

PAN AMERICAN UNION - WASHINGTON, D.C.
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ARGENTINA

Juventudes Musicales

Argentina's "Juventudes Musicales" has announced its plans for the current year. The program is to include the following: 1) A cycle of fifteen concerts, with commentary, to take place at the Smart Theatre. This cycle will include music of different nations, a festival of baroque music, soloists from Argentina and other countries, and music of the twentieth century. 2) Five illustrated lectures with public debate under the general title "Music Rostrum" which will deal with the following subject matter: a) music in the theatre; b) music in poetry; c) music in dance; d) music in education; e) folk music. 3) A series "Music in the Theatre", five meetings with musical films and commentary. 4) School music: five cycles in secondary schools on "Great Epochs in the History of Music". 5) Radio programs which will be broadcast by the national radio the second Tuesday of each month.

Juventudes Musicales held its Second National Congress of Delegates in Rosario in March of this year.

A Profile of J. J. Castro

The Argentine conductor and composer, Juan José Castro, was born in Buenos Aires on March 7, 1895. He began his studies of piano and violin with Manuel Posadas and later studied harmony with Constantino Gaito and composition with Eduardo Fornarini. In 1914 he began to perform in chamber music concerts and it was through one of these concerts that he made known his first composition, SONATA PARA VIOLIN Y PIANO.

In Paris, where he went to continue his studies, he attended courses given by Vincent d'Indy and completed his piano apprenticeship with Eduardo Risler. On his return to Buenos Aires after five years of absence, he founded the Quartet Society and was the group's first violinist.

His debut as a conductor came in 1928 with the Renaissance Chamber Orchestra, and a year later he was asked to conduct the premiere of de Falla's EL AMOR BRUJO, as his first experience with the famous Orchestra of the Colón Theatre. His talent was so clearly

demonstrated at this performance that he immediately developed close ties with this orchestra, an association which eventually led him to become its conductor.

His ability was such that word of it soon crossed the borders of Argentina and he was invited by Toscanini to conduct the N. B. C. Symphony in New York. He was also invited to conduct the National Symphony Orchestra of Washington, D. C., the Mexican National Symphony, the Orchestra of SODRE in Montevideo, Uruguay where he was permanent conductor for a period, and the Victorian Orchestra in Melbourne, Australia, where he was conductor from 1951-53. He returned to Argentina in 1955 to become conductor of the National Symphony Orchestra in Buenos Aires. Last year he was named Dean of the new Puerto Rican Conservatory.

His operas have excited considerable interest. *BODAS DE SANGRE* was performed for the first time in Buenos Aires in 1956.

His opera "*LA ZAPATERA PRODIGIOSA*" was performed in Buenos Aires in the summer of 1958. The premiere had taken place in Montevideo in 1949 and had been received enthusiastically. The Buenos Aires performance was reviewed in "*Buenos Aires Musical*" by Enzo Valenti Ferro. He said "... the composer has written music 'for' García Lorca. The Spanish character is expressed with naturalness..." and also "... the music follows the Lorcan thought to its most recondite intentions, without going beyond it, without doing violence to it and articulating fastidiously the melodic curve to the inflexions of the word..." The review was also favorable in other respects.

PROSERPINO Y EL EXTRANJERO won the first prize in the La Scala Contest in Milan in 1952. Its performance in Buenos Aires took place in November, 1960.

Other compositions include the symphonic work, *CORALES CRIOLLOS*, which was awarded first prize of \$10,000 at the Latin American Music Festival in Caracas in 1957, *SINFONÍA BÍBLICA*, a work in three movements for orchestra and chorus: *Anunciación*, *Entrada a Jerusalén*, *Golgotha*, *MEKHANO*, a ballet, *SINFONÍA DE LOS CAMPOS*, and others.

CANADA

Residence String Quartet at University of Toronto

The formation of the Canadian String Quartet, a group of outstanding Canadian and American musicians, was recently announced by the University of Toronto. The Quartet will be in residence at the University, teach advanced students in the Faculty of Music and the Royal Conservatory's School of Music, coach ensembles and give an annual series of concerts on the campus. Players are Albert Pratz, Bernard Robbins, violins, David Mankovitz, viola and George Ricci, cello. The Quartet's appointment commences July 1st.

Albert Pratz, first violinist of the Quartet, is a native of Toronto, concertmaster of the C. B. C. Symphony, and a present member of the teaching staff of the Royal Conservatory of Music. He has appeared as soloist in Canada, the United States and Europe and was a member of the N. B. C. Symphony under Arturo Toscanini for many years.

Bernard Robbins, second violinist, is a graduate of the City College of New York, Columbia University and the Juilliard School of Music. He was a member of the N. B. C. Symphony with Toscanini for 11 years and since 1955 has been with the New York Philharmonic. A prominent chamber music player, he was formerly with the Stradivarius and Stuyvesant String Quartets.

David Mankovitz, viola, is a graduate of Juilliard and also studied with the famed Leopold Auer. He was principal viola of the C. B. S. New York Orchestra for many years

and has also been a member of the Kroll, New York and Stradivarius String Quartets. Mr. Mankovitz has appeared on Columbia, Stradivari and Epic Records. He is also a frequent contributor to musical periodicals writing on high fidelity sound reproduction.

George Ricci, cello, was a child prodigy who made his debut as soloist with the National Symphony Orchestra in Carnegie Hall at the age of 12. Presently principal cellist with the A. B. C. New York Orchestra, he has appeared as soloist with the New York Philharmonic and other orchestras throughout the United States. He has also given solo recitals in Town Hall and Carnegie Hall.

The four musicians will meet in Toronto on July 1st to begin an intensive rehearsal schedule. No public appearances are scheduled until 1962.

The pattern of an in-residence string quartet has been particularly successful in several leading American music schools including Juilliard and the University of California. A group such as this has been long awaited in Toronto and should do much to stimulate further work in string instruments at the University.

International Folk Music Conference

The fourteenth annual conference of the International Folk Music Council will take place between August 28 and September 3 of this year. The University of Laval of Quebec will be host on this occasion.

The principal items to be covered during the conference include: a) Comparison of folk music (including dances) among the different national groups and races of the Americas and of the folklore of their respective countries; b) the present state of indigenous music; and c) folk instruments of the Americas.

CHILE

Two New Chilean Ensembles

1. AMCA

AMCA came into being on August 4, 1960, as a contemporary music group, created by four young composers to propagate music of our time. The emphasis is placed not necessarily on Chilean contemporary music, but on all new music of the world. Its aim is to make a cultural crusade in the education of the working classes through music.

The inaugural concert took place on October 19, 1960 in the Philharmonic Hall of the Municipal Theatre in Santiago with a program of music by six Chilean composers: M. Morel, S. Claro, T. Lefever, A. Quinteros, J. Lemann and L. Schidlowsky. This concert and the new group received immediate and unanimous approval from critics and the public, both of whom gave recognition to the spirit and the goals of AMCA, known officially as the "Agrupación de Música Contemporánea".

Together with promoting new music, AMCA has been welcomed into the industrial world which is made up of the metalworkers affiliated with the Welfare Office of Asimet. 117 industries are connected with the Asimet Welfare Office with a total of some 90,000 persons. The Welfare Office of Asimet is concerned primarily with the lives and homes of the workers. It maintains a staff of visiting social workers who keep the Office informed of the needs of each family group, arrange for social security benefits, and promote as much as possible the cultural and spiritual progress of each member. These efforts have resulted in the creation of different choral, folk music, and drama groups, and classes to assist in technical preparation of the individual in different fields.

AMCA has decided to collaborate closely with the Welfare Office of Asimet, and, in this connection, on December 17, 1960, when the Welfare Office organized an immense Christmas party for the metalworkers at the National Stadium, close to 40,000 persons attended and enjoyed AMCA's cultural contribution in the form of folk music, modern ballet, the National Symphony Orchestra of Chile and the Chorus of the University of Chile which performed selections from Handel's Messiah.

So far, 1961 has been for AMCA a year of great activity. In addition to making personal contacts with the labor groups, they have programmed a number of important musical events for the Welfare Office of Asimet. These have included the participation of several organizations of great importance in the musical life of Chile, among them, the Institute of Musical Extension of the University of Chile and the National Conservatory of Music.

Between the months of January and April of this year, the National Symphony Orchestra of Chile offered four concerts in union auditoriums of the industries affiliated with the Welfare Office of Asimet, one concert by the Chorus of the University of Chile and several presentations of the Chilean Folklore Group under the direction of Raquel Barros. Miss Barros' folk music and guitar lessons have also enjoyed great success and popularity.

For the rest of this year, in addition to the folk music classes, AMCA and the Welfare Office of Asimet have planned educational lectures on music, a cycle of chamber concerts, and another program by the National Symphony Orchestra of Chile and the Chorus of the University of Chile.

One of the most significant facts about the endeavor of AMCA is that for the first time in Chile and, probably, in all of Latin America, the laboring classes and the artists are collaborating closely to raise the cultural level of the worker.

2. Cantantes de Cámara

This vocal group was organized in September of 1960 by Manuel Cuadros Barr, a Peruvian baritone residing in Santiago. It is made up of young soloists, all of whom have distinguished themselves both in their studies at the National Conservatory of Music and in their public appearances. The group includes two sopranos, one mezzosoprano, one tenor, one baritone, and one bass. Their repertoire encompasses works by various composers of all periods.

Always under the direction of Manuel Cuadros, the group has appeared in chamber concerts in Santiago, and has made extensive tours throughout Chile. In January they performed in Concepción, Temuco, Osorno, Puerto Montt, Peulla, and Bariloche, Argentina. Their success was such that they were immediately invited back next season. In May, they undertook another tour, this time opening the official concert season in Arica, Iquique, Antofagasta, Pedro de Valdivia and María Elena, with a total of nine concerts in eight days.

The group is dedicated to the highest possible professional standards and, for this reason, they adhere to an extremely rigid rehearsal schedule. Their success has awakened considerable interest in the organization of other similar groups in the country which in turn gives new impetus to vocal music in Chile generally. It is interesting to note the private and individual character of this group whose initiative is stirring up enthusiasm among state institutions and universities.

Immediate plans include performances in Santiago and more tours into the northern and southern areas of Chile.

Tape Library

During the past year, the Recording Department of the Institute of Musical Extension of the University of Chile has begun work on the immense project of making tape recordings of all Chilean works hitherto not recorded. A letter was first sent to all national composers informing them of the project and requesting them to revise and edit all works in preparation for recording.

The final object of this attempt is a tape library which is truly representative of Chilean composition. Up to now, the collection has been a haphazard affair, with several copies of some works and none of others.

Symphony Concerts in Northern Chile

Under the auspices of the Committee for Progress of Arica and the Department of Cultural Extension of the University of Chile, the Chilean National Symphony Orchestra travelled to the extreme north of the country in order to present three concerts in Arica and another in Antofagasta.

Agustín Cullell conducted all four concerts which took place in Arica on the 11th, 12th and 13th of January and in Antofagasta on the 14th. The programs in Arica included works by Weber, Händel, J. Strauss, Borodin, Rossini, Mendelssohn, Chaikovsky, Brahms and Soro. An attendance of more than five thousand persons marked the orchestra's appearance in the open air. The local press hailed the visit as a significant event in the cultural development of the city. On January 14th, the Orchestra presented an open air concert at the Green Cross Stadium of Antofagasta. The program was made up of works by Weber, Händel, Chaikovsky and Soro.

It was felt that this brief visit to the north of Chile which was economically burdensome and extremely difficult to organize, opened up many possibilities for the future extension of the arts in the country.

MÉXICO

Agnes de Mille in Mexico

One of the most famous of the North American choreographers, Agnes de Mille, has been invited to Mexico by the National Institute of Fine Arts. The purpose of her trip is to collaborate with the Folk Ballet of Bellas Artes, a fairly new organization which is gaining increased recognition. Mexico is most pleased with the interest Miss de Mille has demonstrated in Mexican dance, and her contributions are eagerly awaited.

Formation of a New Orchestra

The National Concert Orchestra has recently been formed in Mexico City. It will be devoted to serving the provinces outside Mexico City.

The board of directors of the Orchestra has been designated as follows: President: Enrique Calderón; Vice President: Antonio Sáenz de Miera; Secretary: Clementina Charles de Arellano; members of the Board: Dr. José F. Rulfo and Alberto Arellano; Treasurer: Jesús Paz Camaño; Artistic Director: Maestro Antonio Gómezanda; Musical Director: Jorge Soto Rojas. The concertmaster is Higinio Ruvalcaba.

The new group's first concert took place on February 10 in Puebla and included the following works: Bach: Brandenburg Concerto No. 2; Rachmaninoff: Symphony No. 2 in E minor; Chaikovsky: 1812 Overture. On this occasion, the Chaikovsky 1812 Overture was performed with bells and cannon for the first time in Mexico.

The orchestra is made up of seventy players.

UNITED STATES

Spring Festival at UCLA

The UCLA Music Department sponsored a Spring Festival from April 11 to April 30 which was devoted entirely to Latin American music. This was the first such festival ever attempted by a major university in this country. The five major musical events included three evenings of historic music, conducted by Roger Wagner, and two evenings of contemporary Latin American music for small ensembles. The historic programs began on April 18, with a program of early Mexican music, and continued on April 20 with a program of early South American music. The historic series concluded with a night of Spanish background music on April 30.

On the Mexican program, Dr. Wagner's a cappella group sang choral masterpieces by Hernando Franco, who was director of music in the Mexico City Cathedral from 1575 to 1585, by Juan de Lienas, who followed Franco, by Juan Gutiérrez de Padilla, who was chapelmaster at Puebla for forty years before his death in 1664, by Francisco López, active in Mexico City ca. 1620, and two anonymous part-songs from 1599, originally set to

Nahuatl texts. None of this music had heretofore been performed in the United States, and no recordings have ever been made. The anonymous part-songs with Aztec texts came from the Valdés codex (Mexico City) of 1599, and are the earliest polyphonic music surviving with Indian-language text.

The Latin American program on April 20 included such historical works as the first piece of printed part-music issued in the New World. This is a chanzoneta set to Quechua lyrics, for four voices: tiple, alto, tenor and baxo. The book in which this chanzoneta was originally published appeared at Lima as early as 1631, five years before Harvard College was founded, and sixty-seven years before the first music of any kind was printed in what is now the United States. In addition, Dr. Wagner conducted six folksongs from the earliest folksong collection gathered in the New World (in the 1780's by Martínez Compañón at Trujillo). His Latin American program concluded with excerpts from the earliest opera produced and composed in the New World, of which the score survives, *LA PURPURA DE LA ROSA* (Lima, Tomás de Torrejón y Velasco, 1701). On the same program he included a villancico in Negro-dialect Spanish, composed at what is now Sucre, Bolivia, by Juan de Araujo in 1680, a hymn by the same composer, and various tribal songs of the Chiquitos and Morotocas Indians of Bolivia.

Dr. Wagner's program of April 30 was given over to such Peninsular composers as Morales, Guerrero, and Victoria. In each instance, the work was one that can be proved to have been copied, recopied, and frequently performed in Mexico, Peru, Bolivia, or Colombia during the viceregal period. Morales' publications were the first important masterpieces to be purchased and performed at Cuzco after the conquest, and were in the possession of the Cuzco Cathedral in the 1550's when Garcilaso de la Vega was gathering the impressions later recorded in his *COMENTARIOS REALES*. Guerrero was the cynosure of colonial musicians from Cuba to Chile. Victoria collected generous sums from the sale of his music in Lima. Such sales explain how so many large books of music could be printed and sold in the New World before 1600. In Mexico, beginning in 1556, a steady stream of handsome music publications (plainchant) came from the presses of Juan Pablos, Antonio de Espinosa, Pedro Ocharte, and Diego Dávalos.

The reasons these splendid pieces of Latin American music have been obscured for so many years are several. The music had to be found and transcribed from old notation. In addition, the number of performers capable of singing and playing old music has been limited as have conductors of the competence required to faithfully interpret these works.

To complement the historic programs, two Sunday evening concerts of contemporary Latin American music for small ensembles were given on April 16 and 23, conducted by Clarence Sawhill. The first of these programs included works by Silvestre Revueltas, Carlos Chávez, Villa-Lobos, Alberto Ginastera, Aurelio de la Vega, and Rodolfo Halffter. The second included works by Villa-Lobos, Albert Ginastera, and José Malsio.

Four lectures were given in conjunction with the musical programs. The successive speakers were Charles Seeger on his role as chief of the Music Division of the Pan American Union, Alice Catalyn on musicology in present day Mexico, Aurelio de la Vega on Latin American music prizes, and Raúl Oscar Iotti on contemporary music-making in Venezuela and Panamá. The last lecture, given by a professor from the University of the Andes at Mérida, Venezuela, was in Spanish; the others were in English. Drs. Seeger and Catalyne are on the UCLA music staff; Dr. de la Vega is on the staff of the San Fernando Valley State College.

The coordinator of programs was Dr. Robert Stevenson, UCLA associate professor of music, author of *MUSIC IN MEXICO: A HISTORICAL SURVEY*, *THE MUSIC OF PERU: ABORIGINAL AND VICEROYAL EPOCHS*, and numerous articles on Latin American music in English, German, and Italian encyclopedias and learned journals. Several of the early works performed in the festival were discovered and transcribed by Dr. Stevenson. Unquestionably, the most spectacular of his finds was a manuscript score of *LA PURPURA DE LA ROSA*. This is described in detail in *THE MUSIC OF PERU* with copious extracts in the main body of the book and a long connected section in the musical appendix.

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