

In the first of these occupations he is justly regarded as the forerunner of the modernist movement in his country, as a composer much concerned with indigenous themes, as expressed in *Tehuelche Cadences*, *Huilliche Lamentations*, *Araucanian Myths*, which are among his more notable compositions.

Concerning his musicological activities, the stimulus must not be forgotten that he received during adolescence from the German expert Rudolf Lenz, who initiated the scientific study of folklore in our country. Afterwards, he worked in Berlin as a pupil of Erich M. von Hornbostel, and continued to extend his studies in various European centres.

He returned to Chile in 1942 and collaborated in the Institute of Folk Music Studies in the old Faculty of Fine Arts; he also created the Folklore Archives of the Governmental Department of Information and Culture. In 1947, he founded the Institute of Musical Studies of the University of Chile, which incorporated these two organizations. In its folk-music section, Don Carlos worked both as investigator and as the indefatigable organiser of collecting expeditions; he corresponded with numerous international publications.

Among his many books special mention must be made of: *Musical Panorama of Chile, A Country with Four Musical Nationalities*, *Nuestra Señora de Peñas* (a Chilean ritual festival) and *The Sacred Music of Chile*.

Perseverance and love for his special subject, and generosity as Master in youthful undertakings (among which we may name the Chilean Folk Group)—these were the principal and most fertile qualities of his work. His death in Barcelona in August of this year terminated an imperishable life's work, of which the Institute of Musical Studies of the University offers this brief sketch in loving memory and gratitude.

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(translated)

ŠTEFAN TÓTH†

On October 10th, 1962, news reached us of the tragic death of Štefan Tóth, the Slovak folk-dance expert. He was born in Dolná Strehová on April 30th, 1923, completed his course in dance-study at the Prague Conservatoire in 1949, and after three years as a solo-dancer became director of and choreographer to the professional Slovak folk-art ensemble, SĽUK. In 1951 he was appointed Lecturer at the College of Music in Bratislava where he continued to teach until his death; in 1955 he entered the Musicological Institute of the Slovak Academy of Sciences. He devoted himself to problems of systematics and of method in the field of dance-theory. In 1952 he devised an extremely precise graphical dance-notation (*Tanzschrift*, Bratislava, SAV, 1952), and to this problem two further studies were dedicated: "Kinetographie" (*Ludová tvorist*, Vol. 10, 1960, Bratislava) and a comparative study ("Zwei Tanzschriften," *Musikwissenschaftliche Abhandlungen*, V, 1961, S. 92-130). To the subject of Slovak folk dance he contributed the study: "Bewegungsgruppen der slowakischen Volkstänze" (*Musikwissenschaftliche Abhandlungen*, III, 1959, S.43-118). Under his leadership a dance-archive was established at the Slovak Academy of Sciences and now contains some 30,000 m. of sound-film. In recent years he had been working on a regional dance-monograph and on the development of a system of kinetic structural analysis. His death leaves vacant a place among Czechoslovak workers in the dance-field which will not readily be filled. His loss will be keenly felt.

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(translated)