

music in Argentina is receiving from publishers in the United States. Through this means, they accomplish an effective work of cultural rapprochement among the countries of America.

Leopoldo Hurtado

BELOW THE RIO GRANDE

AFTER the 1942 season had ended in Mexico City, the Symphony Orchestra made its first tour of the principal cities of the country. Up to then its concerts had been heard only in the capital. Carlos Chavez, the conductor, reports a tremendous enthusiasm in provincial Mexico for symphonic music, which is surprising since people in the hinterland have not been educated to appreciate it. It is only since the founding of the orchestra in 1928, that audiences in Mexico City have gradually become familiar with most of the international symphonic repertory.

The orchestra was conducted by Chavez and three other prominent Mexican composers and conductors. One of the most talented in the younger generation is Blas Galindo, who led Mozart's *Symphony in G-minor*. Galindo is known to audiences in the United States for *Sones Mariachi*, heard two seasons ago in New York. Another conductor was Jesus Reyes, cellist in the Mexican Symphony Orchestra since its foundation in 1928 and the regular conductor of the National Conservatory Orchestra. Chavez' first assistant, Eduardo Hernandez Moncada, is also well known to Americans for his collaboration with Chavez in the series of concerts held at the Museum of Modern Art in 1940. Appearing as soloist with the orchestra was the composer Manuel M. Ponce, who performed his own *Concerto for Piano and Orchestra*, and Lupe Medina de Ortega, known for her interpretation of the "lied," modern music and songs by Chavez and the late Silvestre Revueltas.

A number of new Mexican works were heard for the first time this season. One of the most interesting was Galindo's *Concerto for Piano and Orchestra*, which contains musical folklore of the State of Jalisco. Moncada's *Sinfonia* is also reminiscent of folkloric music, this time from the Gulf Coast. Songs and dances of the Cora Indians were the foundation of Candelario Huizar's *Fourth Symphony*. Although José Rolon's *Concerto in E-minor for Piano and Orchestra* is Mexican, its themes are not derived from folklore.

The music of two well-known Spanish refugees, now in Mexico, was introduced for the first time this year. Rodolfo Halffter's *Concerto in*

A-major for Violin and Orchestra was played by Samuel Dushkin. Also heard were the *Paisajes*, *Pastoral*, *Cortejos*, by the critic and musicologist Adolfo Salazar. The season's repertory offered us such Mexican works as Ponce's *Concerto for Piano and Orchestra*, and *Revueltas' Planos, Danza Geometrica*. Works by Europeans and Americans heard in Mexico for the first time this year included Shostakovitch's *Sixth* and *Seventh Symphonies*, three pieces from John Alden Carpenter's suite *Adventures in a Perambulator*. William Walton's *Façade Suite*, and Virgil Thomson's *Second Symphony*.

Leah Brenner