

or with Carrillo's microtonal theories (*Sonido Trece*). Only in 1926–28, with the first national folklore congresses in Mexico, did he turn to the field in which he was to win his best renown; and it was not until Ralph Steele Boggs came to Mexico in 1938 that Mendoza began serious study in the Escuela Nacional de Antropología. In the same year was founded at Boggs's suggestion the Sociedad Folklórica de México —of which Mendoza was elected secretary at the first session, August 30th. A grant from the Rockefeller Foundation took him next to the United States for further study. In 1939 appeared his first book, *El romance español y el corrido Mexicano: estudio comparativo*; this set a fashion for his later books by containing 400 musical examples. In 1947 he published *La décima en México*, in 1951 *Lirica infantil en México*, in 1956 *Panorama de la música tradicional de México*, in 1957 *Glosas y décimas de México*, in 1961 *La canción Mexicana*.

Dr. Romero classed Mendoza as an "encyclopedic" folklorist. Certainly the range of his interests was vast. Such an article in two parts as "Música Indígena Otomí" (*Revista de Estudios Musicales* [Mendoza, Argentina], II, 351–530; III, 221–246) far exceeds the length of any article that a European journal might publish. Also it treats the subject in such depth as to discuss the other indigenous arts of the Otomíes, their tribal history, art-music in their area, and even the geography of their territory. No narrowly prescriptive definition of folklore appealed to Mendoza. Instead he endowed the term with such life and breadth that Sahagún's *Cantares*, Zuola's Cuzco songs, Martínez Compañón's Trujillo dances, Rosas's *Sobre las olas* and Ponce's *Estrellita* all fall under its protective mantle. Among his Mexican colleagues he enjoyed the reputation of having absolute pitch, and of therefore feeling able to dispense with field recordings. His method was instead to transcribe on the spot whatever his informants gave him. His *Cinquenta romances* (1940) and *Canciones Mexicanas* (1948) contain his own harmonizations. A composer of merit, he left a string quartet, dances for orchestra, and numerous original choruses and songs.

His wife Virginia Rodríguez Rivera collaborated with him and was co-author of *Folklore de San Pedro Piedra Gorda, Zacatecas* (1952). The University of New Mexico (Albuquerque) awarded him an honorary master's degree, and in 1955 the National University of Mexico gave him the Master of Musical Sciences degree. At his death he was one of six Mexican corresponding members of the Real Academia de Bellas Artes de San Fernando, Madrid, and belonged to thirty-two scientific and artistic societies.

ROBERT STEVENSON

JUAN BAUTISTA PLAZA

The year 1965 began sadly for music and culture in Venezuela due to the death of the composer and musicologist, Juan Bautista Plaza Alfonzo, who had seen the New Year in with his family in seemingly good health and spirits.

Plaza's disappearance robs Venezuelan music of one of its strongest pillars, not only as a composer who is not yet sufficiently known and appreciated, but also as a teacher who was fully aware of the times in which he lived and who took an interest in everything musical which these times brought his way.

Plaza listened to and analysed all new works with the open mind of a contemporary. His studies in astronomy caused him to take a keen interest in all new sidereal discoveries, and he considered that music should expand in a similar way, but of composers he demanded an absolute sincerity of purpose. Thus, he once

declared to a gathering: "I warn you against those who do not sincerely feel what they produce but act under the misguided excuse that they must at all costs be up to date." And he himself always remained true to himself in his own output.

In Plaza's compositions there prevail a lofty, religious sense (developed through his profound studies of ancient church music) and an intense love of his country and her traditions. The first of these influences is shown in his masses and the second in his well-known *Fuga criolla*.

Apart from his composition, Plaza, the musicologist, brought a sure touch to bear on the Venezuelan eighteenth century colonial church music which he unearthed, edited and published together with a series of monographs. On this subject he also left the completed chapters for a book which his widow, Nolita Plaza, has successfully threaded together for publication. Plaza has amply proved his statement that, "Venezuela has the best and most abundant heritage of colonial music in the whole of Latin America."

Juan Bautista Plaza was born in Caracas on July 19th, 1898. After studying the piano in his native city he went to Rome where he studied organ, composition, Gregorian chant and the history of music at the Pontifical Institute of Sacred Music, obtaining in 1923 his diploma for sacred composition. Back in Caracas he became choirmaster and organist of the cathedral, founder and director of the "Juan Manuel Olivares" school of music, professor at the "José Angel Lamas" school of music, as well as Director of Culture. Among his published compositions are: *Siete Canciones Venezolanas* (Associated Music Publishers, N.Y.), *Sonatina Venezolana* (Schirmer, N.Y.) and *Dos cánones vocales* (in "Modern Canons," Music Press, N.Y.). To these must be added unpublished piano pieces, songs and choruses, liturgical works (masses, miserere, motets, etc.), symphonic poems and a choral symphonic poem.

ISABEL ARETZ

(translated by Norman Fraser)

CARLOS VEGA

Carlos Vega, musicologist and theorist in Argentinian folk music, founder of musicology in Argentina and a leading authority on the collecting and study of folk music and folk choreography by scientific methods, died on February 10th, 1966. Vega was the author of very many books and pamphlets and left unpublished his last works, among others his theory on the transcription of the medieval *Cantigas*, on which he had worked with great devotion for many years. He was the founder of the Institute of Musicology of the Dirección de Cultura of the Ministry of Education, and also of the Chair of Musicology of the Argentine Catholic University of Santa Maria; only a few months ago this was incorporated in the Academy of Fine Arts.

Carlos Vega was an honorary member of many institutions in Argentina and abroad, and represented his country at Congresses abroad. He trained a group of students who are working today in various countries: Lauro Ayesterán in Uruguay, Mario García Acevedo in Argentina, Luis Felipe Ramón y Rivera, Silvia Eisenstein and the writer, in Venezuela, and others. He also gave his counsel to numerous students from Argentina and other parts of the Americas, all of whom mourn his passing at this time.

ISABEL ARETZ

(translated by Barbara Krader)

A list of the principal works of Carlos Vega appears overleaf.