



Gilbert Chase on his 75th Birthday

NOT BY CHANCE does Gilbert Chase rank as the leading literary stylist who has devoted himself to music in the Americas. Beginning with *Cities and souls*, a volume of original poems "privately printed for the author" when he was 23 in an "edition limited to five hundred numbered and signed copies," he has endowed everything from his ever busy pen—even bibliographies—with rich literary values. Who but he would have headed each section of a now standard text, *America's music*, with an apt quotation from a classical author?

Because of his unique literary gifts, he has succeeded in transforming the often unpalatable foraging of other authors into appetizing books that students read gladly. His immense production over almost a half-century far exceeds the only partial listing of his publications put out in 1973 by the Institute for Studies in American Music at Brooklyn College of the City University of New York.

His varied subject matter has ranged from poems in 1929 to an omnibus survey of the visual arts in Latin America in 1970. His sympathies have always been aroused by the significantly new as well as the classically established. A tireless attender of congresses, he has communicated equally with young and old, always in flawless Spanish, French, or English.

Whereas the books of others have barely survived one printing, he has in most of his publications addressed wide audiences whose enthusiasms for what he has written have assured multiple printings and translations into other tongues. The versatility that is the hallmark of his publications corresponds with a multifaceted career that has included cultural affairs assignments in Argentina, Belgium, and Peru, acting deanship in a midwestern university, editorship of a long-running research journal, development of a generation of distinguished younger Americanists and Latin Americanists, dictionary assignments, and guest faculty appointments in universities as distant from each other as Buffalo and Austin.

By no later than the forepart of 1982, he projects completing a newly updated revision of *America's music*. Thereafter, he plans a trip to Spain—where with the invaluable aid of graduate student Andrew Budwig (not designated as "co-author") he will gather data for a thoroughly revised edition of *The Music of Spain* (W. W. Norton, 1941; Spanish translation by Jaime Pahissa in 1943; Dover paperback, containing an added section on "Spanish Music Since 1941," 1957). With the deletion of old chapters 17 and 18, "Hispanic Music in the Americas" and "The Music of Portugal" (the latter by Albert Luper), and the substitution of a fresh chapter for "The Younger Generation," the distinguished author will in the planned thorough revision of his now forty-year-old book again demonstrate his phoenix-like ability to renew himself in each succeeding generation.