

es tono. Kyrie e. leison. Kyrie e. e.
 leison. Kyrie e. . . . e. . . . leison. Christe e-lei-
 son. Christe e. . . leison. Christe e. . . leison. Kyrie.
 e. . . . leison. Kyrie e. e. . . leison. Kyrie.
 e. e. . . . leison. Et in terra. pax. ho-mi-ni-
 bus. bonae. volun-ta-tis. Laudamus. te. Benedicimus. te.
 Ado-ramus. te. Glorifi-camus. te. Gra-tias. agimus. ti-bi.
 propter magnā glō-riā. tu-am. Dō-mine. Deus. Rex. cae-lestis.
 Deus. Pater. om-ni-po-tens. Dō-mine. Fili. u-ni-gē-ni. te. Je-su-

Owen da Silva found the manuscript facsimiled above at the Mission San Juan Bautista (between Salinas and Santa Cruz). Copied in the baritone clef, this exuberant triple-meter Basque Mass (*Misa Viscaína*) veers between sections in thirds (Christe eleison, Laudamus te, Domine Deus) and unison passages.

Juan Andrés [de] Lombide composed two sonatas copied between approximately 1780 and 1790 at folios 19^v-22 in the *Libro Sexto de María Antonia Palacios*, owned in 1976 by the Chilean Guillermo Marchant. Luis Merino itemized the contents of this manuscript in his extremely valuable article, "Presencia de Joseph Haydn en Latinoamérica colonial y decimonónica: 'Las Siete Ultimas Palabras de Cristo en la Cruz', y Dos Fuentes en Chile," *Revista Musical Chilena*, xxx, n.º 135-136 (October-December 1976), pp. 6-9.

Born November 14, 1745, at Elgueta (Guipúzcoa), Lombide died at Madrid September 2, 1811. On October 9, 1765, he won appointment as organist of Santiago parish church at Bilbao, succeeding Manuel [de] Gamarra in the post. He joined the Real Sociedad Bascongada de

cle "Los Amigos del País y los Frailes de Aránzazu," *Misiones Franciscanas*, n.º 429 (1964), pp. 278-279: "Cruce-laegui was without any doubt the composer of the so-called *Misa Viscaína* frequently sung in the California missions, . . . and which is again being sung in various California churches. Published [with an accompaniment] by Owen da Silva, O.F.M., in *Mission Music of California, A Collection of Old California Mission Hymns and Masses* (Los Angeles: Warren F. Lewis, 1941), pp. 57-74, the *Misa Viscaína* must have reached California through the intermediacy of Fray Pablo José de Mugártegui, who frequently wrote Cruce-laegui from California, where he accompanied Fray Junipero Serra."

los Amigos del País September 19, 1772. From December 31, 1778, to June 23, 1786, he was cathedral organist at Oviedo and thereafter until death organist of Encarnación convent at Madrid.

Juan de Araujo Antología. Transcripción de Carmen García Muñoz (Buenos Aires, Instituto de Investigación Musicológica Carlos Vega [Colección de Música Colonial Americana, 7, con subvención de la John Simon Guggenheim Foundation]. 1991. 144 pp.).

This spin-off from Carmen García Muñoz's epochal doctoral dissertation contains her transcriptions at original pitches of twelve vernacular pieces and four Latin works by Juan de Araujo (*b* Villafranca de los Barros, Extremadura, 1648; *d* Sucre [La Plata], Bolivia, 1712). His *opera omnia* include two Magnificats, two Passions, one Mass to be sung in Lent, two troped Kyries, two Lamentations, three psalms, two Salves, one Act of Contrition, and one hymn (*Ut queant laxis*), plus 142 vernacular pieces, making a total of 158 catalogued works.

Araujo's entire extant repertory consists of continuo-accompanied choral or polychoral items. So far as number of voices go, 21 require four voice parts, 22 seven, 47 eight, 32 ten. In her preface, García Muñoz continues thus:

The normal texture is contrapuntal, with richly varied passages of imitative writing contrasted with homophonic patches or woven with them. Extremely selective in his text selection, he illustrates the sense of his lyrics with consummate care. When setting poetry of popular cast, as for instance in his *negros* and gypsy villancicos, rhythmic élan and popular type melodies often moving in thirds or sixths, endow his settings with a fresh folkloric flavor.

In the gypsy villancico in the present anthology, *Hola, hala, que vienen gitanas* (pp. 64-76) as well as the *negro*, *Los coflades de la estleya* (pp. 99-114) Araujo pits a duo (two sopranos) against a four-voice chorus (SATB). The gypsy, which can be sung at written pitches, carries a one-flat key signature; the *negro* with no accidentals in the signature, must be sung at a level a fourth or so lower than the written pitches.

This latter work, the only *negro* thus far discovered among Araujo's villancicos, belonged in 1959 to a collection assembled by Julia Fortún, a native of Sucre then residing at La Paz. As a favor never to be sufficiently extolled, she in that year permitted Robert Stevenson to transcribe it and the next year to publish it as part of the musical supplement in *The Music of Peru Aboriginal and Viceroyal Epochs* (Washington, D.C.: General Secretariat, Organization of American States, 1960). Roger Wagner's recording of both *Los coflades de la estleya*



and *Ut queant laxis* (issued in 1966 by Angel in the album *Salve Regina*) at once established Araujo as a genius. The remaining fourteen items published for the first time in the present anthology will further solidify Araujo's reputation, and like any collection of his works deserves the widest possible circulation amongst choral conductors seeking exceptionally vibrant music composed during the middle Baroque.

Revista Brasileira de Música, Nº 19, 1991, ed. by MARIA DE FÁTIMA GRANJA TACUCHIAN (Universidade Federal do Rio de Janeiro, Escola de Música [Rua do Passeio, 98—Lapa, 1.021—Rio de Janeiro]. 155 pp., facs., musical exx.).

Thanks to subsidy generously provided by the Fundação Universitária José Bonifácio, the present issue containing ten articles pays handsome tribute to the Mozart bicentennial in the three opening contributions by Brazilians. Cristina Magaldi begins her excellent article on the dissemination of Mozart's music in nineteenth-century Brazil with data on first performances in Portugal. At Lisbon *La Clemenza di Tito* was given in the autumn of 1806, the same year in which it was first produced at London. Three years earlier the Requiem was performed at Nossa Senhora da Graça church in Lisbon. José Mauricio Nunes Garcia conducted the first Brazilian performance of the Requiem at the Rio de Janeiro Igreja do Parto in December 1819. *Don Giovanni* was produced September 20, 1821 and January 8, 1822, at the Teatro São João, a quadrennium before Manuel García starred in the first New York performance May 23, 1826, at the Park Theatre.

At his concert in Rio de Janeiro October 3, 1855, Sigismund Thalberg played his own variations on themes from *Don Giovanni*. Leo Junius included a critical life of Mozart drawn from four sources in his three-installment article "Mozart e seu Don Giovanni," published in the Rio de Janeiro *Revista popular*, VI (1860), 65–79, 292–298, and 338–345. To foster performances of his chamber works, a Clube Mozart was organized at Rio de Janeiro in 1867.

Nunes Garcia's familiarity with Mozart's Requiem three years before he conducted its first Brazilian performance can be amply corroborated from passages in his own Requiem written for the exequies of Queen Maria I, who died at Rio March 9, 1816. In "O Requiem mozartiano de José Maurício," Ricardo Tacuchian illustrates Nunes Garcia's indebtedness with ten parallelisms.

Third in the triptych of articles commemorating the Mozart bicentennial, Gertrud Mersiovsky's "Mozart e o órgão" cites his comments concerning organs played by

him at Versailles, Haarlem, Padua, Mannheim, Strassburg, Dresden, and Prague. For each instrument the author provides the registration—as she does also for the Salzburg Cathedral three-manual organ with a sixteen-note pedalboard. The author concludes with references to Mozart's works originally for the organ, or transcribed for it.

Among other articles in this issue, Régis Duprat's "Pesquisa histórico-musical no Brasil: algumas reflexões" gives a valuable overview of the problems confronting historical musicologists working in Brazil. Maria de Fátima Granja Tacuchian, the meticulous and profound editor of the present issue, provides a closely documented survey of festivals, congresses, and encounters that from 1958 onward have attempted to bring the entire Western Hemisphere into a musical alliance.

The remaining four articles in this issue—each by a woman professional presently active in Rio de Janeiro—cover these topics: Almeida Prado's piano compositions (Saloméa Gandelman), appreciation and analysis of Carlos Gomes's *Colombo* (Andrely Quintella de Paola), history of folklore research in the Escola de Música sponsoring this issue (Rosa Maria Barbosa Zamith), and the development of the Escola's music library named "Biblioteca Alberto Nepomuceno" (Dolores Brandão de Oliveira). After the lapses that have occurred in the publication of *Revista Brasileira de Música* from its inception in 1934, the present happy revival issue augurs most auspiciously for its desired continuing future.

American Music Research Center Journal. Volume 2-1992 (Boulder, University of Colorado at Boulder, College of Music, William Kearns, Editor. 115 pp., ill., music exx., facsimiles).

This splendid new journal fills the void felt by all members of the Sonneck Society who have during the 1980's noted the need for a magazine looking westward. The seven authors of articles in the present issue are: Nancy F. Carter, a librarian in the University of Colorado ("Early Music Publishing in Denver: The Tolbert R. Ingram Company"), Karl Kroeger, Professor and Music Librarian at the University of Colorado ("The Life and Music of Merit Woodruff: An Early American Psalm-odist"), Dennis Loranger, a Ph.D. candidate at the University of Colorado ("Women, Nature and Appearance: Themes in Popular Song Texts from the Turn of the Century"), Susan Porter, Professor of Music at the Ohio State University ("Performing Anglo-American Opera: Why and How?"), Thomas L. Riis, newly appointed Professor of Music and Director of the American Music Research Center at the University of Colorado as of Sep-