations goes hand in hand with the tendency to favor half-tone steps. Intervals which were originally of wide range are frequently lessened by the insertion of notes.

Hill, Errol. "On the origin of the term calypso," *Ethnomusicology*, XI/3 (September 1967), 359-367.

Hurault, Jean. *Africains de Guyane. La vie matérielle et l'art des Noirs Réfugiés de Guyane*. Paris/The Hague: Éditions Mouton, 1970.

The Boni tribe of Bush Negroes numbering approximately a thousand, are divided into eight villages and three hamlets. They live on a bend of Lawa River that is tributary to the Maroni. Women do the farming and most of the other viable economic tasks. The Boni males fish, build canoes, execute rituals, and also do wood carving of exceptional artistic calibre. The plates at 211 and 216 show with great clarity the design of *apinti* drums being played during a ceremonial of Ashanti origin. To the apinti (*mpinti*) is ascribed the power or invoking the *yorka* of the ancestors. In both plates, the drums are being played by both bare hands as well as wands (one player). The plates at pages 214 and 215 show women in various stages of ecstasy—the first a chalk-faced woman shaking a *sakka* (maraca) during a possession by the rain god Busünki, the second a woman possessed by the serpent deities *dagowe* who is slithering along the ground snakewise.

_____. *Les Indiens wayana de la Guyane française*. Paris: Office de la Recherche scientifique et technique Outre-Mer, 1968. [Mémoirs Orstom N° 3.]

The Wayana, in the 18th century a powerful warlike group along the Yari and Parou Rivers of Brazil, in 1968 numbered only about 700 scattered in villages of 30 to 50 persons along four river basins, the Litani, Tapanoni, Yari, Parou. Although in constant contact with Bush Negroes (descendants of escaped slaves) the Wayana and Bush = Boni have exchanged little that has any musical significance. The Boni stick with their single-skin drums, the Wayana with their straw flutes and trumpets. The Boni have borrowed only the sonorous rattling seeds, called *kawai* that the Indians insert in their stamping wand during their *enep* dance (p. 85). Neither group has the slightest interest in the songs or tales of the other. On the other hand, the white Protestant evangelical groups that have spread into French Guiana from what was formerly British Guiana have taught gospel songs that have by constant repetition become extremely popular with Indians.

Although respect for elders is dying out among the Wayana, oldsters still sing the songs belonging to the cycle used during the initiation rites for adolescent boys. The lengthy *kalau* (p. 122) is sung in a secret language containing archaic and often incomprehensible words even to the chanter who takes months to learn the chants.

Icaza, Francisco A. de. "Cristóbal de Llerena y los origenes del teatro en la América española," *Revista de Filología Español*, VIII/2 (April-June 1921), 121-130.

At the Archivo General de Indias, Icaza discovered Llerena's entremés that ranks as the earliest theatrical piece in Dominican literary annals (1588). The cover letter from Llerena's archbishop documents his rare musical ability sufficient to qualify him for the best post in Spain.

Jeckyll, Walter. *Jamaican song and story*. London: David Nutt, 1907. 288 pp. [Publication of the Folk-Lore Society, 55.]

"José Reyes en el nonagesimo-octavo aniversario de su nacimiento," *Clio. Revista Bimestre de la Academia Dominicana de la Historia*, I/6 (November–December 1933), 149–151.

Documented life of the composer of the Dominican Republic national anthem.

Labat, Jean Baptiste. *Nouveau voyage aux isles de l'Amerique*. Paris: Théodore Le Gras, 1722. 6 vols. IV, 154–157.

Labat (1663–1738) professed as a Dominican at Paris in 1685, lectured at Nancy, and from 1694 to 1705 served as a missionary in Martinique and Guadeloupe. As an administrator he rose from procurator and superior to apostolic prefect. At IV, 154–157, he describes the calenda in 1698 as a favorite Negro belly dance from Guinea (specifically from the "Kingdom of Arda"). Two wooden drums accompany the dance, the larger 15–16 inches in diameter and the smaller (called baboula = bamboula) 8–9 inches in diameter. Both are four or five feet high, covered at one end with skin played with the hands, open at the other. The drums are held between the legs of the sitting player. The large drummer maintains a steady moderate beat, the baboula player beats his drum much faster and in cross rhythms. The dancers line up in two files to a side, one side men, the other side women. Spectators gather in a ring. The soloist improvises a song on any ready-made subject, and is answered in chorus by all the spectators clapping their hands. The motions of the dancers are lascivious to such a degree that the *calenda* has been officially prohibited (on a fait des Ordonnances dans les Isles, pour empêcher les calendas, IV, 157). Labat claims that Spaniards nonetheless dance it, even in their churches at Christmas. (However, Labat here confuses two words of similar spelling.) The Congo Negroes dance in the round, not moving from one place but kicking high in the air and then stamping on the ground. Many Blacks played the violin well, and make a living providing dance music for assemblies and marriages. They also play "une espece de guitarre," which as he describes it is the banjo.

At V, 410–422, he describes a Requiem Mass sung on Guadeloupe in 1702 by a certain Boiteux hired by the Jesuits, who had the finest church on the island. "He sang very well and had a beautiful voice" but was proud and ignorant of the proper rubrics for the singing of a Mass for the Dead in Paschal season. Formerly he had been the soloist at the Carmelite church on Guadeloupe.

La Laurencie, Lionel de. *L'École française de violon de Lully à Viotti. Études d'histoire et d'esthétique*. Paris: Delagrave, 1922–1924. 3 vols.

Volume II, 449–500, contains an expanded and corrected version of La Laurencie's article "The Chevalier de Saint-George, violinist," *Musical Quarterly*, V/1 (January 1919), 74–85. The French version still remains the most completely documented and penetrating study of the West Indian mulatto's life and oeuvre.

Lapique Zoila. "Un periódico musical en Cuba: *El Filarmónico mensual*," *Revista de Música* (Biblioteca Nacional José Martí), II/4 (October 1961), 206–227.

Lekis, Lisa. "The dance as an expression of Caribbean folklore," in Wilgus, A. Curtis, ed., *The Caribbean: its culture* [papers delivered at the Fifth Conference on the Caribbean held at the University of Florida, December 2–4, 1954], Gainesville: University of Florida Press, 1955, pp. 43–73. [Publications of the School of Inter-American Studies, series 1, vol. 5.]

_____. "The Origin and Development of Ethnic Caribbean Dance and Music," University of Florida Ph.D. dissertation, 1956. 294 pp. *Dissertation Abstracts*, XVI/6 (1956), 1126-1127.

General survey of the dances (1) of the now extinct aborigines, (2) the Negroes in Cuba, the Dominican Republic, Puerto Rico, Trinidad, Jamaica, Haiti, French West Indies, Netherlands West Indies, and the United States Virgin Islands, and (3) Europeans of various national backgrounds who colonized the Caribbean islands.

"In addition to serving as a survey of ethnic dance and music, where and how they originated and evolved and their contemporary existence today, this study is intended to demonstrate how artistic manifestations such as dance and music can be used as an aid to an analysis of the content of a whole culture."

León, Argeliers. *Música folklore: yoruba, bantú, abakuá*. Havana: Imprenta Revolucionaria, 1960.

Pages 22-31 show photographs of various percussion instruments: *abwe* or *chequeré* (sets of three used in Yoruba or Lucumí music), drums of Batá type used in Yoruba ensembles (hourglass drums held on the lap of the player, who beats both skin-covered ends with bare hands), drums of Yuka type used in Bantu music (hollow logs, skin-covered at playing top), Makuta (Bantú), Empegó (Ñañigos), and Ekueñón (Abakuá) drums (last two of kettledrum shape with plant stalks attached).

Leslie, Charles. *A New History of Jamaica*. London: J. Hodges, 1740. P. 310.

_____. *Histoire de la Jamaïque*. London: Nourse, 1751. Pp. 173-174.

Lewin, Olive. "Jamaican folk music," *Caribbean Quarterly* [University of the West Indies, Mona, Jamaica,] XIV/1-2 (March-June 1968), 49-56.

Ligon, Richard. *A true & exact history Of the Island of Barbados*. London: Humphrey Mosely, 1657.

After travels in France and Italy, Ligon returned to claim his ancestral estate in Lincolnshire, but was prevented from occupying it by an anti-Royalist mob. In an effort to make a fortune elsewhere, he embarked in the *Achilles* bound for Barbados in 1647. Although intending to proceed thence to Antigua, he was forced by illness to stay with Thomas Modyford in Barbados. His observations during three years on that island (first settled in 1627 and in 1650 boasting a population of 24,000 whites and 6,000 Blacks) form the substance of his *True & exact history*.

A great lover of fine music, he tried persuading other planters in the island to invite some players from Black Friars theater in London to settle in Barbados. But he found them recalcitrant to the idea. At page 107 he goes into detail: "As for *Musick*, and such sounds as please the ear, they wish some supplies may come from *England*, both for Instruments and voyces, to delight that sense, that sometimes when they are tir'd out with their labour, they may have some refreshment by their ears; and to that end, they had a purpose to send for the Musick, that were wont to play at the *Black Fryars* and to allow them a competent salary to make them live as happily there, as they had done in *England*: And had not extream weaknesse, by a miserable long sicknesse, made me uncapable of any undertaking, they had employed me in the businesse, as the likeliest to prevail with those men, whose persons and qualities were well known to me in *England*.

At page 55 Ligon was the first to tell the story of "poor *Yarico* [who] for her love, lost her liberty."

Upon discovering that Macow, who (p. 47) "was our chiefe Musitian; a very valiant man, and Keeper of our Plantine-groave," took an interest in the theorbo, Ligon started teaching him how to play it. One day Macow (p. 48) "found me playing on a Theorbo, and singing to it which he hearkened very attentively to; and when I had done took the Theorbo in his hand, and strooke one string, stopping it by degrees upon every fret, and finding the notes to varie, till it came to the body of the instrument; and that the neerer the body of the instrument (p. 49) he stopt, the smaller or higher the sound was, which he found was by the shortning of the string, considered with himselfe, how he might make some triall of this experiment upon such an instrument as he could come by." A day or so later Ligon found Macow fashioning a small xylophone (*balafo*) of six notes (p. 49): "I then shewed him the difference between flats and sharpes, which he presently apprehended, as between *Fa* and *Mi*: and he would have cut two more billets to those tunes, but I had then no time to see it done, and so left him to his own enquiries."

Concerning the slaves' musical heritage, Ligon wrote a singularly perceptive paragraph (p. 48): "In the afternoons on Sundayes, they have their musicke, which is of kettle drums; and those of severall sises; upon the smallest the best musitian playes, and the other come in as Chorasses: the drum all men know, has but one tone; and therefore varietie of tunes have little to do in this musick; and yet so strangely they varie their time, as 'tis a pleasure to the most curious eares, and it was to me one of the strangest noyses that ever I heard of one tone; and if they had the varietie of tune, which gives the greater scope in musick, as they have of time, they would doe wonders in that Art. And if I had not faln sicke before my comming away, at least seven months in one sickness, I had given them some hints of tunes, which being understood, would have serv'd as a great addition to their harmonie; for time without tune, is not an eighth part of the science of Musick."

López Cruz, Francisco. *El aguinaldo y el villancico en el folklore puertorriqueño*. San Juan; Instituto de Cultura Puertorriqueña, 1956. 43 pp.

_____. *La música folklórica de Puerto Rico*. Sharon, Connecticut: Troutman Press, 1967. 203 pp.

Lovén, Sven. *Origins of the Tainan Culture, West Indies*. Gothenburg: Elanders Boktryckeri Aktiebolag, 1935. 696 pp.

An extremely useful summary of all early sources that deal with musical instruments occupies pages 492–497. The Tainos seem not to have had flutes. The Caribs used conch-shell trumpets for signalling, but the source literature says nothing of such use among the Tainos. They danced to the sound of snail shells on strings worn around "arms, hips, calves, and heels," to the rattle of maracas made of Crescentia calabash, to the rattle of bones, and to the beat of a tongue-drum like the Aztec teponaztli, played with a stick.

"Genuine castanets were used in a dance by girls which Guacanagari arranged, when he received Columbus. The girls held them between the fingers" (Niccolò Scillacio, *De insulis Meridiani atque Indici Maris nuper inventis*). When the Hispaniola islanders heard the Spaniards' big, brightly burnished jingles sounding so brilliantly and merrily, they desired them above all other gifts. Coming alongside Columbus's caravel, Niña, December 26, 1492, they held up lumps of gold in exhange and cried, "Chuque chuque cascabeles" (*Colección de documentos inéditos para la historia de España*, LXII [1875], 400–401).

At Old Harbour Bay, two Jamaica islanders in the cacique's entourage carried black wooden trumpets with exquisite bird carvings. But what looked like trumpets to the chronicler of Columbus's Second Voyage, Andrés Bernáldez, may have been mere insignia. He does not mention their being played.

Marchena, Enrique de. *Del Areito de Anacaona al Poema Folklórico. Brindis de Salas en Santo Domingo.* Ciudad Trujillo [Santo Domingo]: Editora Montaivo, 1942. 99 pp.

Claudio José Brindis de Salas, born at Havana August 4, 1852, studied violin with his father, then with José Redondo and José Van der Gucht. At the Paris Conservatoire he was a pupil of Léonard, Dancla, Sivori, and David. His numerous European triumphs caused his being known as the "Black Paganini." He arrived at Santo Domingo from San Juan, Puerto Rico, on the Spanish steamship "Julia" November 6, 1895. On November 10 he played his first concert in the island at the Teatro "La Republicana," a converted colonial building that before the expulsion of the Jesuits had been their *convento*. He used a 22-year-old resident of Santo Domingo as his accompanist, Claudina Amparo Vásquez Meléndez. Before her family left Puerto Rico she had studied with Julio Arteaga and had graduated in piano from the Paris Conservatoire. The grand piano loaned for the event belonged to the José Martín Leyba family. The grand owned by her family, then living at Santo Domingo, was a Bechstein but he rehearsed so little that she had to read practically at sight. His two most applauded pieces on his opening night were "Little Grandmother" by Gustav Lange, and Chopin's Minute Waltz transcribed by David. At his second concert (November 14) his accompanist's brother Juan Vásquez sang Braga's "Angel's Serenade" with his violin obbligato. José White's *Bella Cubana*, Sarasate's *Zapateado*, and the *Carnaval de Venecia* were a part of his third program November 17. The extravagant praise in *Listín Diario* of November 11 continued without abatement during the rest of his stay in the Dominican Republic. His octaves and his *portamenti* were as usual declared inimitable. Higinio Páez was theater manager and Miguel Heredia Mendoza was in charge of the box office during his concerts in the capital.

At Brindis de Salas's request, he was paid in Mexican pesos. Three servants attended him, one of whom was a German valet. He stayed first in the Hotel Francés but moved to other hotels competing for the glory of having hosted him. A local factotum, who had worked in the threaters of the capital forty years, José María Jacobo, nicknamed "Llilli," said Brindis de Salas gave outlandish tips, but also expected inordinate attention to his toilette, his decorations, and his formal clothes. He refused to play in local clubs but did perform at a few parties in the homes of the richest families. Among them he displayed perfect manners, elegant diction, and also an addiction to French phrases. After his concerts in the capital he toured the island playing at Azua on December 1, then at Bani, San Pedro de Macorís (where the Lange "Little Grandmother" aroused frenzies of enthusiasm), Santiago de los Caballeros on December 28, and Puerto Plata on February 1 and 4, 1896. His accompanist at Puerto Plata was Albertina Poloney, who had studied in the United States. After the February 1 concert, two Spaniards and a Puerto Rican who had been stranded at Puerto Plata on the breakup of the touring Navarro zarzuela company, offered to help sell tickets and pass out programs at the February 4 concert. Brindis refused, telling them he preferred to employ Cubans or Dominicans. They took their revenge by reporting to the Spanish consul that Brindis was gathering funds to assist Cuban refugees.

Antagonism against Spaniards did not prevent the first conductor of the Orquesta Sinfónica Nacional from being a young Spanish conductor, Enrique Casal Chapí—grandson of the famous zarzuela composer Ruperto Chapí. Organized in 1941 at the instance of Rafael Leónidas Trujillo y Molina, "Benefactor de la Patria," this orchestra in its first season played three works by native composers based on Dominican folk tunes and dances—Juan Francisco García's *Sinfonía Quisqueyana*, Luis Rivera's *Rapsodia Dominicana N°. 1*, and José Dolores Cerón's symphonic poem *Enriquillo*. "All three works proved that Dominican composers using our native rhythms and other folkloric elements can enjoy just as great success among us as Carlos Chávez and Revueltas in Mexico, Roldán and García Caturla in Cuba, Villa-Lobos in Brazil, and Juan José Castro in Argentina."

Marín, Ramón. *Las fiestas populares de Ponce. Crónica sucinta de las que han tenido lugar en el año de 1875 en celebración de su Santa Patrona La Virgen de Guadalupe*. Ponce: El Vapor, 1875.

Martín, Edgardo. *Panorama Histórico de la Música en Cuba*. Havana: Universidad de La Habana, 1971. 257 pp.

The author, born at Cienfuegos October 6, 1915, came to Havana in 1935 to study piano with Jascha Fischermann and composition with José Ardévol. In 1945 he began teaching music history in the Conservatorio Municipal. From 1962 to 1967 he was an executive member of the Dirección Nacional de Música del Consejo Nacional de Cultura.

In his 6 pages covering Cuban music history to 1700 he repeats Carpentier and Hernández Balaguer when making Miguel Velázquez, "son of a Spaniard related to the governor Diego Velázquez and of an Indian" the first maestro de capilla of Santiago de Cuba Cathedral. In 1544, after having studied in Spain, this mestizo was a canon "who knew plainsong to perfection" and played organ in the cathedral. Blacks were introduced into Cuba before 1520 and the earliest surviving Cuban song, the so-called *Son de la Má Teodora*, was composed "by a free Black woman from Hispaniola, Teodora Ginés."

The 18th century, occupying 14 pages, saw "tremendous advances." Esteban Salas, born at Havana December 25, 1725, became Cuba's first prolific composer. From 1763 until his death July 14, 1803, he was maestro de capilla of Santiago de Cuba Cathedral, during which 40-year span he lifted Cuban music to heights comparable with the finest being composed contemporaneously in Mexico, Peru, Guatemala, and Venezuela.

The composer of the first opera mounted at Havana October 12, 1776, in the newly erected Coliseo—*Didone abbandonata*—remains unknown. Grétry's *Zémire et Azor* (1771) was sung there in Spanish in 1791. In 1800 the Teatro del Circo opened with *Zémire et Azor* sung in French by a visiting troupe, Johann Friedrich Edelmann's *Ariane dans l'Isle de Naxos* (1782), Grétry's *Le Tableau parlant* (1769), and Pergolesi's *La Serva Padrona*. But the staples of these theaters were Spanish pieces. The first tonadilla sung at Havana October 24, 1790, was Pablo Esteve's *El catalán y la buñuelera*. So great became the vogue for them that between 1790 and 1832 some 200 tonadillas were sung in Havana. After the decline of the tonadilla, the guaracha, sung with gourds, rattles, guitars, and accordion, took its place.

During the 19th century (65 pages) Cuba far outdistanced any other Caribbean island in musical activity. A homonym Edelmann, son of the guillotined pianist and opera composer, settled at Havana in 1832, and trained there a galaxy of concert artists and composers. His music publishing company stimulated the creative activity of a still wider circle. Manuel Saumell (1817–1870), José White (1835–1918), Ignacio Cervantes (1847–1905), belong to the group classed as nationalists; Antonio Raffelin, Pablo Desvernine, Laureano Fuentes Matons, and Nicolás Ruiz Espadero were universalists.

Martínez Barrena, Jesús. *El órgano de la Catedral de Ponce. El canto de los fieles en el templo y el concurso de composición musical con motivo de las bodas de plata sacerdotales de Mons. Luis Weltinger, Obispo de Ponce*. Ponce: Tipografía Meléndez, 1936.

Mason, John Alden. "Porto-Rican Folk-Lore: Décimas, Christmas Carols, Nursery Rhymes, and Other Songs," *Journal of American Folk-Lore*, XXXI/121 (July–September 1918), 289–450.

McCoy, James A. "The *Bomba* and *Aguinaldo* of Puerto Rico as they have evolved from indigenous, African and European cultures," Florida State University Ph.D. dissertation, 1968, 185 pp. *Dissertation Abstracts*, XXIX/7 (January 1969), 2294-A.

The author summarizes thus: "The driving, unrelenting rhythmic impulse, intricately complex polyrhythmical makeup, repeated rhythmic patterns and off-beat phrasing found in the *aguinaldo* are not evident in the Spanish *villancico* but instead were found in the music of the Guinea Coast of Africa. . . . The most direct tie between the *bomba* and its predecessors is a rhythmic one. Many extant *bombas* are limited to a melodic idea expressed in one or two lines of verse, while others have no melodic elements at all, but consist of spoken words. Still others consist of simple conversation between a woman soloist and a small chorus. The same type of 'metronome sense' exists in the music of the *bomba* and its African predecessors. . . . The *bomba* is always in duple rhythm and the formal structure is inevitably 'call and response.' "

Méndez Nieto, Juan. *Discursos medicinales*. Madrid: Imprenta Góngora, 1957. [Documentos inéditos para la historia de España, 13.]

This volume contains the 20 *discursos* of Méndez Nieto's Book I, and 17 of Book II. Discursos 18–20 of II and the 40 of III remain in manuscript at Salamanca. The author, who was of "new Christian" descent, was born in Portugal at Miranda do Douro *ca.* 1530. He studied intermittently at Salamanca University from 1546 to 1560. While there he claims to have taught the Rector how to play the harp (p. 39). He emerged to practice medicine. After about 18 months at Seville, where he cured a brilliantly gifted pupil of Guerrero (p. 191), he embarked for the New World January 26, 1562. During a stopover at Las Palmas he found a *clavicordio* (harpsichord) being very well played (p. 198), and saw the *hacha* and the *canario* danced (p. 199). He spent five years in Santo Domingo, moving thence to Cartagena. A blind player of the *sinfonía* (hurdy-gurdy) named Cieza seated on a rug by the so-called Archbishop's fountain attracted lively attention during Méndez Nieto's stay in Santo Domingo (p. 245). He himself sang duets at night with a Negro girl "who had the best voice in the Indies" ("mi negra la cantora, que en aquel tiempo era la mejor boz que se conocia en todas las Yndias," p. 285).

He cured the 45-year-old Manuel Rodríguez, organist of the Santo Domingo cathedral while there. Rodríguez, who suffered from an abdominal obstruction, was the son of João Rodrigues, the Portuguese royal physician who in 1527 went to Spain to attend Isabel, wife of the emperor Charles V. In 1541 Manuel Rodríguez's brother, Gregorio Silvestre (1520–1569), became organist of Granada Cathedral, occupying the post until death October 8, 1569. Shortly before September 5, 1544, Manuel was substituting for Silvestre during one of his frequent absences. Another organist then substituting for Silvestre was the celebrated Juan Doyz, Morales's organist at Málaga (José López Calo, *La música en la Catedral de Granada en el Siglo xvi* [Granada: Fundación Rodríguez Acosta, 1963], I, 201: "puso a Don Juan, organista, y a su hermano por sostitutos en el organo"). In Santo Domingo Manuel Rodríguez also taught various nuns to play keyboard instruments (Méndez Nieto, p. 352). After being cured, he went to Mexico City (p. 356) where in January 1567 he competed for the post of principal cathedral organist. He won against able competition and occupied the post until death in 1594 or 1595, making a great deal of money ("bibió muchos años y fue organista en México y ganó muy largamente de comer").

Molina y Ramos, Joaquín. *La historia y desenvolvimiento del arte musical en Cuba y fases de nuestra música nacional.* Havana: Imprenta "El Siglo XX," 1924.

In the mind of the author, who was a string quartet player, the history of music in Cuba means the history of music in Havana.

Juan Federico Edelmann, who was born at Strasbourg February 17, 1795, won first prize in harmony at the Paris Conservatoire in 1812. After touring the United States, Mexico, British and Dutch Guiana, and the Lesser Antilles, he gave his first recital in the Teatro Principal at Havana June 29, 1832. His best Cuban pupils were Manuel Saumell, Pablo Desvernine, and Fernando Arizti. The latter two studied also at Paris with Kalkbrenner. In 1836 Edelmann founded a music store and publishing house at Havana. He published two piano pieces of his own: *Fantasia on the War Polka of Ole Bull* and *Variations on the Carnival of Venice*. He died at Havana toward the close of 1848.

Nicolás Ruiz Espadero, born at Havana February 15, 1832, died there August 30, 1890. Although never a traveler outside Cuba, he became the best known Cuban composer of his generation abroad, thanks largely to Gottschalk's efforts. Ignacio Cervantes, his best pupil, was born at Havana July 31, 1847, and died there April 30, 1905. Cervantes studied with Espadero 1859–1864, and with Marmontel and Alkan at Paris 1865–1869. In the latter year he returned to Havana and immediately took rank as the chief performing pianist and as a composer of both symphonic works and of inimitable contradanzas.

Manuel Jiménez, born in Trinidad, studied with Moscheles and Reinecke in Germany. On June 4, 1879, he included in his first Havana piano recital at the Gran Teatro de Tacón the Chopin Ballade, op. 47, Nocturne, op. 9, no. 1, Polonaise, op. 53, Liszt's Fifteenth and Spanish Rhapsodies, Rubinstein's Vals in F, Gottschalk's *El cocoyé*, and his own original *Solitude*, all played with extraordinary flair and finesse. From 1881 to 1891 he taught at Cienfuegos (Cuba), thereafter returning to teach piano at Hamburg where he died.

Hubert de Blanck arrived at Havana from the United States in 1882, three years later founded a conservatory there giving systematic instruction in all branches, fled Cuba in 1896 after participating in an Independence plot, and returned four years later. Ernesto Lecuona graduated from his conservatory. Carlos Alfredo Payrellade (died December 9, 1908) founded a rival conservatory from which graduated Xavier Cugat. Cugat was also a pupil of the author of this monograph. In 1924 at least seven more academies or conservatories flourished at Havana: those of Falcón, Orbón, Mauri, Mateu, Asunción García de Árias, Flora Mora, and Ramona Sicardó.

Moore, Carman. "The Black Music Aesthetic—Keep It Coming," *New York Times*, May 12, 1975, 26:1–8.

A four-album recording entitled "The Black Composers," issued by Columbia, begins with an entire disk (M 32781) devoted to the Guadeloupe-born composer, Joseph Boulogne, Chevalier de Saint-Georges (1739–1799). Although his symphony and string quartet prove disappointing, the symphonie concertante and opera scene included in the disk "are high-flying, resourceful and lovely." The other composers in the set are Samuel Coleridge-Taylor, William Grant Still, George Walker, Ulysses Kay, and Roque Cordero.

Moreau de Saint-Méry, Médéric Louis Élie. *De la Danse*. Parma: Bodoni, 1803. 61 pp.

This is a reprint of an article written at the beginning of 1789 for *Notions Coloniales par ordre alphabétique*. Because dances at night lasted too late, the custom of holding *Redoutes* lasting from 4 to 9 came into vogue in Saint-Domingue after 1780. These were held twice weekly. "I have seen at the redoutes at Cap-Français 24 young lovelies among whom even the most demanding sultan would find it difficult to make a choice, so perfect were the majority" (p. 34). After *menuets* and *contredanses* at these public affairs, the other dances might be Allemandes, the Anglaise, and the *menuet Congo* (p. 32). "The English colonists dance less than the French, the Spanish more than the English, and the creoles always dance more than Europeans of the same nation" (p. 37). Freedmen are wild about dancing, and choose exactly the same dances as their former masters. What was formerly forbidden fruit becomes thereby the tastier (p. 37). Some Negro free women are forced to dance only

with themselves because they are excluded from the dances of mixed bloods (p. 38), while there are also balls to which Black free women invite only white men (p. 38). The domestic Black servants frequently go to extravagant lengths in imitating white dances. But where the Negro is not obsessed with imitating the whites, he also enjoys dances of purely African origin (p. 42). No matter how tired after a day's labor, and no matter whether of Gold Coast, Congo, or Senegal ancestry, a field Negro is never too tired to dance or to go long distances in order to dance (p. 43). The drums used in African dances are of two sizes, the smaller called *Bamboula* (taking its name from a hollowed-out bamboo [p. 43]). The drums are open at one end, stretched with sheepskin at the other. The larger drum is struck slowly, the other faster with strokes of the wrist and rapid play of the fingers (p. 44). Rattles of gourd, filled with pebbles, enliven the ensemble, as do also *Banzas*—a type of four-stringed guitar, and the clapping of Negro women in a circle. One or two women in the middle of the circle improvise or repeat a known song in piercing tones, to which the bystanding women in the circle respond in chorus. Couples, each of a male and female dancer, dart forth into the circle and dance simple steps that involve suddenly hitting the earth with the heel, as in the *anglaise* (p. 45). Unless one has seen Black dances, it is difficult to believe how lively, animated, exactly rhythmical and graceful they can be, says the author (p. 46). Kalendas have to be danced on level, plain ground, so that the movements of the feet will not be impeded (p. 46). In Saint-Domingue, especially the western part, *Vaudoux* in which the head and body seem separate entities is often danced to utter exhaustion. In 1768 was introduced the *Don Pèdre* dance named after a Spanish Negro from Petit-Gouave who was reputed to have supernatural powers and who built up an alarming cult. In the *Don Pèdre* like the *Vaudoux* head and shoulders shook with such violence that the dancers went into trances. The physical contortions were horrible to behold and suggested epilepsy (p. 49). As a result of the frenzied disorder, the intoxication of the bystanders, and the interminable singing, the *Don Pèdre* had to be prohibited (p. 50). The creoles adopted a dance of African origin called the *Chica*, widespread from the Windward Islands to Saint-Domingue. To start it, an air peculiar to it with a marked beat is always played (p. 50). The lady who dances it holds the tips of a handkerchief or the two sides of her petticoat while shaking her hips without moving the rest of her body. The male dancer darts as closely at her as possible without touching her. The dance can become the most voluptuous conceivable. The Chica came originally from the Congo (p. 54). The Fandango is nothing but the Chica somewhat tamed down (p. 55: "*Fandango*, qui n'est autre chose que le Chica, seulement un peu moins développé"). It would be a matter of fine discrimination to search out the exact place of origin of each of these African dances (p. 55). The couple dances of the nude Caribs on Saint-Vincent, that consists of stretching forth their arms, then pulling them back, during two whole hours, meantime croaking in monotonous and lugubrious sounds, have nothing to offer the spectator in comparison with the Chica. Their only common trait is the love of dancing, as such. "But what a contrast!" (p. 57). Their very nudity prevents the Caribs' dancing from arousing voluptuous sentiments (p. 58). Something must be left to the imagination, and the Chica now spread far and wide over the Spanish mainland heats the fancy to hot desire for that which must not be seen (p.61).

_____. *Description Topographique, Physique, Civile, Politique et Historique de la Partie Française de l'Isle Saint-Domingue*, Philadelphia: Chez l'auteur, 1797, 2 vols. I, 44.

Morison, Samuel Eliot. *Admiral of the Ocean Sea: A Life of Christopher Columbus*. Boston: Little, Brown and Company, 1942.

Although Morison quite rightly stresses the importance of the *Salve Regina* sung regularly at nightfall by Columbus's mariners during the first Atlantic crossing and sung again after the discovery of Trinidad July 31, 1498, he erred in choosing the C Major melody published at page 281. The *Salve Regina* plainsong selected by Morison was composed in the 17th

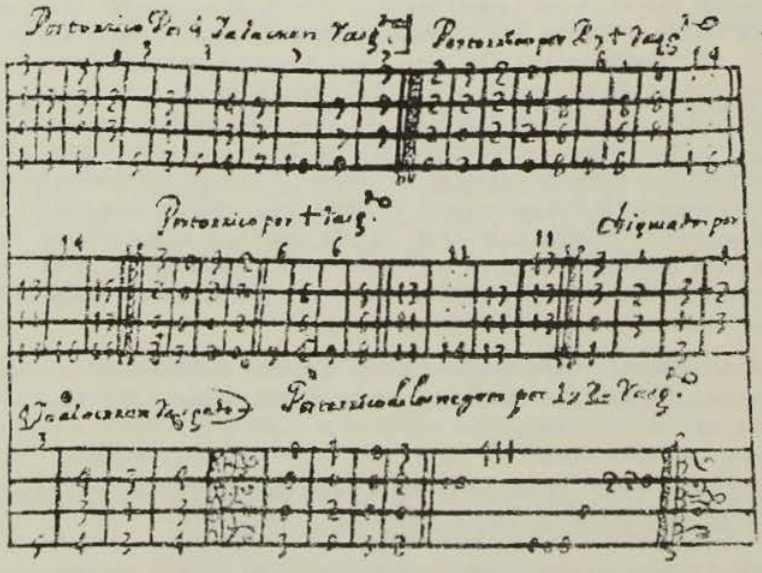
century, probably by Henri Dumont (1610–1684). Donald J. Grout published the correct dorian plainchant sung in Spain at least as early as the 13th century (*A History of Western Music*, revised edition [1973], 38–39).

Motolinía, Toribio de. *Memoriales*. Mexico City: Casa del Editor [L. García Pimentel], 1903; ed. Edmundo O'Gorman, Universidad Autónoma de México [Instituto de Investigaciones Históricas], 1971.

According to Motolinía (*ca.* 1490–1565), segunda parte, capítulo 13 [779], the word *areito* originated in the Antilles, "but whether singular or plural, noun or verb, active or passive, no one can tell me. Perhaps it is an infinitive, like the strings of infinitives used by Negroes just learning Spanish, and means 'to dance' or 'everybody dance in a ring'. When I stopped in the islands [Hispaniola] on my way here I encountered some rustic dancing and singing, but nothing to compare with New Spain, where as was said above, they dance in most exquisite and refined fashion." Motolonía stopped at Santo Domingo in April of 1524, there meeting Las Casas; see O'Gorman edn., p. C.

Muñoz, María Luisa. *La música en Puerto Rico: Panorama histórico-cultural*. Sharon, Connecticut: Troutman Press, 1966. 174 pp.

At page 28 the author includes a facsimile of folio 20 in Sebastián de Aguirre's *Método de cítara*, the MS of which (dating from about 1650) was in 1937 obtained by the eminent Mexican historian Dr. Gabriel Saldivar y Silva from Puebla, Mexico, through a Mexico City dealer. Of the four *portorricos* intabulated for a four-course cittern at folio 20, only the last is further qualified as a *Portorrico de los negros por 1 y 2. rasg^do*. Each portorrico consists of 12 bars, the first 4 of which follow this harmonic pattern: I–IV–I–V. To read the tablature, this reentrant tuning of the four courses (standard for the cittern) applies: E–C–G–A. The *Chiquiador*, which intervenes between the first three portorricos and the portorrico de los negros, differs by being an 8-bar dance, the first 4 of which belong to the following chordal sequence: I–V–IV–V.



_____. "La Música religiosa en Puerto Rico," *Educación* [Departamento de Instrucción de Puerto Rico], XIII/10 (November 1963), 25–38.

Nettel, Reginald. "Historical Introduction to 'La Calinda,'" *Music & Letters*, XXVII/1 (January 1946), 59–62.

Nolasco, Flérida de. *La Música en Santo Domingo y otros ensayos*. Ciudad Trujillo, 1939.

Ortiz Fernández, Fernando. *La africanía de la música folklórica de Cuba*. Havana: Ministerio de Educación, Dirección de Cultura, 1950. xvi + 477 pp.

Waterman's review in *Notes of the Music Library Association*, IX/1 (December 1951), 118–119, included these comments: "Many of the sections have previously appeared, in somewhat abridged form, in the *Revista Bimestre Cubana*, of which the author has been director since 1910, and therefore may already be known to a few North American scholars and musicians. . . . The third and forth sections deal with poetry, song, rhythm, and melody in African music, and on these subjects Ortiz has done a good job in exhausting the literature, most of which is extremely fragmentary. For most of the African musical traits discussed, Ortiz is able to point to parallels in Afro-Cuban music, and it is only because of a dearth of musical and folkloric material from Africa itself that he is not able to make his case even stronger than he does. In the final section Ortiz deals with the instrumental and choral music of the Cuban Negroes. In many ways, this is the most valuable part of the book. It includes descriptions of Afro-Cuban drums, and excellent photographs, and a great many transcriptions of counter-rhythms associated with two Afro-Cuban organizations, the *lucumí*, a religious cult derived from the Yoruba of Nigeria, and the *ñañigo*, a secret society stemming from southeast Nigeria. Clearly indicated is the tonal as well as the percussive use of these instruments."

_____. *Los instrumentos de la música afrocubana*. Volumes I–V. Vols. I, II, and III. Havana: Dirección de Cultura del Ministerio de Educación, 1952. 306, 344, and 472 pp. Vols. IV and V. Havana: Cárdenas y Cia, 1954 and 1955. 449 and 529 pp.

Reviewed by Waterman in *Notes*, X/4 (September 1953), 630, and XII/3 (June 1955), 434–435. "Volume One begins with an introduction to the whole study of Afro-Cuban instruments and sets forth the remarkable complexity of the field. Historically, the instruments stem partly from African, partly from European sources; at the present time, however, some of the most important ones have been so modified that they are distinctively Cuban, while others have undoubtedly been invented in Cuba. . . . Chapter X [first in Volume Three] deals in general with drums and their place in Afro-Cuban music and cult life, pointing out the overwhelming importance of African drums—together with reinterpretations of African drums invented in Cuba—in Afro-Cuban music. The whole is treated historically, and this is no simple matter, for the issue of 'Afro-Cuban' drums is not just a matter of African instruments plus the Spanish-derived Cuban setting, but is complicated by the fact that African drums were known in Spain as early as the Middle Ages—so that, in a sense, Cuba received a double dose of Africanism to match a single one of Hispanicism. . . . Chapter XIV, which begins Volume IV, deals with the ñ category of drums, which is comprised entirely of the drums of the *ñañigo* cult of *Abakwá*, stemming from Southeastern Nigeria. . . . The final chapter, number XVIII, takes up all the remaining types of drums. The latter contains a valuable discussion of the Cuban *bongo*—paired small monomembranophones—which has come, with the popularity of the *mambo*, to take such an important place in current North American dance music."

Oviedo [y Valdés], Gonzalo Fernández de. *Historia general y natural de las Indias.* Madrid: Imp. de la Real Academia de la Historia, 1851–1855. Reprinted in *Biblioteca de Autores Españoles*, CXVII–CXXI (1959) with an introduction by Juan Pérez de Tudela Bueso.

Oviedo (1478–1557), whose considerable musical knowledge was acquired while a page in the household of Prince John, son of the Catholic kings (the prince's maestro and companion was the great Basque composer Juan de Anchieta), found a Haitian version of the Mayan *tunkul* (= Aztec teponaztli) on the island of Hispaniola in 1515, and made a drawing of it to accompany his precise description in Book V, chapter 1 (*Biblioteca de Autores Españoles*, CXVII, 114, 116; CXXI, 501). In Oviedo's experience, the Hispaniola islanders followed the peculiarly Mayan custom of placing the instrument on the ground rather than on a trestle. Their reason for doing so was that the sound carried further (*y este atambor ha de estar echado en el suelo, porque teniéndole en el aire, no suena* [CXVII, 116]).

Oviedo's precise drawing was first published in Spain at folio 46ı, column 2, of his *La historia general de las Indias* (Seville: Juan Cromberger, 1535), and in Italy at folio 112ı of the translation published in Giovanni Battista Ramusio's *Terzo Volume delle Navigationi et Viaggi* (Venice: Stamperia de Giunti, 1556). In both the primitive Spanish and Italian publications, Oviedo accompanied the drawing with a description substantially the same as that published from his original manuscript by the Real Academia de la Historia in 1851 (IV, 130), but without the questionable claim that this two-keyed slit drum made of a hollowed tree trunk sounds poorly, except when placed on the ground.

Oviedo found little to his liking in the instrument. What is more, he thought Antilles music in 1515 less attractive than the indigenous music at Darién (Panamá)—that *muy gentil población* of 1500 Indians and 500 Spaniards which preceded all other New World settlements in blending Europeans and indigenes into a cordial mixture (*Autores Españoles*, CXVII, lii–liii).

_____. *Sumario de la Natural Historia de las Indias* in *Historiadores primitivos de Indias*, ed. Enrique de Vedia [*Biblioteca de Autores Españoles*, XXII]. Madrid: Sucs. de Hernando, 1918. Englished by Sterling A. Stoudemire, *Natural History of the West Indies*. Chapel Hill: University of North Carolina Press, 1959.

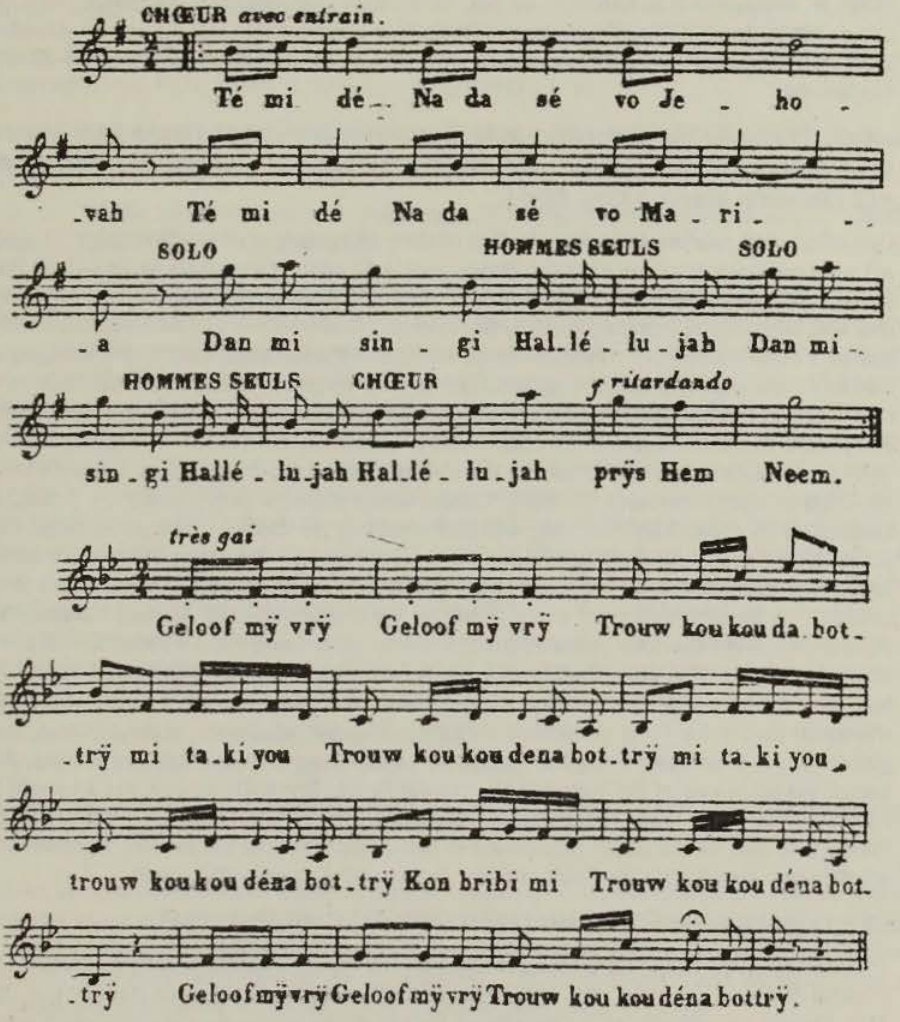
According to Oviedo, the Hispaniola areito was call-and-response dance song. While everyone kept step to the beat of the dance, the leader improvised short verses which the crowd immediately shouted back (*Autores Españoles*, XXII, 484). Oviedo had seen this kind of leader-follower dance not only among countryfolk in Spain but also in Flanders (English transl., p. 39).

Panhuys, L.-C. van. "Aard en karakter van Surinaamsche liederen" [Nature and character of Surinam songs], *West-Indische Gids*, XVIII (1936), 1–12.

In 1934 Panhuys was burgomaster of Vuren, Netherlands, but from his writings long residence in Dutch Guiana can be inferred. In the present article he prints as examples two Surinam songs from a collection made by Frater Fulgentius and J. P. J. Berkenveld. The texts are in Taki-Taki, the Negroes' mixture of English, Dutch, and other languages, but the melodies are (1) Gregorian Psalm Tone VI and (2) a Netherlands folksong "De twee koningskinderen." The songs of Town Negroes in Surinam had absorbed massive European components long before 1900, concludes Panhuys.

_____. "Les chansons et la musique de la Guyane néerlandaise," in *Journal de la Sociéte des Américanistes de Paris*, new series, IX (1912), 27–39.

After exhaustively surveying the literature beginning with Hartsinck (1770), Panhuys prints six songs in vogue among Surinam Blacks (most of whom adopted Christianity after 1863). The melodies look all thoroughly European on paper. The two accompanying examples are Panhuys's Songs 5 (praising Jehovah) and 6 (a railing, comic song).



_____. "Quelques chansons et quelques danses dans la Guyane neérlandaise," *Verhandlungen des xxiv. Internationalen Amerikanisten-Kongresses Hamburg 7. bis 13. September 1930.* Nendeln, Liechtenstein: Kraus Reprint, 1968. Pp. 207–211.

_____. "Surinaamsche folklore [Liederenverzameling Van Vliet]" [Folklore of Surinam (Song collection of Van Vliet)], *West-Indische Gids* [Amsterdam, The Hague], XVII/9 (January 1936), 282–289.

The collector of Negro songs Hugo van Vliet was born at Paramaribo. His unpublished collection begins with banja songs. According to Panhuys, Van Vliet's citations include:

Hartsinck (1770), Fermin (Nieuwe Algem. beschr. v. Suriname, 1770), Stedman (1799), Von Sack (Narrative of a Voyage to Surinam, London, 1810), Teenstra (Die negerslaven, 1822), G.-B. Bosch, preacher in Curaçao, 1843 (Reizen in N.W.I., 19th letter); Kappler (Sechs Jahre in Surinam and Reise nach ob. Surin., Flusze, 1854), Palgrave (Dutch Guiana, 1876), R. Bonaparte (Les habitants de Sur, 1884), Ellis (Tshi-speaking Peoples of the Gold Coast, 1887), Joest (1893), Wesenhagen (1896), Van Stockum (Editor, Saramacca-expeditie 1908, 45), Mansfeld (Urwald-Dokumente, Berlin 1908, 113), Mary Kingsley (West-African Studies, 64).

Pasarell, Emilio J. "El centenario de los conciertos de Adelina Patti y Luis Moreau Gottschalk en Puerto Rico," *Revista del Instituto de Cultura Puertorriqueña*, II/2 (January-March 1959), 52-55.

Gottschalk and Adelina Patti gave the first of their six recitals at Ponce November 11, 1857. All were rapturously reviewed in the Ponce weekly *El Fénix*. Gottschalk visited Cuba three times, but 14-year-old Adelina accompanied him only during the second trip in 1857-1858 that was extended to include Jamaica, St. Thomas, Guadeloupe, and Martinique, in addition to Puerto Rico. They stayed about six months in Puerto Rico, Gottschalk bringing his stay to a close with two concerts at San Juan on May 16 and June 23, 1858. At the latter he conducted 250 musicians. His Ponce appearances followed the format that he adopted everywhere in Latin America. The best local pianist Ledesma played with Gottschalk his two-piano *Guillaume Tell* overture at the opening concert and Patti sang *Casta Diva*. At the third concert November 25, 1857, Carlos Allard played a flute fantasy by Tolón, accompanied by Gottschalk. At what was announced as the farewell January 7, 1858, Patti joined Allard and Gottschalk in a trio expressly composed by the latter, *El Canto de los Pájaros*. She also played on the piano his "capricho criollo" expressly composed for the occasion on three themes from a symphony by the Ponce composer Manuel Pasarell. The three themes were the Seis, Caballo, and Seguidilla, all echoing Puerto Rican folklore. The concert included also Gottschalk's *Las Ponceñas*, a contradanza "dedicated to the fair beauties of Ponce who had stolen his heart" and *La Porto-Riqueña*, a grand concluding triumphal march for forty musicians, including five military drums, eight maracas, eight güiros, three violins, two string basses, and two grand pianos (each played by a duet). Patti herself played at one of the pianos in this typical finale. The sixth concert was a benefit for Allard January 20, 1858. From Ponce Gottschalk and Patti proceeded to Guayama and thence in a tour of the island that closed in San Juan, where at his opening concert Gottschalk again began with his usual operatic fantasy (*Il Trovatore* this time).

_____. *Ensayos y artículos*. San Juan: Editorial Cordillera, 1968.

This collection of reprinted essays contains two of musical significance: "La Producción Musical de Morel Campos" (pp. 169-173) and "Vida teatral y artística de Ponce" (pp. 205-217). Despite recognition as the paladin of Puerto Rican music, no definitive catalogue of Morel Campos's works was available in 1957. Mirabal's life of Morel Campos listed 33 works not catalogued by Otero. Morel Campos made his career at Ponce where the earliest theater was built in 1817. In 1831 excerpts from *Il barbiere di Siviglia* and *El Tío y la Tía* (Garcia) were sung at a festival held in honor of the birth of Isabella II. La Perla was the chief theater 1864-1918. *Faust* had its Puerto Rican premiere here December 15, 1880, as did also *Amor es triunfo* (Ramón Terán), *Don Mamerto* (Sotero Figueroa) and three other one-act zarzuelas by Morel Campos.

_____. "Las Primeras Óperas en Puerto Rico," *Almanaque Asenjo*, 1941, pp. 37-39, 130-131.

_____. *Orígenes y desarrollo de la afición teatral en Puerto Rico*. Río Piedras: Editorial Universitaria [Universidad de Puerto Rico], 1951, 1967. 2 vols.

The first volume exhaustively documents stage events (including music) to 1900; the second does the same for the 20th century. Born September 16, 1891, at Ponce, Pasarell was a customs official who wrote essays, short stories, and novels, and whose frequent contributions to literary magazines in Puerto Rico and the United States placed him in the forefront of the island's cultural historians.

Pearse, Andrew C. "Aspects of change in Caribbean folk music," *Journal of the International Folk Music Council,* VIII (1955), 29–36.

_____. "Carnival in Nineteenth Century Trinidad," *Caribbean Quarterly* [Port of Spain] IV/3–4 (March–June 1956), 175–193.

_____. "Mitto Sampson on Calypso Legends of the Nineteenth Century," *Caribbean Quarterly*, IV/3–4, 250–262.

Sampson's father was a druggist of mixed Negro and East Indian family, his mother was the daughter of a healer, midwife, and local historian, Mrs. Florence Atherley of Portuguese and quadroon descent. At 31 Sampson was a local strongman, acrobat, and collector of local legends. "According to the legends passed on by Surisima the Carib, a well-known Calypso singer of the mid-nineteenth century, the word 'Cariso' (by which term 'Calypso' was known prior to the 1890's) is descended from the Carib term 'Carieto', meaning a joyous song. . . . Carietos were used to heal the sick, to embolden the warrior and to seduce the fair. . . . Under the great Cacique Guamatumare, singers of Carieto were rewarded with special gifts. . . . When the African slaves came to Trinidad they found a form of singing. They took up the local songs and of course they sang their own songs too. They introduced more pep, more vigour, more liveliness and more animation. . . . Consequently the Negro enriched the calypso but did not originate it. In 1895, Mr. William Moore, an American ornithologist, came to Trinidad. He gave a lecture on birds and he had cause to make allusion to the Cariso, saying that many of the Carisos were localised versions of American and English ballads. When Surisima the Carib heard that, he lampooned him viciously:

Surisima: Moore the monkey from America
Crowd: Tell me wha you know about we cariso.

Pedreira, Antonio S. *Bibliografía Puertorriqueña (1493–1930).* Madrid: Editorial Hernando, 1932.

Of the 21 titles listed under "Música y Bailes," pages 373–374, the most important for Puerto Rican musical history is by Fernando Callejo. The first method published in Puerto Rico was an anonymous translation from the French: Mercadier, P.-L., *Ensayo de instrucción musical*, San Juan: Imp. Militar de J. González, 1862, 145 pages. Next came: Aguilló y Prats, José, *Tratado de Armonía teórico-práctico*, San Juan: n.p., 1893.

_____. "El Merengue," *Almanaque Asenjo*, 1938, pp. 43–44.

Penard, Thomas E. and Arthur P. "Four Arawak Indian Songs," *West-Indische Gids* [Amsterdam, The Hague], VII/11 (March 1926), 497–500.

The words of the four songs were communicated in 1911 by Sasamali, otherwise known as Jan, of the Arawak family *Kaluafudi*, living at Matta, between the Para and Saramacca rivers in Dutch Guiana. In three of the songs the subject is Love or Drink. The fourth deals with a rather odd subject—departure of Indians to England to escape man-eaters.

Sir Walter Raleigh on the occasion of his visit to Guiana took some Indians back with him to England, two of whom attended him during his imprisonment in the Tower. In 1687 Governor Van Aerssen sent seven Indian boys and girls from Surinam to Holland to be educated. Other Indians left for Europe in more recent times. Sir Robert H. Schomburgk

took three with him to London and refers to them in a letter to William Hillhouse, dated November 30, 1839 [*Timehri*, x (1896), 334]. In 1883 eleven Caribs and one Arawak took part in the colonial exposition at Amsterdam. The words of the escape song read: *Wakonali, dayena, Wakonali, dayena, Engelanta miniro; Ekekoli oriya, Ekekoli oriya. Ekekoli oriya, Wakonali, hiaro, Wakonali, hiaro; Engelanta miniro, Wakonali, hiaro* ("We depart, my sister, We depart, my sister, To England; Away from the man-eaters, Away from the man-eaters. Away from the man-eaters, We depart, woman, We depart, woman; To England, we depart, woman").

Price, Lawrence Marsden. *Inkle and Yarico Album*. Berkeley: University of California Press, 1937.

Yarico was a mainland Indian maiden sold into slavery in the Barbados before 1657 by her perfidious English lover, Inkle. Samuel Arnold provided the music for the songs sung by both Yarico and Wowski in George Colman the Younger's *Inkle and Yarico, a comic opera* (London, 1787), but without attempting any American Indian flavor. Sheet music versions of individual numbers from this "opera" began appearing at New York in 1797, again without Indian flavor.

J. F. Kranz composed music for *Inkle and Yarico, ein historisches Ballett*, produced at Weimar in 1772. "Inkle and Yarico, much pleased with each other, display in turn their national dances. Yarico recognizes the superior merits of the European dances and Inkle teaches her the intricate steps. Her father gives her to Inkle. They show the Indians the newly imported European dances. The Indians are delighted and admit Inkle to their tribe."

Another ballet entitled *Inkel und Yarico ein historisches Ballett . . . Musik von Hrn. Ditters in Wien* was produced in Rostock May 31, 1781. Karl von Eckartshausen's singspiel in three acts, *Fernando und Yariko*, was produced at Munich in 1784, in Zürich in 1788, and in Brünn in 1790. The music is in Mannheim, Städtische Schlofsbücherei. Two singspiels in one act were composed by "K. Müller in Hallerstadt" (Kassel, 1798) and Ferdinand Knauer (Vienna, 1807), each entitled *Inkle und Yarico*.

Primicias de las Letras Puertorriqueñas: Aguinaldo Puertorriqueño (1843) Álbum Puertorriqueño (1844), El Cancionero de Borinquen (1846), ed. by Emilio M. Colón. San Juan: Instituto de Cultura Puertorriqueña [México City: Editorial Libros de México, S.A.], 1970.

After page 508 comes a music sheet inset, Manuel A. Alonso's *La Gibarita, Canción Americana . . . puesta en música por el maestro D.n Eduardo Dominguez*. The extremely fetching strophic setting of a text beginning "Yo soy gibara de Caguas y muy dichosa me creo / porque Caguas en mi tierra es como el Sol en el Cielo" is a 3/8 allegro, dividing into four-bar phrases that suggest a dizzy waltz. Eduardo Domínguez Gironella, born 1814 at Barcelona, succeeded in having his second opera *La Dama del Castello* (3 acts) produced at Barcelona in 1845 (nine consecutive presentations).

Puerto Rico, Estado Libre Asociado de. Departamento de Salud. *Acta de Defunción, Número 413* (November 28, 1899).

According to the death certificate of Felipe Gutiérrez Espinosa found by Gustavo Batista Ortiz, G. P. O., Box 3104, San Juan, P. R. 00936, and to whom I express thanks for a facsimile, he died at 8 p.m. November 27, 1899 (not 1900, as hitherto reported in most reference books). The certificate adds these details: he was born in San Juan; his parents were Julián Gutiérrez and Lucia Espinosa; his deceased wife's name was Juana Batista Medina; they had no children and no house; his profession was that of "artista"; chronic nephritis caused his death; he was 73 years of age; he was buried in the capital cemetery.

The manuscript full score of Gutiérrez's *Macías Drama lírico en 3 actos*, the dedication to King Alfonso XII of which is dated at San Juan October 4, 1877, is in the Biblioteca de Palacio at Madrid. Several of his religious compositions are in the Archivo General de Puerto Rico. These include two Masses, four Salves, three Litanies, a Benedictus for solo contralto and organ, *Novenario y Gozos* for December 8, *Despedida y adiós a la Virgen*, and *Conclusión de Novenas*. The *Misa a dúo* dated 1872 is for 2 voices and small orchestra; the *Misa de San José* is for tenor, violins 1 and 2, flute, clarinets 1 and 2 in C, cello, string bass, and *bombardino*. The *Letanías Jesuíticas* are for 2 tenors, bass, violins 1 and 2, flute, clarinets 1 and 2, 2 French horns in F, cornet in B flat, and string bass. The parts are possibly incomplete not only for these but also for his other listed works at the Archivo General. Several are signed by Francisco Verar, either his copyist or the former owner of the manuscripts.

Quiñones, Samuel R. "Otra versión sobre el origen de la danza puertorriqueña, *Revista del Instituto de Cultura Puertorriqueña*, IX/30 (January-March 1966), 5-6.

Cantiga 348 of Alfonso X becomes a Puerto Rican danza when harmonized and rhythmically altered after the manner of the notorious Julián Ribera Tarragó. In our generation the danza lost its traditional local popularity. The best exponent of the cosmopolitan trend was Rafael Hernández (1889-1965), composer of the second Puerto Rican anthem, *Lamento Borincano* (*El Jibarito*) (1929). Hernández's career belongs as much to New York and Mexico City as to Puerto Rico.

Ramírez, Serafín. *La Habana artística: Apuntes históricos*. Havana: Imp. del E. M. de la Capitanía General, 1891. 689 pp.

Despite the lapse of time since publication, this superb though loosely organized compilation remains the indispensable guide to all phases of 19th-century music in the capital. Ramírez also discusses 19th-century Cuban painting, sculpture, and architecture, but throughout, music monopolizes his attention. An alphabetical biographical dictionary at pages 363-542 cross-cues musicians treated at greater length in the forepart of the book. For such biographies as Pablo Desvernine (E. A. MacDowell's teacher), 75-86, Nicolás Ruiz Espadero (Gottschalk's musical executor), 86-102, Ignacio Cervantes, 102-110, José White (the leading Black violinist of the century), 177-191, Claudio Brindis de Salas, father and son, 212-217 and 394-396, this book remains a gold mine of information. Ramírez writes dispassionately. Although himself central in musical organizations and criticism he always submerges his own roles. The programs and musical supplement add still further to the documentary value of the book. The guaracha at pages 673-676 was printed by Anselmo López, a Spanish violinist who after his days as concertmaster at the Tacón Theater and as director of zarzuelas at Havana and Santiago took up piano tuning and music publishing. In 1891 he headed Edelmann's music store in Havana.

Ravelo, José de Jesús. "Historia de los Himnos Dominicanos," *Clio. Revista Bimestre de la Academia Dominicana de la Historia*, II (March-April 1934), 45-55.

The presently used hymn with music by José Reyes and text by Emilio Prud'homme was first sung August 17, 1883, in the Colegio San Luis Gonzaga. Two earlier hymns enjoyed ephemeral vogues, the *Hymno del 27 de Febrero del año 1844* and *Himno de la Restauración* (or *Himno de Capotillo*) (1861).

Regents of the Surinamese Sephardim. *Essai historique sur la Colonie de Surinam.* Paramaribo: n.p., 1788. Translated by Simon Cohen as *Historical Essay on the Colony of Surinam, 1788.* Cincinnati: American Jewish Archives, 1974. [Publications of the American Jewish Archives, No. VIII.]

David de Isaac Cohen Nassy, the leader of the Regents of Sephardim, "may well have been the most distinguished Jew in the colony" and was "probably the chief author of the *Historical Essay.*" All told, there were about 4,000 whites of whom about half were Jews and 50,000 blacks in the colony. The Jews worshipped in two synagogues, both observing the Sephardic rite but frequented respectively by "Portuguese" and "High German" Jews. The grants to the Jewish community in Surinam (transferred from English to Dutch ownership in 1667) were "the most liberal that had yet been promulgated for Jews in the Christian world." The Jewish synagogues each employed two cantors. The Reformed Church, which was the official church of the colony, had "a superb organ, ornamented with fine wooden sculpture and gilded." The Lutherans also had an organ. The Moravians who entered the colony in 1779 to work with freed Negroes and slaves preached in Negro-English, "the jargon of the country," and also translated "several psalms into this jargon, and they are sung to the accompaniment of a harpsichord, which for them takes the place of an organ." The Roman Catholics celebrated their first High Mass "on April 1, 1787, accompanied by a band of musicians."

The locally born inhabitants have not yet produced a serious musician (p. 155), largely because the tedium of studying notes causes them to quit their lessons before they have mastered any consequential pieces. The dance interests them longer.

Rennard, J. *Histoire religieuse des Antilles françaises des origines à 1914 d'après des documents inédits.* Paris: Société de l'Histoire des Colonies françaises, 1954. 450 pp.

Hurricanes, volcanic eruptions, epidemics of yellow fever and cholera, conflicts with the island aborigines, slave uprisings, and rivalry with other colonial powers in the Lesser Antilles inhibited the growth of any imposing cultural or religious institutions in the French-owned Lesser Antilles. Not until 1816 was an apostolic prefect named for Guadeloupe and Martinique, and not until 1850 were dioceses erected. On both islands, so-called "high culture" remained until 1950 exclusively the property of a fractional Creole aristocracy—the great majority of the Negro or mulatto islanders continuing meanwhile outside the mainstream of any European culture.

In 1685, fifty years after the first French settlement, Martinique had a population of 15,794 French and Negroes. The population of Guadeloupe was 11,149, of Saint-Christophe (later St. Christopher) 10,269, of Grenade = Grenada 587, and of Cayenne (French Guiana) 800. A report destined for Rome that year (p. 62) complained that everywhere in these colonies, the French were "commercial folk indifferent to religion," and the Negroes "new Christians ignorant or nearly so of the mysteries of the faith." Inventories of churches in the French islands show that up to 1700 they were all extremely poor, lacking organs, service books, or even lecterns (pp. 105–106). As late as 1773 an organ does not enter a sample church inventory (p. 122).

"Respuesta firmada por varios hacendados cubanos a una Real Cédula dada por el Rey con fecha de 31 de mayo de 1789," Archivo General de Indias (Seville), Indiferente General, Legajo 802. Published in: Francisco Morales Padrón. "La vida cotidiana en una hacienda de esclavos," *Revista del Instituto de Cultura Puertorriqueña*, IV/10 (January–March 1961), 26–33.

One paragraph of this document signed at Havana January 19, 1790, reads: "The paramount diversion of the Negroes is dance in the style of their forefathers, to the sound of a big drum made of a hollowed trunk covered at one end with cured leather, the marimba made of tuned wood slabs joined together, and whistles made of reeds. We never prevent their dancing on feast days or whenever else they have free time, only making sure that they do not spend the whole night dancing when they must work the next day. Women and men are allowed to dance together in the countryside, just as they are permitted in their city cabildos."

Roberts, Helen H. "A study of folk song variants based on field work in Jamaica," *Journal of American Folk-Lore*, XXXVIII/148 (April–June 1925), 149–216.

Roberts did her field work among Jamaican Negroes in the winter of 1920–1921 on a grant from the Folk-Lore Foundation of Vassar College. Her 68-page article is illustrated with 95 musical transcriptions using such meters as $\frac{5}{4}$ and $\frac{4\frac{1}{2}}{4}$ when necessary, and key signatures up, through five sharps and six flats. All but two or three are major key songs . Only one is a chorus, the rest being solo songs. So far as conclusions go, Roberts summarized as follows (pp. 214–215): (1) Very few singers could repeat any tune exactly, and those who came nearest to doing so were "not always the more musical or intelligent"; (2) Repetitions were most exact when closely spaced; (3) Even members of the same family often differed as widely in their renditions as informants far apart from each other; (4) Variations in rendition often had to be pointed out to be recognized by the hearers, and even then were not always recognized; (5) On the whole, her Jamaican Negro informants liked changes in detail that they felt reflected individual personality; (6) Unlike American Indians, Jamaican Negroes felt no obligation to perform even ceremonial music exactly the same every time; (7) What was most exactly retained from informant to informant were tempo and rhythmic features, not melody—thus reflecting the Negro's basic delight in rhythm.

"The songs used in the present study had of necessity to be those known to the greatest number of people in the greatest number of districts. Little comic or Jámal songs composed about small incidents proved to be the best suited, and in general were sought rather than hymns, a fact which brought to bear the disapproval of the more pious, until it was explained that we already had books of hymns at home. Nevertheless a large number of revival hymns were collected for another study, which were often strange mixtures of native conceptions." According to Roberts: "The strongest European influence discernible in secular music is the early Scottish and English from the middle of the 17th century on, while in religious songs Moody and Sankey. . . . The chanties and old ballads are still sung in some of the remote districts, and the flute players, some of whom are real masters of their instruments, play in the market places and at dances many old Scotch reels and lanciers on native flutes manufactured from bamboo, patterned after the European types with six holes." Further on she writes: "The flute players weave around the thread of their tunes so many embellishments that no two renditions are exactly alike." To encourage her informants, she usually paid them sixpence for a desired song. Even in remote regions she found "American rag-time tunes" to be well known.

_____. "Possible survivals of African song in Jamaica," *Musical Quarterly*, XII/3 (July 1926), 340–358.

_____. "Some drums and drum rhythms of Jamaica," *Natural History* [New York], XXIV/2 (March–April 1924), 241–251.

Rochefort, Charles de. *Histoire naturelle et morale des Iles Antilles de l'Amerique . . . Avec vn Vocabulaire Caraibe.* Rotterdam: Arnould Leers, 1658. Transl. by John Davies *of Kidwelly* as *The History of the Caribby-Islands, viz. Barbados, S^t Christophers, S^t Vincents, Martinico, Dominico, Barbouthos, Monserrat, Mevis, Antego, &c. in all XXVIII. In Two Books. The First containing the Natural; The Second, the Moral History of those Islands.* London: Thomas Dring and John Starkey, 1666.

Although ostensibly devoted to the entire archipelago comprising the Lesser Antilles, this compendium concentrates on Carib life in St. Vincent—which despite discovery by Columbus on January 22, 1498, remained relatively undisturbed by Europeans to the time Rochefort (1605-*ca.* 1681) made his compilation (p. 380: "ceus qui veulent savoir les anciennes moeurs des Caraïbes, ne les doivent pas apprendre des Caraïbes qui demeurent à la Martinique, ou qui frequentent le plus nos Européens: mais de ceus de Saint Vincent, léquels entre tous les autres ont eu jusqu'à present le moins de communication avec les Etrangers"; p. 419: "Saint Vincent, qui n'est habitée que de Caraïbes"). Rochefort's chief authority on Carib customs is a "Monsieur du Montel," who had lived long with the isolated Caribs on St. Vincent (p. 420: "Monsieur Du Montel qui s'est souvent trouvé en leurs Assemblées & qui à conversé fort familierement & un long tems avec ceus de cette Nation qui habitent l'ile de Saint Vincent, & meme avec ceus du Continent Meridional") and whose "memoires" he frequently cites. Rochefort acknowledges that diversities throughout the Antilles do not exclusively depend on the degree of acculturation (book 2, chapter 9). According to him, the native Caribs were a handsome people, the women often beautiful: witness the wife of the governor of St. Lucia, Mlle. de Rosselan (p. 383). Their women had less dominion over the men before Europeans taught the Carib women on Martinique and Dominica to eat with their husbands and to accompany them to public feasts in the *Carbet* (p. 449). As translated by Davies, pages 307–308, Rochefort's remarks on Carib music and dancing (454–455) read thus (with bracketed corrections of the translation):

> The *Caribbians* use Dancing particularly at their solemn Entertainments in their *Carbet*, or publick house. . . . [Among their musical instruments] they have certain Tabours or Drums made of hollow Trees, over which they put a skin only at one end: To this may be added a kind of Organ which they make of Gourds, upon which they place a cord made of the string of a reed which they call *Pite* [= Spanish *pita*, string]; and this cord being touch'd makes a sound which they think delightful. . . . In the morning, as soon as they are up, they commonly play on the Flute or Pipe; of which Instrument they have several sorts, as well polish'd and as handsom as ours, and some of those made of the bones of their Enemies: And many among them can play with as much grace as can well be imagin'd for Savages. While they are playing on the Flute, the Wives are busie in making ready their breakfast. . . . Also they pass away the time in singing certain Airs, the burthens whereof are [quite] pleasant (quelques airs qui ont des refreins assez agreables); and in that Exercise they sometimes spend half a day, sitting on their low stools, and looking on their fish while it is broiling. They also put pease or small pebble-stones, as the *Virginians* do, into gourds, through the midst whereof they put a stick which serves for a handle, and then shaking them they make a noise: This is the invention the women have to quiet their children. Most of the *Caribbian* Songs consist of bitter railleries against their Enemies; some they also have on Birds, and Fishes, and Women, [and most commonly based on some jest] (& le plus communement sur quelque badinerie), and many of them have neither rhime nor reason. Many times also the *Caribbians* of the Islands joyn Dancing to their Musick, but that Dancing is regulated according to their Musick.

At the end comes a vocabulary of Carib words attributed in present-day catalogues to Raymond Breton, 1609–1679, A White-Friar missionary on Guadeloupe. I sing a song = Naromankayem; I sing in the church = Nallalakayem; I dance = Nabinakayem. Dance (noun) = babénaka. Several words in the vocabulary obviously originated after European contact. However, the custom peculiar to the language of using "several words to express the same thing, so that the Men have a term peculiar to themselves, and the Women another to them" still persisted.

Concerning the music of the Negroes imported from Cape Verde, Angola, and other African parts to work the Europeans' estates, Rochefort writes (p. 312; Davies, p. 202): "They are great Lovers of Musick, and much pleas'd with such Instruments as make a certain delightful noise, and a kind of harmony, which they accompany with their voices. They had heretofore in the Island of S. *Christophers* a certain *Rendezvous* in the midst of the Woods, where they met on Sundays and Holidayes after Divine Service, to give some relaxation to their wearied bodies: There they sometimes spent the remainder of that day, and the night following, in dancing and pleasant discourses, without any prejudice to the ordinary labours impos'd upon them by their Masters: nay, it was commonly observ'd, that after they had so diverted themselves, they went through the work with greater courage and chearfulness, without expressing any weariness, and did all things better than if they had rested all night long in their huts." So far as churches on St. Christopher = St. Kitts go, Rochefort mentions several, one at Basseterre "able to contain a very great congregation," others maintained elsewhere on the island by Anglicans ("five very fair churches, well furnish'd within") and Roman Catholics ("Jesuits and Carmelites . . . very handsomely maintained"), without however specifying those attended by Blacks. This was the island in the West Indies first successfully settled by the English (at Old Road), in 1623. The French followed in 1627. (Rivalry for the island continued until 1713.)

Rodríguez, Augusto A. "Historia de la Danza Puertorriqueña," *Isla*, November 1939, pp. 13–15.

Rodríguez Demorizi, Emilio. *Música y baile en Santo Domingo*. Santo Domingo: Librería Hispaniola, Editora, 1971. 229 pp.

On September 26, 1540, Bishop Alfonso de Fuenmayor asked Charles V to reward the Santo Domingo Cathedral prebendary Alonso de Madrid, "because he is a very good musician and the capilla isn't worth anything without him" ("ques músico muy bueno y la Capilla no vale sin él nada"). Madrid continued until at least 1581. In 1547, the year that Santo Domingo was raised to an archiepiscopal see, the cathedral keyboardist was Luis Miranda. In 1550 several of Archbishop Fuenmayor's personal servants doubled as cathedral musicians. The priest Diego de Valdecantos was a cathedral *músico* in 1551, the priest Alonso de Grajeda, a native of the Villa de Azualcázar in Spain, was a singer competent in Latin in 1559, in the same year Gonzalo Bravo the succentor of La Vega Cathedral who after having served many years in administering the sacraments and in singing plainsong and polyphony ("en música y oficio de canto de órgano y canto llano") asked to be raised to canon, the chantre of Domeco who was a native of Santo Domingo sang in the cathedral there in 1559 and in 1576 was *chantre* of La Vega. Juan López de Cepeda had with him in Santo Domingo in 1561 his nephew Luis de Armas who was a deacon, an outstanding vocalist, and a keyboard player. In 1562 this nephew was hired as a cathedral musician. Sometime between 1559 and 1567 the Santo Domingo Cathedral organist was the great Manuel Rodríguez, brother of Gregorio Silvestre, organist of Granada Cathedral. Rodríguez taught various nuns while in Santo Domingo. From 1567 to his death in 1594 or 1595 he was organist of Mexico City Cathedral.

Cristóbal de Llerena, born on the shores of the Ozama River at Santo Domingo about 1540, was cathedral organist in 1571. For four decades he also was Rector of the local university endowed by Hernando Gorjón. In 1588 Archbishop López de Ávila cited him in a letter to Philip II as a self-made maestro "worthy of being maestro de capilla of Toledo Cathedral." On January 31, 1571, Archbishop Andrés de Carvajal rated as the outstanding singer in the cathedral a priest whose father was a conquistador and whose mother was an Indian. "I can tell Your Majesty," he wrote Philip II, "that among the prebendaries of this cathedral Riberos is the best reader and has the best voice. When he is absent, a great loss is felt both at the altar and in the *coro*." Because of his being a mestizo, some local clergy had complained against Riberos's ecclesiastical preferment.

Sebastián de Zalaeta, born at Santo Domingo about 1595, was the only son of Martín Ortiz de Zalaeta, a longtime resident of Santo Domingo who was a noble Basque from Guipúzcoa. On May 12, 1612, Sebastián applied for a prebend. His certificate, signed by President Gómez de Sandoval May 25, 1612, said that "from childhood he had sung polyphony in Santo Domingo Cathedral on chief feasts and had played the cathedral organ" ("se saben que el dicho Sebastian de Zalaeta desde su niñez ha acudido a cantar punto de órgano en las fiestas principales de esta Santa Iglesia y a tañer el órgano de ella," p. 28). Another native of Santo Domingo who was prominent in early 17th-century musical life and who was the son of a leading citizen, was Francisco de Valdés. On August 28, 1617, he applied for a canonry stating that after having spent five years as a cathedral singer he became cathedral succentor in 1615. According to a letter written the Crown in his favor by the Santo Domingo Cathedral chapter January 30, 1619, Valdés was an excellent singer of polyphony, good in Latin, a virtuous priest, highly esteemed in the city.

The priest born at Santiago de los Caballeros (in Hispaniola) who was the most prominent musician there in the early 17th century was Antonio Trujillo. As rewards for his work as succentor, maestro de capilla, cura rector of his hometown church, and other achievements, he was made *vicario* of his hometown in 1637.

After serving as succentor, Luis de Herrero was named maestro de capilla of Santo Domingo Cathedral in 1663. He studied at Caracas, was ordained there, and was appointed succentor at Caracas in 1638. Before Caracas, Herrero had been a singer in Santo Domingo Cathedral "since childhood." Herrero's successor as maestro de capilla of Santo Domingo Cathedral from 1684 to 1702 was Martín de Nava. Jacobo Cienfuegos was maestro de capilla in 1750; José de Lugo was maestro de capilla in 1753. José Casimiro Tavárez who applied for a canonry on July 12, 1812, had been maestro de capilla of Santo Domingo Cathedral in 1800. About 1817 Esteban Valencia became cathedral maestro de capilla.

The names heretofore listed were mostly encountered at the Archivo General de Indias at Seville. Local depositories of documents relating to Santo Domingo history contain nothing of musical interest antedating 1800, and actual music attesting the abilities of Santo Domingo colonial musicians seems to have completely perished.

On July 15, 1855, Juan Francisco Quero and Fermín Bastidas opened a music school at Santo Domingo where solfège, singing, violin, viola, guitar, cello, and flute were taught. This same pair organized on September 30, 1855, a Sociedad Filarmónica with Quero as president. A rival musical faction established that same year another Sociedad Filarmónica. Both were short-lived. Many of the touring European celebrities who visted Bogotá in the 1850's (J. I. Perdomo Escobar, *Historia de la música en Colombia*, 1953, p. 200) also played in Santo Domingo and in other Caribbean islands—Frans Coenen, August Ludwig Moeser, and Ernst Lübeck, for instance.

On August 27, 1862, Santo Domingo Cathedral authorities acceded to the petition of Miguel Herrera, organist of Puerto Rico, who had applied for the post of maestro de capilla of Santo Domingo. The cathedral music establishment in 1862 consisted of four adult singers,

four choirboys, nine instrumentalists (flute, clarinet, two horns, ophicleide, three violins, cello). The orchestra was required to play on 24 specified days of the year. Juan Pascual Caridad, first bass singer and succentor, had formerly been *músico mayor* of the Regimento de Baylen. On March 18, 1872, was inaugurated the Orfeón of the Ateneo Dominicano, devoted to teaching vocal music to poor youths. The Orfeón of the Escuela Normal was inaugurated in July of 1885. The Octeto Casino de la Juventud directed by José de Jesús Ravelo was inaugurated November 4, 1904.

The *merengue* supplanted the *tumba* as the most frenetic popular dance in 1855. The poet Eugenio Perdomo writing in *El Oasis* of November 26, 1854, characterized the merengue as a violent couples' dance. A polemic for and against it was nursed by various contributions to *El Oasis* in the issues of January 7, 1855, January 21, February 11, and March 25, 1855. It was still the vogue in the 1874–1880 period when the accordion supplanted the guitars known as the *tres*, *cuatro*, *seis*, and *tiple*, as the preferred accompaniment for both rural and city popular singing.

Rosas de Oquendo, Mateo. "Cartapacio de diferentes versos á diversos asuntos," ed. by A. Paz y Melia from MS 19387 at the Biblioteca Nacional, Madrid ("Satira hecha por Mateo Rosas de Oquendo a las cosas que pasan en el Piru. Año de 1598"), *Bulletin hispanique*, VIII/2 (April–June 1906) and 3 (July–September 1906).

According to the poet (lines 1219–1221 of his policital satire against Peruvian loose living at the close of the 16th century), the *Puertorrico* was a popular libidinous dance at Lima in 1598. But "too bad for the person who takes it up," exclaims the angry satirist. It was the Devil who invented "La zarabanda y balona, / el churunba y el taparque / y otros sones semexantes." Rosas de Oquendo is the first to mention the diffusion of the puertorrico in South Amrerica.

Roussier, Paul. "Fêtes d'autrefois à la Martinique," in Denis Serge, ed. *Nos Antilles*, Orléans: Luzeray, 1935, 217–220.

Rubin, Libby. "Louis Moreau Gottschalk and the 1860–1861 opera season in Cuba," *Inter-American Music Bulletin*, 78 (July–October 1970), 1–7.

Ruidiaz y Caravia, Eugenio. *La Florida, su conquista y colonización por Pedro Menéndez de Avilés*, I. Madrid: Hijos de J. A. García, 1894.

Chapter 14, of Gonzalo Solís de Meras's "Memorial de todas las jornadades de . . . Pedro Menéndez de Avilés," here printed for the first time from a manuscript begun in 1565 and lent the editor by the sometime owner of the manuscript, the Conde de Revilla-Gigedo, tells how the first adelantado of Florida left Havana with seven ships February 10, 1566. Being "extremely fond of music," the adelantado took not only two *clarines* (p. 155) but also two fife-and-drum players, three trumpeters, a harpist, players of the bowed viol and psaltery, and a dwarf who was a great dancer and singer (p. 158). While the Indian cacique Carlos entertained Menéndez at a banquet, the Spanish trumpeters played, the dwarf danced, and a quartet or sextet of the adelantado's men "who had excellent voices and sense of order" sang to the delight of all present. The cacique thereupon ordered the Indian girls singing nearby to stop, because "they knew little and the Spaniards knew a lot." When out of politeness the Spanish musicians themselves stopped, "the cacique asked them to continue playing their instruments and singing until parting time, which order the adelantado confirmed" (p. 163). The Spanish text reads: "Cuando la comida se traía tocaron las trompetas que estaban de la parte de fuera, y en cuanto comió el Adelantado, tocaron los instrumentos muy bien é bailaban el enano: empezaron a cantar 4 o 6 gentiles hombres que allí estaban, que tenian muy buenas voces, con muy buena orden, que por ser el Adelantado muy amigo

de música, siempre procura de traer consigo lo mejor que puede; alegrándose los indios extrañamente de oir aquello. Dixo el cacique a las mozas que no cantasen, porque sabian poco, y los cristianos sabian mucho: cesó la música; rogó el cacique que hasta que él se fuese, siempre tocasen los instrumentos é cantasen: el Adelantado lo mandó ansi."

Ruiz Espadero, Nicolás. *Canto del guajiro*. Havana: Biblioteca Nacional José Martí, Departamento de Música, 1961. 15 pp.

Piano solo by Gottschalk's posthumous editor, Ruiz Espadero (1832-1890), who without having travelled abroad was the most widely known Cuban composer of his generation.

Sáez, Antonia. "El teatro en Puerto Rico Desde sus comienzos hasta el 1900," *Revista del Instituto de Cultura Puertorriqueña*, IV/12 (July-September 1961), 12-16.

Alejandro Tapia y Rivera's versified monologue *Hero* was premiered in Ponce October 21, 1869, with musical background expressly composed by Mateo Sabater. Tapia also wrote the librettos for Gutiérrez's operas *Guarionex* and *El Macías*. Sotero Figueroa wrote the text for *Don Mamerto*, a zarzuela by Juan Morel Campos premiered at Ponce November 27, 1881; Ernesto Carreras the text for *Figuras Chinescas*, a revista cómico-lírica premiered in San Juan January 12, 1895, with music by Julián Andino; Eduardo Meireles, a Cuban actor, wrote *La entrega del mando y Fin del siglo*, a revista premiered at San Juan July 8, 1899, with music by Vizcarrondo and Tizol.

Salas, Esteban. *Claras luces*, Villancico de Navidad. A cuatro voces con violines y bajo. Ed. facsimilar. Santiago de Cuba: Universidad de Oriente, Departamento de Actividades Culturales, 1961.

Introduction by Pablo Hernández Balaguer, pages 5-11. Parts, SSAT, 2 violins and bass, reproduced from holograph with title page in facsimile: Navidad Villancico à 4. con vls. Clara luces.

_____. *Cuatro villancicos*. Havana: Ediciones del Departamento de Música de la Biblioteca Nacional José Martí, 1961. Preface by Pablo Hernández Balaguer, pages 1-12, followed by 34-page score of four villancicos for 1-4 mixed voices, 2 violins, and bass.

_____. *3 [Tres] obras litúrgicas*. Santiago de Cuba: Universidad de Oriente, 1962. Preface by Pablo Hernández Balaguer, pages 1-10, followed by 20-page score for 2-5 mixed voices, and string accompaniment.

Salazar, Eugenio de. *Cartas*. Madrid: M. Rivadeneyra, 1866; Madrid; Altamira-Roto Press [facsimile or original MS], 1968.

Salazar, who was born at Madrid *ca.* 1530, studied law at Alcalá and Salamanca Universities. He became governor of the Canary Islands in 1567, passed thence to Hispaniola as *oidor* in 1573, next to Guatemala as *fiscal*, then to Mexico City as *oidor*. He there obtained a doctoral degree in laws. In 1601 he returned to Spain to become a member of the potent Consejo de Indias. At death he left a volume of poetry and prose to be published by his children at their discretion. The third of five letters in this volume to his personal friends describes his journey from Tenerife to Santo Domingo.

Each Saturday at vespers was sung the *Salve Regina*—however, not in any dulcet harmony of "thirds, fifths, or octaves" (p. 51, 1866; p. 76, 1968). While "we all sang and all ornamented our parts" (*todos hacemos de garganta*), "we strayed from the eight recognized musical tones, dividing them at will into 32 tones, different from each other, perverse, and

extremely jarring." The fact that an oidor going to Santo Domingo knew the eight tones speaks well for the musical culture of civil officials sent out to the New World in the late 16th century.

Saldoni, Baltasar. *Diccionario biográfico-bibliográfico de Efemérides de Músicos Españoles*. Madrid: Antonio Pérez Dubrull, 1868–1881. 4 vols. III [1880], 312.

Blas Ramírez, a "Maestro compositor" who was a native of Seville, died November 14, 1810, in Puerto Rico. Obviously of some importance to be remembered fifty years later at Madrid, he is not mentioned in Callejo Ferrer.

Samson, Ph. A. "Aantekeningen over kunst en vermaak in Suriname vóór 1900" [Notes on art and entertainment in Surinam before 1900], *West-Indische Gids* [Amsterdam, The Hague], XXXV/3 (October 1954), 154–165.

During the 19th century, residents of the colony kept fairly well abreast of the European repertory, first performances at Paramaribo generally lagging not much more than a decade behind European premieres. In 1830 the two Pos brothers cooperated with other local musicians in presenting the first act of Rossini's *Il Barbiere di Siviglia* (1816) at the Thalia Theater. At a concert given August 17, 1843, M. H. Pos played J. W. Kalliwoda's violin *Fantaisie*, op. 125, G. F. Sommer sang an unspecified aria from Adolphe Adam's *Le Chalet* (1834) and, with an unnamed "amateur" (*een liefhebber*), a duet from Donizetti's *Belisario* (1836). In January of 1846 the first Italian opera troupe to visit Dutch Guiana began a season at Paramaribo that included excerpts from *Il Barbiere di Siviglia*, Bellini's *I Capuleti e i Montecchi* (1830), and *Norma* (1831), and Donizetti's *Lucia di Lammermoor* (1835). Another Italian opera company arrived in August of 1853 and left for British Guiana in October after presenting *Il Barbiere*, *Lucia*, Donizetti's *Linda di Chamounix* (1842), and Verdi's *I Lombardi* (1843).

In 1854 a troupe billed as the American Ethiopian Minstrels made their first appearances with a trained elephant as an added attraction. Later on, however, minstrels such as Washington Norton—whose stopover at Paramaribo with the Leipzig Conservatory trained pianist Karl Steele was advertised in the *Surinaamsche Courant* of June 1, 1872—eschewed the circus.

Inez Fabbri, advertised as a soprano star with performances at Milan, Berlin, Vienna, New York, and Boston to her credit, made her Paramaribo début at the Thalia Theater Saturday June 14, 1862—aided in a "Grand Lyric Instrumental Concert in Costume" by a mezzo soprano (Rosetti), a tenor (Adams), and her husband, Richard Mulder, who called himself the Queen Mother's Pianist and Composer. Apart from accompanying the group in scenes from *Linda di Chamounix*, *Norma*, and *La Traviata* sung in costume, Mulder accompanied Miss Rosetti in his own original song, *Ich wirde Blume dich nennen*! and played two original piano solos, his *La Sonnambula Fantaisie de Concert* and *Le Carnaval universel, Caprice burlesque*. The group made their second appearance on June 17, the birthday of the Queen of the Netherlands, Sophia Frederica Mathilda. On this occasion, Mulder played an original Festival March and a polka named after the queen whose portrait was loaned by the colony governor for the event. At the farewell appearance of the group August 23, 1862, excerpts from *La Traviata* were again sung. In November the local *Gouvernements Advertentieblad* reported that Madame Fabbri was singing with great success at Amsterdam. Mulder's opp. 6 through 44 were published in Europe by Breitkopf and Schott. After 1868 Napoleão at Rio de Janeiro published his works.

On November 11, 1865, the program at the Thalia of a prima donna billed as Madame Chevallier began with the overture to Balfe's *The Devil's in it* (1852), and continued with arias from Meyerbeer's *Robert-le-Diable* (1831), and Donizetti's *Lucia* and *La Favorite*

(1840). Later that month Madame Peppitas eclipsed her with three concerts, the first on November 14 including overtures to *Il Barbiere* and *I Capuleti*, and a scene from *Il Trovatore* (1853), the last on November 30 including "the laughing-song" by Auber and arias from Rossini's *Semiramide* (1823) and Verdi's *Attila* (1846).

Theodoor Neumann-Cordua, a pianist born in Dutch Guiana in 1862 and the first native to have any music published in Europe, paid a home visit to Paramaribo in 1885. He advertised himself as a member of the Richard Wagner Society at Vienna and a recently appointed instructor at the Berne Conservatory. At his first concert August 22, 1885 (reviewed in the *Gouvernements Advertentieblad* of August 25), he was assisted by W. L. Loth, J. N. Helstone, and two other local artists identified in the newspaper by only their surnames as van Dijk, Jr. and Rodrigues. The lengthy program for Neumann-Cordua's second concert October 15, 1885, began with an original Trio for piano, violin, and cello, included his own Piano Sonata and two original songs, *Das verlassene Magdlein* and *Ich traumte von einem Konigskind*, and ended with Scharwenka's Concerto, op. 32. He also played Liszt's Polonaise in E, and short pieces by Grieg, Henselt, and Moszkowski.

J. N. Helstone, a native of Dutch Guiana who assisted Neumann-Cordua at his programs, gave his own solo concert at the Thalia in November 1890. In 1899 he went to Leipzig where he studied at the conservatory with Weidenbach. On his return home he took the lead in Paramaribo musical life. A statue in his honor was erected at Paramaribo in 1948.

The number of visiting concert artists and opera companies increased in the 1890's. The Hamilton and Rial Grand Opera Company gave seven operas in June and July of 1892. That same year Willem Coenen played a program of Mendelssohn, Beethoven, Chopin, and Liszt. In 1893 Josef Heine, who called himself former violinist to Dom Pedro II, Emperor of Brazil, played a concert of his own works and of transcriptions.

Sánchez de Fuentes [y Peláez], Eduardo. *Folklorismo*. Havana: Imp. Molina y Cía., 1928.

An opponent of the thesis that all surviving Cuban folk music is basically African, Sánchez de Fuentes (1874–1944), who was in 1928 president of the Academia Nacional de Artes y Letras in Cuba, reprinted Bachiller y Morales's spurious "Areito Antillano" at pages 11 and 84, defending it at pages 79–108 as authentic in a long polemic "sobre nuestro folklore." In 1928, the same year as this book, was premiered his four-movement symphonic poem *Anacaona* exploiting this same spurious melody. Fernando Ortiz demonstrated the Negro origin of both words and melody in his *La africanía de la música folklórica de Cuba*, pages 76–77 (melody on p. 62).

_____. *Ignacio Cervantes Kawanag, pianista y compositor eminente: su vida, su obra, su talento creador*. Havana: Imp. Molina y Cía, 1936. 18 pp.

The roster of 19th-century Cuban musical celebrities includes such names as Claudio Brindis de Salas, father (1800–1872) and son (1852–1911), Rafael Díaz Albertini (1857–1928), Laureano Fuentes Matons (1825–1898), José Manuel Jiménez (1855–1917), Cristóbal Martínez Corres (1822–1872), Rafael Salcedo (1844–1917), Ramón Solís Fernández (1854–1891), Gaspar Villate (1851–1891), and José White (1836–1918). But at the top of the list should stand the incomparable composer-pianist Ignacio Cervantes Kavanag = Kawanagh (born July 31, 1847, at Havana, died there April 29, 1905). His father, Pedro Cervantes, who was Alcalde Corregidor of the nearby town of San Antonio de los Baños and Secretary of the University of Havana, taught him the rudiments and introduced him to Cramer's 50 Studies. Gottschalk, who heard him during his first Cuban visit in 1854, prophesied a great future for him. At ten he dedicated his first contradanza, called *La Solitaria*, to his mother, Soledad Kawanagh. Gottschalk took him as a pupil when he returned in 1859–1861. But his chief teacher before leaving Havana for Paris in 1863 was Nicolás Ruiz Espadero (born February 15, 1832, at Havana; died there August 30, 1890).

Before Espadero the Liceo Artístico y Literário founded at Havana in 1845 had enrolled among its musical notables José Bousquet Puig (1823–1875), Serafín Ramírez (1833–1907), Vander Gucht, Santacana, Cuervo, and López. Espadero was the soul of the Sociedad de Música Clásica founded at Havana in 1866. It was Espadero who taught Cervantes the sonatas of Beethoven and the other classics that gained him admission to the Paris Conservatoire where in 1866 he won a prize for his playing of Henri Herz's Concerto, op. 180, in 1867 a harmony prize, and in 1868 a prize in Fugue and Counterpoint. His teachers in Paris were Marmontel and Valentin Alkan. In the latter year he played three recitals at Paris, two in the Salle Érard and one in the Salle Herz. From 1870 to 1875 he was again in Cuba teaching and playing recitals that contained in addition to his own works Beethoven's Sonatas, opp. 13 and 57, bravura pieces such as Alkan's *Saltarelle*, op. 23, Liszt's Rhapsodies, and Gottschalk's *La Favorite* Fantasy. He also appeared as pianist in Schumann's Quintet, op. 45, and in Mendelssohn's Trios, opp. 49 and 66. In 1876 he toured the Eastern United States as José White's accompanist, remaining in the country until 1879, when he returned to attend his sick father.

On June 26, 1891, his first concert in the Teatro Nacional of Mexico City included the *Scherzo*, op. 20, by Chopin (who was always his favorite composer), Mendelssohn's *Rondo capriccioso*, Liszt's *Faust* valse paraphrase, Rubinstein's *Alemania* valse, and several of his own choicest *Danzas Cubanas*. With him on the same program appeared the distinguished Cuban violinist Rafael Díaz Albertini playing Mendelssohn's Concerto, op. 64. Three years later he and Díaz Albertini made a triumphal tour of all Cuba (1894). In 1898 he again visited Mexico. Arturo Bavi y Pucceti (1868–1953) during his first visit to Cuba in 1901 conducted Cervantes's Symphony in C minor (1879) at a concert in the Havana Teatro Tacón. At this same concert Cervantes palyed Grieg's Concerto, op. 16. He tried touring the United States again in 1904 but had to break off the tour on account of ill health.

His two chief orchestral works were his Symphony in C minor (1879) and a *Scherzo capriccioso* (1886). For orchestra he wrote also (all undated): *Serenata cubana, Intermezzo, Romanza, Hectograph*, and *La Paloma (valse)*. For the stage he wrote an opera, *Maledetto*, set in 16th-century Rome and Madrid (libretto by Da Costa, 3 acts, 1895; not produced), and two zarzuelas, *Los saltimbanquis* (C. Ciaño) and *El submarino Peral*. His danzas were published in five collections: *20 danzas* (Mexico City: A. Wagner y Levien, n. d.), *Three Dances: La celosa, El velorio, La carcajada* (London: J. W. Chester, 1898), *Six Cuban Dances* (New York: G. Schirmer, 1899), *Two Cuban dances: Gran señora, Porque, eh?* (London: J. W. Chester, 1900), *Tres danzones: Duchas frias, Danza, Picotazos* (New York: G. Schirmer, 1918). A. Wagner y Levien published also his *Recuerdos de Cuba, habanera* and *Romanza-Plegaria* for piano.

His danzas typically consist of 32 bars, the first 16 in minor, the next 16 in relative major. The phrases typically begin on upbeats, 2/4 is the meter, the tempo is moderate and ♫♫ is a persistent rhythm in the right hand. These are aristocratic, subtle works worthy of comparison with the best European genre pieces of their period. The harmonies are svelte, alluring, and the dynamics rarely venture above mf or f.

Simpson, George Eaton. "The Shango cult in Nigeria and in Trinidad," *American Anthropologist*, LXIV/6 (December 1962), 1204–1219.

In 1783 when Spain opened Trinidad to settlement by non-Spanish emigrants the island population was less than 3,000. By 1797, the year the British took over the island, emigrants from Grenada, St. Vincent, the French islands, France, and Canada, had swollen the population to 17,718 (2,151 whites, 4,476 free colored, 1,082 Indians, about 10,000 slaves). In 1876 only 4,250 persons born in Africa lived on Trinidad, 3,035 in 1881, 164 in 1931. "Most of the Negro population of Trinidad came from other West Indian islands; a few came from the South American mainland and the United States. Following the abolition of slavery in 1838, indentured workers from India were brought to the island, mainly as laborers on the

Stevenson, Robert. "The Afro-American Legacy (to 1800)" *Musical Quarterly*, LIV/4 (October 1968), 475–502.

Calendas in the West Indies, 488–489; Negro music in Jamaica in 1688, 498–499.

Thompson, Donald. "Gottschalk in the Virgin Islands," *Yearbook for Inter-American Musical Research* [University of Texas], VI (1970), 95–104.

Tolón, Edwin, and González, Jorge Antonio. *Óperas Cubanas y sus Autores*. Havana: Imprenta Ucar, 1943. 472 pp.

This superlative book elicited such comments as the following from Charles Seeger, in *Handbook of Latin American Studies: 1943*, No. 9 (1946), p. 454, item 4775: "Begins with history of opera during colonial times (to 1898). Contains some data on Louis Moreau Gottschalk's two unfinished operas, *Charles IX* and *Isaura di Salerno*. Author considers Gaspar Villate y Montes (1851–1891), who saw three of his operas mounted in Europe, "el precursor" of José Mauri y Esteve (1856–1937), of the immigrant Hubert de Blanck (1856–1932), and of the paladin of Cuban music, Eduardo Sánchez de Fuentes (1874–1944)."

Tomás, Guillermo. *Acotaciones para una historia de la música en Cuba*. Havana: Cuba Musical, 1929.

Torre, José María de la. *Lo que fuimos y lo que somos o la Habana antigua y moderna*. Havana: Imprenta de Spencer y Compañia, 1857. 184 pp.

On August 20, 1557, for a yearly 36 ducats the town authorities named "Juan de Emberas [Antwerp], flamenco, tambor que toque cuando hubiere navio" (drummer to signal a ship) (p. 151). The first theatrical production in Havana was *Los buenos en el cielo y los malos en el suelo* played by male actors before the governor Juan Maldonado December 27, 1598 (p. 119). In this same year there were four musicians in Havana available on hire for parties and dances: Pedro Almanza, a native of Málaga; Jacome Vieira, of Lisbon; Pascual de Ochoa, of Seville; and Micaela Ginez, a free Black woman from Santiago de los Caballeros in Hispaniola who played vihuela. They usually brought along percussionists such as rattle-shakers. Because they were in such demand, they could charge outrageously and demand free meals. They also played in the parish church at solemn feasts (p. 118).

In the 1850's the zapateo and contradanza were still the most popular dances (p. 113); the Cuban contradanza was greatly admired by foreigners as well as natives of the island. The islanders of Spanish descent preferred contradanzas composed by musicians on the island of African descent (p. 114: "La música de las contradanzas es celebrada aun por los estranjeros y cuando está compuesta por gente de color tiene mas aceptacion entre los criollos"). The vogue of the Cuban contradanza extended to New York. "Once while I was in New York there came to my attention an Italian musician named Valleti who went wild over Cuban contradanzas and made me play them constantly; he also himself began playing them to perfection without ever having been to Cuba" ("Hallándonos en Nueva York, nos llamó la atención un profesor de música italiano nombrado *Valleti*, que mostraba un frenético gusto por las contradanzas cubanas que nos hacia tocar constantemente, y tocándolas él mismo con una perfección y gusto admirables, sin haber visitado jamás la Isla. Decia que era una música de un acompañamiento singular y de muchísima vida, animación y gusto" [p. 114, note 2]).

Van Horne, John. *Bernardo de Balbuena Biografía y Crítica*. Guadalajara, Mexico: Imprenta Font, 1940.

Dutch invaders in September of 1625 carried off the cathedral bells and organ, and burnt the choirbooks. At page 105 Van Horne cites as his source a legajo at the Archivo General de

sugar estates in the South. A comparison of the Shango cults of the Yoruba of southwestern Nigeria and of lower class people of African descent in Trinidad reveals interesting similarities and differences. . . . The elaborate mythology which underlies and explains Yoruba religious beliefs and practices has disappeared in Trinidad. As in some Brazilian *batuques* and *candomblés*, Catholic hagiography has taken the place of the old myths. . . . In the Shango cults of Trinidad, as among the Yoruba, drums are the most important musical instruments. Shango cult drums in Trinidad, made in sets of three, resemble the double-headed *bata* drums more than the other drums found among the Yoruba. The largest Trinidadian shango drum is played with one stick, the smaller drum with two sticks. The smallest shango drum in Trinidad has the same name, *oumele*, as the medium sized Yoruba drum. Gourd rattles and handclapping are used to accompany the drums both in southwest Nigeria and in Trinidad. In addition to drums and chac-chacs (ordinary gourd rattles) Trinidadian shangoists have two instruments which, taken together, are the musical equivalent of the *shekere* rattle among the Yoruba. The *shagby* in Trinidad is a drum made from a large, round calabash whose top has been replaced with a piece of goatskin. The other object is a long, slender calabash filled with a string of buttons which produces a tremendous volume when shaken. . . . At an annual Shango ceremony in Trinidad, the participants dance by moving back and forth within a short range, marking time, bending the knees and straightening up rapidly, clapping hands, swaying, and, at times, circling the palais in single file with a springing step. When a 'power' manifests on him, the dancing of a follower becomes more lively. . . . It is impossible to estimate accurately the number of shangoists in Trinidad. . . . There are several dozen shango cult centers in Trinidad, with a total of thousands of devotees and additional thousands of marginal participants and clients. . . . The African retentions in Trinidadian shango which show the least degree of change include: the use of drums and rattles, the emphasis on rhythms and polyrhythms, handclapping and foot patting, dancing as part of religious ceremonies, animal sacrifices, revelation by the gods in giving remedies to men, and the belief that the gods intervene in the affairs of men. . . . European-borrowed traits and reinterpreted elements in shango are: the names of Catholic saints [Shango = St. John, Oya = St. Catherine, Oshun = St. Anne or St. Philomena, Ogun = St. Michael, Shakpana = St. Jerome, St. Francis or Moses, Obatala = St. Benedict, Yemanja = St. Anne or St. Catherine, Osahin = St. Francis], Catholic hagiography, the Bible as a ritual object, the words and melodies of Catholic songs."

Sloane, Hans. *A Voyage to the Islands Madera, Barbados, Nieves, S. Christophers, and Jamaica*. London: B. M. for the Author, 1707–1725. I, xlviii, li, cliii–cliv.

At pages l–li of Volume I, Sir Hans Sloane published the earliest known transcriptions of Negro Songs sung in Jamaica. *Meri Bonbo*, shown on page 73 below reduced facsimiles of the indicated pages, starts with the last six notes in staff 6 of Sloane's p. li.

Southerne, Thomas. *Oroonoko: A Tragedy*. London: Henry Playford, 1696.

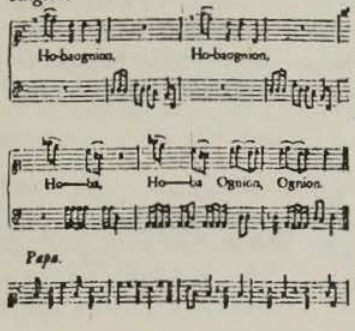
This play, based on Aphra Behn's novel *Oroonoko* of 1688, was the first on the English stage with a "black as ebony" Negro slave in an English colony for its hero. In the middle of Act II, Sc. 3, "The Scene drawn shews the Slaves, Men, Women, and Children upon the Ground. Some rise and dance, others sing the following songs." The two songs sung by the slaves (pp. 28–29) are both headed: "Sett by Mr. Courtevill" (Raphael Courteville). At the close of the second song, a bell rings announcing to the spectators, including the Governor of the colony, Blanford, Stanmore, and Oroonoko, that "Indians are ravaging the Plantations."

Henry Playford's *Deliciae Musicae . . . The Fourth Book*, 1696, pages 1–3 and 3–6, contains the music for Courteville's two songs. Henry Purcell's music for "Celemene, pray tell me," sung in *Oroonoko* by "the boy and girl" follows at pages 7–10.

Upon one of their Feſtivals when a great many of the Negro Muſicians were gathered together, I deſired Mr. *Bapiſte*, the beſt Muſician there to take the Words they ſung and ſet them to Muſick, which follows.

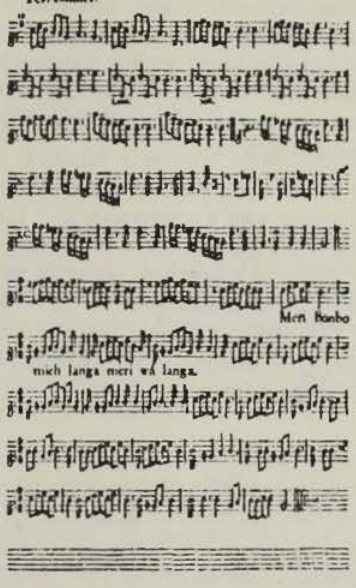
You muſt clap Hands when the Baſe is plaid, and cry, *Alla, Alla.*

Angola.



Papa.

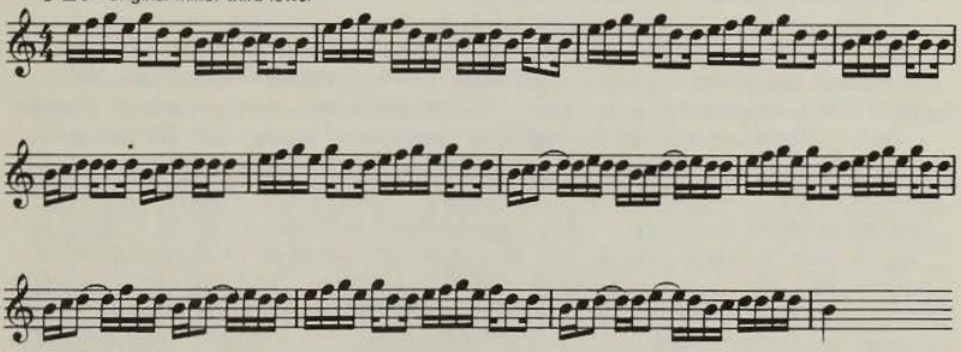
Koromanti.



A Voyage. [1707], p. li.

Meri Bonbo

♪=♪ Original minor third lower



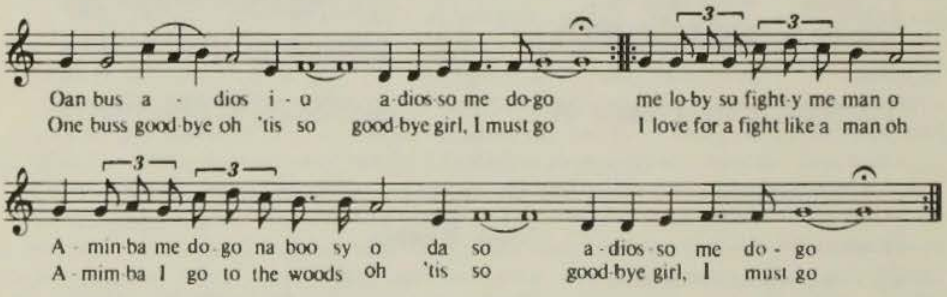
*missing in original.

Stedman, John Gabriel. *Narrative of a five years' expedition against the Revolted Negroes of Surinam in Guiana, on the wild coast of South America; from the year 1772 to 1777.* London J. Johnson, 1796. 2 vols.

In addition to a plate opposite I, 406, showing (1) the *too-too* (Indian flute), (2) a flute made of the human bone of an enemy, (3) an Indian syrinx called *quarta*, and (4) a gourd, Stedman describes the music of the tribes in Surinam at I, 393. The *too-too* is made of a "single

piece of thick reed," the syrinx consists of about six pipes "joined together like the pipes of an organ," but level at the top, "which they hold with both hands to the lips, and which, by shifting from side to side, produces a warbling." Their dancing "consists of stamping on the ground, balancing on one foot," and other exercises lasting many hours. The tribes, according to Stedman, include Caribs (the most numerous, active, and brave), Accawaws (few in number), Worrow = Warao (possibly the most cruel), Taiiras (numbering over 20,000), Piannacotaus (living far inland and abhorring all Europeans), and Arrowouks (Stedman's "favourites").

The music of Surinam Negroes, of which Stedman names "more than a dozen" tribes (beginning with Coromantyn and Loango) occupies II, 258–260, 285–289. "Their vocal music is like that of a *clerk* performing to the congregation, one person constantly pronouncing a sentence extempore, which he next hums or whistles, and then all the others repeat the same in chorus; another sentence is then spoken, and the chorus is a second time renewed, &c. This kind of singing is much practised by the barge rowers or boat Negroes on the water, especially during the night in a clear moonshine." As a specimen, Stedman prints the following melody at II, 259:



To confirm the genius of Negroes, Stedman mentions among others Phillis Wheatley (1753?–1784), who learned Latin and wrote 38 "elegant *Poems on various subjects* (Boston: A. Bell, 1773). He extracts her "Thoughts on Imagination" at pages 259–260 and next adduces Ignatius Sancho (1729–1780), protégé of two Dukes of Montagu, and Thomas Fuller, "a slave of Mrs. Cox of Maryland," as examples of Black intellect. Discussing the Surinam Negroes' instruments of music, "which are not a little ingenious," he says (p. 285) that they "are all made by themselves, and consist of those represented in the annexed plate" [opposite II, 286]. The qua-qua was a wooden board on a bootjack, the Kiemba-toetoe a hollow reed, the ansokko-bania two small sounding sticks, the too-too a war trumpet, but the Loango too-too something on the order of a European flute with four finger holes. The coeroema was a wooden cup covered with a sheepskin and beaten with two small sticks. The Loango-bania was the thumb piano, the saka-saka a hollow gourd attached to a stick, with small pebbles inside, "not unlike the magic shell of Indians." The benta = warimbo was a mouth-bow beaten with a short stick. The Creole-bania was a mandoline or guitar used for accompanying song, with four strings stretched over a long neck.

The Surinam Blacks never used triple time in their dancing music (p. 287) but kept up a "tuckety-tuck rhythm *ad perpetuum*." Every Saturday evening the Blacks met for a grand ball in neat costumes, the men in Holland trowsers, the women in chintz petticoats. When couples danced, "the men figuring, footing, and the women spinning like a top," their petticoats expanded like umbrellas. "They call this waly-cotto." Dancing sometimes went on uninterruptedly 36 hours. Stedman saw individuals without partners dance two hours with their shadows on the wall.

Indias, Seville: *Santo Domingo*, 535. San Juan Cathedral authorities wrote that "el holandés entró en aquella ciudad y le llevó a la dicha iglesia las campanas, un órgano, y la mayor parte de los ornamentos, y quemó . . . los libros de canto." During this same sack the Dutch destroyed Balbuena's library, a "tesoro tan rico en Puerto Rico / que nunca Puerto Rico fué tan rico" (Lope de Vega, *Laurel de Apolo*).

Vecilla de las Heras, Delfín. "La evolución religiosa de la Diócesis de Puerto Rico," University of Madrid thesis [Universidad Central de Madrid, Facultad de Filosofía y Letras], 1966. 305 pp.

In 1686 Fray Francisco Padilla, bishop of Puerto Rico 1684–1695 and a Mercedarian, refused to allow any more dancing by the San Juan Cathedral *seises* (boy choristers) at Corpus Christi. His decision was appealed to the Audiencia de Santo Domingo.

Vega Drouet, Héctor. "Some Musical Forms of African Descendants in Puerto Rico: Bomba, Plena and Rosario Francés," Hunter College M.A. thesis, 1969.

Veray, Amaury. "Fernando Callejo Ferrer," *Revista del Instituto de Cultura Puertorriqueña*, v/16 (July–September 1962), 58–60.

Música y Músicos Puertorriqueños (1915) remains the best historical overview. Despite errors, it rests on notable archival investigations. The author, born at San Juan November 24, 1862, was the son of a band director who with Tavárez founded in 1863 the musical periodical *El Delirio de Puerto Rico*. After studying in Spain 1884–1889, Callejo Ferrer returned to teach piano and direct an orchestra. In 1921, upon being relieved of the postmastership at Manati, he joined several of his children in New York, where he died November 9, 1926. He was buried beside his wife, Trina Correa, at Lyndhurst Cemetery, New Jersey.

_____. "La misión social de la danza de Juan Morel Campos," *Revista del Instituto de Cultura Puertorriqueña*, II/5 (October–December 1959), 35–38.

Manuel Gregorio Tavárez (1843–1883) and Morel Campos (1857–1896), both based at Ponce, wrote "elastic triplet" danzas that became symbols of what is truly Puerto Rican music in the 1880's. The danza is the successor of the Spanish contradanza and the Cuban habanera brought to Puerto Rico by General Aristegui in 1844. But in contrast with the contradanza, it is a couple's dance suitable for small or private social gatherings. Morel Campos's titles typified the aspirations of the middle classes: "Dream of Love," "Happy days," "Blessed be thou," "You are my life," "Your picture," "All my heart," "Absence," "Yearning." Each Morel danza exhibits an individual profile suitable to the title. He avoided merely stringing phrases together, but instead always arrived at a satisfying conclusion. His danzas contributed greatly to the evolution of Puerto Rican nationality.

Vivó, Paquita. *The Puerto Ricans: An Annotated Bibliography*. New York & London: R. R. Bowker, 1973.

At pages 10–14 are listed 23 items of musical interest, including collections of carols, game songs, lullabies, and other folk music; histories of Puerto Rican music; art-music collections; and books on the origin of *La Borinqueña*, the Puerto Rican official anthem.

Walke, Olive. "Christmas Music of Trinidad," *Shell Magazine*, v/9 (December 1959), 5–6.

Walle, J. van de. *De Nederlandse Antillen*. Baarn, Netherlands: Het Wereldvenster, 1954. 204 pp.

In one of his vivid letters describing his new see, Martinus Joannes Niewindt (born May 17, 1796, at Amsterdam), who was the first apostolic vicar of Curaçao (1842–1860), wrote that "the island had become Africa with whites now and then encouraging the wildly drumming and dancing Blacks by passing round the rum bottle." Today as then the drums keep on sounding in *conhuntos* while other blacks blow whelk-shell (*carcó*) and cow horn (*cachu*) trumpets, stamp the ground with the *bamba* (bamboo tubes), scrape the *wiri*, and shake the *matrimoniaal* (a stick from which small pieces of tin are dangling). Henri Hubert van Kol, who in 1903 visited Willemstad, the capital of Curaçao, was fascinated by the combination of the barrel organ imported from Italy and the wiri, which he described as "a ribbed piece of iron rubbed furiously with a metal rod." Among the Negroes' dances the *tumba*, by virtue of its polyrhythms, was labeled as the most African by Rudolf F. W. Boskaljon, historian of music in Curaçao. However, all Curaçao folk music draws on both sources, European and African.

Nineteenth-century European art-music was greatly stimulated on the island by Agustin Bethencourt (born November 23, 1826, at Santa Cruz de Tenerife; arrived in Curaçao in 1860; died June 14, 1885, at Curaçao). He was the first to publish a magazine devoted to music and literature, *Notas y Letras* (1886 and 1888), and the first to print music on the island. An amateur cellist, he organized the island's first string quartet and in 1879 took the lead in founding *Harmonie*, the first symphonic orchestra on Curaçao. Several similar orchestras have been founded since 1879, the most expert being the Philharmonisch Orkest initated in 1939 by R. F. W. Boskaljon (born March 28, 1887, at Curaçao, son of Johannes Petrus Boskaljon who also was a composer and conductor). Around 1900 numerous local composers wrote fast waltzes (in 3/8 rather than 3/4) that were punched into the music-rolls played on the ubiquitous barrel-organs of the time.

_____. "Walsen, danza's en tuma's de Antillen" [Walsen, danzas, and tumas of the Antilles], *Oost en West* [The Hague], XLVII/5 (1954), 11–12.

Warren, George. *An Impartial Description of Surinam upon the Continent of Guiana in America*. London: William Godbid, 1667. 28 pp.

At page 27, Warren describes the Indians' funeral customs. "Some Woman of neerest kin to the deceased sits by, and in a doleful howling tune, lamentably deplores the loss of her relation." Next comes a "drunken Feast and confused Dancing (in which they are frequent and excessive)."

Waterman, Richard Alan. "African Patterns in Trinidad Negro Music," Ph.D. dissertation, Northwestern University, 1943. 261 pp.

Alan P. Merriam's obituary in *Ethnomusicology*, XVII/1 (January 1973), 72–94, includes a detailed biography of Waterman (1914–1971) and a comprehensive bibliography and discography compiled with Frank J. Gillis's aid. In addition to his dissertation, 261 pages with 47 music transcriptions, Waterman wrote the descriptive notes for *Folk Music of Puerto Rico* recorded by him in 1946 and issued by the Library of Congress Music Division as five 78 rpm discs, later as one 12" LP (AFS L18) with cover notes.

Summarizing his procedure and results, Waterman wrote thus in his dissertation (pp. 170–176):

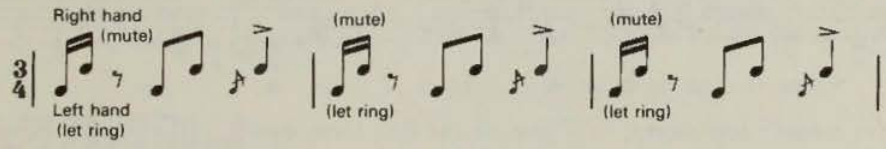
> Forty-five songs from the large collection recorded by M. J. Herskovits in Trinidad were transcribed and analyzed in terms of tonal range, melodic movement, absence of

half-tones, use of melodic intervals, polyphony, leader-and-chorus patterning, modulations and tonality, melodic modes, meter and melodic rhythm, percussion polyrhythms, relation of percussion instrument pitch to melodic pitch, tempo, formal structure, and characteristics of melodic ornamentation. The method of analysis follows that employed by M. Kolinski. . . . Almost all of the Trinidad melodies use half-tone intervals. These melodies also employ many combinations of consecutive thirds which are of the type which could be expected to result from the influence of European style harmony. Polyphonic songs in the Trinidad collection include some which use harmony in European style as well as some in which the harmony results from the overlapping of the successive phrases which are sung alternately by a leader and by a chorus. In no case is the key-note changed in the course of a song, and all but a few of the melodies could be harmonized convincingly with only the tonic, dominant, and subdominant chords. . . . The music of the Trinidad African religious group termed the Shango-cult is accompanied by a rhythm ensemble consisting of three drums, rattle, and gong. The polyrhythms of this group are complex and consist essentially of patterns of simultaneous combination of duple with triple time. . . . The percussion instruments in this group of songs seem to have some function in determining the key of the melody. . . . The Shango songs, however, despite the elaboration of their percussion accompaniment, have so many stylistic traits in common with the rest of the Trinidad songs that they cannot be said to constitute a separate group. The tempo of Trinidad songs is fairly rapid. Most of the Trinidad songs have the formal pattern of alternating phrases of equal length. Either eight-, four-, or two-bar phrases are used by most of the songs. The most noticeable feature of melodic ornamentation is a gliding intonation, which is used for attack, portamento, and release. . . . With regard to the music of Dutch Guiana Negroes, the Trinidad songs differ greatly from Suriname Bush-Negro music and show more specific results of European influence than the music of the Negroes of Paramaribo. When the Trinidad songs are compared with Haitian Negro songs, it appears that the style of the latter is very close to the music of Dahomey, and manifests only to a slight degree the type of semi-European style which characterizes much of Trinidad music. A cult-song of the Negroes of Bahia, Brazil, was found to be almost identical with one of the Shango-cult songs of Trinidad. . . . Many characteristics of Trinidad music are also prominent in the music of Negroes of the United States. The chief differences between the two styles is that the complex polyrhythmic accompaniments are lacking from the music of American Negroes. The same type of worksongs, using the same kind of solo-and-chorus phrase patterns, are found in both areas. Almost identical Spirituals are sung in both places. . . . These findings show that Trinidad Negro music departs from African musical traditions more definitely, on the whole, than any other New World Negro style considered, with the exception of the Negroes of the United States. . . . Musicologically, perhaps the most significant result of the findings of this study is the further indication that European and West African musical styles differ much less than is commonly supposed. Both are based on the concept of the diatonic scale, both employ definite keytones, both show preference for strict and consistent metrical systems, both use harmony, and both use rhythmic accompaniments. The differences most often remarked between the two styles of music—that the West Africans developed polyrhythmy, while the Europeans developed polyphony—is thus seen to be almost the only major one, but a difference that is merely of degree.

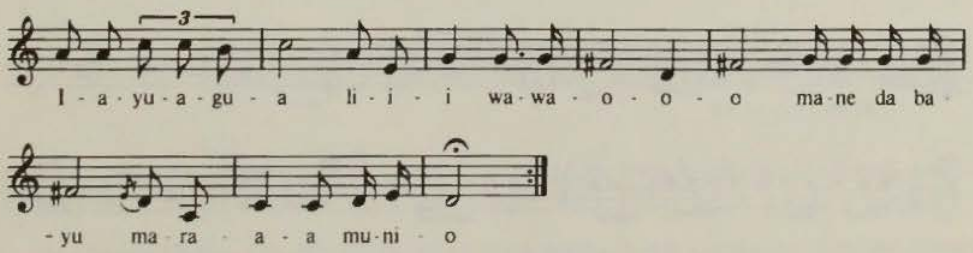
Whipple, Emory Clark. "Music of the Black Caribs of British Honduras," University of Texas at Austin, M. Mus. thesis, August, 1971. 151 pp.

The fieldwork for this thesis was done under a grant from the Folklore Department of the University of Texas between August 6 and September 2, 1969. The author collected his data chiefly at Stann Creek and Punta Gorda. Summarizing, he writes (pp. 126–128): "The John Canoe, *tumba*, and *punta*, are performed by all Caribs, regardless of their national affilia-

tion, or second language. Guitar-song is the most Spanish-American influenced style of the Caribs. The guitar, the style, and sometimes the lyrics themselves, are borrowed from the Ladino, without much modification. Guitar-song is the most flexible of Carib styles, including any type of song that is accompanied by a guitar, but it is always a solo song (with the guitar accompaniment), as compared to the other types of Carib song, which includes large amounts of unison singing. What of the *hundu-hundu* and *abaimahani* song? There is no indication that any styles similar to these existed or exist among non-Carib peoples of the Honduran coast. Because of the association of these styles with the rites of the dead, it is highly tempting to postulate that the *hundu-hundu* and the *abaimahani* songs are vestiges of the musical culture of the Black Caribs during their stay on St. Vincent island (1635/1675–1796/1797). The *hundu-hundu* has the least complicated basic accompaniment beat. It is in triple time, there is no cross-rhythm between the drums, and the tempo is rather slow (M.M. ♩ = 62). Since the large and heavy drum (with snares bisecting the drumhead) would tend to slip from between the knees, it is supported by a rope passing around the player's back. His entire right hand lies flat on the drumhead (to the right of the snares). The right hand stroke is 'dead,' with the full hand and fingers remaining on the head for a fraction of a second after the stroke so as to muffle the tone. The left hand is placed off the side of the drum so that only the fingers are allowed to strike the edge. The left hand pulls away from the drum as soon as contact is made, so that the head can vibrate and the snares can buzz. In performance the drum beat works out thus:

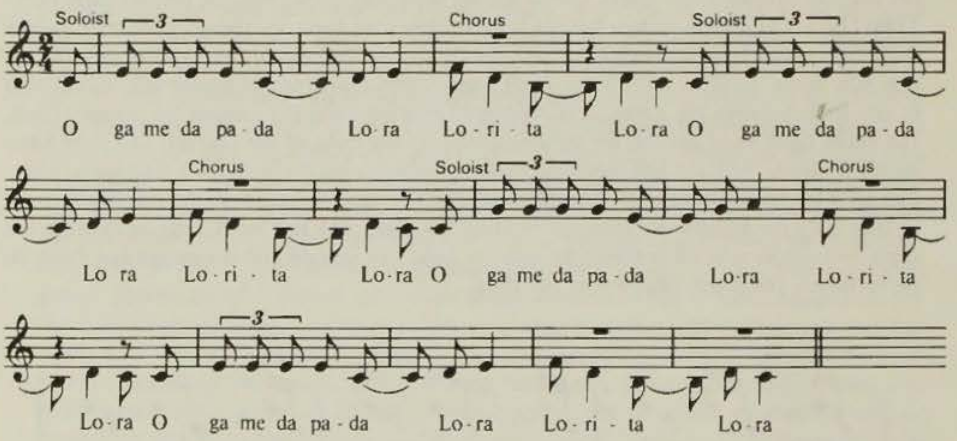


"The absence of African-styled drum accompaniment for the *abaimahani* song makes it tempting to state that *abaimahani* song may have been borrowed from or highly influenced by the music of the original Red Caribs." Elsewhere Whipple writes (p. 56): "*Abaimahani* is sung only by women. The women accompany the singing with rhythmic movement, principally the swinging of the arms forward and backward, in unison. There is also some flexing of the knees. The swinging maintains a smooth, constant rhythm which need not strictly correspond to the rhythms of the *abaimahani* song. Singing and movement commence together, one woman usually starting before the rest of the group, which fall in rapidly at will. A beat is maintained, which does allow for some syncopation; but it is not as spectacular as the other metrical styles of the Carib." A segment of a typical *abaimahani* song reads as follows (p. 138):



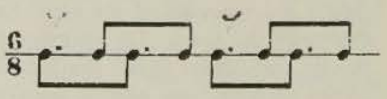
The songs formerly sung by men at the rites of the dead were called *arumahani*. These songs have died out, just as traditional dances have died out among the men, leaving women to perpetuate the customs of the past.

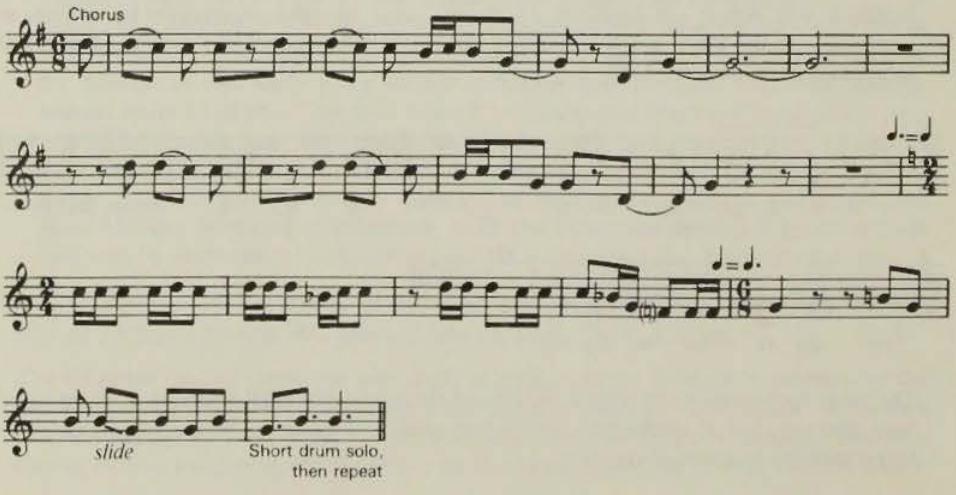
At pages 46 and 97, Whipple writes: "The *tumba* is a solo exhibition dance in 2/4, or *alla-breve*, and counter-rhythms are not used. Though the first-drum part consists mainly of variously accented 16th-notes, the *shakka* (also called *gunjie*) = rattle part is much less complicated, starting slowly, one beat per measure, and then building up to straight 16th or combinations of 8ths and 16ths (in 2/4 time). After the fastest rhythm is attained, the shakka player may 'lay out' for a short while before repeating the cycle. The ending of a tune in any rhythm is usually shown by holding the rattles aloft and shaking them for a few seconds." A typical *tumba* tune, in the major mode and limited in pitch range, reads thus (p. 135):



The soloist's text means: "Oh give me the foot there, parrot." The chorus responds, "Loro, Lorita," Spanish feminine for "parrot."

Describing the John Canoe, Whipple writes (pp. 47–48, 80, 116): "The main distinguishing characteristic of the John Canoe is that the final note of each main phrase is held for several measures. Long sustained pitches are sometimes found in other types of Carib song, but not with the frequency or patterned consistency found in conjunction with the John Canoe. The basic two-against-three drum rhythm is performed *moderato*, allowing the melody to assume also a somewhat relaxed quality. Here is a typical John Canoe tune (p. 136):

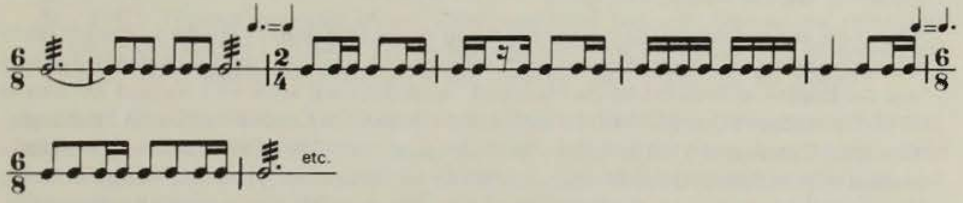




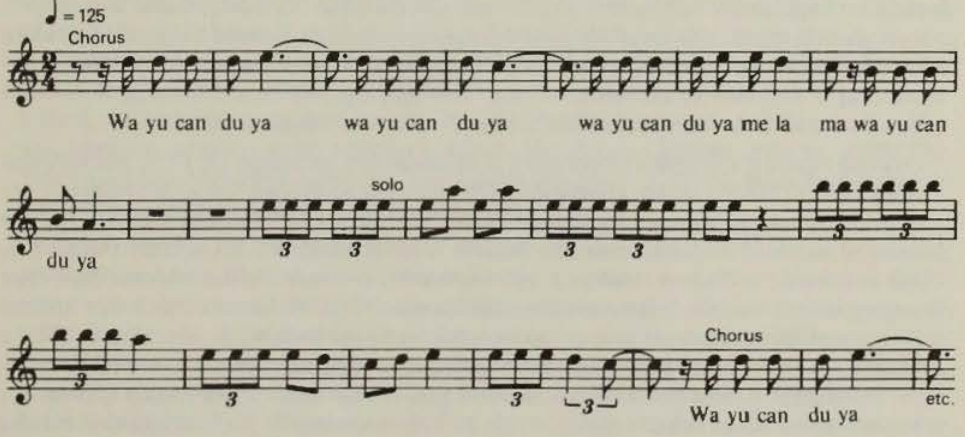
The true Christmas season John Canoe is danced only by males; and is sometimes sung only by males, though this does not seem to be a strict rule. Lyrics for the John Canoe are characteristically 'spooky' and favor supernatural themes. Although the John Canoe may by sung any time of year, it is characteristically sung and danced during Christmas mummings. The dance itself consists of various athletic movements, such as rapidly crossing and uncrossing the legs, and jumping in the air to land on one or both knees on the ground (some dancers wear knee pads).

Ivy Baxter [*The Arts of the Island: the Development of the Folk and Creative Arts in Jamaica, 1494-1962 (Independence)* (Metuchen, New Jersey: The Scarecrow Press, 1970), p. 223] describes the most popular Jamaican John Canoe Dance as a variant of the jig or hornpipe. Another Jamaican version involves "acrobatic feats—back-bends, quick head rolling, and a rapid succession of somersaults" [*Ibid.*, 224].

The *punta* is a modification of the Central American *punto* (p. 125). "It is probably safe to say that the Caribs borrowed the *punto* directly from the Spanish-speaking ladinos of Honduras." The *punta* was first mentioned by Margaret Shedd in "Carib Dance Patterns," *Theater Arts Monthly*, XVII/1 (1933), 66-77, but the Caribs could have borrowed it at any earlier time. The drummers' rhythmic patterns vary to match the spectators' excitement. The drummers must also display their virtuosity during breaks in the singing to keep up the excitement. Cross rhythms are frequently at work (p. 92):



A *punta* tune with typical ladino flavor reads thus (p.137):



Wright, Richardson. *Revels in Jamaica, 1682-1838.* New York: Dodd, Mead, 1937. 387 pp.

In Chapter IX (pp. 225-247) which covers Black musical life in Jamaica to 1800, the author describes at gratifying length Negro Dances and Songs, Negro Musical Instruments, John Canoe, The Set Girls, and other Black mummeries. However, the author elsewhere concentrates on European musical expressions in 18th-century Jamaica. Newspapers, pamphlets, books, and manuscripts of the century serve as his sources.

The Weekly Jamaica Courant of June 28, 1721, carried the following advertisement: "Just come from England and to be sold at the Printer's [Robert Baldwin], a choice collection of Newest Songs, with Notes, engraved on Copper Plates: also Instruction Books of Lessons for the Violin, Harpsichord and Flute; New Sets of Minuets, Rigadoons and Country Dances; likewise good Violins and Flutes." In November of 1726 the *Courant* reported "the monthly Consort" at Kingston.

Five musicians played at ceremonies the week after the arrival on the island January 29, 1728, of the newly appointed governor of Jamaica, Major-General Robert Hunter (governor of New York 1710–1719; died at Spanish Town = St. Jago de la Vega, Jamaica, March 3, 1734). The five professional musicians who shared £35 "for Musick and Attendance for seven days after His Exc^{ys} Arrival" (Minutes of the Council of Jamaica November 1727–October 1730 [Institute of Jamaica, Archive Section of Island Record Office, Spanish Town], page 9) were Alexander Bitti, John Michael Pache[l]bel, Patrick Murray, Frederick Angel, and Lawrence Westenzon Linart. At least two of these musicians enjoyed European reputations. Alexander Bitti was an Italian violinist active at London 1715 to 1722 (see Philip Highfill and others, *A Biographical Dictionary*, II, 139). John = Johann Michael Pachelbel, son of Johann Pachelbel and brother of Charles Theodore Pachelbel (1690–1750; emigrated to Boston, died at Charleston, South Carolina), was born at Nuremberg October 15, 1692 (see *Denkmäler der Tonkunst in Bayern*, Zweiter Jahrgang, I. Band [1901], p. xix, for biographical data).

Theatrical and musical life during the latter half of the 18th century involved constant interchange of actors and performers between Jamaica and England, and also between Jamaica and the English settlements on the mainland. A professional actor who reached Jamaica in 1745, John Moody (*ca.* 1727–1812), recruited a company in London that on his final departure from Jamaica in 1759 enrolled David Douglass (*ca.* 1720–1789), famous in mainland theatrical annals, and Owen Morris. In 1755 Lewis Hallam, Sr., took his troupe from the mainland to Jamaica, where he died the next year. By 1769 Kingston, with a European-descended population of 5000, 1200 free Blacks, 5000 slaves, and 1565 houses, boasted a theater "exceedingly well contrived and neatly furnished." Concerts, balls, and the like were given in the long room of Ranelagh House—described by Edward Long (1734–1813) in his *The History of Jamaica*, II (London, 1774), page 117, as a "large, loft building, commanding a fine view of the town harbour and shipping." A theater building in Spanish Town went up in 1776. Montego Bay's New Theatre was inaugurated March 17, 1777.

Gay and Pepusch's *Beggar's Opera* given at Montego Bay on March 29, 1777, was followed April 12 by O'Hara's *Midas*. During the 1779 opera season at Kingston were mounted *Love in a Village* (music arranged by Arne) October 9, Coffey's *Devil to Pay* October 30, *The Maid of the Mill* (music arranged by Samuel Arnold) November 13, and Sheridan's *The Duenna* (music by Thomas Linley, Jr.) November 27. Not only did these operas necessitate singing actors, but also professional instrumentalists. In 1778 Samuel Patch was Musical Director of the Comedians brought to Jamaica by Lewis Hallam, Jr. On May 1, 1780, a benefit "concert of Vocal and Instrumental Music at Ranelagh House, followed by a Ball for the Ladies" helped Patch raise money to pay his debts. Patch's name again appears in a *Royal Gazette* advertisement of August 22, 1788, announcing his performance that evening of "a solo concerto" between Arnold's operas *Inkle and Yarico* and *The Agreeable Surprize*.

Lewis Hallam's Comedians in 1780 employed as musical director and ballet master the notorious W. S. Morgan (see indexed entries in O. G. T. Sonneck's *Early Concert-Life in America*). On October 13, 1780, Morgan advertised thus in the Jamaica *Royal Gazette*:

> Mr. Morgan respectfully begs leave to acquaint the Ladies and Gentlemen of the town of Kingston, that he purposes opening an Academy for teaching Music, Fencing and Dancing, particularly the Harpsichord and Violin, and Cotillions and Alleman'es in the present taste. Those Ladies and Gentlemen who are desirous of attaining Music will be

duly attended at their own houses. *N.B.* Mr. Morgan is to be spoken with either at the Theatre, at Mr. Dancer's, the King's Arms in Harbour-Street, or Mrs. Nicholson's Lodging-house in King-Street.

The *Cornwall Chronicle* (Montego Bay) of January 31, 1784, contained this advertisement:

Mr. Hemmings (Musician to the American Company) Presents his respects to the Gentlemen of Montego Bay and its environs, and takes the liberty to acquaint them, that he teaches the violin in a new, easy, and expeditious manner. Terms may be known by applying to him at Mr. Gonne's, silver-smith, or at the Theatre. *N.B.* Harpsichords, Piano-Fortes and Guitars tuned.

On January 14, 1786, Montego Bay's *Cornwall Chronicle* announced that at Spanish Town had just been published

Wilsone's St. Cecilia Being a choice Collection of those celebrated English, Scottish and Irish songs, which have been so much esteemed in this island by polite companies, both for their excellency of music and beauty of composition. Most of the favorite New Songs which have been lately introduced here, sung in the Entertainments of *Rosina* [William Shield, 1782], the *Duenna* [Linley, Jr., 1775], the *Poor Soldier* [Shield, 1783], the *Camp* [Linley, Sr., 1778], the *Maid of the Mill* [Arnold, arranger, 1765], *Robinson Crusoe* [Linley, Sr., 1781], *Love in a Village* [Arne, arranger, 1762], the *Gentle Shepherd* [Linley, Sr., 1781], *Thomas and Sally* [Arne, 1760], and other favourite Operas, the editor has carefully inserted; and whatever has tended to suppress Virtue, he has most attentively excluded. To be had at the Printing Office, Montego Bay, Price 13s. 4d. bound.

A concert May 29, 1787, at Mr. Dumm's Long Room in Falmouth (Trelawny Parish) that began with an unspecified overture by Haydn, included also an oboe concerto played by Hemmings (Musician to the American Company who had advertised in the *Cornwall Chronicle* of January 31, 1784) and a Harpsichord Lesson played by Samuel Rodgers. The *Cornwall Chronicle* next announced that on November 27, 1787, "For the Benefit of Mr. Rodgers at Mr. Dauney's Long-Room [Montego Bay] will be performed A Concert of Vocal and Instrumental Music. . . . S. Rodgers respectfully informs the Public that from the Assistance he has been promised, and having procured a choice collection of new Music, he flatters himself the Performance will be worthy their attention. The Doors to be open at six o'clock and to begin precisely at Seven." A year and a half later this same Samuel Rodgers was appointed organist at St. Michael's, Charleston, South Carolina, May 11, 1789. *The South Carolina Historical Magazine*, LIII/4 (October 1952), 221–222, gives his biography thereafter to death at Charleston August 1, 1810.

On September 9, 1788, the *Royal Gazette* (Kingston) announced a "Concert of Vocal and Instrumental Music This present evening at Mr. Byrn's House by the Beef Market." Part I began with a Vanhal overture qualified as "lively and charming" by the anonymous reviewer in the next issue of *Royal Gazette*. The concert was given for the benefit of "Monsieur Salomons" (who elsewhere in *Royal Gazette* advertisements is called George Edward Salimen). Salomons's playing of a flute concerto was followed by Johann Stamitz's Symphony, Opus 3, No. 1, and next by a "favourite periodical overture" by Haydn, which according to the reviewer was "most bewitchingly executed." An organ concerto announced to be played by Samuel Patch was at the last minute replaced by a "Concerto on the Piano Forte, by Mr. [Peter] Weldon, who performed in so pleasing a manner, as gave us no room at all to regret the absence of Mr. Patch."

At a concert given December 18, 1790, at Ranelagh House on the Parade in Kingston, Signor Fallotico—previously performing at Cap Français in Saint Domingue—introduced Jamaicans to Franklin's "Harmonica composed of forty-five glasses of various dimensions, the tones of which are admitted by all judges to be the most exquisite of musical sounds." Apart from his solos, Fallotico's concert included also the overture to Monsigny's *La belle*

Arsène (1773) and "Haydn's new Grand Symphonia." Earlier that year, the *Daily Advertiser* (Kingston) of April 29, 1790, had carried news of a native probably related to the "Mr. Byrn" in whose "House by the Beef Market" had been given Salomons's benefit concert September 9, 1788.

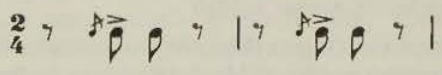
> Mr. Felix Byrne, late of this town, is now actually under the tutition of Dr. [Samuel] Arnold, and is to make his first appearance in a London Theatre in the character of Young Meadows in *Love in a Village*.

In 1794, Felix Byrne (back from London) gave a series of vocal recitals and started teaching. By January 1798, when he married Jane Wilson (died March 1805), he was also selling musical instruments. In 1802 he opened short-lived Harmony Hall Gardens—a Kingston attempt at imitating Vauxhall.

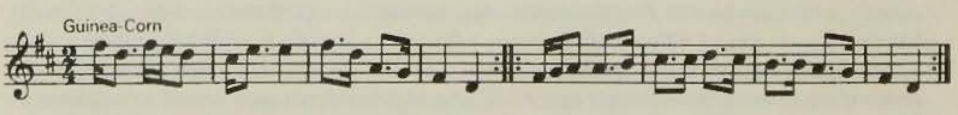
Numerous Haitian planter aristocracy sought refuge in Jamaica during the last decade of the century, bringing with them their passion for the theater and for opera. "Mr. Villeneuve's Benefit" advertised in the Kingston *Daily Advertiser* of December 20, 1800, included Pergolesi's *La Serva Padrona*, with Villeneuve as Pandolfo, and Paisiello's two-act "grand comic opera," *Il Marchese di Tulipano* (1767) with Villeneuve in the title role and his wife as the Countess Olympia. The years 1813 and 1816 saw visiting troupes of English actors present Hoare's *My Grandmother or The Talkative Barber*, Cobb's *Hunted Tower*, Dibdin's *The Cabinet*, and other dialogue operas already thoroughly familiar to Jamaicans, such as Sheridan's *Duenna* (Linley, Jr.'s music).

Young, Philip, arr. *West-India Melodies; or Negro Tunes. Adapted for the Piano-Forte. As Performed by the Negroes in the West-Indies, with the Regular Negro Beat (Imitated as made by the various African Instruments they use) which commences on the Weak part of the measure; now first Collected and Arranged by Philip Young (late Pupil of Dr. Crotch;) resident in Jamaica*. London: H. R. Young, 157 Frenchurch Street, n.d.

Catalogued h. 701/34 at the British Museum, this 12-page collection dates from *ca.* 1830 and contains textless songs entitled "Mountain Busha," "Massa Walker," "Mate-O," "Pepper Pot," "Johnny-O," "Guinea-Corn," "Dolly Caboca," "Liz me nega," "Corn-Tick," and "Johnny Newcome." The collection closes with "Jamaica Waltz," "Spanish Town Waltz," and "Success to the Imperial." The Negro beat mentioned in the title consists of this constantly reiterated rhythmic accompaniment figure:



The eight-bar tune of "Guinea-Corn" at page 5 goes thus:



Zurita (= Zorita), Alonso de. *Historia de la Nueva España* [Colección de Libros y Documentos referentes à la Historia de América, IX], ed. Manuel Serrano y Sanz. Madrid: Lib. Gen. de Victoriano Suárez, 1909.

At page 315, Zurita echoes Motolinia's dictum that West Indian areitos were puny compared with those danced in New Spain.