

*Notes on the History of Music Exchange between the Americas before 1940.* By EUGENIO PEREIRA SALAS. [Music Division, the Pan American Union, Music Series No. 6.] (Washington, D. C.: Pan American Union, 1943. Mimeographed. Pp. 37.)

Pereira Salas is a Chilean historian who made a valuable contribution to musicology with his *Los orígenes del arte musical en Chile* (1941). He wrote the present work during a visit to the United States, and while it is admittedly little more than a collection of random notes, it provides some interesting data in a field that has been entirely neglected by musical historians. The author draws on the writings of early North American travellers, who were the first to take an interest in Latin-American music and dances. He presents evidence that some music of the United States was familiar in South America as early as the second decade of the nineteenth century, and he draws attention to the performances of an American theatre troupe which appeared at Santiago de Chile in 1859 (en route to California). Due prominence is given to the activities of Louis Moreau Gottschalk, the first North American musician to make a definite and lasting impression on the Latin-American public. Gottschalk was also the first North American composer to make use of Latin-American elements in his compositions. The author's statement that "radio has done little to foster musical contacts between the Americas" is surely open to rectification, though he is no doubt right in asserting that radio programs in Latin America "are mediocre and limited in scope" as regards musical content. Copious bibliographical footnotes and three appendices add to the value of this publication as a reference source.

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New York, N. Y.

*The Music of Brazil.* By ALBERT T. LUPER. [Music Division, Pan American Union, Music Series No. 9.] (Washington, D. C.: Pan American Union, 1943. Mimeographed. Pp. 40.)

This is the second in a projected series of handbooks dealing with the music of various Latin-American countries. Albert T. Luper, formerly of the music department of the University of Texas, has a good background for dealing with Brazilian music, but the treatment of the subject is so succinct (12 pages) that scarcely any scope is afforded for more than a summary outline under the following topics: Music of the Indians; Colonial Music; Music After Independence; Nationalism; Contemporary Trends; Folk and Popular Music. In