

Here are minor, private, and one-shot labels one has never encountered, and unfamiliar recordings galore. Compilers of label discographies may be able to fill some gaps. Those primarily interested in specific composers, works, or performers often will be frustrated, since their interest is focused on that truncated description field.

Further caveats for browsers. The number of discs in multiple sets is never indicated, though it can sometimes be inferred from the prefixes. Even in cases where the issuing company used multiple numbers (e.g., OL-50021/2), Canfield's practice is to enter only the first number. No great hardship for buyers and sellers who have access to the physical object, this puts casual readers at a disadvantage. For example, the verbal description may not get far enough to distinguish an opera highlights disc from a complete recording. Similarly, mono/stereo distinctions, let alone fake stereo, are never made explicit, though again inference is often effective, especially with "M" or "S" in the prefix, and some companies such as Angel and RCA used the same numbers with different prefixes, so the alternatives turn up side-by-side in Canfield. But you have to be a *Kenner* (or of a certain age) to remember, for example, that in the aforementioned Columbia and Odyssey 8-digit series, odd numbers were mono, evens stereo or fake stereo. And so on.

Obviously, the book's principal utility is for pricing a specific record, though its inconsistencies of execution may stand in the way of locating that record's listing, and also may make one wonder if the data base has actually taken into account all the relevant information for pricing it. Purchasers should remember that any other reference values have been subordinated to that main purpose. *Reviewed by David Hamilton*

Discografie van het Concertgebouworkest. By Jan van Bart. Zutphen, The Netherlands: De Walburg Pers, 1989. hfl 35; \$US24.00 (sea mail) 117 pp. (Zaadmarkt 84A-86, Postbus 222, Zutphen 7200 AE)

Jan Van Bart has been for many years a representative of Deutsche Grammophon in The Netherlands. His compilation is of great interest for those who admire the great Dutch Orchestra (officially now the "Royal Concertgebouw Orchestra Amsterdam," by Royal decree early in 1989, in honor of the Orchestra's 100th Anniversary).

The discography lists all of the commercial recordings of the Concertgebouw, as well as many, but not all, of the "live" concert recordings made by the Dutch radio and issued on various labels. Listings are chronological, with each entry identified by year, then by number, with specific dates, whenever possible, for each listing.

As one might expect with a project of this size, and going back more than a half-century, much of the information is non-specific with many sessions identified only by month and year. Record identification is only on initial English and Dutch releases; hence the many Philips recordings issued in the United States on Epic, the London black discs issued in the United States, and the British Ace of Clubs reissues, are not mentioned. If you are searching for a specific recording, you might be able to find it on a label not included in this discography.

The first Concertgebouw recording was made in May 1926, Wagner's *Tannhäuser Overture*, with Mengelberg conducting. The Mengelberg era continued on Columbia until 1936 when he began to record with the Orchestra for Telefunken. The first non-Mengelberg release was recorded in November 1941, Van Beinum conducting the Brahms *Haydn Variations* and Sibelius' *Swan of Tuonela*.

Mengelberg continued to record for the next two years, and this period produced his magnificent Strauss *Death and Transfiguration*. His final recording was Mozart's *Serenade in G, K. 525*, made in 1942. Van Kempen and Eugen Jochum made their initial Concertgebouw recordings in 1943, and later that year a young *wunderkind*, Herbert von Karajan, recorded Brahms, Beethoven, Weber and Strauss (all now issued on superb transfers on DG CDs). With the exception of two sessions with Charles Munch in September 1948 (Brahms Violin Concerto with Renardy, Saint-Saëns' *Danse macabre*), all recordings from September 1943 through September 1949 were conducted by Van Beinum.

It is fascinating to note that Beinum made three recordings of the Berlioz *Fantastic Symphony* during an eight-year period, the first in September 1943 for DG/Polydor, the second in September 1946 for Decca, the third in September 1951, also for Decca. Beinum also duplicated his Decca recordings of the Bruckner Seventh, Brahms First and Britten *Peter Grimes* excerpts, with another Brahms First later, in stereo, for Philips. One recording was made but apparently never issued: Joseph Krips led sessions in September 1957 for Dvorák's *Serenade for Strings* (entry 53-7), but, unfortunately, it never was released.

The first stereo recording listed is Debussy's *La Mer* and *Three Nocturnes*, with Van Beinum, recorded in May 1957, even though for a few months afterwards Philips continued to record monophonically. It is strange that Haitink's Dvorák Seventh is listed only as a Philips monophonic release, while it was issued in stereo on Epic in the United States (BC 1070).

The author makes no comments on sound quality of any of the original recordings or various transfers to black disc or CD; hence, the reader is not advised that the EMI References CD of Mengelberg (CDH769 956-2) is a disaster sonically. Those Columbia 78s contain a remarkable amount of high quality sound, but one would never know it from the faded, pallid, constricted sound on the CD; the engineers actually omit the initial note of Liszt's *Les Preludes*! Similarly, there is no comment about the general lackluster audio quality of the ten-CD Teldec set of Mengelberg Telefunken recordings (which includes as well two Tchaikovsky performances with the Berlin Philharmonic), which misses the solidity and vibrancy of the originals and, in many cases, offers scant value in playing time. Using a total playing time figure of 75 minutes, on these ten Teldec CDs there are more than four hours of unused playing time! And, on the general subject of sound, no mention is made of the disappointing results of the Philips No-Noise System in CD transfers of Van Kempen's Tchaikovsky Fifth and *Capriccio italian*, Beinum's *Water Music*, and Szell's Beethoven Fifth and Sibelius Second, and Monteux's *Eroica*, all of which have been "unresonated," virtually eliminating the warm Concertgebouw hall sound.

As stated earlier, this discography does not include many of the LP reissues, as well as some CDs, of many Concertgebouw recordings. Years ago, an American Company, Past Masters, issued a number of LPs of splendid transfers of many Mengelberg recordings which generally are sonically superior to the Teldec CDs, which include some of the same performances. A Past Masters treasure for Concertgebouw enthusiasts is a three-LP set featuring live performances conducted by Beinum, Van Kempen, Klemperer, Monteux and Mengelberg, the latter the world premiere of Kodaly's *Peacock Variations*, recorded November 23, 1939. Educational Media Associates (Bruno Walter Society) has issued some highly valuable performances on LP, particularly Bruch's *Violin Concerto No. 1* with Mengelberg and Guila Bustabo (1940), and Ravel's *Daphnis and Chloe Suite No. 2* (1938). Music and Arts Programs of America has issued on CD Mengelberg

collaborations with Walter Gieseking in dazzling performances of Rachmaninoff's Second and Third concertos (1940), and Debussy's *Fantasia* (1938), as well as Bloch's Violin Concerto with Joseph Szigeti (1939); you'll find none of these listed in Bart's discography.

As far as it goes, this book is of enormous interest. Even though it is in Dutch, recording dates and repertory are rather easy to figure out. Listings are through October 1988, the last entry being Teldec sessions with Harnoncourt recording Mozart's *Don Giovanni*. Also yet to be released are the Schumann symphonies with the Concertgebouw's new conductor, Riccardo Chailly, and a Strauss coupling (*Zarathustra*, *Don Juan*) conducted by Semyon Bychkov, both of whom have already made disappointing recordings with the Concertgebouw. From Mengelberg, Beinum and Haitink, with many distinguished guests along the way, the calibre of conductors recording with the Concertgebouw has now taken a decided dip. The Royal Concertgebouw Orchestra Amsterdam now is in desperate need of imaginative, powerful conductors to further guide its destinies. It is highly unlikely that Chailly, and guests of the calibre of Bychkov, will be able to sustain the level of past glories, as outlined in Bart's discography.

SOME REISSUE SUGGESTIONS

It is unfortunate that a majority of the historic Concertgebouw recordings are no longer available; the 78s are practically impossible to obtain, early LPs have long since been deleted, and a majority of the CD reissues are inadequate sonically. Ideally, there would be a systematic series of high-quality reissues of the most important material (it would be ridiculous to suggest that every Concertgebouw recording is worthy of reissuing). Below is a suggested list of reissues, by company, of some of the major items. Valuable as these are to collectors and music-lovers, there is little justification for releasing them at full price; reissues should be at budget or mid-price.

EMI/ANGEL

First of all, EMI should withdraw its woefully inadequate CD of Mengelberg early recordings (CDH769 956-2). But all performances that were included should be remastered from the originals, not using any processing to eliminate surface noise that would affect the sound quality. Additional major recordings that should be reissued on EMI are the Mengelberg performances of Brahms' Third, Tchaikovsky's *Romeo and Juliet* and Fourth and Fifth symphonies, Bach's Suite No. 2, Ravel's *Bolero*, and overtures of Beethoven, Weber and Suppe.

DECCA/LONDON

They have done a fine job with their transfers to CD of three Beinum recordings (Bruckner Seventh, Mahler Fourth and Brahms Concerto No. 1 with Curzon), but these should be reissued at a lower price. Major CD couplings to be issued might include the following, all well-filled single CDs:

Berlioz: *Fantastic Symphony*, *Roman Carnival Overture*, *Damnation* excerpts (Beinum).
Schubert: Symphonies 4 and 5, *Rosamunde* excerpts (Beinum).

Haydn: Symphonies 94, 96 and 97 (Beinum).
 Sibelius: *En Saga/Tapiola*, Britten: *Sea Interludes and Passacaglia* (Beinum).
 Beethoven: Symphony No. 4 (Krips), Symphony No. 7 (E. Kleiber). Rossini: Four
 overtures, Mendelssohn: *Midsummer Night's Dream* excerpts (Beinum).
 Britten: *Young Person's Guide*, Handel: *Royal Fireworks*, Clarke: *Trumpet Voluntary*,
 Debussy: *Sacred and Profane Dances*, Ravel: *Introduction & Allegro* (Beinum).
 The Debussy and Ravel are with a chamber group of the Concertgebouw and not listed
 in Bart's discography.

PHILIPS

All four already issued No-Noise processed CDs should be withdrawn and mastered,
 simply copying onto silver disc what was on the original tapes. The Monteux and Szell CDs
 programmatically could remain the same, but the Van Kempen and Beinum CDs should
 be adjusted as listed below, all of which are single CDs.

Tchaikovsky: Symphony No. 5, *Capriccio Italien*, *1812 Festival Overture* (Kempen).
 Tchaikovsky: Symphony No. 6, *Romeo and Juliet*, *March Slave* (Kempen). Handel:
Water Music, J. C. Bach: *Two Sinfonias* (Beinum).
 Bruckner: Symphony No. 8 (Beinum).
 Mahler: *Song of the Earth/Songs of a Wayfarer* (Beinum).
 Schubert: Symphonies 3, 6 and 8 (Beinum).
 Tchaikovsky: Symphony No. 4, Mussorgsky: *Pictures at an Exhibition* (Dorati).
 Debussy: *Images/La Mer/Three Nocturnes* (Beinum).
 Tchaikovsky: *Nutcracker Suite*, Ravel: *Bolero/La Valse*, Sibelius: *Finlandia* (Beinum).
 Rimsky-Korsakov: *Scheherazade*, Stravinsky: *Song of the Nightingale* (Beinum).
 Kodaly: *Hary Janos Suite*, Stravinsky: *Firebird Suite*, Bartok: *Music for Strings*,
Percussion and Celeste (Beinum).
 Weber: Four overtures, Berlioz: "Love Scene" from *Romeo and Juliet/Damnation*
 excerpts, Schubert: *Overture in C* (Dorati).
 Dvorák: Symphony No. 9 / *Two Slavonic Rhapsodies* (Dorati).
 Brahms: *Serenade in A*, Schumann: *Symphony No. 3* (Zecchi).
 Smetana: *Ma Vlast* (Dorati) (infinitely superior to his later digital recording).
 Beethoven: *Overtures*, Strauss: *Don Juan/Till Eulenspiegel* (Jochum).
 Mozart: *Symphony No. 40*, *Symphony No. 41*, Strauss: *Death and Transfiguration*
 (Bohm).
 Tchaikovsky: *Nutcracker Ballet* (Dorati) (a logical coupling would be to combine this
 definitive recording with Dorati's superlative recording with the New Philharmonia
 of Tchaikovsky's *Four Orchestral Suites*; all of this would fit comfortably onto 3
 CDs).

Reviewed by Bob Benson

Find That Tune: An Index to Rock, Folk-Rock, Disco & Soul in Collections. Second
 Edition. Edited by William Gargan and Sue Sharma. New York: Neal-Schuman
 Publishers Inc., 1988. 387 pp. ISBN: 1-55570-019-5, \$49.95.

In its advertisements and on the first page of the preface, this is referred to as
 Volume 2 of *Find That Tune*, though the cover and spine make no mention of volumes
 and simply call this the second edition. That discrepancy aside, this indeed follows the