



Bibliographiae Musicae: Handbook of Latin American Studies

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THE HISTORIC NEW ORLEANS COLLECTION

SINCE THE appearance of the first volume in 1936, the *Handbook of Latin American Studies* has consistently provided Latin Americanists with an evaluative bibliographical tool unequalled in other branches of area studies. Three years later (1939), the Library of Congress established its second "area studies division," the Hispanic Division, with the specific mission of documenting Spanish, Portuguese, and Latin American culture. The *Handbook*, founded by Lewis Hanke (1905–1993) at Harvard University, migrated with him to the Library of Congress when he was appointed the first head of the newly created division.¹ Today, it is an annual publication, of more than 5,000 entries, prepared by the division's staff with the assistance of more than 130 scholars who, serving as contributing editors, patiently select and annotate publications for inclusion.² The participating schol-

ars search monographs, articles in journals, chapters in books, published proceedings of conferences, and other relevant publications for annotation.

Initially, all disciplines were covered on an annual basis. However, since volume 26, they alternate between humanities and the social sciences. The even-numbered volumes (i.e. 50, 52) cover the humanities—art, folklore, history, language, literature, music, and philosophy (Latin American thought). The odd-numbered volumes cover anthropology, economics, education, geography and politics, international relations, and sociology. In the mid-1980s, the *Handbook* ventured into the realm of electronic access. As a result of the initial success, beginning with volume 50 all publications sent to scholars for potential annotation have been included in the resulting electronic

¹"The Handbook of Latin American Studies: its Automated History and a Comparison of Available Formats," a paper written for SALAM's 41st (1996) Annual Meeting by P. Sue Mundell (assistant editor of the HLAS), Tracy North (Webmaster), and Dolores Moyano Martin (Editor, HLAS)

²A sample annotated entry is:

7116 **Bustos Valderrama, Raquel.** El legado de Don Jorge Urrutia Blondel [UC/RMC, 36: 158, Julio/dec, 1982, p. 3–5]

In 1981, Juan Amenabar R., Vice-decano of the Facultad de Artes, Universidad de Chile, bespoke the urgent need of rescuing and classifying the personal archives left by Chilean composers who have died during the last three decades. Urrutia Blondel (. 5. July, 1981) left such an archive than contains in addition to his own compositions, newspaper clippings beginning in 1922, criticisms that he wrote under the pseudonym "Dr. Clavecín," photographs, radio talks (1974–76) on Chilean music history, Easter Island material, 146 books, 476 music scores and 120 editions of Chilean composers.

Handbook of Latin American Studies, Volume 46 (1984) "Music," Robert Stevenson, p. 584. It should be noted that every bibliographic entry is given a number, in this case 7116, and that citations to journals in the annotations are abbreviated (ie. UC/RMC = Revista Musical Chilena.)



database.³ The resulting richness has enhanced the utility of both the electronic and print versions. The print version permits scholars to browse an entire discipline, while the electronic allows users to search across disciplines and volumes. The growing success of both the electronic and print versions attracted the interest of the Fundación Mapfre América and the Andrew W. Mellon Foundation who supported the retrospective conversion of the first 49 volumes to the electronic format. As a result, scholars are able to undertake cumulative searches throughout the entire *Handbook*, available in three formats: the original print version, the CD-Rom, and the internet version (*HLAS Online*), which is updated weekly.

While not recognized generally, the *Handbook* since its earliest years has been a critical aid to the development of Latin American musical scholarship. Music was included in the Special Articles section and the Notes section. Occasional essays typical of the earlier volumes⁴ include Irma Goebel Labastille's volume 2 essay "The Music of Mexico and Central America."⁵ Reflecting the growth of *Americanismo Musical*, she observed the then recent trend of nationalism in Latin American music.⁶ The importance of Mexico in that development was clearly noted, but also how quickly other Latin American countries with a strong Indian presence followed. Goebel Labastille also contributed "A Guide to the material on music in the Caribbean area" in the 1936 volume.⁷ In 1937 (Vol. 3), Francisco Curt Lange's essay "Los estudios musicales de la América Latina publicados ultimamente" reinforced the *Handbook's* interest in music.⁸ The German-born Lange (1903–1997) had become "Latin American" by choice. The essay re-

lects the activity not only in Latin America during the 1930s, but of Lange himself. In 1930, while he was on a visit to the Americas, Uruguay invited him to organize several musical events. An outgrowth was the formation of SODRE, the Uruguayan national broadcasting service. In addition to serving as co-founder of SODRE, he established Uruguayan national sound archives, and began at Montevideo a graduate program in musicology. The 1938 and 1939 Conferencia Iberoamericana de Música, held in Colombia and Washington respectively benefited from his expertise as did the Festivales Interamericanos de Música held in various cities from 1933–1946. Periodicals established by him included *Música Viva*, *Revista de Estudios Musicales*, and the *Boletín Latinoamericano de Música*.⁹

The first contributing editor for music was Charles Berrien, representative of the American Council of Learned Societies. Berrien who served for only volume 5,¹⁰ was an appropriate choice, given the role of the ACLS in the development of area studies in the United States.¹¹ In Berrien's contribution, musical scores and recordings, both popular and classical, were listed and even prices for the publications were mentioned.¹²

Volume 6 (1940) was prepared by Gilbert Chase, a member of the Library of Congress Music Division, who became the first contributing editor to maintain a lifetime association with the *Handbook*. Chase, who along with Charles Seeger (1886–1979) oversaw the Music section throughout the 1940s, was known as an author, critic, teacher, administrator, and musicologist. His correspondence with a wide range of musicians ranging from Manuel de Falla and Alberto Ginastera to Charles Ives and Oscar Sonneck underscores the "musical world" that he brought to the *Handbook*.¹³ Charles Seeger was a leftist leader of the Composers Collective during the 1930s in New York, and promoted the establishment of the American Musicological Society and the Society for Ethnomusicology. His concept of music and musicology, and his inclusive cultural/scientific perspective

³ A sample of such an entry would be:

Citation: Delgado Linares, Carlos, 1952– El movimiento de la nueva trova cubana y la trova tradicional/ Carlos Delgado Linares. Caracas, Venezuela: Ediciones NAMAR, [1996] 157 p.

Subjects:

Music—Cuba—History and criticism

Composers—Cuba—Interviews

Lyricists—Cuba—Interviews

LC Call No: ML207.C8D45 1996

⁴ Letter of Katherine McCann to Alfred E. Lemmon, October 23, 2005.

⁵ The entire essay is available at *HLAS Online*. Query "Irma Labastille Goebel" and "Volume 2, (1937)".

⁶ Her interest in the field is reflected in her article "Americanismo Musical," *Modern Music*, 14, (1937), 76–81.

⁷ Pp. 459–472.

⁸ Pp. 528–546.

⁹ *LAMúsica*, 2 (February, 1998), 1–2.

¹⁰ Pp. 403–417.

¹¹ "A Brief History of the American Council of Learned Societies," www.acls.org/mor-hist.htm

¹² Katherine McCann to Alfred E. Lemmon, October 23, 2005.

¹³ Chase (Gilbert) Papers, 1920–1992, New York Public Library for the Performing Arts, Music Division.



were critical in the development of ethnomusicology.¹⁴ Chase edited the Music section for volumes 6 (1940) through 8 (1942); Seeger was responsible for volumes 9 (1943) through 16 (1950). The 1942 volume appeared one year after the establishment of the Pan American Union's Interamerican Music Center in 1941. The growing interest in Latin America in general was represented by Gilbert Chase's *Music of the New World Handbook* (vol. 1) which appeared as a result of the NBC Inter-American University of the Air's music series. Nicolas Slonimsky's *Music of Latin America*, Gilbert Chase's *A Guide to Latin American Music* and Otto Mayer Serra's *Diccionario de la Música Latinoamericana* reinforced the growing number of students. During these years, the section included entries on recently published music such as Francisco Curt Lange's anthology entitled *Latin American Art Music for the Piano—12 Contemporary Composers* (New York: G. Schirmer, 1942). It was a period in which not only Latin American music periodicals seized attention but also the *Handbook* actively promoted recently published musical scores and recordings.

North American scholars were represented not only by Chase and Seegers, but by other remarkable scholars such as Melville J. Herskovits, Lota M. Spell, and Henrietta Yurchenco. Anthropologist Melville J. Herskovits, a native of Ohio, studied Negro civilization. In particular, his early work focused on the African experience in the New World.¹⁵ Spell, who had studied music in the early twentieth-century in Austria and Germany, taught music and performed as a pianist in Mexico City from 1905–1910. Eventually, she became the second woman to receive a Ph.D. from the University of Texas, Austin, and became a leader in Texas studies.¹⁶ Yurchenco spent a lifetime recording songs and stories from not only Latin America, but the entire world.¹⁷

The 1940s were punctuated by World War II, which Seeger noted in the 1944 *Handbook* had an impact on the availability of musical scores from Latin America. In 1945, he again stressed the impact

of the war on music literature adding that very few fine arts recordings were issued. Another constant was Mexico's dominance of the annotated literature. As the 1940s drew to a close, two policy changes were enacted. First, in 1948, it was determined to exclude items covered in R. S. Bogg's *Folklore Bibliography* published in the March and November issues of the *Southern Folklore Quarterly*. Since 1939, the policy was to list all fine or concert art music and omit popular music unless it appeared in a collection. In 1949, the annotations of fine or concert music became selective, reversing an earlier policy of listing all fine or concert art music.

In 1951, Richard A. Waterman (1914–1971) of Northwestern University replaced Charles Seeger.¹⁸ Waterman was a renowned ethnomusicologist and anthropologist. During his career, he explored the African impact upon the music of the Americas, particularly in Cuba, Trinidad, Puerto Rico, and Brazil. In 1951, he perceptively observed the distribution of Latin American composers in the United States and noted that the U.S. Copyright Office had issued 150 copyrights to 106 Latin American composers. His theme for volume 18 was Latin American concert life and periodical literature. In volumes 19 and 20, he maintained the *Festivals of Latin American Music* (Caracas, 1954 and 1957). In his era emerged Miguel Bernal Jiménez,¹⁹ Isabel Pope,²⁰ and Robert Stevenson.²¹

Bruno Nettl, then of Wayne State University, succeeded Richard A. Waterman as editor of the Music section for volume 21 (published in 1959) and continued in that capacity through volume 25 (published in 1963). His personal research interests have ranged from ethnomusicological theory, music of Native American cultures to music of the Middle East.²² During Nettl's tenure there was an expansion of publishing within Latin America itself and contact between different musical entities in various nations increased. The trend culminated with the First Inter-American Conference on Musicology organized by the Inter-American Institute for Music Research

¹⁴ Bell Young, Helen Reese, *Understanding Charles Seeger, Pioneer in Musicology*, (Champaign University of Illinois Press, 1999).

¹⁵ Northwestern University Archives (Evanston, Illinois), Melville J. Herskovits Papers, 1906–1963.

¹⁶ Jefferson R. and Lota M. Spell: *An Inventory of Their Papers at the Benson Latin American Collection*.

¹⁷ Henrietta Yurchenco, *Around the World in 80 Years. A Memoir* (Pt. Richmond, Ca., MRI Press, 2002).

¹⁸ William Bassam, "Richard Alan Waterman, 1914–1971," *American Anthropologist*, 76, (1974).

¹⁹ "La música en Valladolid de Michoacán," 1952, Item 3018.

²⁰ "Documentos relacionadas con la historia de la música en México, existents en los archivos y bibliotecas españoles," 1952, Item 3024.

²¹ *Music in Mexico: A Historical Survey*, 1952, Item 3031.

²² www.music.uiuc.edu/facultyBio.php?id=66



of Tulane University and held at the Library of Congress. The four-year period also saw issue of the epoch-making *Bibliografia musical brasileira, 1820–1950* of Luis Heitor Correa de Azevedo aided by Cleofe Person de Mattos and Mercedes Reis Pequeno.²³

Gilbert Chase returned as the contributing editor for volumes 26 through 30. It was a period of advances in historical musicology with special focus on the colonial period. A partial listing of authors whose works were annotated would include: Lauro Ayestarán,²⁴ Steven Barwick,²⁵ Alice Ray Catalyne,²⁶ Vicente Gesualdo,²⁷ Pablo Hernández Balaguer,²⁸ Francisco Curt Lange,²⁹ Guillermo Lohmann-Villena,³⁰ Juan Bautista Plaza,³¹ Andrés Sas,³² Robert Stevenson,³³ and Carlos Vega.³⁴ Likewise, ethnomusicological studies of highest quality were published by Isabel Aretz and Luis Felipe Ramón y Rivera.³⁵ Other area specialists included Maguerite

and Raoul d'Harcourt,³⁶ Juan A. Orrego-Salas,³⁷ Fernando Ortiz,³⁸ and E. Thomas Stanford.³⁹ Finally, bibliographic landmarks included works by both individuals such as Gilbert Chase⁴⁰ and institutions such as the Biblioteca Nacional of Brazil.⁴¹

The music section for volumes 32–36 was prepared by Gerard H. Béhague. Born in Montpellier, France but reared in Rio de Janeiro, Brazil, he began graduate studies at the Sorbonne in Paris but obtained his doctorate from Tulane University under the guidance of Gilbert Chase in 1966. His tenure as a "contributing editor" reflects his interests in periodical literature, ethnomusicology (President of the Society for Ethnomusicology) and Brazil.⁴² Approximately one-third of the articles annotated concern folk music or ethnomusicology, and nearly forty percent of the articles concern Brazil.

His tenure was marked by the review of major works by Francisco Curt Lange and Robert Stevenson. Lange's bibliography includes such contributions as "Os irmãos músicos da Irmandade de São José dos Homens Pardos, de Vila Rica,"⁴³ "La música en Villa Rica, Minas Gerais, Siglo XVIII,"⁴⁴ "As danças colectiva públicas no período Colonial brasileiro e as danças das Corporações de Ofícios em Minas Gerais,"⁴⁵ and "A música em Sabará."⁴⁶ Robert Stevenson's "Les musiques incas et aztèques, et leurs survivances" is in the *Encyclopédie des musiques sacrées* and his decades of Latin American music research is reflected in the great European musical encyclopedias.⁴⁷ Stevenson's range is also seen in works on peninsular sources,⁴⁸ on colonial Quito,⁴⁹

²³ Rio de Janeiro: Instituto Nacional do Livro (MIEC), 1952.

²⁴ Domenico Zipoli, *Vida y Obra*, 26, Item 2170; "El barroco musical hispanoamericano: los manuscritos de la Iglesia de San Felipe Neri," 28, Item 3001.

²⁵ *The Franco Codex of the Cathedral of Mexico*, 28, Item 3109.

²⁶ "Music of the sixteenth to eighteenth centuries in the Cathedral of Puebla," 30, Item 4625.

²⁷ "La música en la Argentina durante el período colonial," 26, Item 2175.

²⁸ "Panorama de la música colonial cubana," 26, Item 2218, *Catálogo de música de los archivos de la Catedral de Santiago de Cuba y del Museo Bacardi*, 28, Item 3094; "Esteban Salas y el primer impreso hecho en Santiago de Cuba," 28, Item 3094a.

²⁹ "Organeros órganos durante el período colonial argentino," 28, Item 3025a; "La ópera y las casas de ópera en el Brasil colonial," 28, Item 3054; "Sobre las difíciles huellas de la música antigua del Brasil," 28, Item 3055; "Os compositores na Capitania Geral de Minas Gerais," 30, Item 4569; "A organização musical durante o período colonial brasileiro," 30, Item 4570.

³⁰ "La Cartilla musica de José Onofre de la Cadena: un impreso limeño desconocido," 26, Item 2241.

³¹ "Música colonial venezolana," 26, Item 2249.

³² *La vida musical en la cathedral de Lima durante la colonia*, 26, Item 2242.

³³ "Comienzos de la ópera en el Nuevo Mundo," 26, Item 2243; "Music research in South American libraries," 26, Item 2167; "The Sarabande, a dance of American descent," 26, Item 2168; "La música colonial en Colombia," 26, Item 2213; "Music in Quito, four centuries," 26, Item 2222; "Music in Aztec and Inca Territory," 30, Item 4526.

³⁴ "Un códice peruano colonial del siglo XVII," 26, Item 2244.

³⁵ "Cantos navideños en el folklore venezolano," 26, item 2246; *Folklore tachirensis*, 26, Item 2252.

³⁶ "La musique des Aymara sur les hauts plateaux boliviens," 26, Item 2185.

³⁷ "Arucanian Indian instruments," 28, Item 3075a.

³⁸ "Africanía de la música folklórica de Cuba," 30, Item 4619.

³⁹ "Datos sobre la música y danzas de Jamiltepec, Oaxaca," 38, Item 3120; "La lírica popular de la costa michoacana," 28, Item 3121; "Three Mexican Indian carnival songs," 38, Item 3121a.

⁴⁰ *A guide to the music of Latin America*, 26, Item 2157.

⁴¹ *Exposição do centenário do nascimento de Ernesto Nazareth*, 28, Item 3045; *Exposição Comemorativa do Primeiro Decênio da Música e Arquivo Sonoro*, 30, Item 4578.

⁴² "Gerard H. Béhague 1937–2005" *Austin American Statesman*, June 15, 2005.

⁴³ 32, Item 5059.

⁴⁴ 32, Item 5060 and 5061.

⁴⁵ 34, Item 5040.

⁴⁶ 34, Item 5041.

⁴⁷ 32, Item 5006.

⁴⁸ 32, 5081; 5009.

⁴⁹ 32, 5119.

and on the New Orleans-born Louis Moreau Gottschalk,⁵⁰ the nineteenth-century Peruvian composer José Bernardo Alcedo,⁵¹ and in his monumental *Renaissance and Baroque musical sources in the Americas*.⁵² Described by Béhague as the "most valuable catalogue ever to appear,"⁵³ Stevenson's work is also indicative of the continued growing interest in bibliographical control of both published literature and archival sources. Béhague's tenure was marked by major contributions by Brazilian scholars Mozart de Araújo,⁵⁴ Luís Heitor Corrêa de Azevedo,⁵⁵ Jaime Diniz,⁵⁶ Régis Duprat,⁵⁷ and Cleofe Person de Mattos.⁵⁸ Béhague's own "Biblioteca de Ajuda (Lisbon) Mss. 1595/159: two eighteenth-century anonymous collections of modinhas"⁵⁹ was significant.

Robert Stevenson (b. 1916) was named the contributing editor for the Music section effective with Volume 38 of the *Handbook*. To date, he is the person to have held that position longer than any other scholar. Like his predecessors, his versatile background is impressive. The holder of a doctorate in composition from Eastman School of Music, advanced composition lessons from Igor Stravinsky, piano lessons from Arthur Schnabel, degrees in divinity from Harvard and Princeton, a B.Litt. degree from Oxford University and advanced musicological studies with Sir Jack Westrup, his publications include his own musical compositions, *Shakespeare's Religious Frontier*, Spanish music, Latin American music, and United States music books. His diverse experience as a teacher, including courses on music of Mexico and the Caribbean, Brazilian music, South America, women in music, popular music in the United States, and the development of rock music,

in addition to his education and personal research made him uniquely qualified to serve as contributing editor for volumes 38 to 56.⁶⁰ Having the longest tenure as contributing editor for music, he shepherded this bibliographic resource at a time of tremendous growth. In his introduction to volume 38, he noted "auspicious omens" ranging from better treatment of Latin American music in "general and specialized encyclopedias," a growth in master's theses and doctoral dissertations, and the continued development of periodicals devoted to Latin American music or published in Latin America.⁶¹ He echoed his sentiments concerning encyclopedias and periodicals again in his introductions for the music sections of volume 46⁶² and in particular volume 48.⁶³ His keen interest in all things musical was apparent when he urgently called for greater bibliographic control of popular music.⁶⁴ The scope of his annotations would extend to exceptional newspaper articles on musical themes, such as Jorge Velazco's articles in the Mexico City newspaper *Excelsior* Sunday supplement, *Diorama*.⁶⁵ While he was able to report on an increasing coverage of Latin American music in encyclopedias throughout his tenure, he would also bemoan the sometimes all too frequent lack of coverage of Latin American music in mixed music journals.⁶⁶ Likewise, he would report frustration with "time lags between publication and distribution."⁶⁷

His tenure was marked by a period in which scholars who had worked many years brought to fruition major works, such as José Ignacio Perdomo Escobar,⁶⁸ Walter Guido,⁶⁹ and Samuel Claro Valdés.⁷⁰ At the same time, a younger generation of scholars began to appear with increasing regularity in the *Handbook*, including but not limited to Paul Borg, Egberto Bermúdez, Anibel Cetrangolo, Hugo López Chirico, Bernardo Illiari, Malena Kuss, Alfred Lemmon, Dieter Lehnhoff, Cristini Magaldi, Luis

⁵⁰ 32, Item 5017.

⁵¹ 34, Item 5108.

⁵² 36, Item 4516.

⁵³ 36, p. 480.

⁵⁴ *A modinha e o lundu no século XVIII* 32, Item 5033.

⁵⁵ "La musique à la cour portugaise de Rio de Janeiro, 1808–1821," 32, Item 5035.

⁵⁶ *Músicos pernambucanos do passado*, 32, Item 5046; "Revelação de um compositor brasileiro do século XVIII," 32, Item 5047; "Uma notícia sobre a música no Brasil dos séculos XVI e XVII," 36, Item 4537.

⁵⁷ "Música na Matriz de São Paulo colonial," 32, Item 5048; "Música nas mogis, Mirim e Guassú: 1760," 32, item 5049; "Metodologia de pesquisa historico-musical no Brasil" 36, Item 4539.

⁵⁸ *Catálogo temático das obras do Padre José Mauricio Nunes Garcia*, 34, Item 5046.

⁵⁹ 32, Item 5038.

⁶⁰ Lester D. Brothers, "Robert Stevenson: A Tribute," *Newsletter of International Hispanic Music Study Group*, Spring, 1996.

⁶¹ 32, pp. 544–545.

⁶² p. 567.

⁶³ pp. 595–596.

⁶⁴ 40, p. 536.

⁶⁵ 42, p. 697.

⁶⁶ 40, p. 536.

⁶⁷ 44, p. 590.

⁶⁸ *El archivo musical de la Catedral de Bogotá*, 40, Item 9093.

⁶⁹ *José Angel Lamas y su época*, 46, Item 7210.

⁷⁰ *Oyendo a Chile*, 42, Item 7100.



Merino, Clara Meierovich, Piotr Nawrot, José Peña, James Radomski, Victoria Eli Rodríguez, Irma Ruiz, Craig Russell, Leonora Saavedra, Aurelio Tello, Donald Thompson, and Raquel Bustos Valderrama. With Volume 58, the music section of the *Handbook* would follow the trend of other sections, mainly specialized contributing editors within an area of studies based on time, geography or genre. James Radomski would assume responsibility for Mexico,⁷¹ Alfred E. Lemmon for the Caribbean and Central America,⁷² Walter Aaron Clark for the Andean Countries,⁷³ and Cristini Magaldi for the Southern Cone and Brazil.⁷⁴ The presence of specialized geographical editors within the section marked the growing maturity and

specialization of the field of Latin American musicology. It also stands as testimony to the role that the *Handbook of Latin American Studies* has played in the development of that field.

Finally, the *Handbook* is not a static project. It continues to adapt to the opportunities presented by developing technologies. Sue Mundell, Tracy North and Dolores Moyano Martin reported in their 1996 presentation on the history of the automated *Handbook*; the future is promising. It holds the possibilities not only of annotated bibliographies, and the on-line access to all titles received, but also of a third dimension, actual articles available on line.⁷⁵ Indeed, with the continual theme of publication versus actual diffusion of said publications, such an event would radically advance the cause of Latin American music.

⁷¹ pp. 706–711.

⁷² pp. 711–716.

⁷³ pp. 716–720.

⁷⁴ pp. 721–730.

⁷⁵ See note 1.