

**Alan Sanders, Walter Legge: A Discography.** Discographies No. 11. Westport and London: Greenwood Press, 1984. Pp. xx + 452. \$35.00.

Walter Legge may fairly be called the first record producer, even though the function he performed parallels the work of Fred Gaisberg and the other early "experts," as the Gramophone Company called them. Today most labels give credit to a producer on each recording, but few of them have the all-encompassing knowledge, taste, and self-confidence which enable them to control the results of a recording session so pervasively that the product is as much theirs as the conductor's or the singer's. John Culshaw, Goddard Lieberson, and our own David Hall were some.

In this Journal (XIV:2, p. 82, consigned forever to oblivion by not being cited in the table of contents), the comparable autobiographies of Legge and Culshaw were reviewed. Now we have a comprehensive discography of a record producer, the first time this subject has been tackled. Although it should fall under the heading of subject discography, it has some elements of label and artist discography as well. Legge worked exclusively for EMI, so his recordings (save two or three exceptions at the end) appeared in England only on HMV and Columbia. He devoted a great deal of attention to his favorite artists, so Beecham and Karajan, Callas and Schwarzkopf dominate the Legge discography.

Nor was it a simple matter of copying out a list of sessions from the EMI files. Legge, as a pioneer, worked long before anyone felt a need to identify the producer on the recording sheets. The true measure of Sanders' achievement here is the diplomacy required to track down the performers of decades ago and determine, not always with absolute certainty, just what sessions Legge supervised. This was complicated by the fact that he was not always able to complete the recordings he began, and Sanders has tried to distinguish the sessions Legge and others supervised. Many unreleased recordings are included, making tantalizing reading.

The layout is somewhat expansive, following the familiar British pattern of a separate line for each take of each side (on 78s), with the issue number at the end of the appropriate line. The sequence is chronological, and a sort of chapter begins every year or two with a summary of what happened that year. There are no running heads at all, but the repetition of the year before the first date on each page helps a lot. Issue numbers at all three speeds and open-reel, cassette, and cartridge tapes are given for UK, US, and continental issues, but while "comprehensiveness is not claimed," the familiar countries are included. Full names of all artists are given each time they occur. There are two lengthy indexes, one of works by composer, one of

artists. The pages are neatly typed like the best of the Voices of the Past volumes.

There are a few flaws. Karajan's first Choral Symphony appeared on a Columbia Entré LP (not EP!) as EL 51. The familiar typing/typesetting error of "Philharmonic" for Philharmonia occurs at least twice (pp. xiv, 122). Is a kind of judgment involved in spelling expatriate (on p. 87) as "ex-patriot" (unfairly, for Barbirolli left Britain in peacetime and returned in the middle of the war)? But in general the work has been carefully done, and this will be a ready reference for many discographers who will use its data for their artist or composer discographies. In that regard, I couldn't help regretting that it has appeared after so much of its content--Beecham, Karajan, and other artists--has been researched for discographies already.

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**John Squire and John Hunt, Furtwängler and Great Britain**, bound with **John Hunt, The Furtwängler Sound**. 2nd ed. London: Wilhelm Furtwängler Society (Flat 6, 37 Church Way, London SE11 4 UR, UK), 1985. 128 pp. No price given.

In effect, two books are bound together here: a new one devoted to Wilhelm Furtwängler's activity in Britain, and a revision of John Hunt's Furtwängler discography, first published in 1982. Both prove stimulating and useful, though we shall see that neither completely fills the need it addresses.

The professed purpose of Furtwängler and Great Britain is "to show that even in those dark days [i.e. 1927-64] there were many enlightened writers at work, as well as a British public ready to welcome and appreciate Furtwängler's recreations of the musical masterpieces with which he was concerned." I'm not sure that this rather polemical aim is entirely achieved (nor do I greatly care); some of the pro-Furtwängler writers quoted seem not greatly more informed--or informative--than the authors' bête noir, Ernest Newman of the Sunday Times. Nevertheless, there is much of interest here. The prewar section includes documentation of the BBC Symphony's repeated, apparently unsuccessful attempts to engage Furtwängler (some of the correspondence is reproduced in facsimile, as are a number of programs, including those for the four Ring cycles at Covent Garden in 1937 and 1938). An interesting "orchestral player's point of view" by Thomas Russell is reprinted from Musical Opinion (September 1938). Since there is not yet a compilation of Furtwängler's prewar programs comparable to Henning Olsen's postwar chronology,<sup>1</sup> the details here of his British concerts, though incomplete, add something to our knowledge. (He often programmed