

Still, this is an excellent ready-reference source on a sprawling subject. The accuracy is scrupulous, and there are nice touches, like noting if a particular record went gold or platinum, and if it reached number one.

Consulting the *Rock On Almanac* will help us decide if rock'n'roll has really progressed. It is difficult to compare, for instance, the singles of 1964 and 1989, and say we have better music now. Even a glance at the supposedly barren pre-Beatles early sixties reveals songs and artists that have easily passed the test of time.

Years that brought us The Ventures, Dion, Lee Dorsey and the Beach Boys couldn't have been all bad.

And how nostalgic and pleasant to see a roll call of the now-departed independent record labels of the fifties and sixties. Come back Scepter, Swan, Valiant, Ascot and B. T. Puppy: all is forgiven. *Reviewed by Bruce Rosenstein*

Performance Practice, 2 vols. I: Music before 1600, II: Music after 1600.

Howard Mayer Brown and Stanley Sadie. New York, London: W. W. Norton and Company, 1989. 281 and 533 pp. \$32.50 and \$39.50.

These two volumes are part of "The Norton/Grove Handbooks in Music" series, and as such carry a standard disclaimer that parts of these books have appeared in *The New Grove Dictionary*. The preface contradicts this, however, stating that the contents are entirely new. Performance practice may be called the solution to the problems artists face in deciding how to interpret the printed notes before them. About thirty authors contribute chapters on every aspect of music history from "Chant" to "Since 1940." This journal would not be reviewing books intended for musicologists but for their acknowledgement that recordings are indispensable as objects of academic study on this topic. From first to last, they accept the place of recordings in the study of performance practice.

That last chapter offers splendid examples.

"Although the major works of Stravinsky, Britten, Copland and Stockhausen have nearly all been recorded in performances supervised by the composers, the authority that should be given these recordings is not certain. Stockhausen has indicated that his recordings are to be taken as adjuncts to the published scores, and in at least one case has even asked that the recording be understood as a correction."

(The work is *Refrain*.) Further on, the author Paul Griffiths writes of Boulez: "Both his recordings of *Pli selon pli* take a tempo at the start of "Tombeau" which manifestly contradicts the score; yet in neither case does he observe . . . that the recording is to be taken as a correction."

David Hiley's insights in the chapter on "Chant" drew an appreciative cheer, especially in his discussion of rhythm, but his only reference to recordings cites the Gregorian Congress discs of 1904 as reissued on Discant LPs (reviewed in *ARSC Journal*, Vol. 14, No. 2, p. 72), apart from a passing reference to the series of recordings made at Solesmes. There are far more recordings of chant, with far more to be learned from their myriad approaches to performance.

In between, the introduction to the medieval section cites the complete recording of the secular songs of Dufay on L'Oisau-Lyre, but Christopher Page's essay on "Secular Monophony" modestly fails to mention any of the author's wonderful Hyperion discs. Page, also writing on "Polyphony before 1400," mentions only one of

these discs in connection with the use of Pythagorean tuning, along with a laudatory mention of Marcel Pérés's *Harmonia Mundi* disc of Aquitanian polyphony.

In the Renaissance section, "Sacred Polyphony" brings in a David Munrow album on Seraphim. James Haar's outstanding article on "Unwritten Tradition" which concludes the first volume cites two fine articles on records in *Early Music*, one by Mary Berry and one by Lance Brunner. He also mentions an Esther Lamandier recording to make a good point.

In the baroque section of the second volume, David Fuller praises William Christie's recording of Lully's *Atys* in a chapter on "The Performer as Composer." An article on "Tuning and Intonation" mentions J. Murray Barbour's writings, but fails to cite his records on the Musurgia label, which would help to clarify the matter enormously.

In the nineteenth century section, it should be no surprise to find abundant mention of recordings. The introduction to this section mentions revisionist interpretations such as Roger Norrington's as well as reissues of historical performances by conductors, instrumentalists and singers, not overlooking the Mapleson Cylinder album. The article on "Voices" makes the point that Peter Schram, born in 1819, who sang with Jenny Lind in the 1840s, recorded for Edison in 1889, and mentions that over 400 items were recorded by seven singers born in the 1830s and 24 born in the 1840s, artists whose style is an invaluable indication of another era.

The next-to-last article, "1900-1940," mentions recording almost as much as the final chapter does. Specific comparisons include the Elgar Cello Concerto in early recordings by Squire, Harrison and Casals, and the degree of portamento in recordings of Debussy's *Nuages* made by the Conservatoire Orchestra in 1929 and 1939. The author of this section, Robert Philip, did his dissertation at Cambridge in 1974 on changes in orchestral playing as shown on records, surely an indication of the heights to which the study of recordings can reach.

It would take a whole article to cite the ways in which the authors might profitably have extended their references to recordings in demonstrating the points this anthology makes. In another generation, a book of wider scope will doubtless be written. But for now, record researchers will know that the evidence on records old and new is acknowledged to be a valuable and even essential source for the study of music of all eras. *Reviewed by J. F. Weber*

National Directory of Collectible Record Dealers, 1990 Edition.

Compiled by Walter Smith. Richmond, VA: Record Finder Publications, 1990. 48 pp. \$4.95. (Available from Record Finder, 8754 Landmark Road, Richmond, VA 23228).

This pocket-sized booklet is a collection of names and addresses of approximately 250 U.S. dealers in "collectible" records. Anyone who submitted basic information to the publisher appears to have been included, without charge.

Walter Smith, publisher of *Record Finder* magazine and a dealer himself, is aptly listed as "compiler," since little editing seems to have been done. Probably the most serious shortcoming is the omission of a consistent indication of the type of records sold by each dealer (e.g., classical, popular, LPs, 78s, cylinders.) Many dealers give a clue in the ten-word description they are allowed with their free listing, but some do not. Unless your tastes are very eclectic, you may spend a lot of time writing letters to find what you want.

The organization is by state (for some reason listed in zip code order). This makes little difference since most of these are mail order dealers. An index by name and by type of recordings sold would have been helpful.