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| Plaza, Juan Bautista (1898-1965) |
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| Plaza, Juan Bautista (Caracas, 19 July 1898–1 January 1965). Venezuelan composer, educator, writer, and musicologist active in Caracas; he was one of the principal figures in the development of the modern Venezuelan musical establishment. Trained in Rome as an organist and composer of sacred music, he served as chapel master of the Caracas cathedral for twenty-five years. At the same time he composed sacred and secular music in all genres except opera and symphony. As one of the first Venezuelan composers of art music to adopt a nationalist aesthetic, he incorporated elements of Venezuelan folk music into some of his secular works. A dedicated educator, he taught the first music history course in Venezuela and created a music school for children. He helped organise Venezuela’s first choral society and first stable symphony orchestra. To create knowledgeable audiences, he developed a series of radio programmes on music appreciation. He contributed often to Caracas newspapers and magazines, publishing articles about music and local concert life. In 1936 he took charge of an archive of old music manuscripts, which enabled him to publish a set of scores from Venezuela’s colonial period and write scholarly articles about the music. His accomplishments led to his service as Venezuela’s Director of Culture (1944–1946). |
| Plaza, Juan Bautista (Caracas, 19 July 1898–1 January 1965). Venezuelan composer, educator, writer, and musicologist active in Caracas; he was one of the principal figures in the development of the modern Venezuelan musical establishment. Trained in Rome as an organist and composer of sacred music, he served as chapel master of the Caracas cathedral for twenty-five years. At the same time he composed sacred and secular music in all genres except opera and symphony. As one of the first Venezuelan composers of art music to adopt a nationalist aesthetic, he incorporated elements of Venezuelan folk music into some of his secular works. A dedicated educator, he taught the first music history course in Venezuela and created a music school for children. He helped organise Venezuela’s first choral society and first stable symphony orchestra. To create knowledgeable audiences, he developed a series of radio programmes on music appreciation. He contributed often to Caracas newspapers and magazines, publishing articles about music and local concert life. In 1936 he took charge of an archive of old music manuscripts, which enabled him to publish a set of scores from Venezuela’s colonial period and write scholarly articles about the music. His accomplishments led to his service as Venezuela’s Director of Culture (1944–1946).  Plaza’s interest in music emerged in his mid-teens. After vocational indecision during university studies of law and medicine, he received a scholarship to attend the Pontificia Scuola Superiore di Musica Sacra in Rome in exchange for a promise to serve as chapel master of the Caracas cathedral. He began his Roman studies with a small portfolio of naïve compositions, but during his three years of training developed a mature, confident style. On his return to Caracas in 1923 he assumed his responsibilities at the cathedral, which included playing the organ, conducting, and composing for the choir. He remained in the position for twenty-five years.  Plaza’s productivity as a mature composer spanned 1922–1963. Besides his approximately 170 sacred works and 130 small didactic compositions, he was most prolific in pieces for unaccompanied chorus (around sixty-five), songs accompanied by piano (around thirty-five), and works for one or two pianos (around fifty). Compared to contemporaneous European composers, his musical language was conservative. His religious music is sober in style. His secular music displays a wide variety of moods, usually expressed in a tonal idiom enlivened with seventh chords, non-harmonic tones, modulations, rhythmic vitality, textural interest, and skillful handling of contrast. Some of the secular works have Romantic or Impressionist features (e.g. *Vigilia* for orchestra, 1928), others a neo-Classical inclination, and still others a ‘Venezuelan’ flavor expressed through rhythms, melodies, texts, or textures suggestive of folk music (e.g. *Sonatina venezolana* for piano, 1934, which also has neo-Classical characteristics). In the 1950s and early 1960s he experimented with polytonality and a more complex, dissonant harmonic idiom.  File: 04 04-Sonatina Venezolana.mp3  Figure Sonatina venezolana (1934), for piano. Performed by Guiomar Narav á ez.  Source: From a recording titled Juan Bautista Plaza: Obras para piano (Caracas: Fundaci ó n Juan Bautista Plaza; Consejo Nacional de la Cultura, 2006). There is no identifying number on the disc or the case other than the Depósito Legal number, which is FD 7832006214.  To obtain permission to use it, the REM legal department should contact the Fundación Juan Bautista Plaza. Their web address is [http://www.fundacionjuanbautistaplaza.com/](http://www.fundacionjuanbautistaplaza.com/" \t "_blank)  If no one responds in a timely manner, they should try contacting Arturo Gutiérrez Plaza, a grandson of the composer; he is connected with the foundation although I am not entirely certain how closely. His e-mail address is [arturogutierrezplaza@gmail.com](https://wm3.uvic.ca/src/compose.php?send_to=arturogutierrezplaza%40gmail.com).  File: 01 Vigilia (1928).mp3  Source: Contact Marie Labonville at [melabon@ilstu.edu](mailto:melabon@ilstu.edu) for copyright information.  Plaza’s lifetime coincided with a flowering of patriotic spirit among Venezuelans, who wanted their country to modernise so it would have greater legitimacy in the international scene. At the same time, Plaza and his compatriots sought to identify and exalt cultural traits that seemed quintessentially Venezuelan. In musical life, these sentiments were expressed in two ways: first, through the development of a modern musical infrastructure for Caracas that would eventually include orchestras, choruses, conservatories, research centres, and school music programmes; and second, through the creation of a clearly ‘Venezuelan’ musical style. This nationalist style emerged strongly in 1930, in the repertoire of short choral pieces composed for the country’s first choral society, the Orfeón Lamas. Plaza was one of the founders of this ensemble and wrote many pieces for it. The chorale and its Venezuelan repertoire became instantly popular, which inspired Plaza to compose nationalist music in other genres.  Another project designed to modernise musical life in Caracas was the formation of Venezuela’s first stable symphony orchestra, the Orquesta Sinfónica Venezuela. Plaza was one of the founders of this group, which was created to present the European symphonic repertoire (later, Venezuelan works were also programmed). Plaza’s principal contributions to the orchestra after its debut in 1930 included the newspaper articles he wrote about its concerts and his radio programmes during 1939 and 1940, which often publicised performances. He also established a concert society to support the orchestra and bring guest artists to Caracas.  Plaza believed that music education in Venezuela lagged behind other Latin American countries. Consequently he devoted much energy to modernising musical studies for students of all ages. In 1931 he created Venezuela’s first course in music history and taught it at the country’s only state-supported music school, the Escuela de Música y Declamación. In 1939 and 1940 he wrote and narrated a series of radio programmes on music appreciation designed to educate the general public. After his appointment as Venezuela’s Director of Culture in 1944 he collaborated in the creation of a second state-supported music school, the Escuela Preparatoria de Música, for children. This institution employed the latest European teaching methods and also served as a laboratory for young adult students preparing to become music educators. Plaza became its director in 1948, and in 1958 restructured the curriculum to include instruction for adults and offer the same diploma as the older music school. In the process, the school was renamed Escuela de Música Juan Manuel Olivares.  Plaza was Venezuela’s first musicologist. In 1935, a great quantity of old Venezuelan music manuscripts was discovered in a storage room of the Escuela de Música y Declamación. Among them were a number of compositions from Venezuela’s late colonial period (1770–1811). Plaza was appointed archivist of the collection in 1936, and worked part-time for several years to organise and transcribe the works. In the early 1940s he oversaw the publication of twelve of the reconstructed scores. As a result of the project he was able to write scholarly articles about Venezuelan colonial music, conduct performances of colonial works, and give lectures on the subject.  Plaza retired from musical life in 1962 and passed away in Caracas in 1965. His widow, Nolita Pietersz de Plaza, later created the Fundación Juan Bautista Plaza **(**[http://www.fundacionjuanbautistaplaza.com/](http://www.fundacionjuanbautistaplaza.com/" \t "_blank)) to preserve his legacy and publish his music. Selected List of Works: In the lists below, preference is given to published works. A few unpublished works of special significance are also included. Catalogues of Plaza’s compositions Labonville, M. (1998) ‘Obra [de Juan Bautista Plaza]’, in *Enciclopedia de la Música en Venezuela,* ed. by J. Peñín and W. Guido, Caracas: Fundación Bigott, vol. 2, pp. 428–62. (Essay and detailed catalogue of all known manuscripts and printed editions of Plaza’s works.)  Plaza, J. B. (1963) ‘Catálogo cronológico clasificado de las obras del compositor venezolano Juan Bautista Plaza-Alfonzo / Classified Chronological Catalog of Works by the Venezuelan Composer Juan Bautista Plaza-Alfonzo’, in *Compositores de América: Datos biográficos y catálogos de sus obras / Composers of the Americas: Biographical Data and Catalogs of Their Works*, vol. 9, Washington: Pan American Union, pp. 105–121. Reprinted (1998) in *Juan Bautista Plaza: Homenaje en el centenario de su nacimiento,* Caracas: Fondo Editorial 60 Años Contraloría General de la República. (This catalogue was prepared by Plaza, who omitted a number of works, especially from his youth and student years.)  See also the catalogue of Plaza’s works on the web site of the Fundación Juan Bautista Plaza (<http://www.fundacionjuanbautistaplaza.com/>). Orchestra *El picacho abrupto (Impresión sinfónica de una excursión a Galipán)* (1926). Caracas: Consejo Nacional de la Cultura; Fundación Juan Bautista Plaza, 2004.  *Vigilia* (1928).  *Campanas de Pascua (Estampa sinfónica)* (1930).  *Fuga criolla* (1931). For string orchestra. In *Fuga criolla y Fuga romántica para orquesta de arcos*, Caracas: Ediciones P. Antolín C., 1978; reprinted (1991), Caracas: Consejo Nacional de la Cultura; Fundación Juan Bautista Plaza; Ediciones P. Antolín C. Also in *Dos fugas venezolanas para orquesta de cuerdas,* Caracas: Consejo Nacional de la Cultura; Fundación Juan Bautista Plaza, 2004.  *Fuga romántica* (1950). For string orchestra. In *Fuga criolla y Fuga romántica para orquesta de arcos*, Caracas: Ediciones P. Antolín C., 1978; reprinted (1991), Caracas: Consejo Nacional de la Cultura; Fundación Juan Bautista Plaza; Ediciones P. Antolín C. Also in *Dos fugas venezolanas para orquesta de cuerdas,* Caracas: Consejo Nacional de la Cultura; Fundación Juan Bautista Plaza, 2004.  *Elegía* (1953). For string orchestra and 3 timpani. Chorus and orchestra *Las horas* (1930). For mixed chorus and orchestra. Text by Fernando Paz Castillo. Caracas: Instituto Latinoamericano de Investigaciones y Estudios Musicales Vicente Emilio Sojo, 1980. Unaccompanied chorusAbbreviations *25 canciones* = Plaza, J. B. (n.d. [1976?]) *25 canciones corales de Juan Bautista Plaza*, compiled by E. Ortiz Sepúlveda, Caracas: Instituto Universitario Pedagógico de Caracas. (NOTE: This edition contains many errors.)  *20 canciones* = Plaza, J. B. (1986) *20 canciones corales de Juan Bautista Plaza,* compiled by E. Ortiz Sepúlveda, Caracas: Instituto Universitario Pedagógico de Caracas.  *Canciones corales, cuaderno I =* Plaza, J. B. (1991) *Canciones corales, cuaderno I,* Caracas: Fundación Juan Bautista Plaza; Ediciones P. Antolín C.  *Canciones corales, cuaderno II =* Plaza, J. B. (1991) *Canciones corales, cuaderno II,* Caracas: Fundación Juan Bautista Plaza; Ediciones P. Antolín C.  *Cuatro canciones* = Plaza, J. B. (n.d. [197-?]) *Cuatro canciones de Juan Bautista Plaza,* Caracas: Instituto Pedagógico, Departamento de Cultura y Publicaciones; Orfeón Juan Bautista Plaza.  *Primer cuaderno* = *Primer cuaderno de madrigales y canciones corales de autores venezolanos*, Caracas: Institución José Ángel Lamas, 1954.  *Segundo cuaderno* = *Segundo cuaderno de madrigales y canciones corales de autores venezolanos,* Caracas: Institución José Ángel Lamas, 1956. Works La lloviznita (1927). For low voices. Text by Juan Bautista Plaza. In 25 canciones; in 20 canciones; in Canciones corales, cuaderno II.  El cuento (1927). For high voices. Text from folkore. In 25 canciones; in 20 canciones; in Canciones corales, cuaderno II.  Pico pico, zolorico (1927). For low voices. Text from folklore. In 25 canciones; in 20 canciones.  Carnaval (1928). For low voices. Text by Juan Bautista Plaza. In 25 canciones; in 20 canciones; in Canciones corales, cuaderno I.  Cantilena pastoril (1928). For low voices. Text by Juan Bautista Plaza. In 25 canciones; in 20 canciones; in Canciones corales, cuaderno I.  El curruchá (1928). For tenor solo and low voices. Text by Vicente Emilio Sojo.  Primavera (1928). For mixed chorus. Text by Juan Ramón Jiménez. In 25 canciones; in 20 canciones; in Canciones corales, cuaderno I; in Cuarto cuaderno de madrigales y canciones corales de autores venezolanos, Caracas: Ministerio de Educación, 1964.  Ríe que ríe (1928). For mixed chorus. Text by Salvador Rueda. In 25 canciones; in 20 canciones.  Canto a Bolívar (1928). For mixed chorus. Text by Juan Bautista Plaza. In 25 canciones; in 20 canciones; also published separately, Caracas: Ediciones del Congreso de la República; Instituto Latinoamericano de Investigaciones y Estudios Musicales Vicente Emilio Sojo; Consejo Nacional de la Cultura, 1984.  Canción china (1928). For low voices. Text by Juan Bautista Plaza. In 25 canciones; in 20 canciones.  La picazón (La pulga) (1928). For low voices. Text by Juan Bautista Plaza. In 25 canciones; in 20 canciones; in Canciones corales, cuaderno I.  Nocturno de la laguna (1928). For mixed chorus. Text by Juan Bautista Plaza. In Canciones corales, cuaderno II.  Una, dona, tena, catona... (1928). For low voices. Text from folklore. In 25 canciones; in 20 canciones; in Canciones corales, cuaderno II.  El reposo (1928). For mixed chorus. Text by Juan Ramón Jiménez. In 25 canciones; in 20 canciones; in Canciones corales, cuaderno I.  Cogeremos flores (1928). For mixed chorus. Text by Juan Ramón Jiménez. In Segundo cuaderno; in Canciones corales, cuaderno I.  Sonetillo (1928). For mixed chorus. Text by Ricardo León. In 25 canciones; in 20 canciones; in Canciones corales, cuaderno I.  Los piratas (1928). For low voices. Text by Rubén Darío. In Canciones corales, cuaderno I.  El garrapatero (1928). For mixed chorus. Text by Juan España. In Canciones corales, cuaderno I.  La canción heróica (1928). For mixed chorus. Text by Leopoldo Lugones. In 25 canciones; in 20 canciones; in Canciones corales, cuaderno II.  La canción serena (1928). For mixed chorus. Text by Leopoldo Lugones. In 25 canciones; in 20 canciones; in Canciones corales, cuaderno II.  La canción dichosa (1928). For mixed chorus. Text by Leopoldo Lugones. In 25 canciones; in 20 canciones; in Canciones corales, cuaderno II.  Geórgica (1930). For mixed chorus. Text by Ramón del Valle-Inclán. In 25 canciones; in 20 canciones; in Primer cuaderno.  Rosas frescas (1930). For mixed chorus. Text by Juan Ramón Jiménez. In Cuatro canciones; in Primer cuaderno.  Eras a la luna (1930). For mixed chorus. Text by Abilio Guerra Junqueiro. In 25 canciones; in 20 canciones; in Primer cuaderno.  La noche (1931). For high voices. Text by Leopoldo Lugones. In Cuatro canciones.  Sendas de la tarde (1931). For high voices. Text by Fernando Paz Castillo. In 25 canciones; in 20 canciones; in Primer cuaderno.  Presagio (1932). For mixed chorus. Text by Pablo Rojas Guardia. In Cuatro canciones.  Todo el día fue nuestro (1933). For mixed chorus. Text by Fernando Paz Castillo. In Cuatro canciones; in Segundo cuaderno.  Ruinas (1935). For mixed chorus. Text by Eduardo Carreño. In Primer cuaderno; also published separately, Caracas: Publicación de la Revista ‘Viernes’, Tipografía La Nación, n.d.  Recuerdos (Galerón) (1938). For tenor solo and low voices. Text from the Cancionero popular venezolano. In 25 canciones; in 20 canciones.  Golpe (1946). Canon for three voices. Text from the Cancionero popular venezolano. In Modern Canons: 38 Contemporary Canons for 2–5 Voices, New York: Music Press, Inc., 1946.  Cancioncilla romántica venezolana (1946). Canon for three voices. Text by Juan Bautista Plaza. In Modern Canons: 38 Contemporary Canons for 2–5 Voices, New York: Music Press, Inc., 1947.  Un aire de arpas flota... (1946). For mixed chorus. Text by Vicente Gerbasi. In 25 canciones.  Me voy (1951). Canon for four voices. Text by Juan Bautista Plaza. In 25 canciones.  Atardecer (1951). Canon for three voices. Text by Juan Bautista Plaza. In 25 canciones.  Cestillo de cristal (1956). For mixed chorus. Text by José Antonio Escalona-Escalona. In 25 canciones.  Los lagartos (1957). For mixed chorus. Text by Federico García Lorca. In 25 canciones. Voice and pianoAbbreviations *Obras para canto y piano, I* = Plaza, J. B. (1978) *Obras para canto y piano, I,* Caracas: Ediciones P. Antolín C.  *Obras para canto y piano, II* = Plaza, J. B. (1978) *Obras para canto y piano, II,* Caracas: Ediciones P. Antolín C.  *Obras para canto y piano, III* = Plaza, J. B. (1978) *Obras para canto y piano, III,* Caracas: Ediciones P. Antolín C. Works *Claro rayo de luna* (1924). For soprano and piano. Text by Jacinto Fombona Pachano. In *Obras para canto y piano*, *II.*  *Siete canciones venezolanas* (1932). Song cycle for high voice and piano. Text by Luis Barrios Cruz. Pub. as *Seven Venezuelan Songs / Siete canciones venezolanas,* New York: Associated Music Publishers, 1943. Also published as *Siete canciones venezolanas: Suite para canto y piano,* Caracas: Fundación Juan Bautista Plaza; Ediciones P. Antolín C., 1983. 2 vols. (songs 1–4 and songs 5–7). Also pub. in a single volume as *Siete canciones venezolanas: Suite para canto y piano,* Caracas: Fundación Juan Bautista Plaza, 2013.  *La fuente abandonada* (1933). For high voice and piano. Text by Fernando Paz Castillo. In *Obras para canto y piano*, *I.*  *Tarde* (1940). For high voice and piano. Text by Otto D’Sola. In *Obras para canto y piano*, *I.*  *Cantar margariteño* (1942). For high voice and piano. Text by Pedro Rivero. In *Obras para canto y piano*, *III.*  *En el camino* (1951). For high voice and piano. Text by Ramón del Valle-Inclán. In *Obras para canto y piano*, *III.*  *Cuando el camino me fatiga* (1953). For soprano or mezzo-soprano and piano. Text by Rabindranath Tagore. In *Obras para canto y piano*, *III.* Also in *Trece canciones venezolanas*, comp. by L. M. de Lara, Caracas: Editorial Sucre, n.d. [196-?].  *Pájaros en el alba* (1956). For high voice and piano. Text by Manuel Felipe Rugeles. Caracas: Ministerio de Educación, Dirección de Cultura y Bellas Artes, 1957. Also in *Obras para canto y piano*, *II.*  *La luna es, entre las nubes* (1958). For high voice and piano. Text by Juan Ramón Jiménez. In *Obras para canto y piano*, *II.* PianoAbbreviations *Obras completas* = Plaza, J. B. (2004) *Juan Bautista Plaza: Obras completas para piano,* ed. by C. Aponte and C. Cohén, Caracas: Fondo Editorial de Humanidades y Educación; Universidad Central de Venezuela; Yamaha Musical de Venezuela.  *Obras para piano, I* =Plaza, J. B. (1979) *Obras para piano, I,* Caracas: Ediciones P. Antolín C. Reprinted (1991), Caracas: Consejo Nacional de la Cultura; Fundación Juan B. Plaza; Ediciones P. Antolín C.  *Obras para piano, II =* Plaza, J. B. (n.d. [1980?]) *Obras para piano, II,* Caracas: Ediciones P. Antolín C. Reprinted (1991), Caracas: Consejo Nacional de la Cultura; Fundación Juan B. Plaza; Ediciones P. Antolín C.  *Obras para piano, III =* Plaza, J. B. ([1980?]) *Obras para piano, III,* Caracas: Ediciones P. Antolín C. Reprinted (1991), Caracas: Consejo Nacional de la Cultura; Fundación Juan B. Plaza; Ediciones P. Antolín C.  *Obras para piano, IV =* Plaza, J. B. (1980) *Obras para piano, IV,* Caracas: Ediciones P. Antolín C.  *Repertorio nacionalista = Repertorio nacionalista para dos pianos,* ed. by M. A. Palacios, Caracas: Fondo Editorial de Humanidades y Educación, 2005. (Contains works by several Venezuelan composers besides Plaza.) Works *Almas de niños* (1922). In *Obras completas*; in *Obras para piano, IV*.  *Minué melancólico* (1926). In *Obras completas*; in *Obras para piano, I*.  *Studio fugato* (1926). Also known as *Estudio fugado*. In *Obras completas*; in *Obras para piano, I*.  *Preludio* (1927). In *Obras completas*; in *Obras para piano, I*.  *Estudio* (1927). In *Obras completas*; in *Obras para piano, I*.  *Sonatina venezolana* (1934). In *Latin American Art Music for the Piano by Twelve Contemporary Composers*, ed. by F. C. Lange, New York: G. Schirmer Inc., 1942. Also in *Obras completas* and Obras *para piano, I*.  *Jiga* (1950). In *Obras completas*; in *Obras para piano, I*.  *Fuga cromática a 3 voces* (1951). In *Obras completas*; in *Obras para piano, II*.  *Fughetta a 3 voces* (1951). In *Obras completas*; in *Obras para piano, II*.  *Nocturne* (1951). Also known as *Nocturno*. In *Obras completas*; in *Obras para piano, II*.  *Gavota* (1952). In *Obras completas*; in *Obras para piano, III*.  *Cuatro ritmos de danza* (1952). In *Obras completas*; in *Obras para piano, II*.  *Berceuse* (1952). In *Obras completas*; in *Obras para piano, II*.  *Sonatina* *(A la manera de Muzio Clementi)* (1952). In *Obras completas*; in *Obras para piano, III*.  *Toccata* (1952). In *Obras completas*; in *Obras para piano, III*.  *Díptico espiritual* (1952, 1954). Two movements for two pianos. In *Repertorio nacionalista*.  *Valzer* (1954). For two pianos. In *Repertorio nacionalista*.  *Sonata a dos pianos* (1954, 1955). For two pianos. In *Repertorio nacionalista*.  *El tíovivo* (1955). In *Obras completas*; in *Obras para piano, III*.  *Contrapunteo tuyero (Invención a 2 voces)* (1956). In *6 piezas venezolanas*, Caracas: Agencia Musical Víctor M. Álvarez, 1959; also in *Obras completas*. OrganAbbreviation *Obras para órgano* = Plaza, J. B. (1998) *Obras para órgano,* ed. by J. Sánchez Herrera, Caracas: Fundación Vicente Emilio Sojo; Fundación Órganos y Organistas; Fundación Juan Bautista Plaza; Consejo Nacional de la Cultura. Works Plegaria lírica (1923). In Obras para órgano.  Meditación Nº 1 (1927). In Obras para órgano.  Allegretto pastoril (1933). In Obras para órgano.  Meditación Nº 2 (1936). In Obras para órgano.  Preludio y Fuga (1936). In Obras para órgano. GuitarAbbreviation *Obras para guitarra* = Plaza, J. B. (1998) *Juan Bautista Plaza, obras para guitarra,* ed. by A. Bruzual, Caracas: Fundación Vicente Emilio Sojo. Works Homenaje a los vihuelistas (1934). In Obras para guitarra.  Sonata a la antigua (1937). In Obras para guitarra.  Lejanías (1954). In Obras para guitarra.  Cortejo de sombras (1954). In Obras para guitarra. Sacred music *Miserere a 4 voces* (1924). For low voices without accompaniment.  *Misa de Réquiem* (1933). For low voices and orchestra or organ. Choral score (no accompaniment) and score for chorus and organ, Caracas: Fundación Eugenio Mendoza; Fundación John Boulton; Fundación Creole, 1966. Didactic (Various dates) *Método de solfeo: Cánones a 2 voces, cuaderno I*. Caracas: Consejo Nacional de la Cultura; Fundación Juan Bautista Plaza, 1991.  (Various dates) *Método de solfeo: Cánones a 3 voces, cuaderno II*. Caracas: Consejo Nacional de la Cultura; Fundación Juan Bautista Plaza, 1991. Editions and arrangements by Plaza (1940) *Cancionero popular del niño venezolano (1o y 2o grados),* [ed. by J. B. Plaza with the cooperation of V. E. Sojo, P. Esaá, A. Estévez, E. Planchart, M. L. Rotundo de Planchart, and R. Olivares Figueroa], Caracas: Ministerio de Educación Nacional. Reissued (1946), Caracas: Ministerio de Educación Nacional. Reissued (1972), Caracas: Oficina Central de Información.  (1943) *Archivo de música colonial venezolana*, Caracas: Ministerio de Educación Nacional, Dirección de Cultura; Montevideo: Instituto Interamericano de Musicología. Publicaciones oficiales con ocasión del centenario de la traslación de los restos del Libertador a Caracas. 12 vols. (Plaza’s edition of twelve sacred compositions from the Venezuelan colonial period; includes works by Juan José Landaeta, José Ángel Lamas, Cayetano Carreño, Juan Manuel Olivares, José Antonio Caro de Boesi, Pedro Nolasco Colón, and José Francisco Velásquez.)  (1947) *Himno Nacional de Venezuela* [official edition]. Music by Juan José Landaeta; text by Vicente Salias. Caracas: Ministerio de Relaciones Interiores. 4 unnumbered vols. (Plaza’s edition and several arrangements of Venezuela’s national anthem; his essay ‘El Himno Nacional de Venezuela: Datos históricos y comentarios críticos’ [see above under Plaza’s writings] is printed in the volume containing the arrangements for voice and piano, unaccompanied mixed chorus, and unaccompanied men’s chorus.) Reissued several times. |
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