Friends of LAMC Spotlight

February 27, 2025

Dear Friends of the Latin American Music Center,

This Spotlight Series is dedicated to the esteemed **Dr. Leonardo Manzino**, a dedicated scholar and advocate for Ibero-American musical heritage.

In 2024, Manzino delivered an inspiring lecture at Catholic University of America, titled ***Advances in Research: 19th-Century Latin American Opera within the Global History of Opera***, where he explored the intricate connections between tradition and innovation in Latin American music. An esteemed alumnus of the Rome School of Music, his work has been instrumental in documenting and preserving the diverse expressions of our rich musical culture, making his insights invaluable to both scholars and musicians alike.

Manzino's lecture provided a deep dive into the evolving landscape of Latin American musicology, shedding light on its historical influences and contemporary interpretations. His dedication to research and education underscores the importance of fostering dialogue and collaboration within our musical community.

We are honored to celebrate his contributions and invite you to engage with his work as we continue our mission at the Latin American Music Center. Thank you for being part of this journey, and we look forward to sharing more enriching experiences with you throughout the year.

Warm regards,

Gustavo Ahualli
Director of the Latin American Music Center

Leonardo Manzino

Manzino is a Uruguayan Professor of Music History. He obtained a Licentiate in Musicology (1985) from the Universidad de la República (Uruguay), a Master of Music in Piano Performance (1989), and a Ph.D. in Musicology (1993) from The Catholic University of America in Washington, D.C. He has been a faculty member at the Universidad de la República (Uruguay), the Vicente Ascone School of Music (Montevideo City Government), the Uruguayan National School of Opera (Uruguayan Department of Education and Culture), and the Institute of Arts and Humanities (Uruguayan Consejo de Formación en Educación).

Manzino edited Volume 20 of Composers of the Americas (1993), a series published by the Organization of American States (OAS). He contributed articles on Uruguay, 19th-century Uruguayan composers, and 20th-century Latin American composers to the second edition of The

New Grove Dictionary of Music and Musicians (2001). He has published articles on 19th-century Uruguayan music in the Latin American Music Review (1993), Revista del Instituto de Investigación Musicológica Carlos Vega (2021), as well as books and music editions (2004–2020) in a series on Uruguayan Romantic Music.

He is actively engaged in Latin American music research. His recent participation in musicological events includes congresses of the Latin American branch of the IMS, the Regional Association for Latin America and the Caribbean (ARLAC-IMS) in Mexico (2024), Jaén, Spain (2022), and Buenos Aires (2019); the IV Congress of the Brazilian Musicological Society (Santos, 2023); the 21st Quinquennial Congress of the International Musicological Society IMS (Athens, Greece, 2022); Clare College, Cambridge University (UK, 2019); and the Argentine and Chilean Musicological Societies (Buenos Aires, 2018; Santiago de Chile, 2020; Córdoba, 2021).

Interview

1. **Your career spans decades of research and teaching in musicology, with a particular focus on Latin American and Uruguayan music. What initially inspired you to pursue this field, and what continues to drive your passion for it?**

I received my Licentiate in Musicology degree from the Universidad de la República, Uruguay, in 1985. Nowadays, my professional journey has indeed spanned forty years. I focused on Latin American music as a graduate student at the Latin American Music Center (LAMC), The Benjamin T. Rome School of Music at The Catholic University of America. Argentine music educator and musicologist Emma Garmendia, the first LAMC Director, was the one who initially inspired me to pursue research in Latin American music. I explored and played Latin American piano repertory for my Master of Music degree in Piano Performance and later engaged in musicological research for my Ph.D. program.

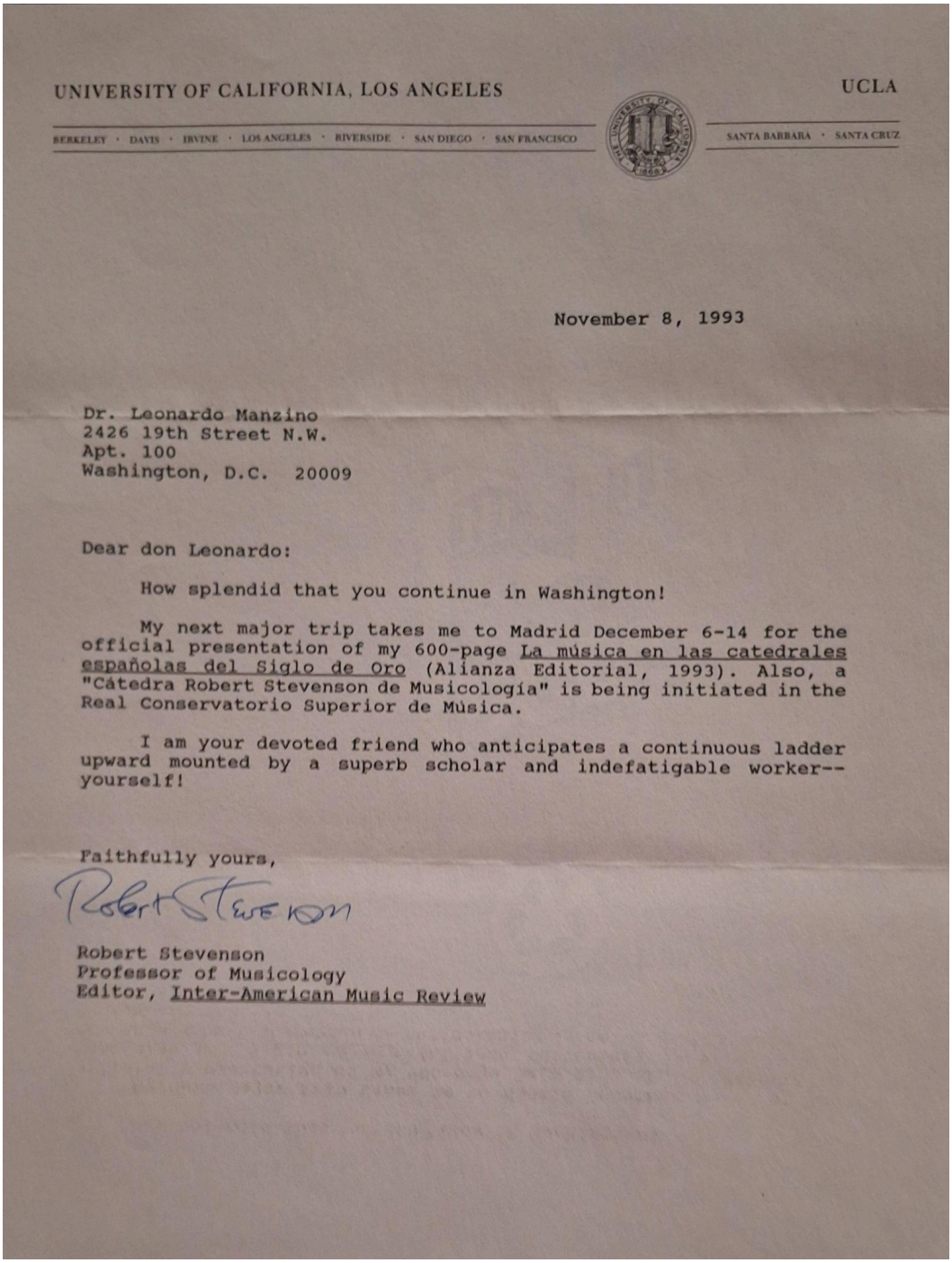
When the LAMC was founded in 1984, the Music School at The Catholic University of America was the only institution in the United States at the time that offered minors in Latin American music in all its graduate programs. Emma Garmendia always highlighted that point, and Robert Stevenson would always approve, saying, "She's right!" Latin American studies was the trend that developed in universities based in the United States from the 1980s.

Catholic University Professor Emerita Elaine R. Walter, whose idea of creating the LAMC—following her lecture and attendance at the VI Inter-American Conference on Music Education held in Caracas, Venezuela, in May 1983—bore fruit with the collaboration and cooperation of Emma Garmendia and her husband, Efraín Paesky, Chief of the Music Division at the Organization of American States.

When I arrived at the Benjamin T. Rome School of Music as a graduate student in 1986, Cyrilla Barr—Chair of the Musicology division back then—considered, by assessing the curricula of my Uruguayan degree, that it was equivalent in the United States to a Master of Arts degree in Musicology. Emma Garmendia expected me to pursue a Musicology graduate program since she had evaluated a paper of mine on Form in Mozart Piano Sonatas with my application to the Music School. I had analyzed all of Mozart's piano sonatas and had, at that time, played many of them. I had worked on that paper for over two years under the guidance of Héctor Tosar, an outstanding Uruguayan composer who returned to Uruguay in the early 1980s after serving as Director at the Puerto Rico Conservatory following Pablo Casals and teaching at Indiana University.

Since a Master's degree in Musicology would not have really added value to my Uruguayan Licentiate degree, I applied and was accepted to pursue a Master of Music degree in Piano Performance. This helped me establish a wonderful connection with Robert Stevenson through the LAMC because we discussed music and musicology extensively for over three years before I started working on my Ph.D. dissertation under his guidance. Since Robert Stevenson had studied piano with Arthur Schnabel, we extensively discussed Schnabel's interpretation of many Beethoven piano sonatas.

In our conversations, I backed my thoughts with Schnabel's own edition of Beethoven piano sonatas, his recordings, and many copies of first editions, manuscripts, and Urtext editions that I had studied at the Kolischer Conservatory in Montevideo under the direction of Luis Batlle Ibáñez, a Uruguayan pianist and pedagogue who co-directed, with Rudolf Serkin, the Marlboro School for Young Performing Musicians in Vermont since the late 1970s. You see, back in the 1930s and 1940s, Schnabel and Serkin represented two different generations advocating distinct 20th-century trends in the interpretation of Beethoven's piano works.



UNIVERSITY OF CALIFORNIA, LOS ANGELES UCLA

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November 8, 1993

Dr. Leonardo Manzino
2426 19th Street N.W.
Apt. 100
Washington, D.C. 20009

Dear don Leonardo:

How splendid that you continue in Washington!

My next major trip takes me to Madrid December 6-14 for the official presentation of my 600-page La música en las catedrales españolas del Siglo de Oro (Alianza Editorial, 1993). Also, a "Cátedra Robert Stevenson de Musicología" is being initiated in the Real Conservatorio Superior de Música.

I am your devoted friend who anticipates a continuous ladder upward mounted by a superb scholar and indefatigable worker--yourself!

Faithfully yours,

Robert Stevenson

Robert Stevenson
Professor of Musicology
Editor, Inter-American Music Review

Anyway, I feel that my musicological bond with Stevenson, who became my mentor as a Ph.D. student, was well established on musical grounds before I began working on my Ph.D. dissertation. My dissertation combined several motivations. Besides Garmendia and Stevenson, the Paleography and Renaissance Music courses that I took with Ruth Steiner introduced me to the origins of the Spanish villancico. Stevenson's editions of Latin American villancicos and a

manuscript collection from San Felipe Neri in Sucre, Bolivia, extant in Montevideo at the Museo Histórico Nacional, inspired my Ph.D. dissertation on The Montevideo Collection of South American Baroque Villancicos: 1650-1750, The Catholic University of America, 1993.

My passion for the field of Latin American music lies in the diversity of styles, the huge number of musical sources that exist, and the need to edit, perform, and write about them. Latin American music nurtures itself from Indigenous, European, and African sources. It is most motivating to discover how music from all these cultures joins the melting pot of Latin American music.

2. You've contributed significantly to the study and publication of 19th-century Uruguayan Romantic music. Could you share some key discoveries or moments that have stood out during your research?

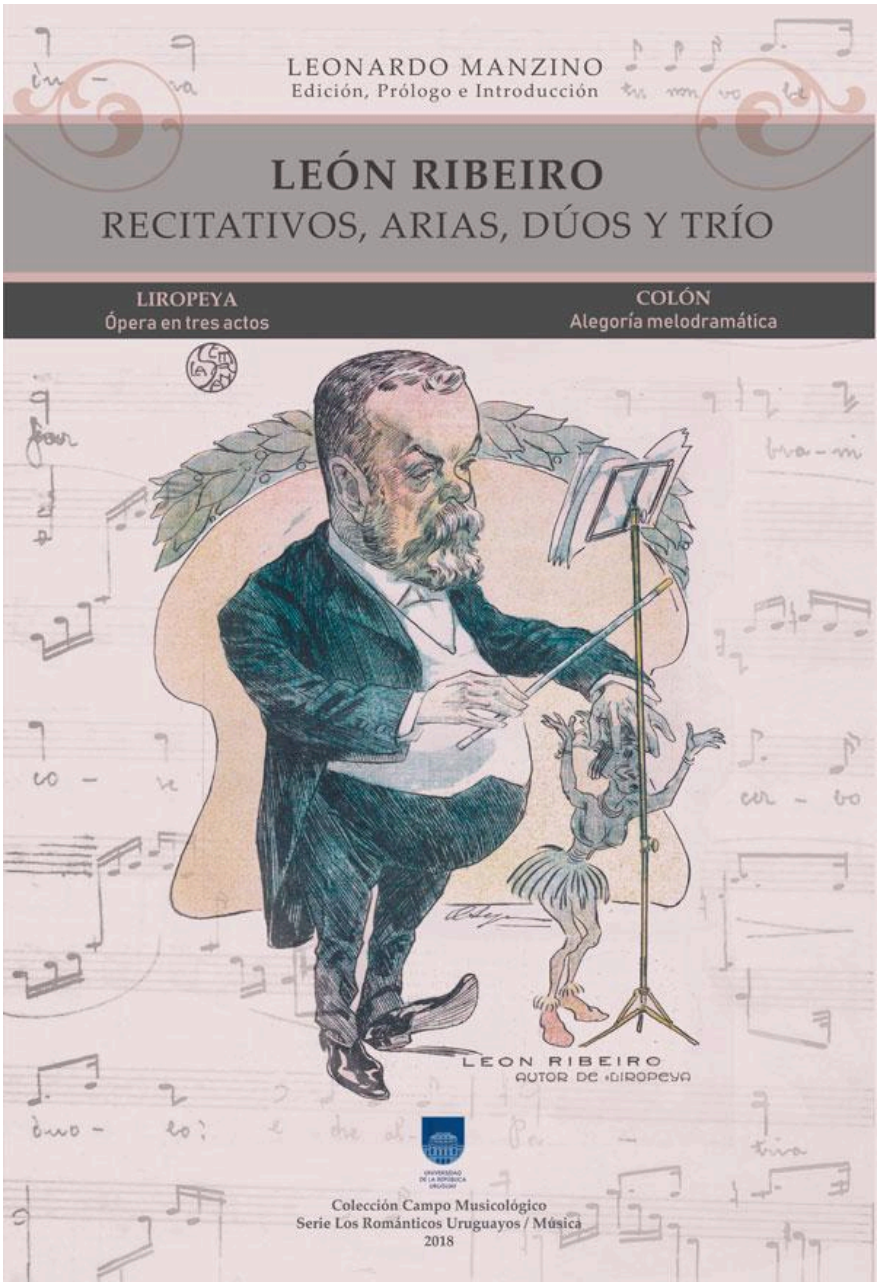
Uruguayan musicologist Lauro Ayestarán included in his 1953 volume *La Música en el Uruguay* his discoveries and review of music in Uruguayan territory from the Colonial period up to 1860. In 1971, Susana Salgado, in her *Breve Historia de la Música Culta en Uruguay*, dedicated a chapter to the first generation of Uruguayan composers who engaged in the composition of mature Western music genres such as sonata, symphony, opera, and chamber music. This generation of composers, active from the late 1870s to the early 1930s, is most attractive for investigating current trends such as Global Musicology, Transnationalism, and Migratory Currents. In celebration of the 150th anniversary of Uruguayan composer León Ribeiro's birth, I launched a series on Uruguayan Romantic Music in 2004.

This series includes publications on Uruguayan music history, editions of Uruguayan music, and proceedings from academic events that I organized with colleagues and students to promote musicology by fostering work across generations in Uruguay to help young musicologists publish their work.

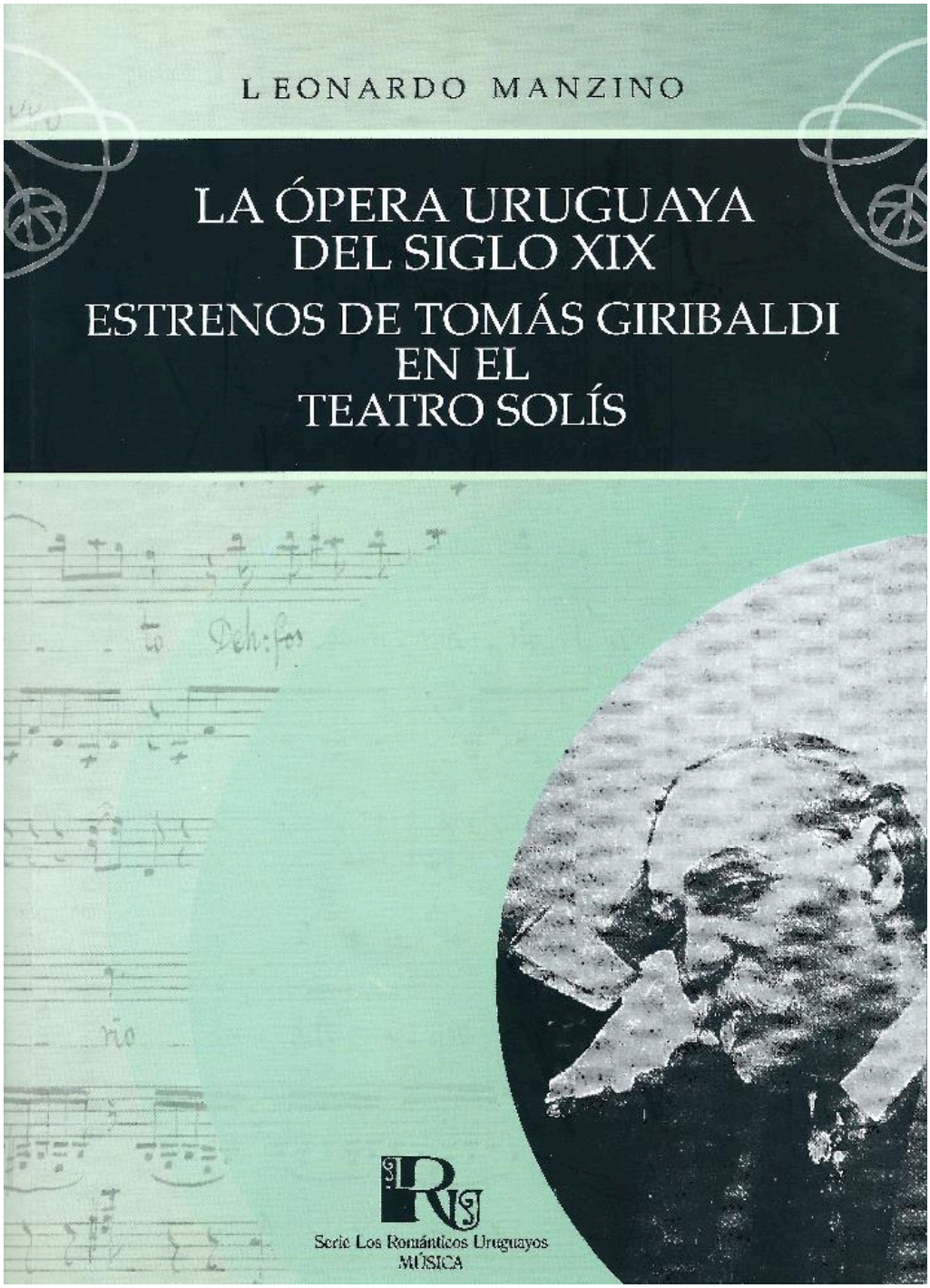
The thriving generation of Uruguayan composers born around the middle of the 19th century stimulated, for instance, the rise of Uruguayan opera at a time of great demographic change when the country was becoming increasingly cosmopolitan due to continuous European immigration, which boosted the population of Montevideo by a staggering 72% between 1873

and 1889. These composers encountered a wide range of ideas: religion and its association with government, diverse philosophical advocates, and, most prominently, the development of a notion of Uruguayan national identity.

Uruguayan historians consider that, in the second half of the 19th century, the Catholic faith belonged to the traditional set of values established during the Colonial period. Secularization impulses—developed from 1876 to 1886—led to the separation of church and state in the early 20th century. Philosophical notions included Rationalist Spirituality, a position that inspired anti-clerical forces and led to the founding, in 1872, of the Partido Radical, a new liberal political party. Positivism emerged in the late 1870s as a new ideological force. Uruguayan intellectuals advocated it along with Auguste Comte's Sociological Naturalism and the evolutionary theories of Charles Darwin and Herbert Spencer.



The world premieres of four Uruguayan operas between 1878 and 1912—namely *La Parisina* (1878) and *Manfredi di Svevia* (1882) by Tomás Giribaldi, and *Colón* (1892) and *Liropeya* (1912) by León Ribeiro—reveal the syncretism that joined local forces with their European counterparts. These operas combined Italian musical fervor with a national quest for identity in a cosmopolitan environment. Uruguayan opera in the last quarter of the 19th century is the musical counterpart of concurrent publications on Uruguayan history, paintings, sculptures, and literary works that promoted awareness of national identity.



I am now engaged in researching how 19th century opera circulated across the Atlantic Ocean in a round trip from the Mediterranean Sea to Latin America. There existed a fascinating long-term impact on the material culture of entertainment across the Atlantic Ocean in the late 19th and early 20th centuries. This impact illustrates the circulation of Postcolonial European ideas in Latin America and in turn, Latin American notions in Spain and Italy. Latin American 19th

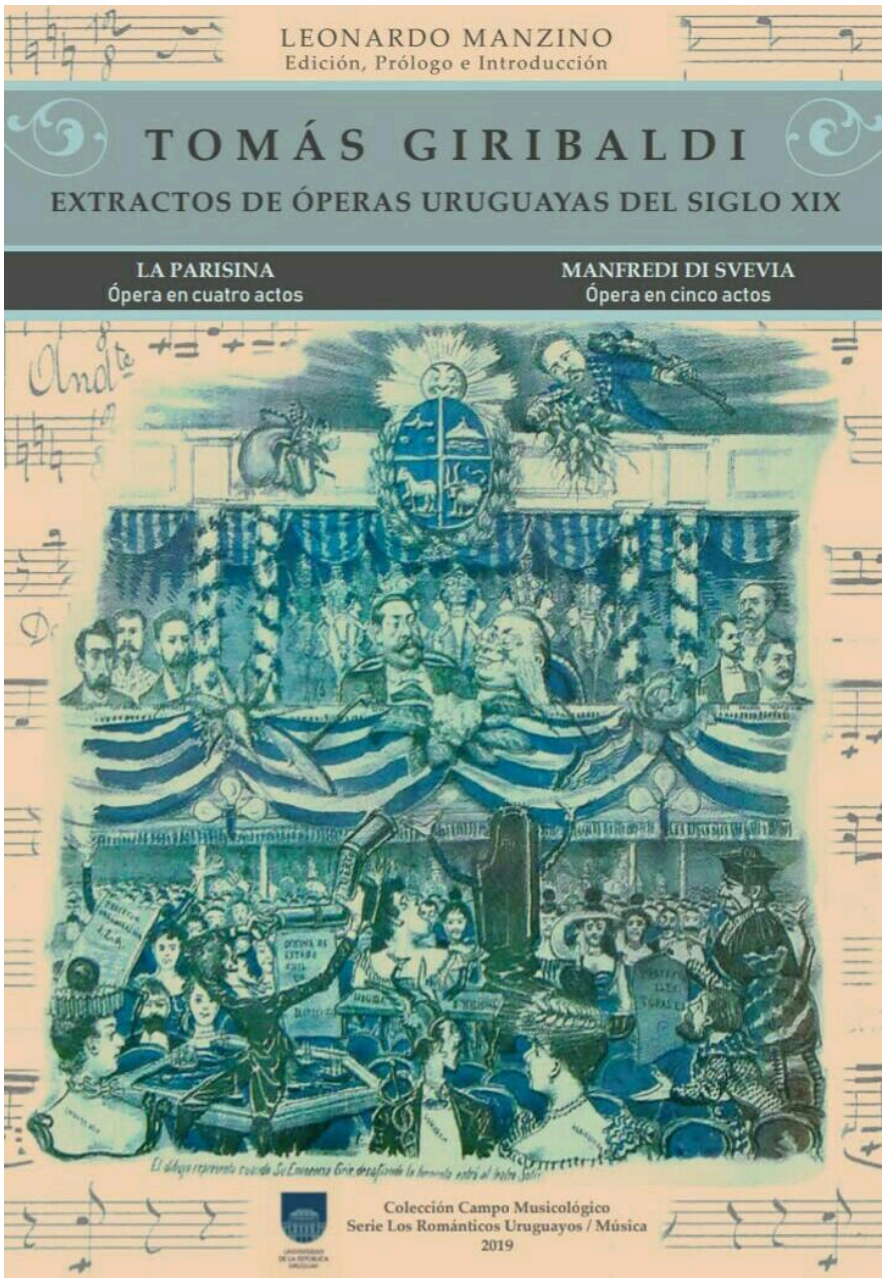
century opera nurtured both a local (national) and a continental (transnational) identity of Latin America portraying non-white issues included in librettos on native ethnicity and in surviving scenic designs of 19th century operas. Sources include operas such as *Guatimotzín* (1871) by Mexican composer Ancieto Ortega, *Il Guarany* by Brazilian composer Carlos Gomes, *La Parisina* (1878) by Uruguayan Tomás Giribaldi, *Liropeya* (1881) by Uruguayan León Ribeiro, *Atzimba* (1900) by Mexican Ricardo Castro, *Lautaro* (1902) by Chilean Elidoro Ortiz de Zárate and five works on the poem *Tabaré* (1888) by Uruguayan poet Juan Zorrilla de San Martín that in the 20th century inspired homonymous compositions by Uruguayan Alfonso Broqua (1910), the Spanish Tomás Bretón (1913), the Mexicans Arturo Cosaga Ceballos (1918) and Heliodoro Oseguera (1935), and the Italian born Argentine composer Alfredo Schiuma (1923).

3-In your extensive participation in international musicological events, how has the global perspective enriched your understanding of Uruguayan and Latin American music traditions?

As Daniel Chua —former President of the International Musicological Society stated in his opening remarks at the *The Global Musicology / Global Music History Virtual Conference* held online in January 2022, a global history of opera —since opera has been my focus of research lately within Latin American music— would imply a definition of opera as an object of study in its relation to cultures and identities other than European. He observed that when global is associated with historical musicology, the field acquires a geographical scale. It creates moments of contact that unfold a dynamic row of encounters and entanglements in which interactions over time and space define the object of study. The dynamic row of encounters at the dawn of opera involved early northern Italian opera at the end of the 16th century and the beginning of the early Baroque period, Roman opera from 1620 to the mid-17th century, and Venetian opera from the opening in 1637 of the *Teatro San Cassiano* in Venice (the first opera house in the world). It was not until the 18th century that the Neapolitan style of opera became a dominant stylistic trend constructing the generic notion of Italian opera as one stylistic entity different from 17th century French *tragédie-lyrique* (originally called *tragédie en musique*) or what embodied opera in England, i.e. the masque in the second half of the 17th century. The Neapolitan style of opera was also geographically and stylistically set apart from Spanish *tonadilla escénica*, which developed in Spain from 1750 to 1850, almost a century after a zarzuela titled *El golfo de las sirenas* (The Mermaids' Gulf) by Pedro Calderón de la Barca premiered in Madrid in 1657. Other European music works for the stage such as the German Singspiel appeared in the 18th century. In the 19th century, such was the case for French *operetta* or *grand opéra* and Wagner´s German *Gesamtkunstwerk* labeled as *music drama*.

The geographical scale that Chua refers to expanded in opera studies to Latin America from the outset of the 18th century. The first opera composed and produced in the Americas in 1701 was *La púrpura de la rosa*. Spanish-born composer Tomás de Torrejón y Velasco who settled in Peru in 1667 and was appointed *Maestro de capilla* at Lima Cathedral in 1676, set music to a libretto

by a playwright of the Spanish Golden Age, none other than Pedro Calderón de la Barca (who was involved as mentioned before in the origins of Spanish zarzuela). The premiere of this work —labeled on the title page of its manuscript not as an opera but as *Representación música* (Musical Representation)—took place at the Viceroyal Palace in Lima. It stands in a global history of opera as the work that shifted the label European opera to Western Hemisphere opera to include both Europe and South America. A global history of opera must acknowledge the notions of European opera since 1607 when Monteverdi offered his *L'Orpheo* in Mantua and Western Hemisphere opera after 1701 when Torrejón y Velasco's premiere of his *La púrpura de la rosa* took place in Lima.



This global perspective has enriched my understanding of Uruguayan and Latin American music traditions because it implies considering border-crossing source studies from the European beginnings of opera in the early 17th century to its inception in the Americas at the opening of the following one. To mention just one example from the 19th century, Tomás Giribaldi's Uruguayan *La Parisina* (premiered in Montevideo in 1878) is of interest for a global approach in the history of opera because of its libretto by Felice Romani. This author had worked with Donizetti in 1832 and 1833 to adapt opera librettos from *Lucrecia Borgia* by Victor Hugo, *Blanche d'Aquitaine* by Hippolyte Bis and *Parisina* by Lord Byron. The premiere of the homonymous opera by Donizetti was in Florence in 1833. Another *Parisina* by Pietro Mascagni to a libretto by Gabriele D'Annunzio followed Giribaldi's Uruguayan opera on the same subject. It premiered in Milan at the *Teatro alla Scala* in 1913. Giribaldi's 1878 Uruguayan *La Parisina* offers the opportunity of a border-crossing music source study over time when considered in connection with Donizetti's 1833 and Mascagni's 1913 settings. It also offers a sound case study for a global history of opera approach that connects issues of romantic Italian and Latin American 19th century opera across borders.

5-You've worked on notable publications like *The New Grove Dictionary of Music and Musicians* and the series *Composers of the Americas*. What challenges do you face when presenting Latin American music to an international audience, and how do you address them?

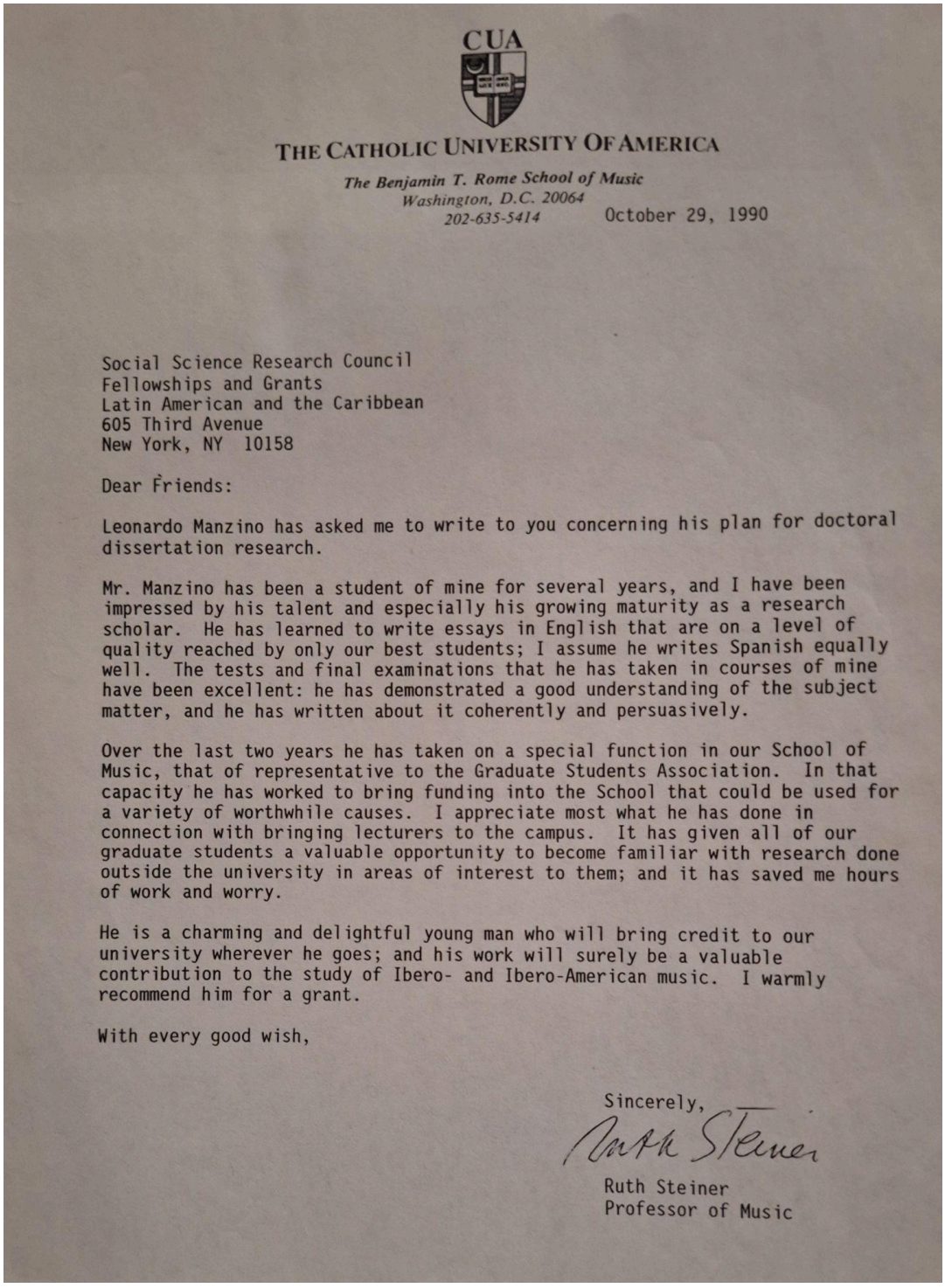
The main challenge I face is to help international audiences discover how diverse, rich and interesting Latin American music is. When facing an international audience, I address challenges by trying to connect some issue concerning Latin American Music with that same issue in their music. I try to connect with the audience through *the issue* (which is the same) but making a point of music style differences between their music and Latin American music. You see, I firmly believe that music itself should be the focus of any consideration so I take a current main idea in the field of musicology, e.g. globalization and explore how it may be appealing to a certain international audience.

Anyone may take a look at the International Musicological Society (IMS) web page and see that there currently are four regional associations within the IMS. If we compare the issue of globalization in two different regional associations of the IMS —e.g. the Regional Association for East Asia (IMSEA) and the Regional Association for Latin America and the Caribbean (ARLAC)— globalization is a big issue for East Asia audiences but it is not that big an issue for Latin Americans. I believe that this is probably due to the current academic bond and network existing between Europe and East Asia but non-existing between Latin America and East Asia. The one issue that may connect East Asia and Latin America within the globalization approach

may be Postcolonialism which in musical terms would imply to focus on 19th century music for Latin America and 20th century music for East Asia. Music in the Philippines would also offer many interesting topics that connect East Asia to Latin American through the Spanish Colonial and Post-Colonial periods.

5. As someone deeply involved in teaching and mentoring students, what advice do you give aspiring musicologists, especially those interested in exploring underrepresented music traditions?

I believe it is a very challenging time for aspiring musicologists. Musicology established itself as a science in her own right with music as its object of study concurrently with the development of Positivism in Western culture. As a young musicologist in the mid-1980s, I was educated and trained in a context where Musicology was practiced by musicians considering music —as I mentioned before— its object of study. I would encourage aspiring musicologists to carefully consider disputes posed since the mid-1980s by trends such as New Musicology, Critical Musicology and Global Musicology. There is much thinking to do in the Epistemology of Musicology to address the origin, nature and limits of our field within human knowledge. This, I believe, would help to put musicological targets in order by inviting younger generations to discern issues that belong to other fields and relate to music, and should definitely not cross their own boundaries over the field of Musicology. I invite aspiring musicologists to rescue the idea of ancillary sciences that existed before the mid-1980s in Musicology for those disciplines such as History, Anthropology, Social Science and Psychology. In short, I invite aspiring musicologists to refrain from mistargeting their object of study (music) towards those objects that belong to other disciplines within the Humanities.



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THE CATHOLIC UNIVERSITY OF AMERICA

The Benjamin T. Rome School of Music
Washington, D.C. 20064
202-635-5414

October 29, 1990

Social Science Research Council
Fellowships and Grants
Latin American and the Caribbean
605 Third Avenue
New York, NY 10158

Dear Friends:

Leonardo Manzino has asked me to write to you concerning his plan for doctoral dissertation research.

Mr. Manzino has been a student of mine for several years, and I have been impressed by his talent and especially his growing maturity as a research scholar. He has learned to write essays in English that are on a level of quality reached by only our best students; I assume he writes Spanish equally well. The tests and final examinations that he has taken in courses of mine have been excellent: he has demonstrated a good understanding of the subject matter, and he has written about it coherently and persuasively.

Over the last two years he has taken on a special function in our School of Music, that of representative to the Graduate Students Association. In that capacity he has worked to bring funding into the School that could be used for a variety of worthwhile causes. I appreciate most what he has done in connection with bringing lecturers to the campus. It has given all of our graduate students a valuable opportunity to become familiar with research done outside the university in areas of interest to them; and it has saved me hours of work and worry.

He is a charming and delightful young man who will bring credit to our university wherever he goes; and his work will surely be a valuable contribution to the study of Ibero- and Ibero-American music. I warmly recommend him for a grant.

With every good wish,

Sincerely,

Ruth Steiner

Ruth Steiner
Professor of Music

To conclude, I would share with aspiring musicologists three ideas that Ruth Steiner advocated in her musicology courses at the Benjamin T. Rome School of Music. She was a revered musicologist who developed the *Cantus* database, one of the first and most outstanding digital

resources in the field of Musicology. These ideas are: a musicologist should ultimately be his/her own editor, should contribute at least one catalogue either of music works or music sources in his/her career and should pay utmost attention to detail and neatness in his/her writings.

Leonardo Manzino
February 17, 2025

Upcoming Events


SONUS
2025
GUASTAVINO
INTERNATIONAL
PIANO COMPETITION
AN ONLINE COMPETITION
OPEN TO PIANISTS OF ALL
AGES AND NATIONALITIES
APPLICATION DEADLINE: MAY 31, 2025
SonusInternationalMusicFestival.org

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is open and we'd LOVE you to keep spreading the word to your colleagues, students, and friends!
Read all about it and
MEET THE JUDGES here.

APPLICATION DEADLINE is May 31, 2025

SONUS INTERNATIONAL MUSIC FESTIVAL

2024 Sonus International Music Festival
GUASTAVINO INTERNATIONAL PIANO COMPETITION 2025
http://www.SonusInternationalMusicFestival.org

PRESS RELEASE
December 18, 2024

SONUS INTERNATIONAL MUSIC FESTIVAL is thrilled to announce the launch of the first **Guastavino International Piano Competition (GIPC).** The 2025 online competition is open to pianists of all nationalities. The winners will be announced and presented in performance during the October Sonus International Music Festival, on SONUS' Facebook and YouTube channels.

The competition aims to promote the piano works of renowned Argentine composer **Carlos Guastavino** (1912–2000), while offering participants the opportunity to showcase their artistry and musicianship performing their favorite works from the traditional repertoire.

- **Categories:**
  - Category I: Age 36 and older
  - Category II: Age 19 to 35
  - Category III: Age 18 and younger
- **Prizes:**
  - Category I: $1000 USD
  - Category II: $600 USD
  - Category III: $400 USD
  - Best Interpretation Award: $200 USD for Guastavino's *Sonata in C# minor*
- **Application Period:**
  - Opens: June 1, 2024, 8:00 AM (New York Time)
  - Closes: May 31, 2025, 11:59 PM (New York Time)
- **Jury**
  - Names of the international jury will be announced in January 2025. Visit the Sonus website.

For additional information and complete guidelines in English, Spanish, and Italian, visit:
https://www.sonusinternationalmusicfestival.org/2025-piano-competition

The Sonus International Music Festival 2025 festival events are presented under the artistic direction of its founder, Pianist Nancy Roldán, who personally met Carlos Guastavino, wrote about his work, and is dedicated to the diffusion of his music. Carlos Guastavino (1912-2000), one of the foremost Argentine composers of the 20th century, is known for his unique, evocative style. His prolific work is infused with the seductive melodies and challenging rhythms that expressed the deep love he held for his country and its folklore. Since its inception in 2020, the Sonus International Music Festival events and live concerts have been supported by several learning institutions such as The Catholic University of America's Latin American Music Center (LAMC) at The Rome School of Music, Drama, and Art, international cultural organizations, and during the Sonus-Live-Tour 2024, Sonus programs were sponsored by the University of Colorado School of Music, Boulder, and by St. Mary's College of Maryland in the East Coast.

SONUS is a collective of international artists dedicated to the diffusion of Carlos Guastavino's music and the presentation of creative endeavors rooted in the universal spirit of folk traditions, including music by Argentine, American, and Latin-American composers.

For details and to listen to all programs since 2020 please visit http://www.sonusinternationalmusicfestival.org

Sonus International Music Festival, Inc.
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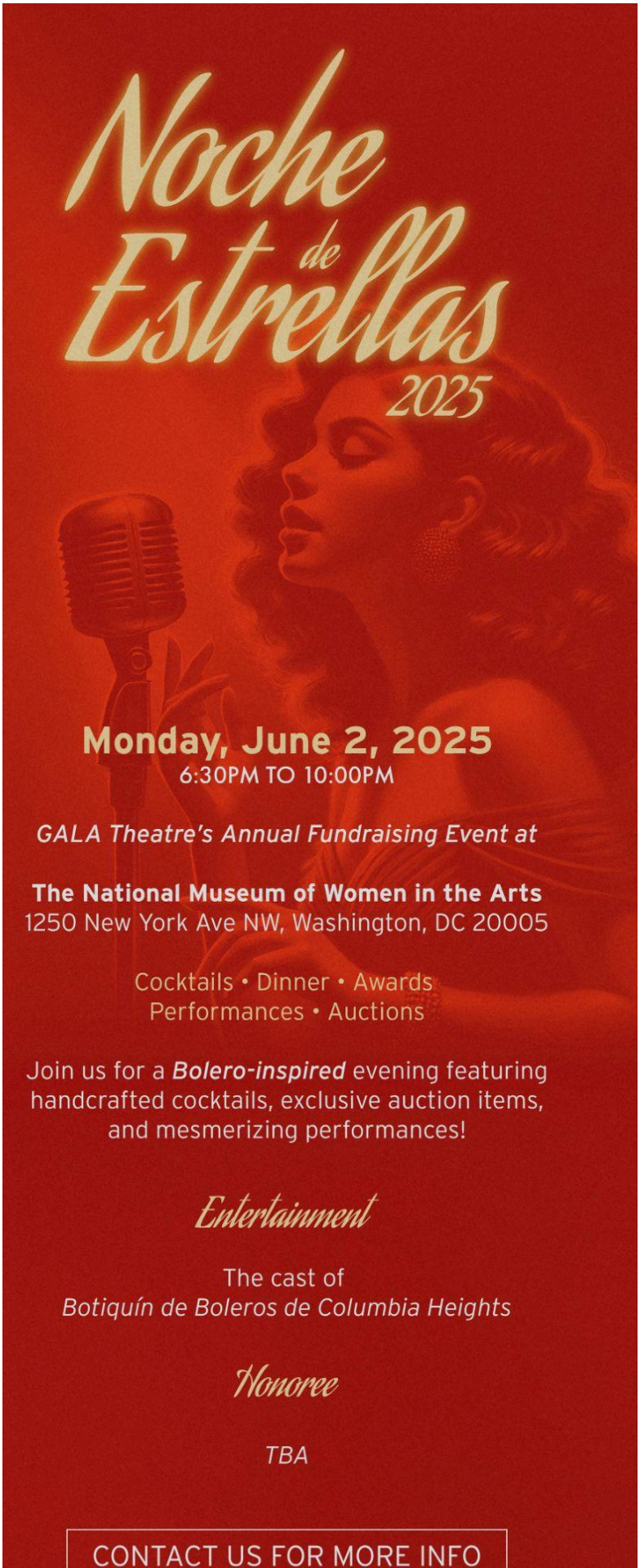
Noche de Estrellas
2025
Monday, June 2, 2025
6:30PM TO 10:00PM
GALA Theatre's Annual Fundraising Event at
The National Museum of Women in the Arts
1250 New York Ave NW, Washington, DC 20005
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Performances • Auctions
Join us for a Bolero-inspired evening featuring handcrafted cocktails, exclusive auction items, and mesmerizing performances!
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The cast of
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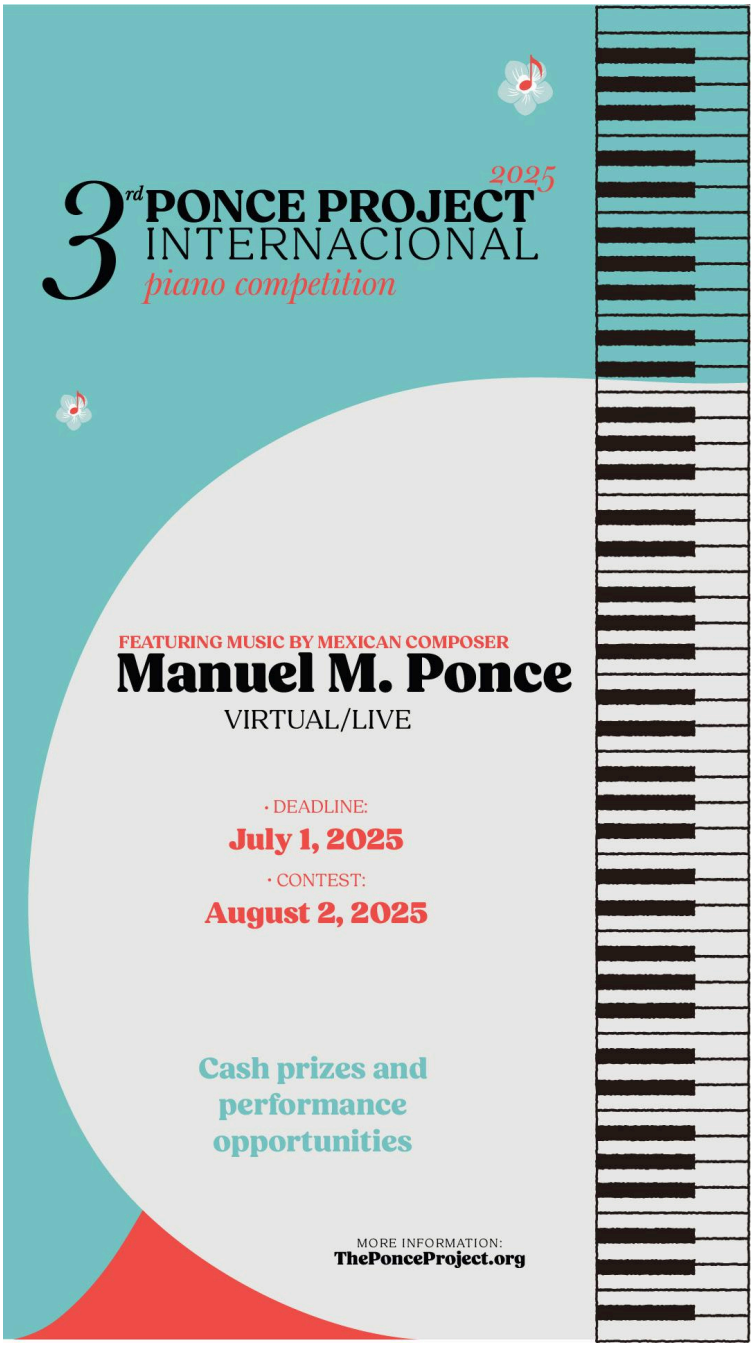
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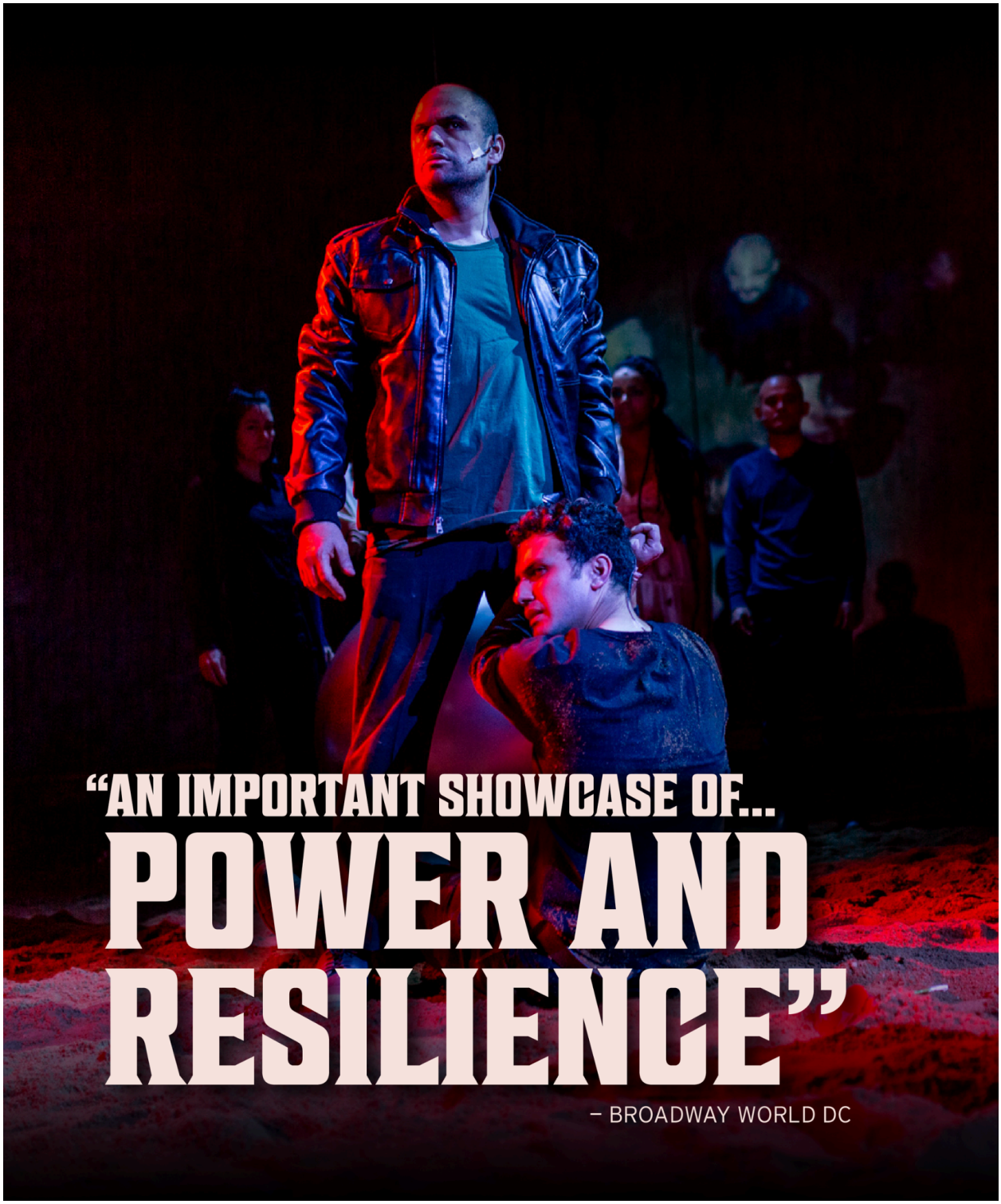
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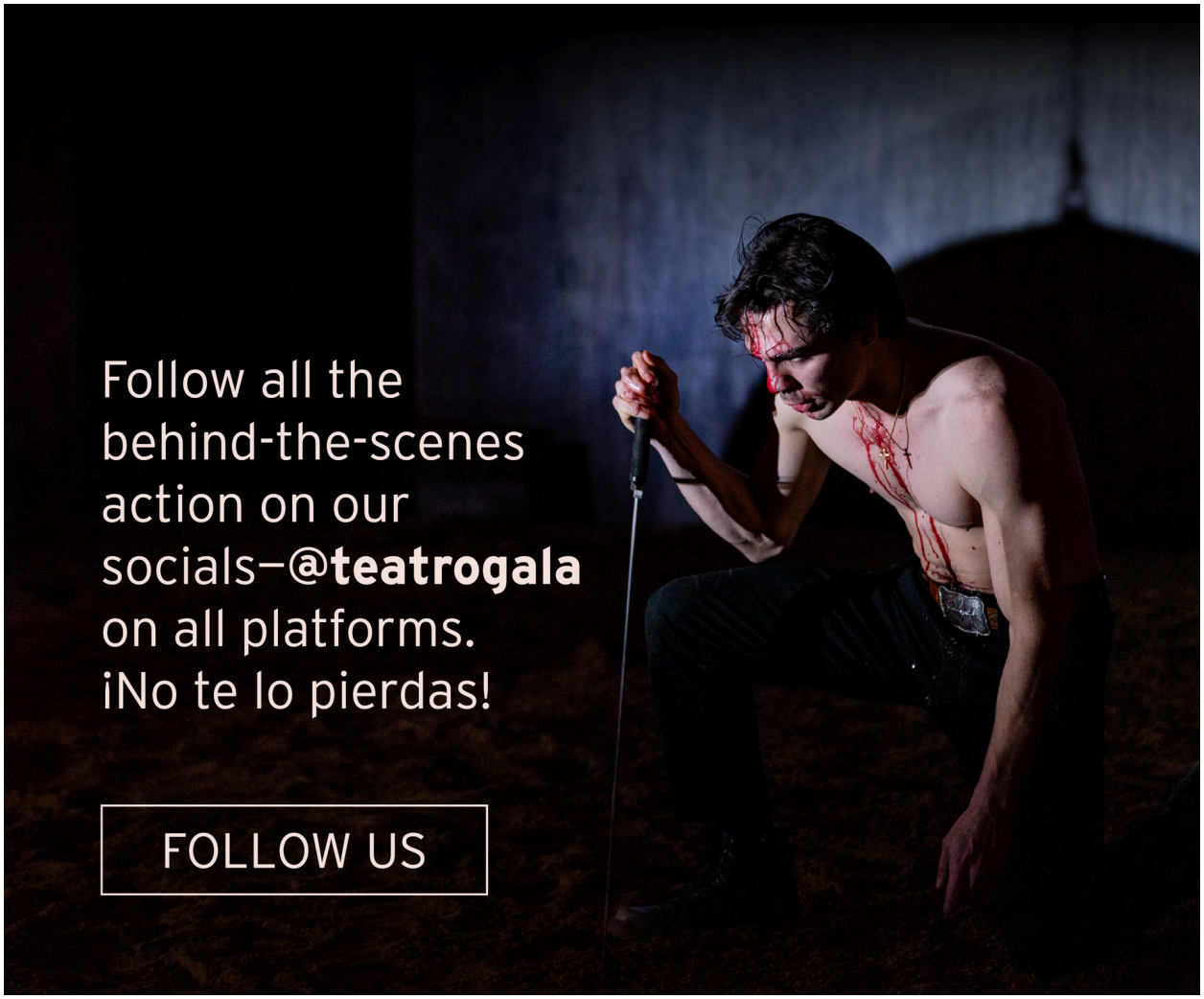
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