



on varied topics from Beethoven's *Missa Solemnis* to "contemporary music in Mexico," proceeds next to his opinions concerning six touring piano virtuosos, documentation relative to Rolón's direction of the Conservatorio Nacional from March 1 to November 5, 1938, and then embraces the perennially interesting topic of Rolón's combat with leading Mexico City critic Salomón Kahan. The succinct chronology at pages 215–222 is ornamented with columns on Mexican and international music events contemporary with Rolón's activities. The exhaustive list of sources at pages 225–232 testifies to Miranda's indefatigable searches that establish this volume as a necessity for any student of Mexican musical nationalism.

*Evenings on and off the Roof: Pioneering Concerts in Los Angeles, 1939–1971.* By DOROTHY LAMB CRAWFORD (Berkeley, Los Angeles, London: University of California Press, 1995. 362 pp., 23 illustrations, bibl., index)

Enthusiastically hailed on the back jacket by Alan Rich (Music Critic, *L.A. Weekly*), H. Wiley Hitchcock (author of *Music in the United States*), and Michael Tilson Thomas (Music Director of the San Francisco Symphony), this epoch-making volume chronicles sixteen seasons of *Evenings on the Roof* concerts—offered beginning April 23, 1939, at the home of Peter Yates and his concert pianist wife Frances Mullen, 1735 Micheltorena Street, Los Angeles<sup>1</sup>—followed by their successor Monday Evening Concerts that were guided from 1954 through the Thirty-Third season, 1970–1971, by Lawrence Morton. In 1985 the name "Monday Evening Concerts" was signed over to the Los Angeles County Museum of Art.

Under both Yates and Morton, these concerts showcased local virtuoso singers and players. However, in the third phase, initiated amid "deep acrimony . . . accompanied by abiding bitterness and sense of loss," only occasionally were local performers engaged. Instead, "the series and its repertoire are no longer built on local talent," visiting groups being preferred. "Now Dorrance Stalvey finds that the practice is financially necessary."<sup>2</sup>

<sup>1</sup> After the last regular season concert on the roof—an all-Schoenberg exhibit May 25, 1941—other venues served the series. The Assistance League Playhouse at 1367 North St. Andrews Street seating 350 hosted the fourth season. In the eleventh season, 1948–1949, "concerts alternated between the Wilshire-Ebell Theater and the smaller Wilshire-Ebell Chamber Music Hall," venues accommodating four to six hundred auditors (pp. 86–87).

<sup>2</sup> Crawford concludes thus (p. 294): "Audience pride in the home-grown product has gathered elsewhere, around new music concerts played by members of the Los Angeles Philharmonic and the artist

So far as vaunting local composers, both Yates and Morton were denizens of a Los Angeles crowded with exiled victims of the Nazi persecutions that included Schoenberg, Toch, Krenek, and Ingolf Dahl, abetted of course by Stravinsky who settled in Los Angeles for other reasons. On December 8, 1948, Yates initiated what was intended to be a continuing annual program "featuring Los Angeles composers."<sup>3</sup> But uncompromisingly neither he nor his *arbiter elegantiarum* successor Morton ever programmed works by local composers whose aesthetic principles they did not share—Juan A. Aguilar, Mary Carr Moore, John Vincent, Elinor Remick Warren, for example.

#### CONTACTS WITH STRAVINSKY

Morton's good fortune centered in having at hand Stravinsky, not solely because of his endorsement but also his willingness to allow premieres of five of his newly composed short works at Monday Evening Concerts, but also the premieres of various new arrangements of earlier works. The list of newly composed works with dates of premiere reads thus (Crawford, pp. 254–255):

- Three Songs from William Shakespeare (1953), March 8, 1954
- In Memoriam Dylan Thomas (1954), September 20, 1954
- The Dove Descending Breaks the Air (anthem, 1962), February 19, 1962
- Elegy for J.F.K. (1964), April 6, 1964
- The Owl and the Pussy Cat (1966), October 31, 1966

The seven arrangements strode as follows:

- Praeludium (1953 version), October 19, 1953
- Tango (1953 version), October 19, 1953
- Four Russian Peasant Songs (1954, version for equal voices and four horns), October 11, 1954
- Two Poems of Balmont (1954 instrumentation), November 29, 1954
- Four Songs for voice, flute, harp, and guitar (1953–1954 instrumentation), February 21, 1955
- Four Movements from *Eight Instrumental Miniatures* (1962 instrumentation), March 26, 1962

faculty and advanced student performers from the local [Valencia] California Institute of the Arts." UCLA Music Department continued sponsoring UCLA student composer concerts in the mid-1990s, but only sporadically offered even UCLA faculty composers a window to the public. Ironically, however, UCLA Library collections conserve the bulk of the documentation undergirding Crawford's book.

<sup>3</sup> Crawford, p. 81: "The first aired works of Halsey Stevens, Edward Rebner (son of Adolph Rebner, the violinist Yates admired in early days on the roof), Julius Toldi, [Ingolf] Dahl, and another work of Adolph Weiss."



Canzonetta, Op. 62a, by Jan Sibelius (1963 arrangement), September 30, 1963

Awarded the Wilhurl-Sibelius Prize in 1963 (given by the Wilhurl Foundation for International Prizes) Stravinsky responded with his arrangement for 4 horns, clarinet, bass clarinet, harp, and double-bass of Sibelius's *Canzonetta*, Op. 62a for strings. The Finnish Broadcasting Company aired his arrangement March 22, 1964.

Morton regaled himself with Stravinsky's dedication to him of the *Eight Instrumental Miniatures* in their chamber clothing. These arrangements he called his passport to immortality. Much more to Morton's credit would have been the critical biography that he was singularly equipped to write. Instead, he never complied with deadlines imposed by the Oxford University Press. Not that he approved of Eric Walter White's *Stravinsky: The Composer and His Works* (Berkeley, Los Angeles, London: University of California Press, 1966).

His review of White's 1966 work on Stravinsky shows his approach to the subject: he felt White lacked skepticism, took too much on faith, was too grateful to his informants, and did not dig deeply enough. "This is particularly true in respect to Stravinsky himself. . . . Every Stravinsky statement depending on memory has to be checked and double checked."<sup>4</sup>

Obsequious as Morton always allowed himself to be in all his personal encounters not only with Stravinsky but with Boulez and other gilt-edged triumphalists, he may yet have remained too much the adamant searcher for truth to have written the kind of life-and-works book that idolatry demands.

As one sample of the kind of buried documentation dug up by Morton, Crawford at page 203 quotes a revealing appraisal confided July 25, 1916, to Romain Rolland's diary.

[Stravinsky] is superficial and violent, both in his opinions and in his music. Intelligent and lively in his way, but only within the light coming from his own beacon: a single sharp shaft, but all about it total darkness. In these times of intellectual unilateralism he is the ultimate unilateralist.<sup>5</sup>

#### NEW BIOGRAPHICAL DATA CONCERNING DAHL

Crawford's noble volume deserved better of her publishers. The all-important notes do not even survive as endnotes to chapters, but are instead bundled together at pages 295–335 without headlines to tell what pages in the

<sup>4</sup> Review in *The Musical Quarterly* 111/4 (October 1967), 593. Crawford, p. 203.

<sup>5</sup> Crawford credits this translation to Morton, the original text being found in Romain Rolland, *Journal des années de guerre* (Paris: Albin Michel, 1952), 852. See her note 82 on page 325.

main body of the text are being documented. As if this downgrading did not sufficiently demean her valiant research, the Index at pages 341–362 suffers from such interminable, unanalyzed page references as this extreme sample for Dahl (2, 40, 45–47, 51, 60–61, 63, 66–68, 71, 73–75, 78–81, 86, 88–90, 92–93, 97, 99, 102, 105, 107–8, 124, 126, 128, 137, 145–47, 153, 160, 164, 166, 171–73, 176, 178–79, 182, 189–91, 205, 209, 220, 222, 227–28, 231–32, 235, 236, 239–42, 249, 252, 263, 265–66, 285–86, 289).

What the just listed Dahl catena does of course reveal is his supreme importance to both founder Yates (*b* Toronto, November 30, 1909; *d* New York, February 25, 1976) and successor Morton (*b* Duluth, July 13, 1904; *d* Santa Monica, May 8, 1987). Not that Dahl always told the truth about himself. According to the 1992 *Baker's* Dahl (*b* Hamburg, June 9, 1912; *d* Fruttigen near Bern, August 6, 1970) was born of Swedish parents. But Crawford (page 285) has it that:

Ingolf Dahl concealed for his lifetime the fact that his father was a prosperous German Jew and that his own name was Walter Ingolf Marcus. In accounts of his life he altered the date of his arrival in the United States to 1935, so that it would not appear that he was an émigré, like others, fleeing Hitler in 1939.

When Crawford publishes her next eagerly awaited book (on émigré musicians in Southern California) Dahl will therefore qualify for entry. Before then the Morton-Dahl<sup>6</sup> correspondence not at her disposal when she wrote the present book (page 240) should by all means be offered her.

<sup>6</sup> Although Dahl died at the relatively young age of 58, he nonetheless lived long enough to desire "the good old days" before graphics ousted traditional music notation (page 265). But Morton, ever the self-professed snob ("I've worked all my life to become a snob," 284), insisted on keeping up with every latest snobbish trend imposed by Europeans.

*Último adiós. Vida y muerte de Selena.* By ALFREDO VILLALOBOS (No place of publication, Alfredo Villalobos publisher, 1995. 122 pp., ill., discography)

Life of the *tejano* music recording star, Selena Quintanilla de Pérez, born April 16, 1971, at Lake Jackson, 75 miles southeast of Houston, Texas, shot March 31, 1995, at Corpus Christi by Yolanda Saldívar, a business associate.

She married the San Antonio guitarist Chris Pérez (*b* 1968) April 2, 1992. He did not speak, but did understand Spanish.