

The Americas in European Music Encyclopedias



Part II

PART I OF THIS SERIES (*Inter-American Music Review*, III/2, Spring-Summer, 1981, pp. 159–207) assessed articles on American topics and about Americans, North and South, published in the music encyclopedias of three selected European nations. But apart from mentioning Alexander Wheelock Thayer's articles on Beethoven-related subjects and Clarence Eddy's article on Carl Albert Loeschorn in the first edition of *Grove* (IAMR, III/2, 162 and 169), Part I of this series left untouched two prickly problems: (1) What articles not on New World topics have Americans contributed to European music lexicons? (2) How do articles on American topics by American authors compare with articles on American topics by European writers?

The only current European music encyclopedia that makes it easy to discover just which articles by each contributor are to be found in a given tome is the behemoth *Die Musik in Geschichte und Gegenwart* (Kassel: Bärenreiter, 1949–1979, 16 vols.; hereafter referred to as *MGG*). However much the character of the entries changed in the three decades of *MGG*'s publication—diffuseness giving way to brevity, vague or inadequate bibliography to precise citations—the editors adhered throughout all 16 volumes to the useful practice of indexing each tome with two alphabetical lists, one of entries, the other of authors. After each author's name appears not only the author's current place of residence (as in *New Grove*, xx, 820–838) but also the title(s) of his or her article(s) in the given volume.

The most prolific European-born author of *MGG* articles on New World topics (with no less than 38 articles in volumes III–V, VIII–XV to his credit) was Kurt Pahlen¹ (Vienna, May 26, 1907; emigrated to Uruguay in 1939 in the wake of Nazi persecutions; resident at Zürich in 1963). Between 1954 and 1960 he contributed these dozen *MGG* articles: Eduardo Fabini (III, 1696–1697), Oscar Lorenzo Fernández,² and Constantino Gaito (IV, 40–41, 1259), Luis Gianneo, Gilardo Gilardi,³ Alberto Ginastera, Carlos Gomes,⁴ and Camargo Guarnieri (V, 81, 115, 135–136, 512–513, 1011–1013), Ernesto Lecuona, Alfonso Leng, Carlos López Buchardo, and Oscar Lorenzo Fernández (VIII, 450–451, 615, 1196–1197, 1203–1204). Incredibly, Pahlen makes no reference in the last mentioned *MGG* article (devoid of bibliography) to

¹For further biographical details and a list of 37 books by this *Vielschreiber* published between 1945 and 1973, see *Contemporary Authors*, ed. Clare D. Kinsman, volumes 13–16, first revision (Detroit: Gale Research Company, 1975), pp. 616–617.

²As Nicolas Slonimsky observed, Fasquelle contains two articles on him (with conflicting death dates), one by Daniel Devoto filed under "F" (II, 44), the other unsigned (but ending with "Voir K. Pahlen in MGG") filed under "L" (III, 99). *The New Grove* and *Grande Enciclopédia Delta Larousse* (Rio de Janeiro, 1972, IX, 4091) file him under "L".

³See improvements of the Gianneo and Gilardi articles in *MGG*, XVI (1979), 464, 471.

⁴The bibliography of this article exactly copies *Grove*, 5th ed., III, 707, item by item. The text of the article merely rearranges the data in the *Grove* (1954) article in different order (without correcting the wrong date for *Il Saluto del Brasile*).

his article published five years earlier on exactly the same composer in the same lexicon (*MGG*, iv, 40–41), but alphabetized under Fernández rather than Lorenzo.

Despite this lapse, Pahlen returns in the next seven tomes with another 26 articles that include sections 1, 3, and 4 of the article on Mittelamerika (ix, 373–374, 378–386 [Vicente T. Mendoza contributed section 2]), articles on Juan Orrego Salas, Cenobio Paniagua, Ettore Panizza, Eugenio Pereira Salas (x, 419–420, 720–721, 721, 1038), Domingo Santa Cruz (xi, 1377), Südamerika = South America (xii, 1674–1695), Héctor Tosar Errecart, Floro Ugarte, Guillermo Uribe Holguín, Teodoro Valcárcel, Carlos Vega, José María Velasco Maidana⁵ (xiii, 578–579, 1021, 1174–1175, 1214–1215, 1358, 1367), Alberto Williams (xiv, 680), Julián Aguirre, Mário de Andrade, José André, Arturo Berutti, Felipe Boero, Francisco Braga, Alfonso Broqua, Eduardo Caba, Luis Cluzeau Mortet, Roque Cordero, Luiz Cosme, and Ernesto Drangosch⁶ (xv, 68–69, 205–206, 206–207, 730–731, 888, 1040–1041, 1115, 1229–1230, 1521, 1583–1584, 1612–1613, 1839).

Pahlen's 38 *MGG* articles, none more fraught with research results than the many money-making "music for the millions" miscellanies that he published during his South American sojourn, contrast painfully with the precise Latin American entries made possible in 1972 and 1975 updatings of *Riemann* through the cooperation of an earlier German-speaking emigrant to Uruguay who was a scholar rather than a popularizer, Francisco Curt Lange.⁷ Pahlen's two entries that pretend at an exhaustive bibliography⁸ (Middle and South America) lack the titles that were available to Lange in the same Uruguayan capital.

Pahlen's slipshod articles on such seminal contemporary ABC-nation composers as Ginastera, Guarnieri, and Santa Cruz take a turn for the better in the Ponce article (x, 1437–1438) by Henning Ferdinand based at Lisbon, but do not begin being truly redeemed until Nicolas Slonimsky⁹ enters *MGG* with an article of his usual superiority on Revueltas (xi, 346–347). Luiz Heitor Corrêa de Azevedo¹⁰ wrote the excellent article on Villa-Lobos (xiii, 1624–1628)—which would perhaps have been even longer had *MGG*'s end-of-alphabet articles equalled the size of beginning-of-alphabet articles. He also contributed 21 extremely valuable articles to the two-volume Supplement, one of which is the welcome city article on Rio de Janeiro (xvi, 1562–1565), the rest of which are biographies of six Cubans (two transplanted Spaniards), four Brazilians (including himself and a transplanted German), four Venezuelans (including Aretz transplanted from Argentina), two Uruguayans (one

⁵Pahlen incorrectly cites La Paz as Velasco Maidana's birthplace (should be Sucre); otherwise this is one of his few *MGG* articles better than the *NG* article on the same subject.

⁶*NG* lacks articles on Caba or Drangosch.

⁷Concerning Lange's *Riemann* intervention, see *Handbook of Latin American Studies: No. 38* (Gainesville: University of Florida Press, 1976), 544, 548–549.

⁸Twenty Pahlen biographies in the main alphabetical series lack any bibliography (*Literatur*) whatsoever.

⁹Previously he had contributed no Latin American entries to *MGG*, despite his much plagiarized *Music of Latin America* (New York: Thomas Y. Crowell, 1945; Spanish translation, Buenos Aires: El Ateneo, 1947). In addition to Revueltas and 23 United States entries (Ives, Koussevitzky, Leichtentritt, Ernst Levy, Mitropoulos, Nabokov, Pisk, Schillinger, Sobolewski, Still, John Vincent, Zador, Achron, Paul Hastings Allen, Leroy Anderson, Babbitt, Elliott Carter, Crist, Lehman Engel, Freed, Rudhyar, Siegmeyer, Szell), he wrote the Lev Theremin and Alejandro García Caturla articles (xiii, 329, and xv, 1386–1387).

¹⁰Corrêa de Azevedo began his *MGG* articles with Radamés Gnattali (v, 381–383).

from Italy), two Mexicans, and two Argentinians.¹¹ Kurt Rottmann wrote the article on the Chilean Bisquertt in the Supplement (xv, 819). The Argentine-born Malena Kuss presaged the excellence of her Latin American articles to come in Leslie Orrey's *The Encyclopedia of Opera* (Advisory Editor, Gilbert Chase) with articles on Alfonso de Elias and Julio Fonseca (xvi, 62-64 and 325-326).¹²

Without further traversal of Latin American territory in *MGG*, the best one can say is that coverage improved in density and quality from Slonimsky's *Silvestre Revueltas* article onward. United States coverage began in the first volume with Karl H. Wörner's *Amerika*. Dealing exclusively with the United States, this ambitious solo effort (i, 417-427) by a sometime prisoner of war in the United States gave way fifteen years later to a much more sophisticated survey of the *Vereinigten Staaten* (xiii, 1467-1487) written by four American-born contributors—Irving Lowens, H. Wiley Hitchcock, Nathan Broder, and Julius Mattfeld, each vaunting his special expertise. Wörner's good will continued evident in the eleven biographies of native-born or immigrant American composers included elsewhere in the first volume of *MGG*: George Antheil, Ernst Bacon, Samuel Barber, Amy Marcy Cheney Beach, Robert Russell Bennett, Nicolai Berezowsky, Carl Bergmann, Irving Berlin, Leonard Bernstein, Marc Blitzstein, and Ernst Bloch (i, 512-513, 1065-1066, 1232-1233, 1457-1458, 1661, 1679-1680, 1696, 1745, 1797-1798, 1934-1935, 1935-1938). Except for the Antheil, all Wörner's articles include bibliographies. The Bernstein article, published when the youthful wonder was only 33, verges on panegyric. Including Carl Bergmann (1821-1876) in a list that lacks Billings (1746-1800), Bristow (1825-1898), and Buck (1839-1909) does German immigrants too much honor.

Wörner's seven articles in *MGG*, ii, on Cadman, Carpenter, Chadwick, Converse, Copland, Cowell, and Creston; his seven in iii on De Koven, Diamond, Oliver Ditson, Louis Charles Elson, Carl Engel, John Erskine, and Arthur Farwell; and his six in iv on Irving Fine, William Arms Fisher, Alice Fletcher, Arthur Foote, Lucas Foss, and William Henry Fry; were eked out in iv with Nathan Broder's articles on Gabilovich and Ganz. In the next ten volumes, *MGG*, v through xiv, Broder's 61 articles included those on Edward E. Lowinsky, New York City, G. Schirmer, O. G. T. Sonneck, Leopold Stokowski, and Arturo Toscanini—but otherwise concentrated on American composers, native or long-term residents. All exhibit Broder's customary mastery; and, in comparison with the coverage of the rest of the Western Hemisphere in those same volumes, induce the historically unwarranted impression that the United States, past and present, always far outdistanced anything accomplished south of the Rio Grande.

So much for articles on American topics in *MGG*, whether written by Americans or Europeans. Now for a *da capo* to the much more difficult question broached in the first paragraph of this installment: what role did the Americas play in *MGG* (still used as the test lexicon), counting not merely the number of articles on New World topics but on Old World topics as well? Some objector will immediately ask, who rates as an American anyway? Do these 14 contributors rate: Manfred Bukofzer,

¹¹Ardévol, Cervantes Kawanag, Paris, Ruiz Espadero, Salas y Castro, Saumell Robredo; Corrêa de Azevedo, Gallet, Koellreutter, Miguéz; Aretz, Lamas, Olivares, Plaza; Ayestarán, Baldi; Campa, Carrillo; Bautista, Piaggio.

¹²She also contributed articles on Julian Edwards and Leonard Stein (xvi, 14-15 and 1751-1752).

Hans-Heinz Dräger, Nino Pirrotti and Paul Nettle beginning with the first volume, R. Alex Harman, Claude V. Palisca and Gilbert Reaney beginning in the second, Robert Donington in the third, Otto Gombosi in the fourth, Denis Stevens beginning in the fifth, Nicolas Slonimsky and Nicholas Temperley in the sixth, Willi Apel and Joseph Kerman in the seventh? Or are all 14 to be waved aside as transplants? Certainly Vincent Duckles beginning in the second, H. C. Robbins Landon beginning in the third, Jan LaRue and Walter Rubsamen in the fourth, Luther Dittmer and Kenneth Levy in the eighth, and Robert Stevenson beginning in the ninth, cannot be considered transplants.

For whatever value inheres in a list, the last-named *MGG* contributor wrote these 71 articles (biographees whose names go in italics were born in Europe; names in capitals designate Europeans never resident in the New World): CRISTÓBAL DE MORALES, JUAN NAVARRO (*i*), and *Juan Navarro (ii)* (IX, 553-564, 1297-1299); JUAN DE PADILLA and *Juan Gutiérrez de Padilla* (X, 564, 564-565); Sarabande (XI, 1389-1397), *Estacio de la Serna*, Service (XII, 566-567, 581-588); *Tomás de Torrejón y Velasco*, TOMÁS LUIS DE VICTORIA, SEBASTIÁN DE VIVANCO (XIII, 570, 1586-1597, 1871-1872); Manuel de Zumaya and Julián Zuñiga (XIV, 1423-1424, 1452-1453); José Bernardo Alcedo, José Manuel Aldana, Pedro Humberto Allende Sarón, René Amengual Astaburuaga, MATHEO DE ARANDA, *Juan de Araujo*, William (Count) Basie, Gustavo Becerra Schmidt, Sidney Bechet, Miguel Bernal Jiménez, Bogotá (city article), ESTÊVÃO DE BRITO, MANUEL CARDOSO, Carlos Chávez, Cuzco (city article), *Hans Theodor David*, Archibald Thompson Davison, Clarence Dickinson, George Sherman Dickinson, NICOLÁS = NICOLAO DOIZI DE VELASCO (XV, 112-113, 116-117, 156-157, 177-178, 260, 261-262, 532, 587-588, 589, 698-699, 893-898, 1093, 1319-1321, 1430-1433, 1673-1678, 1713-1714, 1718-1719, 1783-1784, 1784, 1815-1816); Albert Elkus, Edward Kennedy (Duke) Ellington, Blair Fairchild, Percy Faith, *Gutierre Fernández Hidalgo*, *Giuseppe Ferrata*, Henry Theophilus Finck, *Carl Fischer*, *Hernando = Fernando Franco*, *Johan Franco*, *Anis Fuleihan*, Blas Galindo Dimas, Roberto García Morillo, Celso Garrido-Lecca, Benjamin David Goodman, Ferdinand = Ferde Grofé, Guatemala Stadt (Guatemala City), Fletcher Henderson, Samuel Holyoke, *Vladimir Horowitz*, Augustus D. Juilliard, KIRCHENMUSIK and Kirchenmusik H und J (English and United States Church Music), Lima (city article), Francisco López Capillas, Vicente T(eodulo) Mendoza, Mexiko Stadt (Mexico City), Melesio Morales, José de Orejón y Aparicio, [Walter Piston], Theodore Presser, Leontyne Price, Antonio de Salazar, FRANCISCO DE SANTIAGO, Gunther Schuller, Francisco Manuel da Silva, *Eduard Steuermann*, Alfred Julius Swan, *Henryk Szeryng*, MANUEL DE TAVARES (XVI, 64, 68-70, 174, 175-176, 208-209, 216-217, 281, 292-293, 348-349, 349-350, 391-392, 402-403, 415-416, 419-420, 509-510, 539-540, 551-555, 651-652, 727-728, 737-738, 889-890, 989-991 and 991-994, 1138-1139, 1157-1158, 1266-1267, 1270-1274, 1290, 1442-1443, [1500], 1516-1517, 1518, 1630-1631, 1649, 1684-1686, 1706-1707, 1753-1754, 1805-1806, 1811-1812, 1816-1817). The articles Sarabande and Service in the above list share Old and New World habitats.

The breakdown of the same author's articles in *The New Grove* (again using italics and capitals for the same purposes as in the previous paragraph) reads thus:

Afro-American, *see* Latin America, § III; AGUIAR-TODI, LUISA, *see* TODI, LUISA; *Alamo*, *Lázaro del*, I, 193; ALBÉNIZ, MATEO PÉREZ DE, I, 204; Aldana, José Manuel,

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In *The Musical Quarterly*, LXVIII/2 (April 1982), 284, Joan Peyser stated that "750 American scholars . . . would not necessarily prevent the continuance of an anti-American point of view" in *The New Grove*. "For the bulk of American musicologists have been trained either by European musicologists or by European-oriented American musicologists," who believe "deeply in Europe's cultural

supremacy," she added. However, ¹⁰ lack of a catalogue of *NG* articles by author, Peysér did not attempt any exact breakdown of the sort that can be given for authors of *MGG* articles.

Mrs. Edmund R. Wodehouse—author of 16 articles in the first edition of *Grove* (including Benevoli, Campra, Volkslied, and Zumsteeg)—published a "Catalogue of Articles Contributed by Each Writer" at pages 181-189 of her *Index to the Four Volumes* of the first edition (London: Macmillan, 1890). What would such a Wodehouse-type index of *NG* now reveal? The following generalizations can be ventured: in *NG*, Renaissance biographical articles were assigned to Americans, whereas repertory concert and opera composers' biographies were allotted to Europeans. Howard Mayer Brown wrote the Janequin article, James Haar the Lassus, Kerman the William Byrd, Lockwood the Palestrina (text and bibliography), George Nugent the Gombert, Isabel Pope the Cornago and Encina, Gustave Reese the Josquin Desprez (in cooperation with Jeremy Noble), Stevenson the Morales and Victoria.

On the other hand, the articles on J. S. Bach, Bartók, Bellini, Berlioz, Bizet, Brahms, Bruckner, Chopin, Debussy, Franck, Gluck, Gounod, Handel, Haydn, Liszt, Mahler, Mendelssohn, Mozart, Rachmaninoff, Ravel, Schubert, Schumann, Stravinsky, Tchaikovsky, Verdi, Vivaldi, Wagner, and Weber were all written by United Kingdom or continental authors. Running counter to rule, Philip Gossett's Rossini article and Kerman's part in the Beethoven rank as exceptions. Or does the Beethoven portion by London-born Kerman—sometime Heather professor at Oxford University—indeed break the rule exemplified in this concluding paragraph?