

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All four already issued No-Noise processed CDs should be withdrawn and mastered,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

first volume of a most welcome and valuable reference tool for popular music, that branch of the musical family so ill-served by reference sources. The first volume (*Find That Tune*, New York: Neal-Schuman, 1984, ISBN: 0-918212-70-7, \$47.50) indexed more than 4,000 pop songs from over 200 sheet music collections. As the excellent preface to Volume 2 explains, the new edition covers similar numbers of songs not covered in Volume 1.

A reading of the preface prepares the user and anticipates some of the searching problems that may be encountered. It even stresses that its intended audience is “musicians, music librarians and those in the music industry.” These people will be well-served, and at the same it must be noted that the layman may enjoy this book, but he or she would probably not want to purchase it. The publisher is one oriented towards libraries, and no doubt most copies will be sold to libraries of all types, not just those with music specialties.

The hearts of librarians will be warmed not only by the solid and unambiguous nature of the preface, but also the five-tiered layout (access by collections, title, first line, composer-lyricist and performer). Little time will be wasted when searching this book, though much time can profitably be spent browsing if the mood strikes.

The acknowledgements state that research was in large part completed in Brooklyn Public Library’s Art & Music Division, with the assistance of its staff. The compilers have included as much information as possible, though they have left out recording numbers, which probably would have added too much to the book’s length, and greatly increased the number of work hours for research.

The Phonolog Reporter was used in research, and though there are no numbers, one does have the added benefit of learning which artists have recorded a particular song, and not, as in Phonolog, which happen to be in print at the moment. Of course, because of the nature of the book not all versions of a song can be listed.

And while an up-to-date Phonolog is indispensable for a record store, those that can afford it would also want *Find That Tune* for its first line index alone, not to mention the easy-to-use format.

Another major feature is the copyright year and publisher for each song, though the compilers hasten to add that copyright is a complex area best researched more thoroughly if one’s aim is to use a particular song for professional purposes.

With one or two minor exceptions, it is remarkably free of typos or factual errors, and though the layout is rather dry and typographically bland, it’s probably not the sort of book that must win beauty contests. While we’re at it, for Volume 3 it would be nice to have a less-dated lettering style for the front cover, and is it really necessary to enumerate all the musical styles? I think Pop and Rock would probably explain everything.

One hopes there will be many more volumes to this excellent source, and that it will inspire others to add to the literature of popular music reference. *Reviewed by Bruce Rosenstein* 