

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."⁴

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.⁵

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

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

⁵ 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-Dahl⁶ correspondence not at her disposal when she wrote the present book (page 240) should by all means be offered her.

⁶ 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.