

*Revista Musical de México*, directed by Manuel M. Ponce [1882–1942] and Rubén M. Campos [1872–1945] (8 issues) and by Manuel M. Ponce (last 4 issues); 12 issues dated the 15th of the month May 1919 through January 1920; February 29, March 31, and May 31, 1920. (Mexico City, 28 pp. in each of the first 9 issues, plus advertisements; 30 in the last three, index of all 12 issues in the last; short musical inserts, usually by contemporary Mexicans, in all issues. Facsimile publication by INBA and CENIDIM, 1991)

In all twelve issues, the *Crónica Mexicana* section gives a valuable résumé of happenings during the previous four weeks. Campos's silhouettes of Alberto Villaseñor [dates not given], Felipe Villanueva [1861–1893], Ernesto Elorduy [1854–1913], and Ricardo Castro [1864–1907] (nos. 3, 4, 5, 7) remain useful.

Ponce idolized Arthur Rubinstein (issue no. 3), whose tribute to Mexican composers included his concert performances of Ricardo Castro's *Himno Nacional*, Felipe Villanueva's *Vals Poético* and Ponce's *Balada Mexicana* (issue no. 5, p. 27). Rubinstein's repertory in Mexico was vast (Szymanowski, Medtner, Cyril Scott, plus contemporary Spaniards and French in quantity). With Julián Carrillo's Sinfónica Nacional he played concertos by Beethoven, Tchaikovsky, Chopin, and Saint-Saëns.

Any conscientious reading opens windows on the chief events in Mexico and abroad. Carlos Chávez [Ramírez added to his name] contributed what was to have been the first of a series of "Artículos históricos" to the June 15, 1919, issue, pp. 20–22, but did not continue. The most significant Renaissance article is Juan B. de Elúztiza's meticulously documented "Del Viaje y estancia en Roma del Maestro Guerrero" (issue no. 11, March 31, 1920, pp. 7–14).

Accompanying each issue, the subscriber obtained an unfoliated musical insert, not exceeding four pages. Ponce's own piano pieces, *Elegía de la Ausencia* and *Mazurka XIII*, accompany issues 1 and 12. Gustavo E. Campa's chansonette *¡En Mai!* accompanies issue no. 2.

Rubén M. Campos's exit from Mexico to become Mexican Consul General at Milan explains Ponce's sole editing of the last four issues. According to Ponce's farewell tribute (December 15, 1919, p. 21), Campos upon departing promised to send *crónicas*, *reseñas*, *noticias*, *artículos* y *datos* from Milan. However, his heavy official duties prevented his redeeming his promise.

*Historia de la etnomusicología en América Latina (Desde la época precolombina hasta nuestros días)*. By ISABEL ARETZ (Caracas FUNDEF [Fundación de Etnomusicología y Folklore (created in 1991)]—CONAC [Consejo Nacional de la Cultura]—OEA [Organización de los Estados Americanos], 1991, 381 pp., bibliographies, illus., facsimiles, music exx.)

In keeping with present-day tendency to group within the discipline of ethnomusicology everything Latin American from the classification of Nazca antaras to the choreography of popular dances, Aretz's 8½ × 11", double-column manual cuts a wide swath. None better than she, whose distinctions as a composer were saluted in a prior issue of this journal, to undertake so monumental a journey through time and space. According to her *palabras previas* at page 7, the first version of this book was ready for publication at Caracas by FUNDARTE (Fundación Nacional de Arte) in 1972. However, between 1983 and 1989 she lost all official government support—not re-emerging triumphant until the re-election to the Venezuelan presidency of her admirer and proponent, Carlos Andrés Pérez.

Her own record of previous accomplishment began with her first field investigations in Salta province (northern Argentina) as long ago as 1940. By 1946 she had won Carlos Vega's recognition as his best pupil in a class that included also her future husband Luis Felipe Ramón y Rivera, the Uruguayan Lauro Ayestarán, the Bolivian Julia Elena Fortún, and three others. In 1977 the Pontificia Universidad Católica de Argentina awarded her its first doctorate in musicology, the members of the examining jury being the Jesuit Guillermo Furlong, and professors Bruno Jacovella and Juan Francisco Giacobbe (the presiding dean being Roberto Caamaño). However, already in 1958 Guillermo Espinosa, then head of the Music Division of the OEA (Organization of American States), had signalled his support for the creation at Caracas of INIDEF (Instituto Internacional de Etnomusicología y Folklore). This entity, officially created in 1970 with guaranteed long-term support from the OEA, moved into what were to have been permanent quarters at Caracas in 1972.

During its life to 1983, INIDEF schooled 152 technicians from throughout Latin America, their fields of expertise being ethnomusicology, folklore in its broadest sense, and music education involving applications of what they had studied in sessions of greatly varied length. Under the auspices of INIDEF field missions gathered audio and visual data in regions ranging from the Isthmus of Tehuantepec to southern Chile and southern Argentina. Deprived of vital Venezuelan government support for the functioning of INIDEF, she and her husband