

INTER-AMERICAN MUSIC BULLETIN

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This first issue of the Inter-American Music Bulletin is published by the Music Section of the Department of Cultural Affairs of the Pan American Union, to complement the more extensive Boletín Interamericano de Música published by the Section in Spanish. It is intended to acquaint the English language reader with the music and composers of the Western Hemisphere, with musical activities in Central and South America, and also with activities and movements in contemporary music in the Americas and Europe. There will be a conscious stress on modern music. In keeping with the Charter of the Organization of American States, of which the Pan American Union is the Secretariat, the Inter-American Music Bulletin is intended to further acquaintance with the cultural values and cultural achievements of the American countries, in the belief that respect and understanding promotes peace among nations.

Those wishing to receive the Inter-American Music Bulletin should write to the Music Section, Pan American Union, Washington 6, D.C. The Bulletin is without cost, and will be issued every two months.

FESTIVALS

CARACAS - One of the leading events in 1957 stimulating and promulgating Latin American music was the Second Latin American Music Festival of Caracas, which took place from March 19 to April 6 1957. Nine programs of contemporary symphonic music were performed by the Venezuelan Symphony Orchestra, the first six under the direction of Jascha Horenstein, and the last three under Carlos Chávez.

The Festival was under the sponsorship of the José Angel Lamas Association, and the guiding hand of Dr. Inocente Palacios, a wealthy Venezuelan patron of the arts. The Institute also sponsored a competition for orchestral works, for which the awards were decided by a jury composed of Aaron Copland, Carlos Chávez (Mexico), Alberto Ginastera (Argentina), Juan Bautista Plaza (Venezuela), and Domingo Santa Cruz (Chile). The first prize of \$10,000 was divided between Blas Galindo (Mexico) for his Symphony, and M. Camargo Guarnieri (Brazil) for his Chôro for Piano and Orchestra. The other prizes went to Roque Cordero (Panama) for his Second Symphony, and to Enrique Iturriaga (Peru) for his Suite No. 1.

The final program of the festival consisted of first performances of the prize-winning compositions. Those preceding featured the prize compositions of the first Caracas festival in 1954, and other contemporary music from various Latin American countries and the United States.

Of the prize works of the Festival, most acclaimed by the public and the music critics was ROQUE CORDERO's Second Symphony (in one movement). Howard Taubman described it in the New York Times as a most powerful work, well-structured and with a logical development, atonal, strong and intense. Enzo Valenti Ferro, editor of the Buenos Aires Musical, stressed its musicality, its iron logic, and the intensity of the composer's writing, which, though harsh, contains elements of lyricism. Gilbert Chase discusses the structure of the symphony at some length in the May issue of Musical America.

Roque Cordero was born in Panama in 1917, and studied music in the United States from 1943 to 1947, much of that time with Ernst Krenek at Hamline University. In 1949 he was awarded a Guggenheim fellowship for musical composition. He is now executive director of the National Institute of Music in Panama City.

The BLAS GALINDO Symphony is characterized by Taubman as having, basically, a neo-classic style, and largeness of conception, and he calls the slow movement one of the finest written by a contemporary composer. Gilbert Chase writes that the work "marks an attempt ... to go beyond the folkloristic-national orbit in which he has hitherto moved." Blas Galindo, born in 1911, studied with Chávez and Copland, and is now director of the National Conservatory of Music of Mexico.

The GUARNIERI Chôro received mixed reviews from the critics, some of whom felt there was too much influence of Rachmaninoff, yet none denied that it was professionally constructed and attractive to listen to. There was general agreement that the Suite by ITURRIAGA was a modest and attractive work.

From the works played in the eight regular concerts of the Festival, the following stood out in the reviews published by Valenti Ferro in the issue of May second, of his Buenos Aires Musical. He cited the innate musicality of the "Tres Versiones Sinfónicas" by JULIÁN ORBÓN of Cuba, which was one of the prize-winners of the Caracas Festival of 1954. (This work was performed by the BBC Orchestra in London in November, 1955.) The Short Symphony by JULIÁN BAUTISTA of Argentina, he found "probably one of the best works of the Festival", while the Elegy for Strings and Tympani by JUAN BAUTISTA

PLAZA of Venezuela, "does not try to say great things, but says interesting ones, with good taste and music of impeccable professional quality." The Concerto for guitar and orchestra by ANTONIO LAURO of Venezuela was called "pure and pleasant". And, finally, high praise was given the Second Symphony for Strings by HECTOR TOSAR of Uruguay, for its professional seriousness, high expressive content, and solid construction.

The fifth concert of the Festival was devoted to works by composers of the United States: Gail Kubik's Thunderbolt Overture; Samuel Barber's Adagio for Strings; Roy Harris' Third Symphony; Charles Ives' Question without an Answer; Virgil Thomson Suite from the Louisiana Story; Aaron Copland's Lincoln Portrait. The Argentine critic called the Barber work beautiful, the Harris symphony poorly performed and somehow palling in interest after several hearings, and the Ives composition (written in 1908) undoubtedly the most modern work on the program.

Valenti Ferro naturally refrained from writing in detail of his compatriots' compositions, already familiar to concert goers in Buenos Aires. (There is enormous interest in contemporary music in Buenos Aires, and Argentine works are presented frequently.) Special mention should be made of Juan José Castro, distinguished Argentine conductor and composer, whose Corales Criollos No. 3, awarded a prize at the 1954 Festival, was called polished and effective by Howard Taubman. Alberto Ginastera's Pampeana No. 3 was another of the exceptional works played at the Caracas Festival. This was one of the three works by composers from the Americas to be played at the Stockholm Festival of the International Society for Contemporary Music in June 1956. It has also been broadcast by the BBC, and had its first performance in Germany, in the 1956-57 season, by the Radio Orchestra of Hamburg. Ginastera, born in 1916, is one of the Latin American composers to be gaining an appreciable reputation abroad. He has recently been commissioned by the Fromm Foundation to write a cantata for children's chorus and orchestra based on the story "Platero y yo" by the Nobel Prize winner Juan Ramón Jiménez. The Coolidge Foundation has also commissioned him to write a second string quartet.

CASALS FESTIVAL IN PUERTO RICO - Another festival of importance in the musical life of the Americas, although including no music of this hemisphere, was the Casals Festival of Puerto Rico. The twelve concerts were held at the Puerto Rico University Theatre in San Juan beginning April 22 and ending on May 8, and were dedicated to music of Bach, Mozart and Schubert, including both chamber and symphonic works. As a result of the sudden illness of Casals, most of the rehearsals were conducted by Alexander Schneider, who also acted as concertmaster in the concerts, which were without a conductor in deference to Casals. The soloists included Jesus Maria Sanroma (of Puerto Rico), Alexander Schneider, Rudolf Serkin, Joseph Szigeti, Isaac Stern, Mieczyslaw Horszowski, Eugene Istomin, Maria Stader, Gerard Souzay, and the Budapest Quartet.

The Pan American Union collaborated with the Government of Puerto Rico in sending twenty students to the rehearsals and concerts of the Casals Festival, ten of whom were from Latin America and ten from the United States.

Contemporary Music Heard in Latin America

First Performances of Symphonic Works in Buenos Aires in 1956

Argentine Composers

Juan José Castro: Corales Criollos No. 3
 Julián Bautista: Short Symphony
 Hilde Fanny Dianda: Concertante for solo cello, wind instruments, contrabass and percussion
 Jorge Fontenla: Concerto for bassoon and orchestra
 Carmen García Muñoz: Concerto for piano and orchestra

Miguel Gielen: Music 1954 (baritone, piano and chamber orchestra)
 Eduardo Ogando: Four Songs from Sappho
 Julio Olivera: Classic Suite for Oboe and Orchestra
 Juan Carlos Paz: Canonic Transformations, Op. 49
 Luis R. Sanmartino: Concertino for piano and strings
 Valdo Sciamarella: Rondas

United States Composers

Ernest Bloch: Concerto for Violin and Orchestra
Norman Dello Joio: Variations, Chaconne and
Finale

William Grant Still: Panamanian Folk Dances

Other Latin American Composers

Silvio Luciano de Campos (Brazil): Acalante
Carlos Chávez (Mexico): Suite from the Ballet
"H. P."
Symphony No. 3
M. Camargo Guarnieri (Brazil): Suite IV Centenario (1954)

M. Camargo Guarnieri (Brazil): Symphony No. 3,
"São Paulo"
Guido Santórsola (Brazil): Life of Artigas (Three
Symphonic Movements)

European Composers

Luigi Dallapiccola: Two Pieces for Orchestra
Renée Defossez: Concerto for Violin and
Orchestra
Ernst von Dohnanyi: Concerto No. 2 for Piano
and Orchestra
Carlos Franci: Concerto No. 1 for Orchestra
Giorgio F. Ghedini: Concerto for Flute, Violin
and Orchestra
André Jolivet: Concerto for Les Ondes Martenot
and Orchestra

Frank Martin: Passacaglia
Jean Martinon: Overture to a Greek Tragedy
Goffredo Petrassi: Concerto No. 4 for String
Orchestra
Lubomir Pipkov: Introduction and Dance
Igor Stravinsky: Concertino for 12 Instruments
Stjepan Sulek: Classic Concerto
Riccardo Zandonai: Overture to "La Farsa
Amorosa"

Contemporary Music Performed in Cuba, January through September 1956

Cuban Composers

María Emma Botet: Tres Semblanzas Musicales
(chorus)
Fabio Landa: Short Cuban Suite (Homage to Ravel)
(orchestra)
Edgardo Martín: Fugues for Strings

Aurelio de la Vega: Elegy for Strings
Carlos Fariñas: Concertino for Flute, Trumpet,
Piano and Orchestra
Ernesto Lecuona: Desengaño (song)

Piano Works

Alejandro García-Caturla: Berceuse Campesina
Ignacio Cervantes (1847-1905): Danzas
Manuel Saumell: Contradanzas
Nilo Rodríguez: Son Sencillo
Hilario González: Danza de la negra triste
José Ardévol: Dos Estudios

Amadeo Roldán: Canción de cuna del Niño Negro
Aurelio de la Vega: Epigrama
Edgardo Martín: Preludios
Carlo Borbolla: La Conga de Jagua
Son de la Ma'Teodora
Rumba No. 16

Carlos Fariñas: Son No. 2

United States Composers

Samuel Barber: Adagio for Strings (January)
Howard Hanson: Serenade (February)
Harl McDonald: Suite "From Childhood" (February)
Ernst Toch: Poems to Marcha (May)
Paul Creston: Second Symphony (Havana
Philharmonic, under Howard Mitchell, June)

Gian Carlo Menotti: The Medium and The Telephone
Paul Creston: Two Choral Dances (New Orleans
Symphony, April)
Samuel Barber: Meditation, and Dance of Vengeance from "Medea" (New Orleans Symph.)

Bennett: Hexapode (Raymond Lawrence, pianist)

Charles Griffes: The White Peacock (Raymond Lawrence, pianist)

Other Latin American Composers

Alberto Ginastera (Argentina): Danzas Argentinas (piano)

Triste (song)

Francisco Mignone (Brazil): Improviso (song)

Alberto Williams (Argentina): Vidalita (song)

Manuel Ponce (Mexico): Concierto del Sur, for guitar and orchestra

Sonata in Homage to Sor (guitar)

Roque Cordero (Panama): Adagio Trágico (orchestra)

European Composers

Arnold Schönberg: Second Quartet, Op. 10, last two movements

Darius Milhaud: La Cheminée du Roi René (Paris Wind Quintet)

Paul Hindemith: Kleine Kammermusik (Paris Wind Quintet)

Trauermusik, viola and strings

Igor Stravinsky: The Fire Bird Suite (New Orleans Symphony)

Apollon Musagètes

M. Ravel: Second Suite from Daphnis and Chloe (New Orleans Symphony)

Gordon Jacob: Quartet for Oboe and Strings

R. Vaughan Williams: Phantasy on a Theme by Tallis (Havana Philharmonic under Richard Austin)

Gustav Mahler: Adagietto from the Fifth Symphony

Claude Debussy: Sonata a trio, for flute, viola and harp

S. Prokofieff: Romeo and Juliet (ballet)

May 6, first performance in America

A. Khachaturian: Toccata (piano)

Manuel de Falla: Second Suite from The Three-Cornered Hat

American Compositions Played at Pan American Union Concerts in 1956

(One asterisk for first performance in United States, two asterisks for world première)

Villa-Lobos (Brazil) - Prole do Bebê

Angélica Morales Von Sauer, pianist (Mexico) Jan. 10

*Rodolfo Halffter (Mexico) - Second Sonata for piano, Op. 20

Ricardo Castillo (Guatemala) - Eight Preludes

Enrique Solares (Guatemala) - Study in Arioso Form

Juan José Castro (Argentina) - Two Tangos: (1) Milonguero; (2) Nostálgico

Alberto Ginastera (Argentina) - Two Argentine Dances: (1) Danza de la Moza Donosa; (2) Danza del Gaucho Matrero

Salvador Ley, pianist (Guatemala) Jan. 24

Paul Sargent (USA) - River Road; 3 A. M.; 20th Century

Alberto Ginastera (Argentina) - Zamba

Pedro H. Allende (Chile) - El Surtidor

Alfonso Montecino (Chile) - Dicen que el mundo es redondo

Carlos Morla Lynch (Chile) - Mi niña se fue a la guerra; Diligencia

Laura Krahn, soprano (Chile), Paul Sargent, piano; Feb. 7

Robert Parris (USA) - Sonatina for Winds

*Juan Carlos Paz (Argentina) - First Composition in Trio, for flute, clarinet and bassoon, Op. 33

*José Ardévol (Cuba) - Chamber Music for Six Instruments

Russell Woollen (USA) - Wind Quintet

John Tuk, flute; Warren Southerland, oboe; Alan Dore, clarinet; Harrison Raper, French horn; Stanley Petrulis, bassoon; Allen Ohmes, violin; Juri Taht, violoncello; Delbert Dale, trumpet. All members of the U. S. Air Force Symphony Orchestra. Feb. 21

Alberto Ginastera (Argentina) - Twelve American Preludes

**Robert Evett (USA) - Sonata No. 4

*Luis A. Escobar (Colombia) - Sonatina for Piano No. 2

*Harold Gramatges (Cuba) - Two Preludes

*Roque Cordero (Panama) - Sonatina Rítmica

David Kraehenbuehl (USA) - Diptych for Piano

Harry McClure, piano. March 20

*Edgardo Martín (Cuba) - Four Fugues

*Roque Cordero (Panama) - Adagio Trágico

Alberto Williams (Argentina) - First Argentine Suite

George Thaddeus Jones (USA) - Serenade for Oboe and String Orchestra

U. S. Air Force Symphony String Orchestra, conducted by
Captain John F. Yesulaitis, April 10

Juan Orrego Salas (Chile) - Sonata

Alfredo Wang, violinist; Eliana Cori, piano. April 11

Alberto Ginastera (Argentina) - Triste; Chacareras

Margarita Zambrana (Cuba), soprano. Jorge Metzger, piano. Apr. 20

Carlos Guastavino (Argentina) - La Cita; Se equivocó la paloma

Hekel Tavares (Brazil) - Saudade

Dourival Caymi (Brazil) - O mar

Ary Barroso (Brazil) - Os quindindis yayá

José Sabre Marroquín (Mexico) - Mi mejor verdad

María Greever (Mexico) - Qué dirías de mí

Eduardo Sánchez de Fuentes (Cuba) - Corazón

René Touzet (Cuba) - No te importe saber

Popular and Folk Songs of Cuba

Bola de Nieve (Ignacio Villa), Cuban popular singer. May 29

Villa-Lobos (Brazil) - Canção do Carreiro; Mokocê-cê-maká; Xangô

Aloysio A. Pinto - A Jangada; Quebra o côco, menina

Edmée Brandi, soprano (Brazil); Leonora Gondim, piano. October 15

M. Camargo Guarnieri (Brazil) - Dansa Brasileira

Manuel Herrarte (Guatemala) - Little Suite; Three Pieces; Three Dances

Manuel Herrarte, pianist. November 5

James B. Guimes (USA) - Command Performance; Moonlight; A Negro Mother to Her Little Boy

Alberto Ginastera (Argentina) - Canción a la luna lunanca; Zamba

Carlos Guastavino (Argentina) - Por los campos verdes

Hekel Tavares (Brazil) - Bahia

Oswaldo de Souza (Brazil) - Querer Bem não é Pecado

Marcello Tupinambá (Brazil) - Diabinha

Villa-Lobos, arranger - Caranguejo; Nesta Rua; Nhapôpé

Sarita Gloria, soprano (Brazil). Anthony Chanaka, pianist. Nov. 20

Jesús Castillo (Guatemala) - Obertura India

Luis Betancourt (Guatemala) - Ave Lira

Marimba Band "Maderas de mi Tierra" of Guatemala. November 21

Russell Woollen (USA) - Kyrie and Sanctus from Mass No. 3

A Cappella Choir of the Catholic University of America. Director:
Reverend Russell Woollen. December 12

Articles on Music of the Americas

Luiz Heitor Corrêa de Azevedo - "Musica contemporanea nell'America Latina", Ricordiana (Milan) III, No. 1 (Jan. 1957), pp. 8-17

Otfried Lieberknecht - "Tonbandaufnahmen im Dienste der 'Musik'", Neue Zeitschrift für Musik (Mainz), May, 1956, pp. 273-4. On the music culture of U.S. college students through FM radio and records.

"Musikleben in Buenos Aires", Neue Zeitschrift für Musik, June, 1956, pp. 322-3. Summary of orchestral music played in 1955 season.

Wolfgang Stressmann - "Der Aufschwung des amerikanischen Musiklebens", Neue Zeitschrift für Musik, June, 1956, pp. 338-40. Increasing importance of music in the U.S.

Tom Manshardt - "Gedanken zur Musikerziehung an Konservatorien in den USA", Neue Zeitschrift für Musik, June, 1956, p. 376, July, pp. 452-3

Roberto Garcia Morillo - "Lettera dall' Argentina" Ricordiana (Milan), II, No. 9 (Nov. 1956), pp. 443-6

Mario Viviani - "Lettera dal Brasile", ibid., pp. 446-7.

Edgardo Martín - "Sobre la música contemporánea de los Estados Unidos (a través del disco)", Diario de la Marina (La Habana), April 8, April 15, 1956.

David S. Cooper - "American Music in Europe" Musical Courier, June, 1957, pp. 10-12.

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PIANO SOLO

CAMPOS-PARSI, Héctor (Puerto Rico)	Sonata in G	\$ 1.50
CORDERO, Roque (Panamá)	Sonata Ritmica	1.25
ESCOBAR, Luis A. (Colombia)	Sonatina No. 2	1.00
GRAMATGES, Harold (Cuba)	Three Preludes	1.60
HALFFTER, Rodolfo (Mexico)	Segunda Sonata (Second Sonata)	2.00
MALSIO, José (Peru)	Prelude and Toccata	0.80
ORREGO-SALAS, Juan (Chile)	Rustica	0.65

PIANO 4 HANDS

WOOLLEN, Russell (U. S. A.)	Sonata	3.00
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VIOLONCELLO AND PIANO

de la VEGA, Aurelio (Cuba)	Cuatro Canciones	1.25
	(Settings of Popular Chilean Verses)	

WIND AND STRING ENSEMBLE

ARDEVOL, José (Cuba)	Música de Cámara para Seis Instrumentos (Chamber Music for Six Instruments) for flute, B Flat Clarinet, Bassoon, Trumpet in C, Violin and Violoncello	3.25
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MIXED CHORUS

SANDI, Luis (Mexico)	Latin American Folk Songs. Choral Arrange- ments by Luis Sandi (S. A. T. B. a cappella) Foreign Text only	1.00
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ORCHESTRA

GALINDO, Blas (Mexico)	Short Symphony For Strings. Orchestra Score ..	4.25
MARTIN, Edgardo (Cuba)	Fugues for String Orchestra. Orchestra Score ..	2.50
SEREBRIER, José (Uruguay)	Elegy for Strings. Orchestra Score	1.50

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