PROJECT MUSE®

Music in Ibero-America to 1850: A Historical Survey (review)

Tom Moore

Luso-Brazilian Review, Volume 41, Number 1, 2004, pp. 212-213 (Review)

Published by University of Wisconsin Press

DOI: <https://doi.org/10.1353/lbr.2004.0018>

➔ *For additional information about this article*

<https://muse.jhu.edu/article/173645>

que se propõe: por pertencer a uma linhagem teórica mais preocupada com a imanência do texto, o que sua bibliografia revela, mas não podendo se furtar a um exame do contexto, dada a importância que as especificidades deste vêm assumindo como elementos constitutivos da produção e do consumo de literatura no Brasil das últimas quatro décadas, ele não consegue equacionar as grandes questões que esse mesmo contexto hoje propõe ao pesquisador e ao crítico. Talvez isso ficasse menos difícil se ela considerasse com mais rigor, sem apenas utilizá-la sem citação, uma bibliografia séria que há tempos vem tratando dos mesmos temas, embora com outro enfoque teórico.

O livro de Barbieri parece ilustrar, não no campo da ficção, mas no daquela realidade dedicada à pesquisa e à crítica, a tendência à pressa que o giro vertiginoso do mercado impõe, perdendo qualquer inadequação, no intuito de não deixar estancar a produção. De qualquer modo, ele tem o inequívoco mérito de acentuar a necessidade de mais estudos críticos sobre o assunto, que a cada dia se revela mais instigante e sedutor.

Tânia Pellegrini

Universidade Federal de São Carlos—SP

Mendoza de Arce, Daniel. *Music in Ibero-America to 1850: A Historical Survey.* Lanham, MD: Rowman & Littlefield, 2001. xviii + 723 pp. Notes. Bibliography. Index.

Just as the United Kingdom and the United States are said to be “two countries divided by a common language,” Hispanic America (usually referred to incorrectly as Latin America) and Brazil form a cultural unity, though the lack of a common language often obscures this fact. Scholars dealing with Hispanic America often lack skills in Portuguese, and vice versa, so that a wall of ignorance prevents scholarship from considering “Ibero-America” (to use Mendoza de Arce’s term) as an organic whole. The Catholic colonies of Spain and Portugal in the Western Hemisphere had a great deal in common in many spheres of society, and this was particularly the case in the area of music, where the Church was for many years the most important patron of music (a strong contrast to the situation in the British colonies in North America, where the puritan tendencies of the Reformation meant that church music was almost non-existent).

The traditions of music study and music history in the United States (and Western Europe) have meant that only a narrowly circumscribed portion of the music created in the Western European tradition has been considered worthy of study—the music of Germany, Italy, and France, and, secondarily, England. This restriction of the canon has meant that music scholars writing in English generally do not have the language skills (fluency in Spanish and Portuguese) necessary to address the music created in Iberia, nor in Iberia’s colonies in the New World. And so Mendoza de Arce’s study fills an important lacuna, in presenting a broad historical survey of the cultivation of music in Latin America from its discovery and settlement by Europeans to the beginnings of the modern age in

1850. The music created in Latin America has remained in archives and libraries, unstudied, unpublished, and unperformed until quite recently, with printed editions and recordings of this music beginning to appear.

Music in Ibero-America to 1850 is an impressive marshaling of information in the grand tradition of positivistic musicology, a volume with the same sort of encyclopedic intent as, for example, *Music in the Renaissance* by Gustave Reese, something that has been out of fashion for some years with musicologists, as they have turned their attention to “new” musicology—applying models from literary theory, feminist theory, queer theory, and have turned away from documents and sources. Mendoza de Arce commands an extensive bibliography, predominantly in Spanish and Portuguese, with no obvious gaps. His presentation of the material is packed with information, so much so that the prose perhaps serves better as reference than as narrative. The author divides the volume first chronologically (1492–1700; 1700–1800; 1800–1850), next by type of music (sacred, secular, public music, chamber music, etc.) and finally geographically (note to Brazilianists: Brazil comes last, but not least, and the author clearly notes when Brazilian musical history differs from more general practice, and why). This being the case, it might have been more effective to have presented the text visually with the sort of headings that stand behind it conceptually, to make explicit what is implicit in the structure, so that the user could more quickly access the information desired.

The author, though long resident in the United States, is not a native speaker of English, and this is evident on many occasions in his prose. This is a problem that could have been rectified easily by a diligent copy-editor but, unfortunately, it was not, so there are patent errors of vocabulary stemming from Spanish (e.g., *grade*, rather in *degree* in describing the steps of a musical scale) as well as subtler infelicities of style. Scarecrow ought to have corrected these before giving this important work to the public. Another minor desideratum is a discography of the music discussed.

Nevertheless, Mendoza de Arce has made an important contribution in presenting in English so much information that was hitherto inaccessible to those who do not read Spanish and Portuguese, and indeed this book is indispensable for those interested in the musical history of the Western hemisphere. The history and culture of Latin America is of increasing interest in the US. Literary scholars know the wealth and richness of this culture. It is important to realize that there are musical riches here as well, which are only beginning to be explored.

Tom Moore

The College of New Jersey

Marques, Ana Claudia. *Intrigas e questões: Vingança de família e tramas sociais no sertão de Pernambuco*. Coleção Antropologia da Política. Rio de Janeiro: Relume Dumará, 2002. 352 pp.

The publication, in 1949, of Luís Aguiar da Costa Pinto's *Lutas de Família no Brasil (Era Colonial)* inspired few scholars to follow in the footsteps of this much