

Boletín Latino-Americano de Música
(1935-1938, 1941)

The *Boletín Latino-Americano de Música* [BLA] began publication in 1935 as the first scholarly periodical to be devoted to music in Latin America. Gilbert Chase described BLA's first four volumes as "an enormous boon to all students of Latin American music,"¹ and Luis Merino Montero referred to the publication as

a milestone in the history of Latin American musicology, not only because of its Americanist perspective, but also because it gives equal consideration to the music of a pre-Hispanic oral tradition, indigenous and folkloric music, and the written colonial music of the nineteenth and twentieth centuries.²

In all, within a decade, six volumes were published in various South American capitals: volumes I (1935), III (1937) and V (1941) in Montevideo; volume II (1936) in Lima, volume IV (1938) in Bogotá and volume VI (1946) in Rio de Janeiro. While originally intended as an annual publication, there was a three-year hiatus between volumes IV and V, and another five before the last volume appeared. All volumes were published in Spanish, except volume VI, in Portuguese with few articles in Spanish. The first volume was distributed in forty-six countries and all copies were sold within fifteen days.³

The visionary force behind this monumental publication was Francisco Curt Lange (December 12, 1903- May 3, 1997) a German musicologist who settled in Uruguay in the 1920s, and eventually became an Uruguayan citizen. In 1934 Lange published an article on *americanismo musical*,⁴ a movement that aimed to promote American music and musicians through the cooperation of institutions and scholars in North America, Central America, the Caribbean and South America. With this objective in mind Lange founded in Montevideo the Instituto Interamericano de Musicología in 1938, established public libraries (including extensive recording collections, for example, in Recife, Brazil, 1943), organized international conferences (the VIII International American Conference, Lima, 1938 among them) and participated in the Conference on Inter American Relations in the Field of Music, held in Washington DC in 1939. However Lange's most important initiative within the context of *americanismo musical* movement was the creation of the *Boletín Latino-Americano de Musica*. The ideas underlying the *americanismo musical* found immediate support in other South American countries and, later in the United States at the time of President Roosevelt's "Good Neighbor Policy."

The scope and size of BLA is substantial. Volume I contains 288 pages; volume II, 480 pages; volume III, 545 pages; volume IV, 861 pages; volume V, 641 pages and volume VI, 608 pages. All volumes, except volume V, are amply illustrated and all volumes, except volume II, include a

¹ Gilbert Chase, "Recent books. Americanismo Musical," *Modern Music*, XX/3: 214-215.

² "Francisco Curt Lange (1903-1997): tributo a un americanista de excepción." *Revista Musical Chilena*, (1943) LII/189 (1998): 14.

³ According to Lange's editorial published in BLA, II: 18.

⁴ Francisco Curt Lange, "Americanismo Musical," La Sección de Investigaciones Musicales. Su creación y finalidades, Montevideo, 1934. Cited by Hugo Lopez Chirico in "Lange, Francisco Curt", *Diccionario de la Música Española e Hispanoamericana*, ed. by Emilio Casares et al. (Madrid: Sociedad General de Autores y Editores, 1999-2002), VI: 736.

musical supplement containing previously unpublished compositions by North and South America composers.

Lange's goal was to publish a volume of BLA each year in the capital of a different North or South American country. "In this way," he wrote, "our *americanismo* will begin" a practical phase gaining the interest of artists from the publishing country which will result in their joining our movement."⁵

The journal displays a consistent structure with each volume divided into two parts: the first with a number of sections containing in-depth studies [*Estudios*] and the second, consisting of a musical supplement (not, however, included in volume II). The first part contains many sections dealing with the musical life of Latin American countries, the United States, Europe and Asia, and music-related subjects such as pedagogy, history, analysis and biographies of composers.

Volume I: Montevideo, Uruguay, 1935

The first volume was published in Montevideo in 1935 under the auspices of the music division of Uruguay's Instituto de Estudios Superiores. The first part of the volume consists of four sections. Section one (125 pages), the largest in this publication, is devoted to Latin American music subjects; section two (thirteen pages), the shortest, treats musical subjects from the United States and Europe; section three (101 pages), deals with music pedagogy and aesthetics; and section four (twenty-two pages), contains notes and commentaries on the contents of the volume.

In his volume I editorial, Lange focuses on the goal of the publication namely promoting the music of the Americas along the lines he expressed in *americanismo musical*, highlighting the participation of many contributors from different parts of North and South America, and calling for the organization of a Latin American Music Congress. The lengthy musicological articles in this section cover a wide range of Latin-American topics ranging from Josue Teófilo Wilkes' writing on twelve seventeenth-century colonial songs, *Doce canciones coloniales del siglo XVII*, Luis Heitor Corrêa de Azevedo's study on the life of Brazilian composer José Mauricio Nunes García (1767-1830), to the joint contribution of Hector L. Gallac and Juan José Castro on the compositional styles of contemporary Argentinean composer Juan Carlos Paz. In addition, the description of the Araucanian instrument *trutruka* by the Chilean Carlos Isamitt, is the first in a series of BLA articles treating traditional Latin American music and musical instruments. There are also two essays, the first on folk dances from Colombia, by Emirto de Lima, and the second, on music of the Incas by the Peruvian composer and ethnomusicologist Andrés Sas. Of interest is the fact that BLA sets an example of providing equal treatment of traditional, indigenous, folk and art music from the Colonial times to the twentieth century. Of interest in this regard is Mario de Andrade's article on the performance of *Congos*, an Afro-Brazilian dance. A brief second section of Part one on music in the United States and Europe follows; it consists of one article dealing with popular North American songs by George Pullen Jackson, and another offering an overview of contemporary composers active in Vienna by composer-musicologist Paul Amadeus Pisk.

⁵ Francisco Curt Lange, "Americanismo musical," *Reforma Social* (Tlaxcala, México), I/2 (1934): 1-13.

Section three, entirely devoted to music pedagogy and aesthetics, contains five extensive essays. The first, by Allende,⁶ treats music education in the elementary and middle schools in Chile. The second, by composer Raul Espoile, deals with the cultural aesthetics among Argentina's youth. Georg Gartlan contributes the third essay and discusses the efforts of Lowell Mason to establish music education in Boston public schools in the early nineteenth century. Lange contributes the fourth and fifth essays. One offers an account of the pedagogical activities of Brazilian composer Heitor Villa-Lobos from 1930 through 1934, a period in which he was immersed in his choral educational project (Canto Orfeónico). The other is a long document on the aesthetics of music teaching in Uruguayan schools, in which the subjects of Lange's 1932 conferences in Uruguay are reported. The fourth section includes biographical notes on the twenty-one BLA contributors representing six nations of the Americas and one in Europe.

Volume II: Lima, Peru, 1936

In 1935, Lange lectured in Argentina, Bolivia and Peru where he was invited by the Universidad Mayor de San Marcos in Lima, Latin America's oldest university, to create the university radio station. Because of Lange's Peruvian contacts volume II was published in Lima in 1936 and includes among its contributors a large number of prominent Peruvian scholars such as César Arróspide de la Flor, Carlos Raygada and Andrés Sas.

In addition to the topics treated in the first volume, namely, Latin America, the United States, and Europe, music pedagogy and aesthetics, the second volume adds Asian studies. There is also a lengthy report on the Sección de Investigaciones Musicales in Montevideo, Uruguay. The largest section of the volume (300 pages) is devoted to Latin American studies. The volume opens with Lange's editorial, as is customary, and contains eighteen essays. Among the most extensive are the three lectures Lange gave at the Universidad Mayor de San Marcos de Lima on *americanismo musical*, the use of radio to educate the general public and methods for collection of folk songs and dances and their use in art music. Among other notable contributions are ethno-musicological studies on indigenous instruments such as the Andean *erque*, Bolivian *sicus*, and the instruments employed by the indigenous Kollas. The musicological studies range from surveys on Peruvian music to a more specialized analysis of colonial songs (continuation of the analysis published by J. T. Wilkes in volume I). For the publication of volume II, Lange attracted the contributions of outstanding musicologists from Argentina (L. Giacobbe, H. L. Galliac, and J. T. Wilkes), from Bolivia (R. Paredes, González Bravo), Brazil (E. Freitas e Castro, P. Sinzig and B. N. Dos Santos), Chile (C. Isamitt, H. Kock), and Peru (cited above). Despite his efforts, Lange was disappointed by the lack of participation of other Latin American scholars, calling in his editorial notes "once again for the collaboration of the countries still not taking part in the publication: Costa Rica, Cuba, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Dominican Republic, and Venezuela."⁷

⁶ In 1910, 1922, and 1923 the Government of Chile requested composer and pedagogue Pedro Humberto Allende a study on music educational centers in Europe and other South American countries. The report published in BLA is a unique document on the musical education policies implemented by Allende between 1924 to 1928 in Chilean state schools; contains detailed planning of music lessons, ear training and gives multiple musical examples employed in his teaching. Pedro Humberto Allende, "La educación musical", BLA I: 165-75.

⁷ Francisco Curt Lange, *Boletín Latino-Americano de Música*, II, (Lima, 1936): 19.

The second section of volume II is the shortest, with twenty-seven pages. It is dedicated to the music of United States and contains an essay by Edward Royce on aesthetic trends in music composition in the United States, offering a thorough historical survey of composers from Edward MacDowell to William Grant Still and their contemporaries. This is a most valuable contribution as, at the time, knowledge in Latin America of musical life in the United States was very limited. As John Shepard wrote, “we might forget that in 1940, there were almost no Latin American music specialists in the United States and very little information about U.S. music — other than a few pop standards — disseminated in Latin American countries.”⁸ The articles of Helen Harrison Mills on the National Federation of Musical Clubs in the United States and Ernesto La Prade on the role that radio music played in music education in the United States complete this section which includes a comprehensive study on the activities of conductor Walter Damrosch.

The following section on European Studies contains six contributions: four are essays treating respectively contemporary music in Italy, England, the former Yugoslavia and Russia; the other two, are reports on international music festivals in Prague and Salzburg. A new section in this volume deals with Asian studies and focuses particularly on Chinese music and instruments. Completing the volume are two studies on music pedagogy, one by the Viennese scholar Anna Lechner and the other by F. R. Lozano on singing in primary schools in São Paulo.

In 1933 Lange created a musicology research department in Montevideo, the División de Investigaciones Musicales at the Instituto de Investigaciones Superiores. The activities of this group in 1935 and 1936 are the subject of an exhaustive fifty-page report by Lange and by Uruguayan musicologist and critic Lauro Ayestarán who was also the journal’s secretary. The report covers several subjects including the first Festival of Latin American Music, held in 1935 in Montevideo; and, a concert of English music with a related lecture, both held in the British Delegation, by W.H. Kerridge of Trinity College in London. Lange’s trips to Argentina and Peru receive extensive treatment in this report, which conveys information about Lange’s acquaintance with the Argentineans José María Castro and Juan Carlos Paz, members of the *Grupo Renovación*, and Lange’s conferences and activities in Cusco, Arequipa and Lima.

Volume III: Montevideo, Uruguay, 1937

Lange dedicated this volume to Juvenal Hernández and Domingo Santa Cruz, headmaster and dean respectively of the University of Chile, a country with which Lange, since 1928, had maintained a relationship. Lange wanted to publish this volume in Chile, but failed, as he noted in the volume’s preface, to persuade his colleagues there to support the cause of *americanismo musical* and to join forces with colleagues in other South American countries.⁹ Lange dedicates

⁸ John Shepard, “The Legacy of Carleton Sprague Smith: Pan-American Holdings in the Music Division of the New York Public Library for the Performing Arts,” *Notes*, Second Series, LXII/3, Mar., 2006: 639.

⁹ “El *americanismo musical* es aún idea y acción reunidos en un solo hombre que no ha encontrado hasta hoy día la forma ni los medios para que todo este movimiento logre llegar a un cauce lógico, de anchos diques de protección, para evitar un exagerado esfuerzo físico y una tensión llevada a lo máximo por la ausencia total de los aportes materiales.” Francisco Curt Lange, “A Domingo Santa Cruz, Decano de la Facultad de Bellas Artes, Universidad de Chile,” *Boletín Latino-Americano*, II: 7-8.

the volume to Domingo Santa Cruz for creating the Facultad de Bellas Artes in the Universidad de Santiago de Chile, the first such faculty in South America.¹⁰

Over five-hundred pages in length, this volume is the largest of the first three published. There are no major changes in the structure: of the volume's forty-three articles, twenty-one treat Latin American topics. The others, as in volume II, deal with music in the United States, music pedagogy and musical life in Europe. The most significant aspect of the Latin American section is the contributions from Mexico and Venezuela, two countries not represented in previous volumes. The well-known Mexican composers Manuel María Ponce and José Rolón discuss music history and musical organizations in their country while the historian Ruben M. Campos contributes a study on Mexican folksongs, and the lesser-known composer and pedagogue Juan León Mariscal contributes an essay on modern music in Mexico. Three articles on Venezuelan music by A. Briceño, Julio Morales Lara, Mario de Lara and M. L. Escobar treat classical and traditional music. Among the important Chilean contributors is Domingo Santa Cruz who contributes an opening article on music education in Chile and the creation of the Facultad de Bellas Artes in Santiago; Carlos Isamitt with an essay on the history of instruments of the Mapuche Indians; Jorge Urrutia Blondel with sketches on the music history of Chile; and María Aldunate with an extensive report on the concert activities of the Asociación Nacional de Conciertos Sinfónicos (ANCS).

The diversity of topics treated in the Latin American music section reflects Lange's wide vision for BLA, as reflected in contributions of Luis Heitor Corrêa de Azevedo on the nineteenth-century Brazilian opera composer Carlos Gomes; Bernardo Canal Feijoo on Argentinian folk music; Nicolau Dos Santos on the modern tonal system established by Jean Philippe Rameau; Hector I. Gallac on the origin of the Andean instrument *charango*; and, S. Román Viñoly with a biography of Uruguayan composer Eduardo Fabini.

A unique feature of this volume is its twenty-seven page second section on Latin-American plastic arts for which Lange contributes an extensive article on Cecilio Guzmán de Rojas (1899-1950), a Bolivian painter best known for his depiction of the recent massacre of the Chaco War (1932-1935); and José Nucete Sardi (1897–1972), a historian, journalist and diplomat, provides an historical overview of Venezuelan painting and sculpture.¹¹

The third section treats music in the United States. It consists of seventy-four pages focusing, in the main, on educational issues. Among the most prominent contribution is that by Charles Newell Boyd —co-founder of the Pittsburgh Musical Institute— about the American Music Teachers' National Association (1918-1919) of which he was president. Another contemporary music educator, Frederic Benjamin Stiven offers a report on music education in high schools and universities in the United States.

¹⁰ Santa Cruz (1899-1987) was a Chilean composer, teacher and leader in musical organization in Chile. He played a fundamental role in educating Chilean audiences through the concerts he organized at the Sociedad Bach (1927) and reforming musical education in Chile through the creation of the Faculty of Fine Arts in the University of Chile, of which he served as Dean from 1832 to 1934.

¹¹ Dates are given only for artists other than musicians.

The fourth section, on European studies (63 pages), reflects Lange's interest and support of contemporary music with notable articles by, among others, Ernst Křenek on 'new music', Alois Hába —Lange's friend from his student years— on quarter-tone and sixth-tone scales, and Paul Pisk on Austrian contemporary music.

The contribution of Villa-Lobos on pedagogy and aesthetics stands out as the most important in the fifth section. Villa-Lobos writes an extensive report on the activities of the Superintendência de Educação Musical e Artística (S.E.M.A.) between 1932 and 1936, giving detailed information on the concerts given by the Orpheons in Brazil. Lange's interest in music education is reflected in his article on contemporary methods of music pedagogy, in which he addresses the role of the radio, choral singing and many other important aspects of teaching music.

Sections six through eight deal as well with various aspects of Latin American music ranging from reviews of concerts featuring Latin American repertory to music publications in Latin America, to significant materials held at the archive in Montevideo's Sección de Investigaciones Musicales) directed by Lange. Part six also includes reviews of concert activities in Argentina (Asociación Sinfónica and Grupo Renovación in Buenos Aires, and the Coral Argentina in Rosario); in Brazil, paying particular attention to the activities of prominent music critic and musicologist Mario de Andrade (Coral Paulistano, Orquesta Sinfónica y Sociedade de Cultura Artística de São Paulo); in Cuba (Orquesta Da Camera de La Habana), and in Uruguay (Arte y Cultura Popular at the Universidad de Montevideo). Section eight lists the contents of the library of León Ribeiro, donated to Montevideo's Sección de Investigaciones Musicales, and includes biographical and professional information on the Uruguayan composer. Section nine, consists of miscellaneous news.

Volume IV: Bogotá, Columbia, 1938

Lange's promotion of *americanismo musical* received the much-awaited support from countries in all the Americas between 1938 and 1939 when the International Conference in Lima, the Ibero-American Music Festival at Bogotá, the First International Musicology Conference and the First Inter-American Music Conference took place. The latter was organized by the United States' Secretary of State, Cordell Hall. In 1938 Lange was invited by the National Library of Colombia to attend the celebrations of the fourth centenary of the city of Bogotá. There, Lange received the support of musicologists, historians and institutions, particularly that of the renowned Colombian conductor and administrator Guillermo Espinosa, the organizer of the Ibero-American Music Festival. The publication was fully financed by the Departamento de Publicaciones del Ministerio de Educación Nacional. Volume IV turned out to be the most ambitious in scope and length with well over eight-hundred pages of text and one hundred sixty-one pages of musical supplement.

Volume IV is the only volume solely treating Latin American music. It includes an article on Guillermo Espinosa and the Orquesta Sinfónica Nacional de Colombia which he conducted beginning in 1936; the history of the first Ibero-American Music Festival celebrated in Bogotá; notes on the history of Cuban music by Eduardo Sánchez de Fuentes; an essay on the music of the Nazca period by Peruvian composer and historian Andrés Sas; studies on Pre-Columbian music by Mexican musicologist Vicente Mendoza, indigenous music from the Colombian Amazon; an essay on music theory by Daniel Castañeda; and biographical notes on the

Colombian composer Guillermo Uribe Holguín and the Spanish harp player Nicolás Zabaleta. Among the many valuable studies, José Ignacio Pérdomo Escobar's writings on the history of music in Colombia stands out.¹² It occupies one hundred and eighty-three pages treating musical activities from Pre-Colombian times to the 1930s.

In addition to the core articles, volume four contains appendixes with concert programs of major Latin American orchestras and musical ensembles.

Volume V: Montevideo, Uruguay, 1941

After failed efforts to publish the next volume in either Mexico or Cuba, BLA was published in Montevideo in October 1941. The content of volume V is devoted mainly to the music of the United States with a shorter section on Latin America. The thought of dedicating this volume to the United States was strengthened after Lange attended the International Musicological Congress in New York (1939). Thanks to the sponsorship of the Pan-American Union and the Rockefeller Foundation, Lange spent a long period of time in the United States during which the conductor Leopold Stokowski befriended Lange and interceded with the publisher Schirmer to publish Lange's *Álbum de doce compositores latinoamericanos para piano* (1942).

Volume V was supported by the Carnegie Endowment for International Peace (Washington, D.C.), the U.S. Commission for National Intellectual Cooperation, the Pan American Union (Washington, D.C.), the Banco de la República de Uruguay and Dr. Alejandro Gallinal (Montevideo). For this volume, Lange engaged as associate editor Charles Seeger, to whom — among other North American important figures, such as Carleton Sprague Smith and Harold Spivacke — the volume is dedicated.

The reasons for the hiatus between the publication of volume IV in 1938 and volume V in 1941 are explained in Lange's prologue to the latter volume. On the one hand, he points out that the outbreak of World War II in 1939 prevented him from continuing to "consolidate musical efforts in the occidental hemisphere." But most importantly, during those years, Lange focused his professional efforts on the creation of the Instituto Interamericano de Musicología in Montevideo, inaugurated in 1938.

Part I of Volume V, with 411 pages, includes forty-four articles on music in the United States. Lange explains that he did not intend to promote original research in this volume, but rather to be informative and to offer for the first time a detailed documentation on musical life in the United States for Latin American readers. Contributions in this part were signed by notable North American writers embracing an astonishing diversity of topics. These include reports by Marshall Bartholomew on the foundation and activities of the Yale Glee Club; by Otto Kinkeldey on musicology in America; and by Warren Dwight Allen on professional music organizations in the United States. Other subjects treated range from indigenous music and folk music, to ballet, music pedagogy, music therapy, music documentation (especially libraries), jazz, opera, radio, bands, among other topics. The list of contributors — too long to be enumerated in this introduction — includes Phillips Barry, Ralph S. Boggs, Melville Herscovits, George Herzog, Max Margulis, John Martin, Daniel Gregory Mason, George Perle, Paul A. Pisk,

¹² Pérdomo Escobar (1917-1980) published his monumental *Historia de la música en Colombia* in 1945; it was edited in four subsequent editions, the last in 1980.

Williard Rhodes, William Russell, C. E. Smith, Reed Smith, Lota M. Spell, and Willem Van de Wall. In addition, composer Aaron Copland contributed an article on music in Hollywood motion pictures and Henry Cowell two articles on music among primitive peoples and a historical survey of music in the United States.

Dedicated to Latin American music, part II contains twelve articles, the core content of which focuses on Mexican subjects by notable Mexican historians including Daniel Castañeda on Mexican popular music during the Revolution; Vicente Mendoza on the song *Canción de Mayo* and on the dances *jarabes* (both articles are richly illustrated with musical examples), and Otto Mayer Serra on composer Silvestre Revueltas and musical nationalism.

The remaining contributions deal with diverse musical subjects from Argentina, Chile and Cuba of which the biography of Cuban composer Alejandro García Caturla stands out. The section closes with a report on music education in Uruguay by Lange.

Iconography

BLA contains a multitude of illustrations, including reproductions of paintings, sculptures and photographs. Common to several volumes are many drawings by Chilean composer and artist Carlos Isamitt of indigenous instruments, of musicians depicted by Francisco González Gamarra, and of dances by Camilo Blas. Paintings include self-portraits (by Pedro Nel Gomez); or depictions of South American landscapes (by Alfredo Andersen) or daily life in South American villages (by Israel Roa and José Yopez Arteaga). Sculptures (by Lorenzo Dominguez), ceramics and woodprints are numerous as well. Among the latter, the most prominent artists represented are José Sabogal, Camilo Blas, Julia Codesido and Sergio Guarderas, generally inspired by indigenous peoples or places. Photographs in BLA, with a few exceptions, depict South American composers, the trips of Lange to Brazil, Peru or Bolivia, and instruments, ranging from the organ in the German Church in Santiago de Chile, to the indigenous gigantic Bolivian *sicus*, *kenas* and *tarkas*. A curious exception is the early photographs of the ballet dancers in the first performance of Heitor Villa-Lobos' *Amazonas*.

Volume I

The most significant bulk of iconography in this volume is photographs. Notable among them is the series dedicated to Argentinean composers José María Castro, Luis Gianneo, Juan Carlos Paz, Honorio Siccardi and Jacobo Ficher, all members of the *Grupo Renovación*, and to nationalistic composers Enrique M. Casella, Andrés Chazarreta and Manuel Gómez Carrillo. Also, as a result of Lange's trip to Brazil, there are many photographs of local composers Camargo Guarnieri, Oscar Lorenzo Fernandez, Barroso Netto, Francisco Mignone, Guilherme Fontainha and Heitor Villa-Lobos, pianist Frutuoso Vianna, musicologist Luiz Heitor Correa de Azevedo, conductor Walter Burle-Marx and Mario de Andrade, promoter of modernism in Brazil. The article dedicated to the musical activities in Montevideo, features an interesting photograph of the Orquesta Sinfónica del Servicio Oficial de Difusión Radio Eléctrica (OSSODRE). Lange expressed his gratitude to artists Aliseris, Del Prete, Caselli Coppetti, Isamitt, Portinari and Sifredi for their works of art included in this volume.¹³

Volume II

¹³ BLA, I: 282.

In this volume the iconography is voluminous and rich in its diversity of artistic mediums, including reproductions of woodcuts, drawings, oil paintings, watercolors, etchings, ceramics and photographs. The artists represented are mainly from Peru, with the exception of Argentinean Francisco Ramoneda, Bolivian Genaro Ibáñez, Chilean Carlos Isamitt and Uruguayan Carlos Sifredi. Among the contributions by Peruvians, are twenty-four reproductions attributed to indigenous painters José Sabogal (1888-1956), Francisco González Gamarra (1890-1972), and Camilo Blas (pseudonym for José Alfonso Sánchez Urteaga, 1910-85). Among the many photographs are those of Latin American musicians, music scholars and artists in general including composers Manuel Aguirre, José André, Felipe Boero, Alfonso Broqua, Eduardo Caba, Roberto Carpio, Alfonso de Silva, Luis Duncker Lavalle, Federico Gerdes, Radames Gnatalli, Carlos Sánchez Málaga, Luis Sammartino, Domingo Santa Cruz, Andrés Sas, Teodoro Valcárcel, José María del Valle Riestra; performers Celia Torrá, Giomar Novaes Pinto, Alonso Aníbal de Fonseca, Souza Lima; the ethnomusicologist Isabel Aretz-Thiele; and the pedagogue Anna Lechner. Lange's travels to Peru, Salta and Jujuy, in northern Argentina are also well documented through photographs. Among drawings, of particular interest, are those illustrating the article about the *erque*, the indigenous instrument in use near the northern border of Argentina. Chilean composer and artist Carlos Isamitt contributes with a drawing of the *kutrum araucano*, a percussion instrument in use in the Chilean Andes, as well as a reproduction of his self-portrait, dated 1935.

Volume III

Section nine, includes an index of the artists whose works are represented in this volume, over one-hundred images of paintings, engravings, sketches, sculptures, etc., by well-known artists from Argentina, Bolivia, Brazil, Chile, Ecuador, Peru, Uruguay, Venezuela and Europe. Of particular interest are the depictions of the Conquest by Argentinean painter Lino Spilimbergo, the portrait of Brazilian intellectual Mario de Andrade by Candido Portinari, the drawings of the indigenous instruments *küllküll*, *pinkulwe*, *lolkiñ* and *pifülkas* by Carlos Isamitt, and representations of the Spanish city Cuzco by Francisco González Gamarra (*El hermano portero*, *Patio* and *Templo del Sol*).

Volume IV

This volume contains over forty illustrations including photographs of composers (Eduardo Fabini, Roberto García Morillo, José Gil, Gilardo Gilardi, Carlos Lavin, Carlos Lopez Buchardo, Juan Baturista Massa, Adolfo Mejía, Victor Neves, Athos Palma, Juan Carlos Paz, Belisario Peña, Julio Perceval, Luis Sambucetti, Andrés Sas, Honorio Siccardi, Carlos Suffern, Cayetano Troiani, Fructuoso Vianna, etc), conductors (Guillermo Espinosa, José Roza Contreras, Vicente Scarabelli, Vicente E. Sojo, and Guillerms Uribe Holguín), performers (pianist Tatjana Gontscharowa, tenor Luis Macía, guitar virtuoso José Mazilli, folklorist guitarist and singer Ana S. De Carbera, cellist Oscar Nicastro, harpists Rodolfo Barbacci and Margarita Montero), as well as musical ensembles (Banda Nacional de Bogotá, Coro Polifónico de Montevideo, Orquesta Sinfónica de Colombia, Orquesta de la Sociedad Sinfónica de Curitiba, Orquesta Sinfónica de Caracas) and institutions (Biblioteca Nacional de Colombia, Discoteca Nacional de Montevideo, Escuela de Bellas Artes de Santiago de Chile).

The volume opens with an imposing reproduction of a granite sculpture by José Domingo Rodríguez of Antonio José Restrepo, influential Colombian historian, writer, lawyer and

economist. Other sculptures by Domingo portraying Colombian politicians are also included in this volume. Multiple reproductions of colonial paintings and sculptures, found in churches in Peru (Iglesia de Belén, Iglesia de San Diego, etc), Colombia (Iglesia de San Francisco, Iglesia de San Ignacio, Iglesia de Santa Clara) are unique contributions of this volume, rarely found in other BLA volumes. The woodcuts and drawings of Sergio Trujillo depict indigenous scenes.

Volume V

Photographs included in this volume embody diverse aspects of contemporary arts in the United States. Among them are photographs of dancers and choreographers Isadora Duncan, Doris Humphrey, Charles Weidman, Helen Tamiris and Hanya Holm. The importance of bands in contemporary music making in the United States of America is represented by photographs of the United States Marine Band and the Goldman Band with their respective conductors, William F. Santelmann, and Edwin Franko Goldman. The volume also contains several photographs of emblematic cultural American buildings, such as the Metropolitan Opera House and the Museum of Modern Art in New York City and the Music Room of the Edwin A. Fleisher Collection at the Public Library of Philadelphia. Of particularly interest are the photographs illustrating the multiple activities of the Works Project Administration, ranging from a massive concert in Hollywood in 1937 to a rehearsal in Chicago of an ensemble consisting of small children. Photographs of individual artists or influential people in the arts in the US are rare; an exemption is that of Ernest La Prade, Director of Music Research Division of the National Broadcasting Company in New York. The activities of the Sacred Harp Musical Association between 1929 and 1930 are also represented. The photographs of a drum used by the Indians of Pueblo in New Mexico, a wooden pumpkin used in the Dance Homatsa by the Indians of the Northwestern Coast of British Columbia and the “Sonaja de festones de concha” used by the Indian *makab* in Washington State account for the few examples of indigenous instruments from the United States of America and Canada illustrated in this volume, a clear difference with all other volumes.

The section dedicated to Latin America contains a fascinating collection of photographs of the Mexican indigenous groups including Los Concheros de la Gran Tenochtitlán, documenting “la danza del diablo” or “el saludo de los estandartes”, and the Indios Yanquis, performing “la danza del venado”. This section also includes a photograph of Cuban composer Alejandro García Caturla.

This volume contains as well a large number of reproductions of art works in a variety of mediums, mostly lithographs, etchings and drawings, but also oil paintings, watercolors, sculptures and murals. Landscapes and daily-life images in America are the common subjects treated, at times implying a critical view of the social conditions in the industrialized era (for example in the lithographs “El minero” by Kenneth Adams, and “Los pequeños planchadores” by Temima Nemitzowitz-Gezari). U.S. artists represented in this volume include Alfred Hutty (1877-1954); painter Victor Candrell (1903-1977); the sculpture Meyer R. Wolfe (1897-1985); Hungarian-American illustrator and muralist Hugo Gellert (1892-1985); Marguerite Kumm (1902-1992); etcher John Taylor Arms (1887-1953); John Steuart Curry (1897-1946); engraver Howard Cook (1901-1980); Don Emil Glasell (1895-1965); Sanford Ross (1907-1954); Ruth Starr Rose (1887-1965); Victoria Hutson Hunley (1900-1971); and Vera Andrus (1896-1979).

Among the oil paintings, probably the best known is that of Edward Hooper (1882-1967) from the series portraying Cape Cod cottages and landscapes. Reproductions of the works by sculptors William Zorach (1887-1966) and Mary Spencer Nay (1913-1993) and the murals by Edgard Britton (1901-1982), Kindred McLeary (1901-1949) and Henry Varnum Poor (1887-1970). The Latin American section contains, among other art works, two drawings by recognized the Costa Rican painter, sculptor and printmaker Jose Mejia Vides (1903-1993).

Musical Supplements

The supplements are extensive, growing from volume I's fifty-two pages and volume III's thirty-one pages to over hundred pages in volumes IV (123), V (167) and VI (169). Volume II does not contain a musical supplement.

Volume I contains four piano works by Juan José Castro, Luis Gianneo, Juan Carlos Paz, and Carlos Isamitt; six school songs (*canciones escolares*) by Pedro Humberto Allende and Heitor Villa-Lobos; and the first part of a collection of colonial songs transcribed by Josué Teófilo Wilkes under the title *Doce canciones coloniales del siglo XVII*, as well as three songs by Eduardo Fabini, Camargo Guarnieri and Francisco Mignone; and a choral work, *Canto del arrero* by E. M. Casella.

Volume III's musical supplement contains the remainder of the *Doce canciones coloniales del siglo XVII*), four compositions for piano by Vicente Ascone, Roberto Carpio Valdés, Luis Cluzeau-Mortet, and Radames Gnattali and a piece for unaccompanied chorus of female voices by Peruvian composer Federico Gerdes.

The musical supplement to volume IV contains more works than any of the other supplements: thirty are for piano, seven for voice and piano, one for voice and harp and one for vocal ensemble. The piano compositions are mostly by Argentinean composers: Honorio Siccardi, Julio Perceval, Carlos Suffern, Roberto García Morillo, José Maria Castro, Jacobo Fischer, Isabel Aretz and Juan Carlos Paz. Recognized today as the first Latin American composer to employ the dodecaphonic techniques, Paz's *Diez piezas sobre una serie en los doce tonos*, op. 30, are examples of this style. The other piano compositions are by Bolivian Eduardo Caba, Brazilian Heitor Villa-Lobos, Chileans René Amengual, Próspero Bisquertt, Carlos Isamitt, Alfonso Leng, Samuel Negrete, and Domingo Santa Cruz. The last work for piano is by Peruvian Carlos Sánchez Málaga. The songs for voice and piano are by Alejandro Inzaurraga, Abraham Jurafsky, Andrés Sas and Guillermo Uribe Holguín. There is also one song for voice and harp by Colombian Carlos Posada Amador and a Mexican ballad by E. Mejía.

With one exception, volume V's musical supplement are all by composers of the United States: piano works by Paul Bowles, Elliott Carter, Aaron Copland, Henry Cowell, Harold Brown, Norman Cazden, David Diamond, Alvin Etler, Lehman Engel, Otto Luening, George Perle, and Earl Robinson; songs by Frederick Jacobi, Ross Lee Finney, and Wallingford Rieffer; chamber music works by Henry Brant, Edward Burlingame Hill, Ruth Crawford, Paul Creston, Robert Delaney, Vivian Fine, Mary Howe, Charles Ives, Harrison Kerr, Quincy Porter, Burrill Philips, Walter Piston, William Schuman, Charles Seeger, Gerald Strang, David Van Victor, Marion Bauer, and Adolph Weiss. Particularly significant is the publication of Charles Ives's *The Unanswered Question*, first published in BLA in a version for flute, trumpet and string quartet.

The work by a non-U.S. composer is that of Carlos Isamitt.