

The third part of this volume gathers much of Barbieri's published musical writing, omitting the early music criticism and some of the later polemics. These omissions include some of Barbieri's most flavorful and personally revealing writing, but what we do have is enjoyable and still highly informative reading. There is much on zarzuela, of course, but students of Spanish Baroque dances (including those found in guitar tablatures) will find much help here. Barbieri also provides important biographical work on such diverse figures as Antonio Eximeno, Gaspar de Aguilar, Félix Máximo López, and Juan del Encina.

Mechanically, these are handsome books, although the typesetter did Casares no favors with those cramped diagrams. There are a number of illustrations in the first volume, including photograph portraits, score covers, and music facsimiles. The signed photograph on page 374 is reversed, and the photograph of Luis Mariano de Larra on page 318 misidentifies him as the author of *Pan y Toros*, but otherwise the illustrative material is pertinent as well as attractive. The text contains its share of typos—such as the occasional translation of 19th-century dates into the 20th century—and inconsistent spellings.

There is plenty of room here to disagree with Casares about some of his generalizations, for example, concerning the *género chico* and Barbieri's works of the 1880s, and Casares's reliance on adjectival description in place of substantial musical analysis will not persuade those unfamiliar with Barbieri's work of its true merit. But that does not diminish in any way the importance and value of this work; no book could—or should—be the final words on so inexhaustible a subject. These two volumes should be foundational reading for any student of Spanish culture in the 19th century.

—JOHN HENKEN

El sonido de lo propio. José Rolón (1876–1945). Volumen I. By RICARDO MIRANDA (México, CENIDIM [Centro Nacional de Investigación, Documentación e Información Musical “Carlos Chávez”], 1993, 232 pp., bibl., ill.)

Owner of a doctorate awarded by the City University, London, in 1992, the distinguished author chose for his dissertation subject “José Rolón, a study of his life and music.” Two years earlier he received a master's degree with presentation of his thesis, “José Rolón, a preliminary essay.” Arduous investigation at Paris and more especially in the Rolón family archive guarded in Mexico by the composer's granddaughters, Sras. Malú Martínez Sotomayor y Rolón de Torres Izabal and Lorenza Martínez Sotomayor y Rolón, enabled Miranda to assemble in the present volume I a glistening array of documents

that for the first time establishes Rolón's true stature. Both *The New Grove Dictionary* of 1980, xvi, 118, and *Baker's Biographical Dictionary*, Eighth Edition, 1992, page 1531, profiled Rolón—but with a birth year seven years too late. At page 211 of the present invaluable anthology of documents, Miranda published Rolón's baptismal certificate dated July 29, 1876, at Ciudad Guzmán, Jalisco, certifying the composer's birth eight days previously. Thus the birthdate June 22, 1883, given in both *The New Grove* and in *Baker's* err in both year and month.

Both Otto Mayer-Serra in *Música y músicos de Latinoamérica* (1947), II, 852–855, and Nicolas Slonimsky in *Music of Latin America* (1945, 1949, 1972), 251–252, treated Rolón as a major luminary. Mayer-Serra indeed gave Rolón approximately the same space that he awarded Ponce, providing as it were program notes for *Zapotlán, 1895* (the parish in which Rolón was born), symphonic suite in three parts performed November 4, 1932, by the Orquesta Sinfónica de México, *El Festín de los Enanos* (Festival of the Dwarfs), prize-winning symphonic fairy tale premiered March 4, 1928, Silvestre Revueltas conducting, and *Cuahtémoc*, epic poem after Agustín Loera Chávez premiered January 10, 1930, by the Orquesta Sinfónica de México, Carlos Chávez conducting.

Miranda's compilation of the writings of Rolón includes the enthralling summary of Mexican music history after 1910, instigated by the Secretaría de Educación Pública in a commission dated February 23, 1942, but never published. After lengthy consideration of Mexico's symphonic orchestras that have come and gone, Rolón summarizes the history of bands, choral groups, and chamber ensembles. His reflections on composers (Ponce, Huízar, Chávez, Revueltas among nationalists; Velázquez, Carrillo, Tello, Barrios y Morales, Mejía, Miramontes, Carrasco, José A. Aguilar and nine others among traditionalists), and latest composers (Galindo, Moncayo, Ayala, Contreras, Montiel Olvera) only occasionally supply the exact dates desired by encyclopedists, but nonetheless he treated all with amenity. José Guadalupe Velázquez (*b* Hacienda de la Ceja, Querétaro, December 12, 1856; *d* Mexico City February 18, 1920) avails as “the most illustrious of Mexican sacred music composers of this century” (page 170). Juan A. Aguilar (*b* Pueblo de Cosío near Aguascalientes July 1, 1883; *d* Los Angeles September 15, 1953 [*Inter-American Music Review*, x/1, Fall–Winter 1988, page 36] enters Rolón's lists as the sole Mexican whose later years were spent in the United States.

Excellently organized, Miranda's documentation begins with Rolón's preserved correspondence from Moritz Moszkowski, Nadia Boulanger, and Paul Dukas, his teachers at Paris, continues with Rolón's reflections



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 Angeles¹—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."²

¹ 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).

² 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."³ 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.

³ 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."