
BOOK REVIEWS

Choral Music on Record, Alan Blyth (editor). Cambridge and New York: Cambridge University Press, 1991. 309 pp. \$29.95 bound. ISBN 0 521 36309 8.

Alan Blyth has enlisted eleven collaborators to survey 25 major choral works ranging from Monteverdi's *Vespro della Beata Vergine* to Britten's *War Requiem*. The format is a series of critical essays surveying the more important recordings of each work and a complete discography of each work. The latter have been compiled by Blyth and John T. Hughes, except for the four Bach and Handel works discussed by Teri Noel Towe, who compiled his own discographies.

The essays are uniformly dependable treatments of the recorded works, given the usual variability of critical taste, although they vary slightly in style (David Fallows devotes most of his space in Monteverdi to a discussion of textual problems, basing his evaluations accordingly). This is notably true of *Messiah*, the latest version of Teri Noel Towe's long-running and detailed survey of the multiple versions of that masterpiece. This is easily the most valuable and informative single essay in the book. Blyth's essay on the Verdi *Requiem* is a revision of the chapter in *Opera on Record 3*.

The discographies are more variable, far from complete, and lacking in basic details and accuracy. Each entry has one or two issue numbers, generally the current number and occasionally the original numbers, but always preferably the British issue. Towe's entries also vary in format from the standard defined by the editors; he lists the recordings of each work in random order, the order in which he discusses them, giving no dates (except for some in the essay). The *War Requiem* is a complete list of the five commercial recordings, but the Berlioz *Te Deum* lists only the four obvious issues, omitting Oganyes Chekidjian's Melodiya recording of 1979 (his Rossini *Stabat Mater* is duly noted, though not discussed).

Ingrid Grimes includes under the Mozart *Requiem* a discussion of Bruno Kittel's 1941 recording as if she had heard it. Perhaps she did, but she writes only of the omission of "Jerusalem" and "Abraham," as anyone can learn from *WERM*. Did she not notice the other two omissions? And what did Kittel insert in the gaps? The answers were revealed at the 1991 ARSC Conference in Atlanta, Georgia.

The discography's dates could have been done much better. Most of them are correct, but Hughes could have spent a few profitable days in the library of the National Sound Archive, checking old *Schwanns*, the indexes to *The Gramophone*, and continental catalogs. The dates are called release dates, but some are clearly recording dates (as the odd "1963-64" for a Verdi *Requiem*), and some go back even earlier! (Britten did not

record his *War Requiem* in 1962 but in January 1963, nor Fournet the Fauré *Requiem* in 1952 but in June 1953, nor Scherchen the Berlioz *Requiem* in 1957 but rather April 1958. The comment on acoustics shows that David Cairns is unaware that the last was made in the Church of the Invalides.) “198?” is an odd guess for Frémaux’s famous Fauré *Requiem* of August 1962, while Ansermet’s 1955 Decca recording is dated 1959, and Fournet’s 1975 Philips recording of the work is dated 1987. Some dates are left blank, others have a decade assigned; particularly unfortunate is the blanked “1930s” for three Beethoven *Missa Solemnis* issues that belong to 1927 and 1938. All the Fauré dates could have been obtained from Nectoux’s excellent discography of the composer, and Stravinsky’s own recording dates have been published. For the latter, Paul Griffiths knows the dates for his essay, but the discographer does not. His discussion of Robert Craft’s two recordings of *Les Noces* is hopelessly confused, however, because the discography lists “1967: AmCol. M33201” and “1973: CBS. SBRG 72609,” suggesting that one is the 1919 version and the other the 1917. David Hamilton cleared this up in 1975.

The discographies are far from complete. Eight Monteverdi *Vespers* are omitted and James Marvin’s version is listed but his name is cited as “Maruch.” There are at least eight Fauré *Requiems* missing, twelve Brahms *German Requiems*, and at least twenty-four Mozart *Requiems*. While some of these are obscure, other missing items were major releases, and the discographies clearly do not omit offbeat labels as a matter of course.

There are some errors. Did the Boston Symphony play in the Academy of Music in Boston? Did RCA ever use 16" acetates at the end of the 78 rpm era, as Columbia did? Norma Procter’s name is misspelled, as it has been so often. But apart from such errors, no more than average for a taxing work such as this, *Choral Music on Record* will gratify anyone who needs to keep the backlog in order while evaluating new arrivals. Those who care will correct the errors and fill in the lacunae, a task that can only be done once the basic layout has been put in shape. This will serve the purpose very well. *Reviewed by J. F. Weber*

Fernando De Lucia: Son of Naples

By Henstock, Michael. (Opera Biography Ser.: No. 3). Illustrated, 520 pp. Amadeus, Oregon: Amadeus Press, 1990.

This is one of the most remarkable biographies of a performing artist ever to have appeared, and represents the fruits of nearly 30 years work. Michael Henstock must have devoted all the time left after his professional work as a lecturer in Engineering to the pursuit of information concerning his favorite singer—you might almost say his obsession. The result is the most meticulously researched book that I have ever read. Mr. Henstock has painstakingly ransacked archives, museums and newspaper files for reviews of virtually every De Lucia appearance; he has tracked down descendants, relatives, and friends of the great singer; his discography is complete and detailed. All the recordings are dated (the G&Ts sometimes only by month and year). He has had access to the Phonotype and Fonotipia ledgers, and clears up the origins of the former company (*not* owned or founded by the singer). He has researched exhaustively the probable playing speeds of all the records, and makes a convincing case for far heavier downward transpositions than hitherto had been suspected. It is interesting to read that De Lucia’s vocal quality often was described as baritonal and his predilection for transposition often was noted quite early in his career. The author has driven me back to the records, which is no bad thing, for De Lucia was an original and unique phenomenon, as far as the phonograph is concerned. No other singer, not even Battistini,

so clearly evokes the late 19th century virtuosity, freedom from restraint—and, one might even say, scant regard for the composer's intentions. In this respect it is interesting to read Mascagni's and Giulio Ricordi's fury at his tampering with the music of *L'Amico Fritz*. Mr. Henstock seems to approve of the singer's license; I doubt whether composers and conductors would have agreed!

De Lucia, the man, remains somewhat elusive, through no fault of the author's. Compared, say, with Caruso, there is a distinct paucity of available material—very few letters, no other biographies to draw on, and relatively few reminiscences. But Mr. Henstock has done all he can. The picture that emerges is of a typical tenor of his time—vain, extravagant, and given to amorous adventures (and *very* unlucky in his marriage). On the other hand he was evidently warm-hearted and generous, and a loyal friend. He was also an inspirational teacher, although few of his pupils made important careers (Georges Thill and Gianna Pederzini spring to mind).

My only area of complaint, but a serious one, lies in the lack of selection in his quotations from contemporary reviews. It is praiseworthy that he should have researched all the material, but the readability of his book would have been enhanced greatly if the quotations had been pruned. This reviewer, constrained to read the book as quickly as possible, became increasingly wearied by repetitive reviews of *L'Amico Fritz*, *Cavalleria Rusticana*, *Pagliacci* and *Boheme*.

And this leads me to another, less serious complaint. Mr. Henstock's chronology of appearances is once again typically thorough; he has gone to infinite pains to trace exact dates and cast changes. But what a pity that he did not summarize this information so that we could see at a glance which operas were featured most frequently in the tenor's career. I have made a preliminary stab at this, and some interesting facts emerge:

1. Of his repertoire of 41 operas, eight were featured in one season only. The most surprising of these, given his several recordings from it, is *Lohengrin* (Naples 1893, five performances). And he only sang in *Iris* in 1898 (10 performances each at the Costanzi, Rome, and La Scala, Milan).

2. Only 11 operas were featured in more than 10 seasons, and these between them account for more than half his appearances. For the record they were *Rigoletto*, *Il Barbiere*, *Cavalleria Rusticana*, *Pagliacci*, *Mefistofele*, *Carmen*, *Fedora*, *Fioconda*, *Traviata*, *Boheme*, *L'Amico Fritz*. The lion's share of these from about 1890 onwards were of the 'verismo' repertoire.

3. The operas he did not appear in also are interesting: no *Lucia*, no *Puritani*, no *Huguenots*, no *Manon Lescaut*, and only two Verdi operas.

The handsome book is profusely illustrated, with many of the photographs deriving from the De Lucia family. It is, I repeat, a remarkable achievement. *Reviewed by Keith Hardwick*

Robert Russell Bennett: A Bio-Bibliography.

By George J. Ferencz. Westport, Connecticut: Greenwood, 1990. xiv + 215 pp., appendices and index. Greenwood Bio-Bibliographies in Music, No. 29. Hardbound; permanent paper.

In the early 1950s, after the brilliant success of *The King and I* had solidified his position as the "dean of American arrangers," Robert Russell Bennett was often asked, "What would Richard Rodgers have done without you?" His response reflected both his natural modesty and his view of his field: "He would have engaged another arranger, and the show would probably have run just as long." Bennett's condescending attitude

toward the source of his greatest success was held against him by some of his colleagues in commercial music. However, in the world of classical music, the music he took most seriously, Bennett was himself the object of persistent condescension, largely because of his resolute attachment to lyrical accessibility, as well, ironically, as his musical exploitation of such features of popular culture as bebop and baseball.

The principal focus of this admirable addition to Greenwood's useful "bio-bibliography" series is the concert hall side of Bennett's remarkable career, although his achievements on Broadway and in Hollywood do get some illuminating coverage. One appendix is devoted to a chronological listing of his theater orchestrations which, the author is careful to note, is incomplete and at times sketchy, given that no one seems to know all of the approximately 300 shows that Bennett worked on from the time of Kern's *Hitchy-Koo* of 1920 to the 1975 *Rodgers and Hart*. This appendix is followed by another listing his film and television scores and orchestrations, culminating in the triumphs of the 50s, the film versions of *Oklahoma*, for which Bennett won the scoring Oscar, and *South Pacific*, as well as the famous television series of 1952-53, *Victory at Sea*. Bennett's more commercial side also gets more than passing mention in the opening biography and the bibliographic sections of the book. For instance, Ferencz points out that "all but industry insiders" have long assumed that Richard Rodgers, who gets all the public composition credit for the *Victory at Sea* series, wrote some eleven hours of music for Bennett to orchestrate; however those who worked on the project have said that Rodgers actually provided "only a small fraction" of the music needed for each episode, and the great majority of it was actually written as well as orchestrated by Bennett.

Following the pattern of other volumes in this series, the book is divided into four major sections. The biography is more extensive than most, a welcome feature because of the paucity of other biographical studies of Bennett. The second section, "Works and Performances," is organized chronologically within genres: orchestral works, stage works—original, that is, including the opera *Maria Malibran*, as well as some unperformed works, incidental music, band, choral, chamber music, vocal works, and a listing of the pieces written for his own radio shows, principally his "Notebook" programs on WOR in New York. Though the entries are necessarily brief, the information about the works and their premieres and circumstances of composition is often fascinating. Efforts like the *Symphony in D for the Dodgers*, with "Red" Barber narrating the final movement ("Giants come to town"—this was in that immortal baseball year of 1941), and the *Quintette* for accordion and strings called "Psychiatry," with movements carrying subtitles like "trying to find oneself" and "crazy, mixed-up kid," were not calculated, one assumes, to secure a place in the high-culture Pantheon, but I will bet they would be fun to hear even now.

The third section of the book is a discography divided into three sections, commercial recordings, archival recordings, and a one-item section describing a 1917 piano roll that may be the work of Bennett as both composer and performer. This admirable thoroughness characterizes the listings of the 49 items in the first two sections as well, although aside from the *Victory at Sea* suites, they do not include Bennett's Broadway arrangements or the "symphonic pictures" and the like. This is understandable given the principal focus of the book, but it does mean that much Bennett work is left out, including at least one which ought to be considered among his "concert hall" accomplishments. This is his "Symphonic Picture" of *Porgy and Bess*, created at the behest of Fritz Reiner, an important Bennett champion, premiered by Reiner and his Pittsburgh Symphony Orchestra in 1943 and recorded by Columbia (set M 572 on 78, ML 2019 on a 10-inch LP).

It received a goodly number of later performances and recordings (Sevitzky and Wallenstein in the 78 era), and the suite is an interesting document of Bennett's friendship with Gershwin as well as of his skill at responding to particular orchestra demands. As he reported in the notes of the first recording, "Dr. Reiner selected the portions of the opera that he wanted to play and also set the sequence of the excerpts. He expressed his ideas as to instrumentation, wishing to make generous use of saxophones and banjo, and to dispense with Gershwin's pet instrument, the piano." The result is both faithful to the genius of the composer and a distinctive example of Bennett's work.

Another quibble with the discography is the arrangement of the commercial recordings alphabetically by label, followed by the archival listing by work. A consistent approach, either chronological or by work, would have been more informative, but the alphabetical and chronological lists of works in the appendices, along with the good index and excellent cross-referencing, make the work thoroughly usable anyway, once the alphanumeric entry system has been mastered. The discography is up to date through the 1989 CD reissue on Bay Cities 1008 of the 1956 recording of the Violin Concerto written for and played by Bennett's good friend Louis Kaufman, with Bernard Herrmann conducting the London Symphony Orchestra. This brilliant (and so far, unaccountably, the only) description of one of Bennett's best-received orchestral works has since been joined by another important Bay Cities reissue (BCD 1019) of another work written for Kaufman, the much-played *Hexapoda: Five Studies in Jitteroptera* in its original recording with Kaufman and Bennett himself. That CD also contains the Kaufman-Copland recording of the latter's great Sonata, the Kaufman-Herrmann Piston First Concerto, and worthy reissues of a number of shorter American works in very competent digitizations.

The fourth and most substantial section of the book is the bibliography. This compilation of over five hundred annotated citations is divided into four categories: general references, including directories, works about other figures that include material by or about Bennett, and many general studies of American music; biographical entries, articles and obituaries; writings by Bennett himself; and discussions and reviews of individual works. The listings are admirably inclusive, and the annotations contain enough well-chosen quotations to make this portion of the work a revealing account in itself of Bennett's career and his critical reception—including much praise as well as the above-mentioned condescension. This section is so well done that mention of missing items may seem churlish, but a couple of them merit attention. Kate Hevner Mueller's listing and analysis of the repertoires of *Twenty-Seven Major American Symphony Orchestras* (Indiana University Press, 1973) includes the performance history, through 1967, for fifteen of Bennett's orchestral works. Also, the entry for Baker's *Biographical Dictionary of Musicians* is incomplete and doesn't cite Nicolas Slonimsky, which is a shame because his entry on Bennett in the Seventh Edition is, not unexpectedly, both appreciative and witty ("success haunted him"). Robert Russell Bennett was indeed haunted by success, winning by far his greatest share thereof in an endeavor he regarded as secondary to his real interest. Still, he was a major figure in American concert life as well as in the musical theater, and this book is much the best source of information on that aspect of his achievements. It is encouraging to know that Ferencz also intends to write a full-length biography of Bennett; this is strong evidence that the work is in good hands. *Reviewed by John Swan*

Erich Kleiber: A Discography.

Cesar A. Dillon (compiler) Buenos Aires: Ediciones Tres Tiempos, 1990. Paper. 143 pp. \$25 (from Gary Thalheimer, Box 394, New York, NY 10010). ISBN 950 18 0098 9.

Erich Kleiber (1890-1956) is best remembered as one of Decca/London's leading conductors of the early 1950s. His early death cut short a recording program (only the Mozart Year's *Le nozze di Figaro* was in stereo) that would surely, if he had lived, been Decca's response to Angel's Klemperer, including a Beethoven cycle and more operas by Mozart and Strauss.

He is not so well remembered for a busy program in Berlin during the first decade of the electrical era (where Klemperer was somewhat less favored). He worked for Vox, Polydor, Odeon, Electrola, and Telefunken, quite possibly for more than one label at a time around 1928. The rest of his recorded legacy comes from documentary material, including recordings preserved during his Buenos Aires years (1937-49), notably a Strauss *Daphne* from Teatro Colón in 1948 that was the only available recording for a while.

This discography is wisely divided into the three parts suggested by this viewpoint. The 78s are dated only approximately, but mechanical copyright and date of release give some semblance of chronology. In fact, however, some of the recording dates might have been established, at least for Electrola and Odeon, from documentary sources. The Decca recordings are dated at least to the month. The documentary material carries its own precise dates, of course.

The compiler offers a composer index for each of the three sections, followed by a chronological list in the order of the issue numbers (matrix numbers are supplied but are less than helpful, notably Polydor's). For those who might be wondering, the last Berlin sessions are dated 1935, the Prague group is 1936, and the Brussels items (the Beethoven Second) are 1938.

Additional space is devoted to Kleiber's performances in Buenos Aires and Montevideo, but one will have to find a full biography to understand what else Kleiber might have been doing during the war years. The book is neatly laid out, all issue and reissue numbers are included, and opera casts are listed in full detail. Photos and programs are used as illustrations. This is the kind of discography that is adapted in format to the requirements of the subject, and as such, is a credit to its compiler. *Reviewed by J. F. Weber*

Duke/Peacock Records: An Illustrated History with Discography.

By Galen Gart & Roy C. Ames, with contributions from Ray Funk, Rob Bowman, and David Booth. Milford, NH: Big Nickel Publications, 1990. 234 pp. ill., \$35 plus \$4 shipping (U.S. and Canada). Available from Big Nickel Publications, P. O. Box 157, Milford, NH 03055.

This is the book that should have won the 1991 ARSC Award for Excellence in the field of Record Labels or Manufacturers. It is a striking achievement. This is not to detract from the book that *did* win the award, Alan Kelly's fine *His Master's Voice: The French Catalogue*. Kelly's book is a straight numerical listing of issues. *Duke/Peacock* is a much rarer type of book, combining meticulous research into the who, what, and when of a label with an unusually vivid word picture of that label and the people who built it. Most books are fortunate to do one thing well. This one does two: it is a first rate reference, and an extremely entertaining "read."

It helps, of course, that Duke/Peacock was built by some pretty colorful characters. Foremost was its founder Don Robey, a powerful, charismatic black man who built the label from scratch in the late 1940s. Robey, a Houston nightclub owner, lived in a rough world and knew how to deal with it. How many label owners keep a large pistol in their desk to aid in artist negotiations? Though no musician himself, he had an ear for blues, rhythm and blues, and gospel talent, and with them he built a significant "minor label" of the 1950s.

Robey's two principal labels, Duke and Peacock, had few hits in the pop field, but a great many on the rhythm and blues and (later) soul charts. Several of his artists are revered by collectors and historians interested in the roots of rock n'roll. Perhaps the most successful was Johnny Ace, a handsome young black crooner (nearly all of Robey's talent was black) who scored several major rhythm and blues hits between 1952 and 1955. One of these, "Pledging My Love," has since become a pop standard. Ace's personal problems stemming from his overnight celebrity, and his sudden death are carefully documented here. The story of the young singer's tragic death (was he playing Russian Roulette?) backstage at a holiday show is well known. Here, perhaps for the first time, we have the full story of exactly what happened, including the "alterations" later made to enhance the tragedy.

Other Duke/Peacock artists make scarcely less interesting reading. Big Mama Thornton ("Hound Dog") was a 250-pound "bull dyke lesbian" who terrified everyone in sight except Robey. Little Richard was, well, inimitable. Other artists were perhaps less colorful but even more important musically: Bobby "Blue" Bland, Junior Parker, B.B. King, the Dixie Hummingbirds, O. V. Wright and more. Their stories are all told here, and many are quoted. Indeed *Duke/Peacock Records* at times threatens to become a parade of artist biographies, until some new twist in Robey's career reclaims the spotlight.

Duke/Peacock vividly portrays the seamy underside of the record industry, but the authors do not overlook the significant socio-economic and cultural contributions Robey made to the industry and to the convergence of black and white popular music. He was a rare breed, a black man succeeding in a white man's business, in the South, at a time when that was not encouraged. By the end of the book, through his own flowery quotes and the reminiscences of others, the reader feels he has come to know this unusual man and his world.

The authors have tapped many primary sources, including interviews with associates of Robey, original files, and trade papers of the period. When a key player or piece of information has disappeared entirely, they say so and shed whatever light they can on the situation. Prior work on the label and its artists is fully credited. This is a refreshingly honest book.

The book includes a full discography, as much as can be reconstructed without the company's missing recording logs, and more than 100 fascinating illustrations, many of them rare action shots. The production values of the book are thoroughly professional.

Robey's labels continued to operate through the "soul years" of the 1960s, until the entire catalog was sold to ABC Records in 1973. Robey died two years later at the age of 71. Many of the masters he cut are now considered classics and will continue to be reissued, probably forever.

Duke/Peacock Records is clearly the definitive history of those labels, as well as one of the best books yet written on the wider subject of black labels during the rhythm and blues and early rock n'roll eras. Future work in this field will be measured against its high standards. Don't miss it. *Reviewed by Tim Brooks*

The Billboard Book of One-Hit Wonders.

By Wayne Jancik. New York: Billboard Books, 1990. 420 pp., \$19.95.

This is the book for pop fanatics who think they know it all. It is certainly a “why-didn’t-I-think-of-that” type of project which adds considerably to the literature on popular music.

“One-hit wonder” is often used as a derisive term, but many of the artists here are first rate, with many classic songs. It would have been one thing to just enumerate titles, artists, labels, and release dates. But Jancik, a Chicago psychotherapist and freelance writer, has gone much further, with capsule biographies of artists, some with birth dates.

Each entry contains title, artist, songwriter, record label and number, peak position on the Billboard chart, and when this was achieved. Jancik notes in the introduction that a song had to reach the Top 20 to be included. He provides a five and a half page list of runners-up, those who peaked at 21-40. This lists names of artists only. (Are they being saved for a sequel?)

In the introduction and Peter A. Grendysa’s foreword, we also learn a lot about the nature of Billboard’s charts. For better or worse, the industry revolves around them. The entries are divided into decades, fifties through eighties, with the latter ending in 1984 (in case some of those artists later score other hits). There are separate artist and song indexes. Entries are cross-referenced where appropriate.

No other book this reviewer is aware of describes so many lesser-known artists. This is the place to learn about The Bobbettes (“Mr. Lee”- No. 6 in 1957), Bruce Channel (“Hey! Baby”- No. 1 in 1962), Carl Douglas (“Kung Fu Fighting”- No. 1 in 1974), and After The Fire (“Der Kommissar”- No. 5 in 1983).

There are names we ordinarily associate with acting (Alan Arkin, Ann-Margret and Lorne Greene), or TV talk and game shows (Mike Douglas, Les Crane, and Wink Martindale). And there is the case of Dennis Craswell, who managed to get in two separate one-hit wonders, The Castaways and Crow. This is unlikely to land him in the Rock and Roll Hall of Fame.

The biographical entries have a journalistic slant, and in many cases supply where-are-they-now information. Jancik notes which quotes come from other sources, e.g., “My mother graduated from Rust College in Mississippi,” or “Ms. (Minnie) Riperton told *Goldmine’s* Robert Pruter.”

An idea of how detailed he gets is evident in the entry for The Gentrys (“Keep On Dancing,” No. 4 in 1965). The group members have gone on to such professions as doctor, civil engineer, radio station sales representative and wrestling manager. Some of the photos and record sleeves are delightful, especially from the fifties through the seventies. (Not enough time has passed for the eighties acts to look suitably dated, but their time will come.)

The publicity shot for the Count Five (the classic “Psychotic Reaction,” No. 5 in 1966) is wonderfully embarrassing. The advertisement for Zager & Evans’s “Mr. Turnkey,” followup to the 1969 No. 1 “In The Year 2525 (Exordium & Terminus),” asks “Will lightning strike twice?” The answer was no.

Jancik’s writing style is lively but uneven, and more editing of cliches would have helped. But this is information one is not likely to get anywhere other than by bits and pieces in specialty publications such as *Goldmine* and *DISCOVERIES*.

Some readers may blanch at the inclusion of some fairly big names such as Carl Perkins, Lou Reed, Randy Newman, or Jimi Hendrix. But if they fit the formula, they are in the book.

Subsequent volumes of *One-Hit Wonders* would be welcome, as would books on obscure artists, hits, or not-hits. But the world might not be quite ready for that. *Reviewed by Bruce Rosenstein*

3 Italian Conductors, 7 "Viennese" Sopranos.

John Hunt (compiler). London: by the author, 1991. 480 pp. Price £18.
ISBN 0 9510268 3 6

Anyone who has seen John Hunt's double discography of Herbert von Karajan and the Philharmonia Orchestra will instantly recognize the very similar format of this book. His procedures continue to serve his own notion of what is necessary and desirable in a discography. No better example of Hunt's wayward methodology can be found than his comment on Guido Cantelli's recording of a Gabrieli Canzona (from the *Sacrae Symphoniae*, otherwise unidentified) that has been issued three times without authorization. Since he chooses to cite only month and year of recording, he dates this as February 1954, but his comment reads, "Various incorrect dates given." Whatever the incorrect dates may be (especially within that month), Hunt does nothing to clarify the confusion.

For Toscanini, however, he cites precise dates, since they have been so widely published in previous discographies of the conductor. Unfortunately, under Gershwin's Concerto in F, dated "2 April 1944," he notes "Fonit Cetra incorrectly dated 2 March 194," the result of the printing plate failing to capture the end of the typewritten line.

The third Italian conductor, Carlo Maria Giulini, is thus introduced: "Italian-born conductors of the highest calibre have been tended to be fewer [sic] in number than their Northern counterparts" (Hunt needs an editor). He goes on to refer in passing to Abbado and Muti, whom he considers latecomers compared to the "nearly 40 years" of Giulini's recording career.

Surely history will record Toscanini's contemporaries as Serafin and De Sabata, with Cantelli as his protégé, while the other three names will be remembered as contemporaries of a later era. Dating Giulini's career from an obscure opera of 1950 in the Cetra series and the 1952 Cherubini *Requiem* (only issued in 1954) is to exaggerate the impact of a conductor who came to prominence about the time that the other two conductors treated here died.

Five of the seven sopranos belonged to the Vienna State Opera in the decade after the war; as many as three of them can be found together on a complete opera recording of the time, while three of them (variously) can be found on competing labels as Fiordiligi, Elvira, or the Countess. But Grümmer and Streich were not VSO members at all, though both sang with the company, Grümmer singing Donna Anna 14 times, Streich Susanna 35 times. They sang regularly in Berlin and their recordings mostly were made there. Even in Vienna, Jurinac had a limited recording career (mostly HMV and Westminster at odd intervals), and only the complete operas in which she appeared with Schwarzkopf, Seefried, Gueden, and Della Casa makes her presence here plausible enough.

So we have ten discographies that belong together because their compiler felt so. It is interesting that the cover highlights the names of Toscanini and Schwarzkopf. The format of the book is ten separate composer lists without any further indexes whatsoever, and the lack of any running heads means that it is no easy matter to find your way through the book. Hunt states his distaste for chronological discography, although composer indexes can be found on all sides, starting with the Schwann Artist Issue and extending to indexes of catalogs and reviews. While he claims to offer month and year of recording for each item, he ignores the many precise dates that he so easily could have copied over from existing sources, and so many of his dates also omit the month that one suspects them to be merely the year of issue.

The issue numbers are as inclusive as those given in Hunt's tome devoted to Karajan and the Philharmonia. CD numbers, current British numbers, and his own arbitrary notion of other "important" numbers, not including most American or European issues, are all we are given. As in the previous book, assisting artists are identified only by surname, with no further clarification elsewhere. Not many errors are detectable, but Carus (which reissued Streich's *Star of Bethlehem*) is a German label, not American. The Kodaly *Te Deum* that Jurinac made for Westminster (WL 5001, their first release) must be dated 1950, not 1953.

The stiff paper binding is sturdy, and the photos, advertisements, and programs used for illustration are neatly reproduced. Despite the compiler's idiosyncrasies, this volume will be useful to collectors who happen to be interested in these names. *Reviewed by J. F. Weber*

The Motown Album.

Edited by Marianne Partridge. History by Ben Fong-Torres. New York: St. Martin's Press, 1990. 252 pp. \$50.00.

It is important to note the mention on the dust jacket of this handsome coffee-table book: "In cooperation with Motown Record Co., L.P." If you are looking for a critical work on this most famous of pop record labels, this isn't it.

But like so much of the company's music, it is entertaining, slick and well-produced. The layout would be at home in *Vogue* magazine. That might not be appropriate for Chess or Sun Records, but it is surely right for Motown, the record company which legitimized black popular music for the Top 40 audience. It was superb at talent development. Everyone started as an unknown, but a mind-boggling list of household names resulted: Diana Ross, Stevie Wonder, Smokey Robinson, Michael Jackson, Marvin Gaye, The Four Tops, The Temptations, Lionel Richie, etc. And it is, or at least was, a family label, in the best sense of the term. That comes across forcefully here, especially in the photos, but also in Ben Fong-Torres's graceful, thoughtful text. (Most of that is in the form of photo captions.)

The entertaining foreword is by Motown founder Berry Gordy, who in 1960 was a Detroit songwriter-turned-entrepreneur.

It is not an overstatement to say that he changed the course of pop music history. The autobiography he promises here should make interesting reading. The combination of photos and text give a strong sense of how the label was formed, how it prospered, and how it stays together at age 30. The sense of change is telling, as we witness the aging of artists like Smokey Robinson, note the death of Marvin Gaye (who was no longer a Motown artist), and size up newer talents like The Boys and Johnny Gill.

There is also the trepidation at seeing the likes of the actor Bruce Willis as a million-selling artist, demonstrating how much the label has changed from its heyday in the sixties. However, as Fong-Torres notes, Motown wasn't always what it seemed. The limelight certainly went to the likes of Gaye, Ross, Wonder, and company. But through various subsidiaries and distribution deals, the roster has included such disparate names as Bobby Darin, Pat Boone, and Sammy Davis, Jr.

The less than smashing venture into white rock music, Rare Earth Records, is detailed here, and a Fong-Torres caption notes that by the mid-seventies, Motown was "dominated by white executives." But the black roots of the label are rightly what is celebrated, and again there are surprises, such as the 1970 spoken-word album cover for Guess Who's *Coming Home: Black Fighting Men Recorded Live in Vietnam*. Motown

also recorded Dr. Martin Luther King, Jr., and released the anti-war classic (and Top 40 hit) "War" by Edwin Starr. The enthusiastic nature of the book may prompt the reader to seek out some of the lesser-known artists, such as Junior Walker, Mary Wells or The Contours. They also may be surprised to note that The Spinners, Gladys Knight & The Pips, and The Isley Brothers all recorded for Motown.

The photo credits are adequate, but it would have helped to date them. We do know which ones came from the Motown Archives, and some of the photo process is detailed by Sarah Lazin in her informative pages of acknowledgements. Lazin also freely acknowledges many of the books used for research of this project, but alas, this is in lieu of a bibliography. The index, not subdivided, is a chore to plow through, especially the 63 references to Gordy, and 28 for Wonder. Dave Marsh contributes a welcome "critical discography," which is also highly selective, and there is a heartfelt introduction by freelance writer Elvis Mitchell. But the photos are the main attraction here, from the publicity shot of Martha and the Vandellas on the Detroit assembly line hyping "Dancing In The Street," through the innocent-looking company picnics, to the stark 1985 photo of Stevie Wonder being arrested by Washington, D.C. police for an anti-apartheid protest outside the South African Embassy.

The Motown Album is a welcome piece in the puzzle of the history of pop music. It will take its rightful place on the coffee table and the library shelf. *Reviewed by Bruce Rosenstein*