

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-



all fantasies or variations on opera themes (except for Prudent's fantasy based on Schubert's Serenade). The future composer Henrique Oswald played Weber's Invitation to the Dance at the Voluntários da Patria benefit, but this was the sole number that in either 1862 or 1865 exhibitions belonged to a Germanic piano repertory. Neither the 1862 nor 1865 programs included any Chopin or Liszt. The 1862 event opened with Giraudon's own *Andante de concert* dedicated to Thalberg. On both 1862 and 1865 benefits he displayed himself as a singer as well as a concert pianist capable of triumphing in Thalberg's *Les Huguenots* grand fantasy.

Órganos históricos del Perú. Historic organs of Peru.
By HANS VAN GEMERT (Hillbrow, South Africa [P.O. Box 17732, 2038 Hillbrow]. 1990? 178 pp., numerous photographs).

This exceptionally valuable bilingual, densely illustrated, volume owes its excellencies to the Belgian author's complete mastery of all details having to do with the Renaissance and Baroque organ builders' crafts; the permissions given by competent civil and ecclesiastical authorities to inspect at close range and photograph 22 seventeenth- and eighteenth-century instruments in Cuzco and near-at-hand Andean *pueblos*; and his ability to describe precisely the organs that he encountered during his inspections that began at Andahuaylillas January 9, 1983, and terminated at Lamay, November 1, 1983.

The colonial one-manual, 42 keys, no pedal, short octave, *medio registro* (divided keyboard) instruments examined by Gemert were all locally constructed, usually by Indians whose names survive in Jorge Cornejo Bouroncle's *Derroteros del arte cuzqueño: datos para una historia del arte en el Perú* (Cuzco: Ediciones Inca, 1960), a 337-page compilation of documents transcribed at the Archivo Histórico in Cuzco.

Only occasionally does a maker's name survive on the instrument itself. By way of exception, the back of Santa Catalina organ at Cuzco (natural keys painted black, accidentals white) bears the inscription: "Juan Anunsibay / Organo de nueve registros / hacia 1694." The contract with Juan Antonio Anunsibay de Chávez, a resident of Cuzco, dated December 4, 1694, obligated him at his own expense to supply Santa Catalina Convent with an organ worth 3312½ pesos, according to the appraisal of competent persons. If valued at less, the organ builder must make up the difference, the sum in question being the amount stipulated by the convent as dowry money for Sor "Bernarda Anunsibay de Chaves," his daughter entering the convent.¹

¹ Spanish text (p. 15) designates the organ builder as *vesino morador*

1865
Hymn
Sacris Solemnis, para
Quinta, as del Sacramento, por J. J.
P. Jesuino de Monte Carmelo, p. ouso
De S
Manuel Jozé Gomes

Manuel Jozé Gomes's bold signature concludes the title-page of the Sacrament hymn, *Sacris solemniiis*. Concerning Jesuino de Monte Carmelo, see page 112 above.

lished in Baptista Siqueiros's *Modinhas do passado* (Rio de Janeiro: Folha Carioca Editora Ltda., 1979). The comparison of the two versions reveals the Natal informant's recollection to have been surprisingly exact, thus inspiring confidence in the veracity of her other recalls.

Urquiza Maria Borges's article, "Josefina deve ou não tocar em público?" is a spin-off from her doctoral thesis, *A mulher em cena (2ª metade do século XIX)*, accepted by the School of Communications and Arts at São Paulo University in 1986. The voice and piano pedagogue in São Paulo, Gabriel Giraudon was forced to exclude from his benefit concert October 22, 1862, his aristocratic pupil Josefina Porfirio de Lima after a newspaper polemic. Three years later she joined other young ladies to play in a concert organized as a fund-raiser for military veterans. Now the newspaper publicity wholly favored young aristocratic pupils displaying their wares in public. The items on both the October 22, 1862, and November 14, 1865, concerts by Ascher, Gorla, Prudent, and Thalberg were