



Historia de la música boliviana, segunda edición. By ATILIANO AUZA LEÓN (Cochabamba/La Paz, Editorial Los Amigos del Libro Werner Guttentag, 1985. 222 pp., ill., bibl.).

Apart from an introductory section devoted to what passes for indigenous musical life antedating sixteenth-century arrival of the Spaniards, this history gives Aymara, Quechua, and other tribal musics no berth. The book does contain scattered musical fragments that provide its user with some idea of the musical styles favored by such recent Bolivian composers as Gustavo Navarre (p. 137), Jaime Mendoza Nava (p. 160), Alberto Villalpando (p. 165), and Marvin Sandi (p. 167).

The author advertises himself as a violinist and choral director who after completing his education at Sucre (Escuela Nacional de Maestros) and La Paz (Conservatorio Nacional de Música) toured Bolivia between the years 1953 and 1960. In 1965 he studied composition at the Centro Latinoamericano de Altos Estudios Musicales del Instituto Torcuato Di Tella, Buenos Aires. In 1976 he won a teaching appointment at the La Paz national conservatory, and in 1985 he headed the school of music at Tarija.

How limited was his access to current international music literature comes to light in a bibliography listing only Spanish titles, many of them containing erroneous information uncritically copied into the text. The volume lacks even a table of contents, much less any name- or subject-index. Very welcome in this history is the author's irenic tone when discussing his composing colleagues' works. Nonetheless, he usually forgoes dates and all else except titles.

No Latin American country of its size boasts so rich a musical history as Bolivia. Laudable as were the present writer's intentions, his nation deserves far better of him than this haphazard "second edition."

Bibliografia da música brasileira 1977-1984. By IRATI ANTONIO, HELOÍSA HELENA BAUAB, and RITA DE CÁSSIA RODRIGUES (São Paulo, Universidade de São Paulo, Escola de Comunicações e Artes, Serviço de Biblioteca e Documentação, Centro Cultural São Paulo, Divisão de Pesquisas, 1988. 275 + x pp.).

This valiant attempt at bringing under control the holdings of five São Paulo and two Rio de Janeiro libraries was graciously reviewed by Edward A. Riedinger of The Ohio State University in *Fontes artis musicae*, 38.3 (July-September 1991), pp. 242-243. He correctly stated: "Coverage can be considered reliable but not exhaustive, because thoroughness is limited due to the incomplete sources consulted."

He mentions USA periodicals not consulted. To these could have been added *Inter-American Music Review*, which beginning with "The Brazilian Bishop who launched the first piano publication (1732)" (I/2, Spring-Summer 1979, pp. 211-215), continued publishing reviews and articles of Brazilian import in I/2, 239, 240, 242-244; III/1, 109, 115-116; III/2, 203-206; IV/2, 3-30, 87; V/1, 109-116, 117, 121-122, 128; V/2, 63-88, 117.

The compilers could also have profited from consulting the "Brazil" heading in *The Music Index*, 1979-1980 cumulation, p. 167; 1981-1982 cumulation, p. 148; 1983-1984 cumulation, p. 156.

ARTEunesp, vol. 2/4. Directed by Irineu de Moura (São Paulo, Instituto de Artes do Planalto [Rua Dom Luiz Lasagna, 400, SP 04266], 1986/88. 145 pp., facs., music).

Highly as are to be valued Latin American interdisciplinary periodicals, they run the danger of being overlooked by specialists in any single discipline. The present issue contains three articles of musical import, the first being Régis Duprat's "Itu: música sacra do período colonial. 'Procissão de Almas', de Jesuino do Monte Carmelo (1764-1819)," pages 89-104.

Born at Santos March 25, 1764, of an unknown father and Domingas Inácia de Gusmão, Jesuino Francisco de Paula Gusmão studied organ with a local Carmelite music director. Aged 17 he accompanied a Carmelite friar to Itu, there taking employment as a church painter. In 1784 he married a native of Itu, Maria Francisca de Godol, by whom he had five children before her death in 1793. In 1797 he was ordained deacon at São Paulo, where he helped decorate the Carmelite church. Next year advanced to the priesthood, he celebrated his first Mass July 16 at Itu. The earliest document attesting his musical employment at Itu is a receipt dated August 14, 1793, for funeral music provided by him and two of his pupils. Later he frequently wrote Holy Week music performed under the direction of the Itu chapelmaster Inácio Pinto Rodrigues.

In 1961 Duprat located at São Paulo and transcribed a Maundy Thursday matins responsory by Jesuino and in 1962 at the Museu Carlos Gomes in Campinas a *Sacris solemniss* Corpus Christi hymn, a Venite *a 2* for Lady matins, a Ladainha given its first modern performance June 9, 1979, by a choir directed by Jonas Christensen, and the a cappella processional music *a 4* published at pages 97-104 of the present article. Duprat subsequently encountered a Pange lingua, Laudate pueri, and music for São Pedro and Child Jesus matins in the Museu da Inconfidência at Ouro Preto. The LP Basf Brasileira, Coleção Música Sacra Paulista, no. 2 (1982), contains

three Jesuino works for chorus and orchestra directed by Vítor Gabriel de Araujo.

The *Procissão de Palmas* which concludes Duprat's present article abounds in parallel fifths and octaves, but shows Jesuino's ability to modulate smoothly from B flat Major to neighboring majors and relative minors. He also knows how to write suspensions, an ability denied composers in New England colonies.

In "A Escola de música de Luigi Chiaffarelli" (pp. 105-110) Maria Francisca Paez Junqueira traces the career of São Paulo's most noted piano teacher (*b* Iserni, Italy, September 2, 1856; *d* São Paulo, June 16, 1923). Around him gathered such pupils as Francisco Mignone, Guiomar Novaes, Antonietta Rudge, and colleagues Henrique Oswald and Mário de Andrade.

Without adducing any new data from archives, Léa Maria da Rocha effectively summarizes known secondary material in "O Lundu—Origem, difusão, aceitação e influência," pages 111-122.

ARTEunesp, vol. 7 (São Paulo, Universidade Estadual Paulista, 1991. 219 pp.).

Five of the 26 articles in this cultural journal provide data of value to the student of Brazilian music history. Beatriz Balzi opens the issue with information on the firms that manufacture (or have manufactured) pianos in Brazil. The founder of the oldest firm still in business was the German immigrant Florian Essenfelder, who after lengthy apprenticeship with the Bechstein firm at Berlin spent twelve years making pianos in Buenos Aires, 1890-1902, before moving with his six children and two workmen to Porto Alegre and in 1904 to Pelotas, where he trained his sons Floriano and Frederico to succeed him. In 1909 the firm again moved, now to Curitiba. Two years later the Essenfelder piano won first prize at an international exposition in Turin, and in the same year began being endorsed by the influential Brazilian concert pianist Guilherme Fontainha. Concert grands measuring 2.75 meters in length began being manufactured in 1924, the mechanism begin the "Louis Renner" of Stuttgart. In 1991 the head of the firm, now employing 240 workmen and making uprights and horizontals in a variety of models, was Esther Essenfelder Cunha Melo, great-granddaughter of the founder of the firm.

At pages 59-63 Vítor Gabriel de Araujo reviews the nine contributions to the *Correio Paulistano*, July 25 through August 11, 1867, submitted by a pseudonymous author who signed himself Ulrico Zwingli (identified as either Vicente Xavier de Toledo or Ferreira Braga). After generalities in which the definitions of music by Rousseau and Fétis are pitted against Kant's views, Ulrico Zwingli concludes his series on "Literatura Musical" with reviews

of concerts given at São Paulo by the pianist Ricardo de Carvalho and clarinetist Rafael J. Croner. In addition to calling for more support of home grown talent, Zwingli attacks Carvalho and Croner for their repertory consisting largely of operatic fantasies. Without logic or plan, such fantasies debase the very themes which they exploit, insists Zwingli.

The most important article in this issue, Lenita Waldige Nogueira's "Manuel José Gomes em Campinas" (pp. 103-124), profiles the career of Antônio Carlos Gomes's father, who was a *pardo* (mulatto) born at Paranaíba in 1792. First registered in the 1816 census as married and making his living at Campinas (then called São Carlos) from musical activities, Manuel José Gomes had by 1819 obtained such renown that the Governor of the province sent a request for his removal to São Paulo, where his services as violinist in the Casa da Ópera were needed. This request was successfully resisted by the vicar of the *matriz* at Campinas, whose testimony that Manuel José Gomes, "organista da Matriz e Mestre da Música" was indispensable, saved him from being transferred.

According to some calculations, Manuel José fathered more children than did Johann Sebastian Bach. In this article, Manuel José's marital and extramarital alliances are copiously documented. His fourth companion, Fabiana Cardoso, born in 1814, daughter of a white, married Manuel José June 1, 1840, four years after the composer's birth (baptized July 19, 1836, his father not being cited).

Campinas had a population of 7,680 in 1835, of which number 169 could read and write. In 1836 Manuel José won promotion from scribe of the local peace council (Junta de Paz) to Justice of the Peace (Juiz de Paz). In the same year his income derived from providing and directing the church music, copying music, teaching, tending his store which sold music instruments (such as a new *clarim* = trumpet to the cavalry company in Campinas) as well as sundries and liquor. A property owner of substantial means, he could provide a dowry worth 400\$000 when his daughter Marciana married in 1838. The myth that the future composer of *Il Guarany* grew up in a poor household must be discarded. Pianos began arriving in Campinas when he was two years old. Manuel José sent his sons not to the local Escola Régia but to a private school run by Luiz Antônio de Castro and later had them study French and Latin with Quirino do Amaral Santos.

Cláudio Augusto Pinto Galvão, a historian teaching at the Universidade Federal do Rio Grande do Norte (59000 Natal), credits an 89-year-old resident of Natal with being the informant who sang for him the 13 modinhas transcribed in his article "Modinhas baianas do século XIX no Rio Grande do Norte." The first of these had already been collected in Bahia itself and pub-