

alleged presence on this recording. However, the late Martin Sokol cited a Gramophone Company advertisement in which a letter from the composer was quoted: "Enthusiastic over the marvelous Monarch Gramophone, I accede with pleasure to your request to have my Fedora sung by my friend Caruso, I myself seated at the piano."<sup>5</sup>

Although the AICC cylinders were technically quite inferior to the G&T recordings, they contain two selections which Caruso never recorded for any other label. The most interesting of these is "Qui sotto il ciel" from Meyerbeer's *Gli Ugonotti*. Caruso was highly regarded as one of the last great Meyerbeer singers, following in the footsteps of Tamagno and de Reszke, but he left only a handful of recordings of that composer's music. Despite the primitive sound, this is an extremely important Caruso recording, and Keith Hardwick's transfer is superior to any others which have been issued.

Mr. Hardwick has pitched these recordings at A=438, consistently. Correct playing speeds, combined with the best sound likely to be heard from these recordings, makes this disc invaluable. Serious collectors who purchase either of the complete collections discussed above, must consider the EMI CD an essential supplement. Bravo to Keith Hardwick and EMI for providing a model of how historical reissues should be produced. *Reviewed by Gary A. Galo*

**Notes:**

<sup>1</sup>Bolig, Dr. John R. "A Caruso Discography." In Michael Scott, *The Great Caruso*, New York: Alfred A. Knopf, 1988.

<sup>2</sup>Moran, William R. "Discography of Original Recordings." In *Enrico Caruso: My Father and My Family*, Enrico Caruso, Jr. and Andrew Farkas, Amadeus, Oregon: Amadeus Press, 1990.

<sup>3</sup>Favia-Artsay, Aida. *Caruso on Records*. The Historic Record (1965).

<sup>4</sup>Galo, Gary A. "Caruso: The Unpublished Recordings of ARM4-0302 and the Question of Authenticity." *Antique Phonograph Monthly*, Vol. 7, No. 9 (1984).

<sup>5</sup>Sokol, Martin. "The Pre-Victor Recordings of Enrico Caruso," *Antique Phonograph Monthly*, Vol. 5, No. 4 (1977).

**CONGRES DU CAIRE: Arab Art and Folk Music, 1932.**

Paris, Institut du Monde Arabe/Bibliothèque Nationale, 1988. Two CDs packaged with illustrated book, APN 88/9-10.

Developments in music theory, analysis and teaching methods, along with marked differences between theoretical considerations and actual performance practice, led to the founding of the Institut de Musique Orientale in Cairo in 1929. The Institut hosted an International Congress of Arab Music from 28 March to 3 April 1932, following two weeks of conferences. A number of important figures in the Arab music world were in attendance from Egypt, Syria, Tunisia, Morocco, Algeria, Iraq, Lebanon, and Turkey. Observers and participants from the West included musicologists Erich von Hornbostel, Egon Wellesz, and Curt Sachs, along with composers Paul Hindemith and Bela Bartók.

Bartók, along with Mansur Awad, supervised recordings by resident and visiting singers and musicians; 335 out of 360 wax masters survived the trip from Alexandria to Manchester for processing by HMV. Apparently (the notes aren't clear), copies were pressed in limited quantities for archival use and never put in the

marketplace. With this set, the Phonothèque Nationale has launched the publication of all 335 originals.

This sampler comes in an attractively boxed set containing two CDs and a book containing photos and 200 pages of notes in Arabic, English and French. Theoretical issues surrounding the Congress are discussed by Arab scholar and ethnomusicologist Bernard Moussali, who also has selected and annotated folk music from Egypt and art music from Baghdad on one disc, with music from the Maghreb (Algeria, Tunisia, and Morocco) on the second. He is familiar with Arabic discography and notes other versions of these tunes from the HMV, Pathé, Columbia and Baidaphon catalogs, either by these artists or as influential performances by earlier musicians. Though Moussali discusses each musical example in detail, the English translation is not always graceful or idiomatic; the ethnomusicologically uninitiated may (like me) have to read the discussions over a few times to get his drift.

The original 78s have been digitally remastered and sound fairly decent. The reproduction pitch problem was solved as the records were made, with an "A" from a pitch pipe sounded at the end of each performance, along with demonstrations of basic tunings and rhythms for each piece. Most of this has been edited out, except for one or two occasions when the pitch pipe was blown prematurely.

Despite the original theoretical and pedagogical aims of the 1932 conference, the records themselves have become its primary legacy. The spread of commercial recording from Cairo to Baghdad, beginning early in the century, already had begun to have a levelling effect in remote places, as regional music was being supplanted by styles and songs drawn from records. According to Moussali, music from the Maghreb had been particularly underrepresented on record, and the traditional ensemble performance style from the region is heard for the last time on these records from the Congress. As the thirties progressed, mass-marketing further encouraged the obsolescence of traditional music in much the same way that similar forces acted on regional and traditional music in America. When the entire body of records from the 1932 Congress is available, we will have an inspiring look—and listen—at a healthy cross-section of music from an important part of the world, captured at a critical juncture in its history. *Reviewed by Dick Spottswood*

### **Jane Green: Wild Romantic Blues.**

Superbatone 732 (LP). "Wild Romantic Blues," "The Blues Have Got Me," "You Went Away Too Far (And Stayed Away Too Long)," "Won't Be Long (Before He Belongs To Me)," "Ida—I Do," "Somebody Like You," "My Castle In Spain," "We're Back Together Again (My Baby and Me)," "Got No Time," "If You Hadn't Gone Away," "Honey Bunch," "Mine—All Mine!,"<sup>1</sup> "Singin' the Blues," "Down Where the Sun Goes Down," "Because My Baby Don't Mean Maybe Now," "Just Like a Melody."

Jane Green? If the name is unfamiliar, even if you are a 1920s aficionado, don't feel too bad. Jane Green released a total of 22 sides between December 1920 and December 1927—hardly a prolific output. All but the two 1920 sides (Pathé ((0)20480) were released on Victor beginning with 19215 (29103-2/29104-2) recorded 4 December 1923.<sup>2</sup> The present reissue includes one of the Pathé sides (the title track), eleven Victor sides (unfortunately presented not quite in chronological order), and a Vitaphone soundtrack from circa June 1928, Green's last known recording, until now thought lost.