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## BOOK REVIEWS

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### *The Complete Discography of Dimitri Mitropoulos.*

By Stathis A. Arfanis. Athens: Irinna S. A., 1990. 111 pp.

Recognizing that all discographies are out of date virtually by the time they are printed, their value is still evident. This one is of particular importance, because it brings attention to a conductor who has not quite found the respect among serious collectors and critics that his music-making merits. While it may be that sooner or later a discussion about great conducting in the post World War II era likely will turn up Mitropoulos' name, it probably only will come after many other names are exhausted. Mitropoulos always seems to be considered one notch below the top level. While there may be valid reasons for this, were he conducting today he would immediately and universally be recognized as a giant.

There is no attempt here to analyze the specifics of Mitropoulos' conducting, or to describe its special qualities. This is just what it claims to be, a discography including authorized and "pirate" recordings issued through December 1, 1990. The only error this reviewer can find is that it lists no CD release of the 1954 Florence May Festival *Fanciulla del West* (Puccini), and I am certain that Hunt's CD pre-dated December 1990. But it is impossible to keep track of all of the small labels specializing in broadcast tapes, and for the most part I believe this compilation to be relatively accurate and complete, though I don't claim deep expertise on Mitropoulos releases. The main list is alphabetical by composer and title, and chronological within each piece if there is more than one recording of a work. There is also an appendix that cross-lists all of Mitropoulos' recordings in chronological order and references them to the main list. Another appendix lists all artists who recorded with Mitropoulos, and another all known tapes in various archives yet to be issued. Information is clearly laid out, and everything except the listings is presented bilingually—in Greek as well as English.

There are some inconsistencies and some touches that I would describe as less than professional. Cast listings for operas do not follow the conventional pattern. In two *Butterfly* sets, the title character is followed by Pinkerton, but in a third it is Suzuki who comes second. In addition, the inconsistent approach to language makes for confusing alphabetization. For instance, you find Richard Strauss' *Alpine Symphony* in German, alphabetized under "E," for *Eine Alpensinfonie*, and you find *Tod und Verklärung* listed in German, but alphabetized under "D" (I presume for "Death and Transfiguration"), just ahead of *Die Frau ohne Schatten*. While "Eine" and "Die" are articles in German, and should not be used in alphabetizing, Verdi's operas are given with their full title,

including the article at the beginning, but alphabetized *without* the article (*Un ballo in maschera* is under “B,” not “U”). None of this is serious—ultimately readers of course will find everything. But these items do indicate a certain lack of attention to detail that one expects in a serious discography. I also wish that coupled works had been given with various releases, but many discographies omit that nicety.

Do not let these flaws assume too great an importance. This is an extremely valuable document. Although I have been a Mitropoulos admirer for more than 25 years, I had not realized the breadth of his recorded repertoire. There are 284 listed entries and they cover a great deal of ground. This discography will be useful in searching out recorded performances by this extremely important conductor, and it throws much needed light on his career. It is extremely readable, with large type and many photographs (mostly of album covers or concert programs), and anyone interested in Mitropoulos can hardly afford to be without it. *Reviewed by Henry Fogel*

***Anton Bruckner: A Discography.***

By Lee T. Lovallo. Berkeley: Fallen Leaf Press, 1991. xviii, 200 pp. \$33

Any subject discography (composers are the most common subject) can at best be the foundation of a subsequent effort, with any luck an improvement, while a label/number series will eventually terminate and an artist will end his career. In this *Journal* (Vol. 21, No. 2, p. 267), we saw what happened when a discography of Benjamin Britten was compiled without reference to one published 15 years earlier. In this case, Lee Lovallo takes my 1971 Bruckner discography, revised in 1974 with addenda in 1977 (published in the same series as my Britten), and improves on it in significant ways. The result is highly commendable.

He groups Bruckner's works as choral and vocal, chamber, organ, and orchestral, alphabetically in each group. Indexes of conductors, orchestras, and annotators cite each performer fully, avoiding the need to look up each one to identify the item. A chronology also cites each performer; its only defect is the misplacement of items for which only a *terminus a quo* (1925, 1935, 1948, 1955) could be given. The useful preface, graciously acknowledging my earlier work, is offered along with a German translation, a good idea.

Certainly the signal feature of the earlier discography was its attention to the various editions, particularly of the symphonies. With a much increased number of recordings to consider, Lovallo has dug even deeper in identifying the versions of most of the recordings on his list. Both publications adopt the conclusions of Deryck Cooke in *The Bruckner Problem Simplified*, published in 1975 by *The Musical Newsletter* and based on a series of articles in *The Gramophone*.

Lovallo makes a brave effort to keep the problem simple, but there are some minor difficulties. Under Symphony No. 9, by his and Cooke's standards, the only distinctions should be among the 1894 version edited by Orel, the same version edited by Nowak (scarcely different), and the spurious 1903 edition drastically edited by Loewe. It was a mistake to cite “Haas 1894” and “Loewe 1894,” while “ed. n/a” (meaning that some recordings that he has heard could not be identified) might have been clarified as “ed. 1894” or in the case of Knappertsbusch “ed. 1903 Loewe,” the only one he performed to my knowledge. He also cites several recorded completions of the fourth movement, but he has the Bavarian State Orchestra performing in Monaco (instead of Munich, “Monaco” in Italian).

Similar problems occur under Symphony No. 5, where the citations of “Schalk 1876” and “Haas 1893” are unexpected. Under Symphony No. 7, Oskar Fried (“ed. n/a”) could

not have played anything but the edition of 1885. Under Symphony No. 0, Lovallo fails to show that Matacic plays only the Scherzo. Double listings include Szell's Symphony No. 3 (listed twice with a cross-reference because there are two different liner notes) and Wand's Symphony No. 8 (listed twice because EMI gave the wrong recording date, even though Lovallo solved the problem).

The most unfortunate entry is *Herbstlied*, an early choral piece lasting three minutes. *WERM* cited Regensburg Cathedral Choir; having discovered and heard the record, I listed Aachen Cathedral Choir instead. Lovallo lists both as separate items, although they are printed side by side with the same issue number, and assigns a date of ca. 1955 for the Aachen disc with its pre-war number.

I'm puzzled by his listings of "Tantum ergo, WAB 42, G/A 15" as a single motet. I have a Peters edition of six settings of this text, the first five belonging to G/A 15. By listening, I identified Berberich and Wollenweider as No. 5, Gönnewein as No. 3, and Rehmann as none of the five (I didn't check it against the last Peters setting, which is in the Phrygian mode); I have not heard the more recent issues.

Lovallo does a very fine job of collecting dates of recording, an aspect of discography that I was more casual about 20 years ago, but he lists a dozen choral items and symphonic scherzi as "pre-1948" (apparently because they are 78s) even though they all appear in the 1936 edition of *The Gramophone Shop Encyclopedia* (so noted in *WERM*) and most of them date to about 1930. He also lists the Gloria of Mass No. 1 twice (*WERM* cited the choir differently than other sources), although the issue number (acoustic Polydor 66116) is the same for both entries.

Lovallo also demonstrates the depth of his research by citing timings of each symphonic movement, an opportunity to compare performances. Incidentally, it enables us to ask whether the mysterious Denis Szoltay's version of Symphony No. 6 is a reissue of Hans Swarowsky's (cited here as a Preludio CD but originally, I think, on Guildé Internationale du Disque). Szoltay also is credited with a Fourth Symphony, but none of the other timings matches it (not all entries are timed).

All in all, this is a splendid accomplishment. The layout of the page aids the eye, except for the two-column layout, not very useful on a 6" x 9" page and not much of a space-saver. His scope is worldwide, although he missed the First Symphony by Rozhdestvensky, issued by Melodiya at the same time as the two youthful symphonies that he does list. Any Bruckner collector will be able to use this as the basis for his own notes for some time to come. *Reviewed by J. F. Weber*

### ***The Illustrated History of Wisconsin Music, 1840-1980.***

Compiled and edited by Michael G. Corenthal. Milwaukee: Yesterday's Memories, MGC Publications, 1991. 460 pp. \$25.00

A traveler in Wisconsin who stops at the antique shops that dot its countryside can expect to find sheet music, concert programs, hymnals, periodicals, and other artifacts which attest to the state's rich musical life. Michael Corenthal celebrates this aspect of local culture in *The Illustrated History of Wisconsin Music* paying "tribute to the many prominent individuals, both past and present, who have played a role in the beginning and ongoing activities of the Wisconsin music trades." Corenthal credits himself as compiler and editor (rather than author), and provides a short introduction to each of its three sections (a "pioneer period," 1840-1890; a "golden age," 1890-1940; and a subsequent "modern era").

The title is misleading. Profusely illustrated with photos of people, places, sheet music, and record labels, the book is not a history because it lacks a running narrative. Rather, it is essentially a scrapbook of assorted newspaper and magazine articles (many of them brief and superficial) dealing with subjects or people directly or only incidentally related to the state. There are also several pieces which may not be reprints (e.g., Richard March's article on "Polkas in Wisconsin Music").

Some of the careers discussed were fashioned and maintained locally. There are pieces on Hans Balatka, director of the Milwaukee Music society during the 1850s; Henry N. Hempsted, composer, publisher, and "engaged in the general musical merchandising business" for 44 years during the last century; and "Music Makers of Fond Du Lac" from 1850-1902. Others represented were more widely known (e.g., Carrie Jacobs Bond, Charles K. Harris). Collectors of early records will recognize the name Marshall Lufsky, described here as "Milwaukee's Virtuoso Flutist and Piccolo Player."

Some articles discuss artists born and perhaps raised in the state, whose careers blossomed elsewhere. For example, Woody Herman played in Milwaukee while young. "Abandoning high school in the middle of his senior year, he went on the road with the Gerun band. He stayed on the road for the rest of his life." Les Paul was born in Waukesha, performed on Racine radio at 14, but moved on to St. Louis at 17, and then to Chicago. Vaughn Monroe was born in Ohio, spent part of his youth in Cudahy, Wisconsin and moved on to Pennsylvania before finishing high school.

Corenthal's definition of "Wisconsin music" is very broad. A page devoted to George Gershwin apparently is justified by illustrations of a record label and sheet music of the composer's song, "My Cousin in Milwaukee." The caption reads: "Apparently George Gershwin never forgot the teaching he received from former Milwaukeean Charles Hambitzer...." Other inclusions are puzzling. The sole caption on a page of illustrations devoted to Fred MacMurray (two pieces of sheet music and a record label) tells us that he "was saxophonist and vocalist with George Olsen's orchestra before achieving stardom." One must go elsewhere to learn that he was born in Kankakee, Illinois, but raised in Beaver Dam, Wisconsin. A page devoted to "Gangsters of the '30s" includes record labels featuring the songs "Pretty Boy Floyd," "Singing a Song in Sing Sing" (a prison in New York State), and sheet music for "The Death of John Dillinger." Do these entries belong in a book devoted to "Wisconsin music"?

In the preface Corenthal discusses his career as a collector, includes five photographs of himself, and observes that he can "walk with full confidence of Wisconsin music men, past and present." Another photo shows his establishment, *Yesterday's Memories* (5631 West Center Street, Milwaukee, Wisconsin 53210), which deals in books, sheet music, records, and memorabilia. This book is available at his shop, and those who choose to buy it will find it handsome. Design and layout are credited to Artistic License, Milwaukee. The cover illustration is by Julia B. Collins. *Reviewed by Paul Charosh*

### ***Antonín Dvorák on Records.***

Compiled by John H. Yoell. New York, Westport, London: Greenwood Press, 1991. xix, 151 pp. \$39.95. ISBN 0-313-27367-7

Antonín Dvorák has not had much discographic attention. Harold Schonberg offered a critical discussion of the American LP repertoire in 1955, and Jarmil Burghauser included a fairly systematic treatment, I assume (not having seen it), in his 1967 thematic catalogue of the composer. A thoroughly revised edition of the latter work, omitting any discography, was the occasion for this separate publication. While the

compiler, until recently a reviewer for *Fanfare*, calls his work a selective discography, it proves to be quite comprehensive. He omits 78 rpm discs by design, and perhaps some others by inadvertence, but anyone interested in the composer will find this a useful starting point. While no critical discussion of the records is attempted, Dr. Yoell offers brief comments on each work and some indication of its standing in the repertoire.

It could have been more, and a detailed examination of its shortcomings will be useful for prospective discographers to study. "A discography should be complete," as an axiom oft repeated but less often followed, may be understood as asking compilers to omit nothing deliberately; if their research is reasonably comprehensive, they may be excused the items that eluded them. There is simply no basis for assuming that no reader would be interested in the items omitted. Complete or not, moreover, the list should be accessible. Here the compiler lists recordings neither chronologically (my preference) nor alphabetically (as many choose to do). Instead, he lists a few items first (presumably as recommended), then his comments on the music, then "supplementary recordings," and finally "additional recordings" (presumably the really worthless stuff).

"The New World Symphony" proved to be the most extensive list in the book. The compiler found it necessary to divide his "supplementary" category into "recordings of Czechoslovak origin," Austro-German, American, British, and diverse origins, raising the total to seven categories, each of them in random order. The categories are further flawed by being based on the identity of the orchestras. Many critics would consider that an interpretation turns on the conductor more than the orchestra; Kubelik, for example, shows up in the Austro-German and the American lists as well as in the recommended list at the top (which, in fact, includes two Austro-German and three American orchestras).

To test his results I compiled my own list of "New World" recordings, putting 165 entries in chronological order, omitting some but not all pseudonymous or otherwise suspicious listings, then numbering the items in the book accordingly. I found 119 of my entries in this book (seven of mine probably appeared after he closed for press), and Yoell cited seven that I had not found. He omitted a dozen 78 rpm sets that have never been reissued. Among the more obvious omissions on LP are Karajan's second recording (Angel, 1958, continuously available to the present time), Ancerl's first (Vienna SO, Philips, 1958), Dorati's second (Amsterdam, Philips, 1960), and Solti (Chicago, Decca, 1983). Most of the rest, including the first Russian version (Rakhlin), a second Malko (1956), two by Hein Jordans, and those of Dervaux, Konwitschny, Medveczky, Suitner, Asahina, Valach, Conlon, Paita, and more, are not less important than the issues on supermarket labels that were worth mentioning in the "additional" category.

Even less fortunately, however, Yoell has been betrayed by his jumbled listing into putting down a number of "New World" recordings twice: Berlin PO/Kempe (twice on p. 33), New Philharmonia/Muti (p. 35, listed as "Philadelphia," and p. 37), London PO/Macal (pp. 36, 37), London SO/Simons (twice on p. 37), London SO/Ludwig (pp. 36, 38), Hallé/Barbirolli (pp. 37, 38), Hungarian PO/Albert (p. 39, with a date a decade too late, and p. 40). He lists the Vienna/Singer recording four times for four of its issue numbers (including the first issue on Remington 199-4, mistakenly attributed to Kurt Wöss for awhile and still so listed here).

Among errors in other versions of this work, he lists both Fricstay recordings (Berlin RIAS and PO) with numbers belonging to the latter. He lists MY/MYK 37763 as Szell's 1952 recording rather than a reissue of his 1959 recording on MK 42417. He lists Furtwängler, but then cites a discussion in his Introduction in which he identifies the true conductor of this performance as Oswald Kabasta; it would have been better to

relegate the false attribution to a note instead of letting Furtwängler turn up in the index. He lists Vernal on Whitehall, certainly a reissue of the Rodzinski on Westminster. He lists Philadelphia/Masters on Oryx, certainly a pseudonymous reissue of an earlier recording. He lists Classics for Pleasure Cfp 104 under Sawallisch (correctly) and Macal (not so). I would have hoped that Yoell would resolve the questions surrounding multiple recordings. In a Václav Talich discography published in Prague in 1967, Talich is credited with the “New World” in 1949 and 1954, but it is hard to understand why recent CD reissues are taken from the earlier one if there really are two; Yoell cites all Talich issues as a single recording, undated.

Works less often recorded might easily be enumerated completely, but recordings of the Mass, Op. 86, under Hoban, Gräf, and Rams are omitted; the *Stabat Mater* under Ko ler on Opus is not listed; three *Te Deums* (apart from Shaw’s, cited in an Addendum) are listed, but Neumann’s pioneering version (AMS 5007 originally, here cited only as AMS 89) is credited to Smetacek; Neumann’s new version of the work is “rec. 1984,” despite the fact that the correct date of April 16, 1982 is printed in the CD leaflet. Granted the selective nature of the compilation, it is odd to see so many inferior “New Worlds” listed while the superb first LP issue of the Eighth Symphony by Bruno Walter and the great mono-era issue of the Seventh by Schmitt-Isserstedt are omitted, and a list of complete sets of the nine symphonies cites four issues, omitting Witold Rowicki (whose singles are all listed in due course) and Otmar Suitner (overlooked for all but his Seventh and Eighth).

Other incorrect dates among the few that are given (and those never get more specific than a year) include Walter’s “New World,” made in February 1959, not 1960. Among other errors: the fine and inexpensive CD of the *Stabat Mater* with the Ljubljana Radio SO under Marko Munih is listed again on the following page as Munich Radio SO under Marko (get it?—Marko Munich!). The Eighth Symphony under Kubelik is listed as “HMV 1014” with an additional number as “RCA LHMV 1014.” Either the same issue number is mentioned twice or the original HMV number (ALP 1064) got lost.

The layout, too, is disappointing. The primary item at the beginning of an entry is one issue number, closely followed by orchestra, conductor, and various notes such as couplings; several additional issue numbers are indented on separate lines with double spacing. This makes it difficult to scan the page for the names of conductors or whatever artists, and single spacing within each entry would have made it easier to move from entry to entry. “Additional recordings” (the bottom group) are run on as a single paragraph, usually single spaced (though double spaced for the “New World”). For the violin and cello concertos, “additional recordings” are cited by soloist, generally without conductor and orchestra. A special category of additional recordings of the Cello Concerto by Rostropovich (beyond the five already listed) enumerates five entries to cover the three earliest recordings (the two Khaikin entries should be combined, as should the two Rakhlin entries).

Performers are identified by full name in the short recommended lists, by surname elsewhere. Most full names are in the index: “Albert” in one case is indexed as “Werner Andrea [sic] Albert” and in another as “Albert (conductor)” and in a third case (p. 40) not at all. None of the names that I looked up in the lists of “additional recordings” is indexed.

To cover the omission of 78s, Dr. Yoell writes an “Introduction: Overview of Historical Recordings” that mentions Gaspar Casado [sic] and M. Taube (that should be Michael). He cites the Hallé Orchestra under Hamilton Harty as the first recording of the “New World” in 1924, but he then identifies it as Columbia 9970/74 and Album 77, which was an electrical remake reviewed in May 1928, rather than the acoustic L1523-

27. He overlooked Landon Ronald's earlier recording with the Royal Albert Hall Orchestra in 1919/21; with two sides per movement, it must have been cut to some extent (H.M.V. D536-37, D587, D613). As for Stokowski's landmark recording, he says the conductor "felt ready to record the entire symphony" in 1925 and "finally...did it" in 1927, fudging the fact that the work was made twice and issued under the same disc numbers. The 1925 version was apparently not numbered Set M-1, but that number was reserved for it, for sets M-2 to M-22 were issued in the next two years, after which the remake of October 1927 was numbered Set M-1 with the same disc numbers as before and the addition of a spoken introduction (a hobby of the conductor that year). He calls Szell's 1937 recording of the same work "the disc debut of the Czech Philharmonic," overlooking Václav Talich's sessions of September 3-10, 1929 that produced the complete Smetana *Má Vlast*. He refers to Ormandy's "several versions of Dvorák's last three symphonies for Columbia and RCA," a misleading way of citing one, one, and four versions respectively (the Seventh and Eighth both at the very end of his career). He cites Leinsdorf's Sixth in this Introduction as Columbia ML 4119, a number that should identify Walter's Eighth (the first LP issue of the work, mentioned nowhere in the book). He should have assured readers that the "Carlyle Symphony" on Camden CAL 284 is really the Czech PO under Talich rather than calling it a "possible LP repressing." It is a discographer's calling to clean up these confusions rather than perpetuate them.

The works are laid out in seven categories plus arrangements. There are indexes of works and some performers. There are a fair number of typos. It is unfortunate that this discography, compiled by an enthusiastic devotee of the composer, falls short of the excellence that it could have achieved, but it is likely to be the best we will find for awhile.

*Reviewed by J. F. Weber*

### ***Boy Meets Horn.***

By Rex Stewart, edited by Claire P. Gordon. Ann Arbor: The University of Michigan Press, 1991. 236 pp., np.

Few jazz performers have taken enough time away from their art to write about it. Possibly excepting Billie Holliday's as-told-to 1956 autobiography *Lady Day*, Rex Stewart's account of his music, life and times is the best yet. With a pen as eloquent as his cornet, he describes a life which began after the turn of the century in the lower northwest part of Washington, D.C. and took him to New York where he first worked in vaudeville with the Musical Spillers, and then in the clubs and on the road with the likes of Fletcher Henderson, McKinney's Cotton Pickers, and Duke Ellington. It was with the latter that he developed a style of playing melody with the valves of his horn only halfway depressed. The book's title comes from a 1939 tune he wrote which showcased the technique and made Stewart famous. And he notes in passing that "Boy" was also an occasional nickname.

Stewart's first efforts as a writer were a series of columns in the 1960s for *Down Beat*, subsequently published as a book,

*Jazz Masters of the Thirties*, after Stewart's death in 1967. He found the writing experience enjoyable, and was collaborating with editor Claire Gordon on this book when he died, leaving the remainder in the form of many disorganized pages which have taken Gordon many years to assemble, digest, and edit.

The result is a flawless account on which Rex could hardly have improved, except by adding more anecdotes like those which make his book so engaging in the first place. Take your pick: there's the story of being rescued as a child by teen-aged Eddie Ellington

after falling in the pool, and one about being hounded out of Fletcher Henderson's band by trombonist Charlie Green. An affectionate vignette recalls some of the street-corner arguments in which Jelly Roll Morton engaged with younger musicians in Harlem in the 1930s. "The man was pompous, a braggart, but I can't deny he had vision," says Stewart, who goes on to tell how Morton foresaw black participation in major league sports and the growth and refinement of the exploitation of blacks in the music publishing and recording world.

Morton, whose music had by then passed from prominence, was a bitter and troubled man with few good things to say about others. Rex Stewart, on the other hand, tends to remember the people who helped him more than those who hurt or hindered. Incidents which must have wounded at the time come off in this memoir as laughable, even those where race-baiting was at the core. Laughter, after all, can be a potent weapon, and Stewart evokes it often enough to make it a telling part of his chronicle.

He arrived in New York with the Spillers' troupe in 1921 when he was still 14. When he was fired (yes, that's a good story, too) he found work in the clubs with Billy Fowler, Alex Jackson, Elmer Snowden and other reputable bandleaders before winding up with Fletcher Henderson in 1926, following Louis Armstrong's departure. Rex felt he wasn't up to the job of replacing Louis, so his tenure was brief. Nevertheless, he returned to the band several times over the years, in between engagements with others. A failed attempt to lead his own band in 1934 led to his accepting an offer with Duke Ellington the following year, a job which lasted a full decade and made Rex Stewart's name a household one in the music world. The stories from these years include not only his own triumphs, but accounts of Ellington-led high stakes poker games, groupie-swapping and other diversions which lessened the boredom of life on the road.

Nevertheless, the Ellington years do not overwhelm the rest of Stewart's story—which is just as well, considering how painstakingly they have been chronicled by others, including the Duke himself. This era, along with the chapters which precede it, is remembered with fondness, as Stewart reveals the keen eye of an observer along with memories as a participant. His writing is candid, forthright, believable and immensely entertaining. The records he made are probably the next best thing to being there, and *Boy Meets Horn* is surely next best to the records.

Editor Gordon has done a masterful job of arranging and sequencing the elements of the book which were left unfinished at Stewart's death, turning them into an all but seamless text. Had he lived, Rex Stewart would have written a sequel telling about his life after the Ellington years. Like most ex-Ellingtonians, his musical impact diminished after leaving the fold, but I doubt that the later years were any less interesting from his own point of view.

Since *Boy Meets Horn* is a memoir rather than an objective study, there are no footnotes, bibliography or discography. A selected bibliography would have been useful in guiding the reader to other works with contrasting, though not necessarily different, accounts.

*Boy Meets Horn* is part of a new jazz series from the University of Michigan, which includes as-told-to autobiographies by reedman Garvin Bushell, bandleader Andy Kirk, and a study of Coleman Hawkins by historian John Chilton. *Reviewed by Dick Spottswood*



### ***A Gershwin Companion: A Critical Inventory & Discography, 1916-1984.***

By Walter Rimler. Ann Arbor, Michigan: Popular Culture, Ink., 1991. 498 pp. including indexes. \$55.00

This is a book which is so well done that it provides as much joy to the reader as it does information. All it requires of you is that you have an interest in its subject, the music of George Gershwin, and the patience to absorb the riches it contains. It chronicles, in depth, the 318 published compositions of the composer and the more than 200 additional, unpublished songs and musical works Gershwin wrote during his short, productive life.

In section one, "Published Compositions," each piece of music is dealt with in the following manner. The authorship credits are given, the published key, time and tempo markings are indicated and the original performance information is cited, including where applicable, the performer, show title, and first performance date and location. This is followed by a section entitled "Lore" which gives biographical and historical data concerning the creation or performance of the piece. Then an in-depth musical analysis of the music, and often of the lyric, follows, and the entry concludes with a very complete listing of contemporary and modern recordings for each piece.

Section two, "Unpublished," is simpler. Here each item contains some of the same information, but not in as great detail. Where possible there is some history of the work. Where there has been a recording of the piece, it is always indicated. Because the material is unavailable for inspection as a published work, there is no analysis of the composition.

There are three indexes, recording artists, compositions, general information. Not surprisingly an extraordinary range of people appear in the recording artists index, from the B.F. Goodrich Silvertone Cord Orchestra to the Dallas Symphony, from Joe Daniels and His Hot Shots in "Drumsticks" to Django Reinhardt, from Al Jolson in 1920 to the 1987 recording of the score of *Let 'Em Eat Cake* by Larry Kert, Maureen McGovern, Jack Gilford, and others. It would seem from thumbing through this index that every important artist who ever recorded anything recorded at least one Gershwin tune. Abravanel, Slatkin, Tilson-Thomas, Morton Gould, Bernstein, Ormandy, Winterhalter, Count Basie, Doc Severinsen, Kostelanetz, Eugene List, Misha Dichter, Dave Brubeck, Riccardo Chailly, Anthony and the Sophomores, Ben Bernie, Stephane Grapelli, Jacques Fray, Martha Raye, Buddy Rich, Lawrence Welk, the Zombies, Elizabeth Welch and, of course, Gershwin himself are among the extensive list of artists whose interest and devotion to this music make its lasting effect on us so very telling. Ella Fitzgerald rides the pages along with other singers who seemed to almost specialize in Gershwin songs.

To discover, in the text of this book, that a little-known song such as the title tune of *Song of the Flame* received no less than 12 separate recordings shortly after this now forgotten operetta opened in December 1925 (194 performances), and at least two additional recordings more than a decade later, is fascinating, especially when the array of artists includes Vincent Lopez, Roger Wolfe Kahn, Tony Martin as well as (Original Cast recording fans, take note) Tessa Kosta and the Russian Art Choir.

The various compositions are listed in the order of first publication either in sheet music form, in vocal collections, or in full scores. However, never once is there a citation for the published version. Clearly, from the analysis of each piece and from the information given in the introduction to the book, Rimler had first hand access to each piece he lists and discusses. Therefore, the omission of the publishing information is the one unforgivable oversight in an otherwise excellent, scholarly, well written book.

Published in 1991, covering the years 1916-1984 (in its title), it includes recordings made as late as 1987 and lists unpublished compositions from as early as 1913. There are no CD issues included, for which Rimler apologizes up front.

It is a pity that such recordings as the 1990 *Girl Crazy* including the previously unheard "Goldfarb! That's I'm!" and "Land of the Gay Caballero" (as a vocal), the 1991 *Strike Up the Band* whose evocative "Homeward Bound" and comic "How About a Man Like Me?" remain unpublished, and the 1992 *Crazy for You* with its first recordings of the songs "Tonight's the Night" and "What Causes That?" could not have been included, but that is why pencils were created. It is to be hoped that a reissue of this book, in another 10 years, will bring the CD revolution into its pages. In the meantime, all Gershwin fans will happily make margin notes in this otherwise superb volume. *Reviewed by J. Peter Bergman*

***A Heart at Fire's Center: The Life and Music of Bernard Herrmann.***

By Steven C. Smith. Berkeley, CA: University of California Press, 1991. x, 415 pp. \$29.95

Mention the name of American composer Bernard Herrmann (1911-1975), and immediately a wealth of dazzling film music springs to mind: Orson Welles's *Citizen Kane*, with its lugubrious opening scene and thunderous opera sequences; the harsh, monochromatic pulsations of Alfred Hitchcock's *Psycho*; and the haunting jazz theme and riveting climax of Martin Scorsese's *Taxi Driver*. Herrmann's stature in the film world legitimately can be described as legendary; his forceful personality and violent temper loom large over the history of the film music art, and countless filmmakers, actors, and musicians from every decade from the 1940s to the 1970s are able to regale listeners with colorful stories of "Benny." Herrmann is almost universally recognized as one of the supreme practitioners of the art of film music, and writing on him abounds; however, the only book-length examination of his film music thus far is Graham Bruce's *Bernard Herrmann: Film Music and Narrative* (Ann Arbor, MI: UMI Research Press, 1985), a work primarily concerned with the technical aspects of Herrmann's major film scores. Until now there was no serious, comprehensive attempt to assess Herrmann's tempestuous life and career, a lacuna admirably filled by Steven C. Smith's *A Heart at Fire's Center*.

Much of the existing literature on Herrmann is worshipful, often embarrassingly so; Herrmann's vitriolic personality, which was a significant factor in the development of his musical career, is often glossed over with euphemisms such as "intense" and "uncompromising." Not so in Smith's biography; for the first time, both Herrmann's genius and his inner torment stand forth clearly. Smith illuminates aspects and dimensions of Herrmann that previously were neglected: his early career as *enfant terrible* of modern music; his vast, yet-to-be-explored music for radio; his 1950s tenure at Twentieth Century-Fox, for which he produced some of his best scores for now-forgotten B-pictures; and the years of near-idleness between his break with Hitchcock and his reemergence in the 1970s.

Smith brings a sense of unity and continuity to Herrmann's life by following the two major frustrations of his career: his failure to obtain a major conducting post, and his inability to secure a performance of his opera, *Wuthering Heights*. In Smith's account, Herrmann follows an ever-escalating spiral of frustration and rage. Each new disappointment further increases Herrmann's intransigence and isolation until he manages to alienate virtually an entire community of filmmakers and musicians. Indeed, the revival of Herrmann's fortunes in the early 1970s required the emergence of a new

generation of directors unaware of Herrmann's many burned bridges. Smith even implies, though obliquely, that Herrmann's fatal heart disease was attributable to his lifetime of temper tantrums—a compelling enough premise if one disregards Herrmann's chain-smoking (five packs a day, according to Graham Bruce).

Only a fraction of Herrmann's music has been published, and thus it is disappointing that Smith did not reproduce examples of Herrmann's scores. Alone among film composers, Herrmann never employed an orchestrator, which renders his full scores of particular interest (Graham Bruce includes a few brief examples in his text, but they are poorly reproduced). The photographs, including some rare views of Herrmann's domestic life, are welcome though few in number. Smith also includes a filmography, a selective list of Herrmann's concert and radio music, and a discography. This last element, unfortunately, lacks detail; no serial numbers are mentioned, and there are some serious omissions (such as bootlegs and recent releases of Herrmann's television and radio music). These are flaws to be redressed by Martin Silver's forthcoming Herrmann bibliography.

Smith's musical insights into Herrmann's remarkable, idiosyncratic scores generally are not profound or revealing; the reader unfamiliar with the Herrmann sound will gain little sense of it here. Fortunately, the energy and intensity of Herrmann's genius is so clearly evoked here that one will be motivated to listen to his works anew with a vastly enhanced sense of the creative mind and personality behind them. Smith has compellingly provided the needed biographical leg of a triad of Herrmann scholarship that began with Graham Bruce and will continue with Silver's bibliographical research; the expansion of our understanding of Herrmann, and of film music, seems secure.

*Reviewed by H. Stephen Wright*

### **“Crazy Fingers”- Claude Hopkins' Life in Jazz.**

By Warren Vache, Sr. 132 pp. - Paperback, illustrated, indexed \$14.95 plus \$2.25 postage: Smithsonian Institution Press, Dept. 900, Blue Ridge Summit, Pa. 17294

The title, “Crazy Fingers,” is a reference to a very successful piano solo album that Claude Hopkins recorded in 1972 on the Chiaroscuro label.

Hopkins, a talented pianist, band leader, and arranger, played a historically important role in the jazz scenario. Unfortunately, his name is not as well known as it should be. Until now, his achievements have not been properly documented.

Warren Vache, Sr. has very insightfully corrected this omission. His engaging saga of Hopkins' 50 year career creates many important footnotes to the history of American jazz. His breezy narrative style reflects a skill with words and a deep admiration for his subject. Vache's quotations from the pianist's personal journal, plus his own extensive interviews and research, provide the interesting details. The book reads like a suspenseful novel as he carefully traces Claude Hopkins' professional activities. They began in an obscure Chinese cafe in Washington, D.C. It was 1920 and he was only 17.

Over the years, Hopkins did it all—rent parties in Harlem, band dates at the Roseland and Savoy Ballrooms, the Cotton Club in New York City, radio broadcasts, European tours, and films. Reading “Crazy Fingers” creates an image of riding in the Claude Hopkins band bus for several years. Readers will experience the tribulations of a black band traveling in the '20s—the frustration of cancelled dates, lost instruments, and the humiliating racial discrimination that prevailed during Southern tours. “Crazy Fingers” also focuses on Hopkins' eventual recognition, and his many prideful achievements, his integrity—and his “way” with women!

As an arranger, Hopkins' innovative soft pedal sound established his orchestra as a success by 1931. His suave and handsome appearance, his impeccable attire, and piano artistry also contributed to his success.

The Claude Hopkins Orchestra was a proving ground for emerging jazz greats. His list of sidemen includes Edmond Hall, Vic Dickenson, Hilton Jefferson, Jabbo Smith, and Benny Waters. In later years, he arranged for John Kirby, Louis Jordan, and the Boswell Sisters. Almost every jazz band in the world still plays his 1932 hit, "I Would Do Anything for You."

Like Duke Ellington, Hopkins emerged from the Washington, D.C. area and was nurtured by the same urbanity. During portions of his career, Hopkins was as strong an attraction as the Duke, but never attained the lofty level of fame that Ellington eventually achieved.

Perhaps his dilemma was caused by poor timing, bad luck, and records that were never properly promoted. Despite the valuable exposure his orchestra achieved with nightly broadcasts from prestigious locales, the usual parlay into record sales never developed.

Claude Hopkins was probably ahead of his time. His orchestra was at its peak in 1931, a few years prior to the big band explosion that was to follow. When Goodman, Shaw, Lunceford, and the Dorsey Brothers were riding the crest of the Swing Era, the Hopkins band was just a memory, but his efforts plowed the path for their success. He was 81 years old when he died in 1984.

The author knew Claude Hopkins very well. They played together professionally. Vache spent countless hours after the job listening to the interesting stories that sketched the fascinating details of a lifetime in music.

After reading this careful assessment of an important career, the reader will feel that (s)he also knew Claude Hopkins. Or, and this is more important, probably readers will regret that they did not know him. *Reviewed by Floyd Levin*

***Gordon MacRae: A Bio-Bibliography.***

By Bruce R. Leiby. Greenwood Press, Performing Arts Series, Number 17, Publishers, New York, Westport, London, 1991. 230 pages including indexes \$42.95

***Mary Martin: A Bio-Bibliography.***

By Barry Rivadue. Greenwood Press, Performing Arts Series, Number 18, Publishers, New York, Westport, London, 1991. 234 pages including indexes \$39.95

When the A-pluses for scholarship and research are given out Bruce R. Leiby should be standing in the line, his hand held out, palm up and a smile on his lips. His work on the life and career of Gordon MacRae is excellent, giving us a solid, forthright picture of this singer while providing a great deal of accurate information about his performances, recordings and personal appearances.

In the more *usual* world of discovering flaws it is very *unusual* to find a volume which deals with so much information so well. Beginning with a brief but exact biography (including footnotes) and following with career information arranged in somewhat the same order that the categories appeared in MacRae's actual career, it is a simple matter to follow the course of that career from stage appearances to radio to films to television. This group is followed by the discography, and this, in turn, with a section on sheet music which chronicles the singer's face as it shows up on the covers of published songs with which he was connected. It concludes with nightclub and concert appearances made by the singer, and the bibliography and indexes. The entries in the radio, film and television

chapters are more complete than in the stage appearances but this is only a minor point concerning available data. The nightclub and concerts section is equally impressive, containing repertoire whenever possible.

As for the discography, it is thorough, correct (as near as I can tell), gives some recording dates; although not nearly enough of them, pop chart information where applicable, and even appearances of the MacRae material in compilations, 8-track, cassettes and CDs. I was particularly impressed with the appearance in this section of material from the "Railroad Hour," MacRae's 1948-54 radio series, on private labels (LP, Cassette, and CD).

Having catalogued the entire collection of original discs while working for the Rodgers and Hammerstein Archives (R&H Archives), it was of particular interest to see the entire catalogue included in this volume's radio section. The only gripe I might express has to do with the same listing. The inventory is credited to Ray Stanich in Leiby's book. Had either gentleman (Stanich or Leiby) consulted the R&H Archives they could have included the actual songs sung by MacRae in each show, as they do in other areas of this book, rather than only the show titles and guest stars. Also, the writers of the series are listed as Jerry Lawrence and Bob Lee (along with Jean Holloway); it should be noted that these men are the team of Jerome Lawrence and Robert E. Lee (authors of "Auntie Mame," "Inherit the Wind," and many other plays) and always announced as such.

Mary Martin, on the other hand, has been slighted by her author/researcher, Mr. Rivadue, or by his editors. There are many errors which I would rather ascribe to typists than to the author or the staff at Greenwood, i.e.: producer Vinton Freedley turns up as Vincent at times; Maurice Abravanel's name is misspelled; Clarence Derwent, for whom a major theatrical award is named, appears in these pages as Clarence Dermont.

Three shows which closed out-of-town prior to their scheduled New York openings are listed as "Non-Broadway Shows" which is entirely inaccurate. The filmography does not always give complete information regarding Martin's vocal participation. For example, her two solos are not even hinted at for the film *Birth of the Blues* and the two numbers indicated for that film as hers are, in reality, a duet with Bing Crosby and a trio with Crosby and jazzman Jack Teagarden.

It must be noted that the discography also is incomplete, or rather it is peculiar and inadequate. There is no reasonable order to the listings contained here. They are alphabetical by album title (if that) and any information about the actual tracks of these albums is randomly given (I assume) when it was easy to find, perhaps, in the author's collection. Sometimes there is a "note" about the contents; sometimes there are no contents given at all. LP reissues of 78 rpm material are often listed before their source, if the source is listed at all. Part II of the discography, 78s, immediately refers back to an LP listing, then continues with three asterisked (\*) items indicated as being 45s, with a reference back to an LP which turns out to be a 78 rpm album. A Capitol 45, #4702, is not included at all. This contains a Carl Sigman arrangement of a piece by Chopin, entitled *Daughter of Silence*, matrix number 45-24004, backed with *I Got the Sun in the Morning* by Irving Berlin from *Annie Get Your Gun*, matrix number 45-24005, both with Ray Martin's Orchestra.

It is a real shame that, after the careful success of the Gordon MacRae book, Greenwood felt they had to issue this hack work on one of the greatest stars of the American theatre. *Reviewed by J. Peter Bergman*