

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 To these must be added unpublished piano pieces, songs and choruses, liturgical works (masses, miserere, motets, etc.), symphonic poems and a choral symphonic poem.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 Vega was the author of very many books and pamphlets and left unpublished his last works, among others his theory on the transcription of the medieval *Cantigas*, on which he had worked with great devotion for many years.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.

## PRINCIPAL WORKS OF CARLOS VEGA

- La música de un código colonial del siglo XVII*, 1 vol., 100 páginas, edición del Instituto de Literatura Argentina de la Facultad de Filosofía y Letras de la Universidad de Buenos Aires, 1931.
- Danzas y canciones Argentinas—teorías e investigaciones*, con un ensayo sobre el tango, 19 láminas y dibujos, 25 ejemplos musicales, 1 vol., 312 páginas, Ricordi Americana, Buenos Aires, 1936.
- La música popular Argentina*, tomo II, Fraseología. Proposición de un nuevo método para la escritura y análisis de las ideas musicales y su aplicación al canto popular, con 717 ejemplos musicales, 2 vols., 557 páginas, ed. Facultad de Filosofía y Letras de la Universidad de Buenos Aires, 1941.
- El origen de los bailes criollos*, en Conferencias del Ciclo 1941 dictadas por los becarios, edición de la Comisión Nacional de Cultura, 4, pp. 7-33, Buenos Aires, 1944.
- Los instrumentos musicales aborígenes y criollos de la Argentina*. Con un ensayo sobre las clasificaciones universales y un panorama gráfico de los instrumentos americanos, 1 vol., 332 páginas, Ediciones Centurión, Buenos Aires, 1946. (Primer Premio Nacional.)
- Música sudamericana*, 1 vol., 120 páginas, Ed. Emecé, Buenos Aires, 1946.
- La forma de la cueca Chilena*, ed. Universidad de Chile, Instituto de Investigaciones Musicales, Facultad de Bellas Artes, Colección de Ensayos, número dos, 46 páginas. (Santiago de Chile, 1947.)
- Bailes tradicionales Argentinos*, 2 tomos, Ricordi Americana, Buenos Aires, 1948. (Primer Premio Nacional.)
- Las Danzas Populares Argentinas*, tomo I, con 19 láminas, 138 dibujos y 35 ilustraciones musicales, 1 vol., 783 páginas, edición del Ministerio de Educación de la Nación, Buenos Aires, 1952. (Premio de la Sociedad Argentina de Autores y Compositores de Música.)
- Bailes tradicionales Argentinos* (colección de veintitrés folletos), Buenos Aires, Julio Korn, 1952-54.
- El origen de las danzas folklóricas*, 25 láminas, 12 dibujos y 2 mapas, 1 vol., 224 páginas, Ricordi Americana, Buenos Aires, 1956.
- El movimiento de los trovadores*, 1 folleto, 15 páginas, ed. Universidad de Buenos Aires, Buenos Aires, 1959.
- La ciencia del folklore*, 1 vol., 250 páginas, ed. Nova, Buenos Aires, 1960.
- Música folklórica de Chile*, ed. Universidad de Chile, Instituto de Investigaciones Musicales, Facultad de Ciencias y Artes Musicales. (Santiago de Chile, 1960.)
- El himno nacional Argentino—creación, difusión, autores, texto, música*, 1 vol., 109 páginas, Editorial, Universitaria de Buenos Aires, 1962.
- Un código Peruano colonial del siglo XVII*, en Revista Musical Chilena, julio-diciembre de 1962, números 81-82, Facultad de Ciencias y Artes Musicales, Universidad de Chile, Santiago de Chile, 1962, págs. 54-93.
- El canto de los trovadores en una historia integral de la música*, en Boletín Interamericano de Música, No. 35, mayo de 1963, Unión Panamericana, Washington, 1963.
- Las canciones folklóricas Argentinas*, 1 vol., 135 páginas, 15 láminas, 100 ejemplos musicales, ed. Instituto de Musicología, Buenos Aires, 1964.
- Lectura y notación de la música* Nuevo método abreviado de teoría y solfeo, 1 vol., 159 páginas, ed. Artes Gráficas, Buenos Aires, 1965.
- La música de los trovadores, troveros, minnesänger, las laudes, las cantigas* Interpretación de las notaciones de la música profana de los siglos XII y XIII, 2 vols., 2,000 páginas, 2,000 ejemplos musicales. (En trámites editoriales.)