

But Henry Cowell was also a teacher. He was well in the van of those who introduced to Americans instruction in non-European music. As early as 1928 he presented the New School for Social Research lectures and programmes of ethnic music. The first such formally announced lecture was given there in 1930 on "Newly Discovered Principles of Oriental Music." This was followed in 1931 by a similar lecture, "Modern Musical Ethnology." When, later, he taught at Columbia University where, in 1951, he was appointed to the rank of Adjunct Professor, one of his featured courses was "Music of the World's Peoples."

Henry Cowell was also among the founders in 1930 of the New York Musicological Society which, in 1934, became the American Musicological Society. It is not without point to note that the founders planned from the beginning to foster a national society which would place stress on Science, Criticism, History, Bibliography and Comparative Musicology. During its few years of existence as the NYMS, Henry Cowell delivered papers on "Some Aspects of Comparative Musicology" (1932), and "Hybrid Forms in Comparative Musicology" (1933). He was also active later in establishing the Society for Ethnomusicology.

Henry Cowell's prolific output as a distinguished composer will doubtless be the token of his life work by which he will be most widely remembered. Yet this celebrated activity of his incorporates much of his work in ethnic music, for as expressed by Sidney Cowell, he "always thought of his explorations of the music of the world's peoples as a voyage of discovery in a sea of unexpected, exciting and very beautiful new ideas for twentieth century music. Many of these he put to immediate use himself, and his introduction of the performers was always addressed to the composers in his audience."

It was my good fortune to know Henry Cowell over the years. I shall remember him as I miss him, not only for the work by which he will be known to all, but also for his rare buoyancy, never-failing wit, brilliant sparkle, and enduring courage in the face of years of adversity.

WILLIAM J. MITCHELL

*Chairman, Department of Music,  
Columbia University*

#### BONIFACIO GIL GARCÍA

Bonifacio Gil García, aged 66, died on December 22nd, 1964, in Madrid.

Although he was by profession a conductor and trainer of military bands, Gil was attracted from an early age to the study of the popular and folk music of his country. So, no sooner was he appointed to a post in Extremadura than he started spending his spare time travelling the countryside looking for and collecting the local folksong. These sorties lasted for several years. Later, Gil took part in the general folksong collecting organized by the Spanish Musicological Institute since its inception. During these assignments he visited countless small towns and villages in provinces as different as Logroño, Toledo, Granada, Albacete, etc. The number of songs collected on these occasions which he delivered to the archives of the Institute ran into thousands. Gil also gave frequent lectures on many subjects related to Spanish folk music and followed these up with books and articles of great interest, perhaps the most important being the *Cancionero popular de Extremadura* and the *Cancionero taurino*. Unfortunately, the author was only able to see volume 1 of the latter through the press, having, however, delivered the further two volumes to the printers before his death.

With the disappearance of Bonifacio Gil García Spanish folk music has lost one of its most energetic and enthusiastic of present-day scholars.

M. GARCÍA MATOS  
(translated by Norman Fraser)

#### VICENTE T. MENDOZA

Vicente T. Mendoza, one of the foremost Western Hemisphere folklorists of his generation, was born in Cholula, State of Puebla, on January 27th, 1894, and died at Mexico City on October 27th, 1964. So continuously did he publish through the very year of his death that Gilbert Chase's review of Mendoza's last book, *Lírica Narrativa de México: El Corrido* (Universidad Nacional Autónoma de México, Instituto de Investigaciones Estéticas, 1964, 419 pp.), appears in the same *Yearbook*, I, 1965 (pp. 132-134), of the Inter-American Institute for Musical Research with the necrology written by Chase (pp. 11-12). Similarly, the review that Mendoza wrote of Salomón Kahan's *Fascinación de la Música* (1964, 480 pp.) appears in the same *Anales del Instituto de Investigaciones Estéticas*, XXXIV, 1965 (pp. 103-104) with his portrait, an accompanying obituary by José Rojas Garcidueñas (p. 99), and an eulogy by Dr. Justino Fernández, director of the Institute (pp. 100-101).

The several necrologies issued to date extol Mendoza as not only the most renowned but also the most productive scholar in his field during the last quarter-century. An informative biography appeared as long ago as 1947. Although contributed by the paladin of Mexican musicology, Dr. Jesús C. Romero, it was sealed away from wide international attention in an article "El Folklore en México," published in the periodical little read outside the country, *Boletín de la Sociedad Mexicana de Geografía y Estadística*, LXIII/3 (May-June, 1947), pp. [778] 781-786. Romero's biography enjoys the advantages not only of tracing Mendoza's career step by step and of giving many otherwise unobtainable dates, but also of placing him in his *ambiente*. The indispensable "Bibliografía de Vicente T. Mendoza," published as Suplemento Núm. 2 of the *Anales del Instituto de Investigaciones Estéticas*, XXX, 1961 (pp. 49-76) lists 334 articles, books and reviews published through 1961. Fifteen more items swell his complete bibliography through the year of his death to 349 items. Even so, 188 of these had appeared before Romero wrote "El Folklore en México." Moreover, Mendoza had already in 1940 been elected president of the newly-founded Sociedad Folklórica de México, a position that he was still holding in 1947. Romero's biography is therefore the more useful because he wrote it when Mendoza was already the culminating figure in the field.

Mendoza's career cannot be easily reduced to any few lines because he was active in too many spheres. He spent his youth in San Martín Texmelucan, State of Tlaxcala, and in the city of Puebla. Although he received early musical instruction from his father, it was as a student of drawing that he enrolled at the Academia de San Carlos when in 1910 he went to the capital. His training as an artist was to prove extremely advantageous later when the time came for him to provide the musical illustrations for his copious articles and books. However, it was his studies at the National Conservatory of Music with such composers as Julian Carrillo and Carlos Chávez that prepared him for his appointment (1930-34) as solfeggio and theory teacher in the Conservatory.

Folklore came later. His first articles in the newspaper *Excelsior* (1920, 1930) and in *Armónico Séptimo* (1925) dealt with Beethoven's symphonies and Debussy,