

Esperanza Pulido Silva on the 10th Anniversary of *Heterofonía*



LEGION HAVE BEEN the musical magazines started in the Americas, only to stop after a few fleeting years of precarious existence. All the larger looms the achievement of the founder-director of *Heterofonía* when its decade of uninterrupted bimonthly publication is compared with the few short years that *Nuestra música*, *Orientación musical*, *Revista musical mexicana*, and others flourished before fading into the fog.

Furthermore, the bimonthly issues of *Heterofonía* have revoked all prior custom by appearing on schedule, and by eschewing any kind of partisanship. Side by side with historical articles, the distinguished founder-director has published the year-by-year calendars of contemporary Mexican composers' lives. Her columns have been consistently open to young, as well as old, contributors. She has never peppered her pages with picayune polemics, but has instead insisted that her unique bimonthly contain solely an assemblage of seasonable, constructive contributions.

While always remembering that Mexico is the country and Mexicans are the readers to whom *Heterofonía* owes primary allegiance, she has generously made room for the musical history of other sister Latin American nations. Her unequalled personal sacrifice of energy, private resource, and sleepless hours overseeing all the minutiae of publication entitle her to the sobriquet fittingly used as the title of one of her own books, *La mujer mexicana en la música* (1958).

Her biography is in the *International Who's Who in Music and Musicians' Directory*, seventh edition (Cambridge, England, 1975), 722. Her good deeds, her impeccable scholarship, her nobility of spirit lilt on the tongue and live in the hearts of all who know her for what she is—a nonpareil combination of critic, pedagogue, concert pianist, magazine editor, and benefactor of her nation. Not only from Cuba to Chile are her praises sung, but even more widely is she now recognized—by virtue of the circulation of *Heterofonía* from Sweden to Australia.

Two decades hence all memory of Mexican musical life preserved abroad will be what has been included in her indexed columns. Even Palacio de Bellas Artes events chronicled in the leading Mexico City daily newspapers will pale, while what can be recovered from her magazine through *The Music Index* and the *Répertoire International de la Littérature Musicale* (RILM) will survive to enter international music histories.

To mark the completion of the first decade, *Heterofonía*, XI/5 (September-October, 1978) included a sampling of the founder-director's criticisms, of her festival and congress reports, correspondence, and interviews from 1943 when she began her work as newspaper woman, to the present. This same anniversary issue began with a tribute to Carlos Chávez, who died at Mexico City August 2, 1978,

continued with four articles on Mexican symphony orchestras from the 1948-1958 decade to now, contained next a notice of the Asociación Manuel M. Ponce founded in 1948 (the year of Ponce's death), then paid tribute to the noted acoustician Augusto Novaro. After a series of concert reviews came piquant descriptions of the visits to Mexico City of celebrities ranging from Stravinsky to Benjamin Britten, accounts of folkloric events at Tepoztlán, Morelos, in 1945 and Tasco, Guerrero in 1962, followed by penetrating summaries of European assemblies at Prague in 1947, Salzburg and Donaueschingen in 1954, and selected interviews (beginning with Jennie Tourel in December of 1943). To lend a more intimate touch the issue also sampled her correspondence with José Yves Limantour and José Antonio Alcaraz.