
BOOK REVIEWS

Show Music on Record—The First Hundred Years. Revised Edition by Jack Raymond. Smithsonian Institution Press, Washington and London, 1992. 428 pages including indexes. (\$45.00)

Sinatra: The Man and His Music. The Recording Artistry of Francis Albert Sinatra—1939-1992. By Ed O'Brien and Scot P. Sayers, Jr. TSD Press, Austin Texas, 1992. 303 pages. (\$24.95; \$39.95 hardbound)

Jack Raymond's incredible book is already legendary and this revised edition adds fuel to that legend. There is so much information crammed into this volume that it truly boggles the mind. Opening it to any page and carefully reading through the entries can take the better part of a morning, especially as the entries begin to twist and turn their way through the history of record production. For example, open it to pages 120-121; there you are at item #341121—Anything Goes. Actually you are at item #341121a through q. The entire recorded history of this Cole Porter musical is related from item a, recordings by the song-writer himself, to b, recordings by members of the original 1934 Broadway cast including Ethel Merman, William Gaxton and the Foursome, to c, a 1954 TV production with Ethel Merman, Frank Sinatra, Bert Lahr, and others right on through small letter q, a 1989 London production of the 1987 New York version, stopping along the way to document other productions (including one in Australia), studio versions, film soundtracks, vocal medleys, and popular dance band recordings. Each entry lists as many record numbers as possible for each recording, including compilations and reissues. The same two pages highlight the show *Revenge with Music* (in three entries), *Mr. Whittington*, *Conversation Piece*, *The Three Sisters*, and *Life Begins at 8:40* to name just a few.

Later in the books, pages 220-221 to be exact, the same sort of detailed listings exist for *My Fair Lady*, item #560315a through A. Both this listing and the earlier example share the same sort of wonderful information, but also point up the same basic weakness in the book, a randomness which maddens mere ordinary minds like mine. There seems to be an arbitrariness in the arrangement of the entries. 560315a is the original cast album of the original Broadway production; 560315b is the soundtrack of the 1964 film; 560315c is a 1959 studio version with Jane Powell, Phil Harris, Jan Peerce, and Robert Merrill; 560315d is the 1958 London Original cast recording; 560315e is an undated studio production with no one anyone has ever heard of; 560315f is a 1957 album with Lanny Ross; 560315g through k are randomly ordered studio productions; 560315l is the

1976 New York revival, although not clearly indicated as such; 560315m through p are more studio productions, all of which date from before the 1976 revival; these are followed by more randomly assorted versions dating from as far back as 1956 (small letters r, t, x) right up to 1987 (letters u and v).

Part of the fascination of this work is the information available on each of its pages and part of the fascination is this seeming randomness of that information. If, as it would seem, the information is arranged and cataloged according to when Jack Raymond discovered the item, then it is a wonder that he has not put this all into a computer format which would allow him access to it in a more comprehensive re-ordering. This is a relatively simple "sort" procedure which should be insisted upon by editors of scholarly works which consist of listings and entries.

There are cross-references throughout the book to other sections containing citations for the recordings. Artist albums which contain material are referred to by their specially assigned LP numbers. The same applies to anthologies. Coming upon an entry for a particular recording one checks it out in the "LP" Numbers Index which gives the title of the album, the record company name, and number. Then one can refer back to the artist or anthology listing for more information about the album...usually. "LP-85" is listed as *Kurt Weill Sung by Lotte Lenya*, Col KL-5229. Looking under Lotte Lenya, one will not find it. Instead, it is found in Artist Albums under W for Kurt Weill along with eleven other entries, only one of which actually features either the voice or piano playing of Kurt Weill. We seem to be on rough ground here. The book is suddenly more work than it should be and not really paying off where it should. A composer listing is not necessarily an artist listing. Not in a recording sense.

I disagree with Mr. Raymond on some of his criteria for inclusions in the book. He claims not to include most British shows unless they were by particular composers or enjoyed United States productions, but back there on page 120 are entries for *Moonlight is Silver* and *Yes, Madam?* which violate this criteria. He has chosen not to include foreign language versions of shows (*My Fair Lady* enjoyed so many of these and they do not figure into the almost page and a half of entries noted above), except for some shows which do reflect other language versions, even when only one of many may appear; *The Threepenny Opera* is a perfect example of this. He draws the line between Opera and Operetta in his preamble to the book, and yet includes the original Broadway cast recording of *Street Scene*, a work cited as an opera by its creators, as well as *Porgy and Bess*, an acknowledged opera, in its various recordings which include the Houston Grand Opera production (Item #351010s), the 1951 complete recording on Columbia (Item #351010b) but not its reissue on Odyssey, pop versions by Jane Froman and Felix Knight (neither of whom ever appeared in a production that I know of), Harry Belafonte and Lena Horne (who also never appeared in *Porgy and Bess* anywhere that I can find), Ella Fitzgerald and Louis Armstrong, as well as a version with Lawrence Tibbett and Helen Jepson, a pair who were once mentioned for a possible production which never happened at the "old" Metropolitan Opera. Other disputed-form works such as *The Most Happy Fella* and *Sweeney Todd* show up here. Rock Operas like *Evita* and *Les Misérables* are included. The Broadway works of Gian-Carlo Menotti are not included, even though they played consecutive performances on the Broadway stage: no *The Consul*, *The Medium* (not even the film, although films with songs are included constantly). Mark Blitzstein's *Regina* did not make it into the book, but his *Juno* and *The Cradle Will Rock* did so. There is too much inconsistency in all of this for me.

It also bothers me when a first entry for one show will cite the composer and lyricist and the first entry for next musical cites no authors at all. But what bothers me most

is how really wonderful it is to have so much accurate information assembled in one place and to work so hard to make good use of it. This is definitely my favorite disappointment of the year. I love this book and it drives me crazy!

Equally disturbing is the Frank Sinatra discography by O'Brien and Sayers, and for pretty much the same reason. There is so much excellent information and scholarship in here, but so much left out as well. A beautifully constructed, well thought-out format for the entries and the ordering of information is left to decompose in the absence of information. We are supplied with the name of the city in which the recording took place and the recording date, conductor and arranger information, matrix numbers and release numbers (single and album), and, of course, the titles of the songs recorded. We are never given the author citations for either composer or lyricist. This is an important oversight!

A recording is listed for April 29, 1957 of a song "Lonely Town." This *could be* by Leonard Bernstein, Betty Comden and Adolph Green from their show *On the Town*, but it might be something else with no connection to this work. As Sinatra appeared in the film version of this musical, it would not be illogical for him to record the principal ballad, even eight years later. It is a song he did not sing in the movie (no one did) and it is not a song his character would have sung at all. It would be nice not to have to guess about such an entry, but to have the information provided. It usually is, somewhere on the label of the recording (if it is a 78 rpm or 45 rpm) and on the label or the jacket of an LP.

There is an even more graphic example of this on page 30. On May 28, 1946 Sinatra recorded the "Soliloquy" from *Carousel*. A footnote tells us about the recording sequence of this song to amplify the information as presented and to explain the matrix number order. Again (as in every entry in the book) there are no citations for the composer/lyricist. However, at the bottom of the page, almost life-size, are photos of both labels for this record which name the authors and the show title.

Later on, just to add insult to injury, the authors have chosen to reprint original RCA worksheets for the recording sessions and there on the work sheets are the show titles, and composer/lyricist citations. There is no excuse for leaving out this information from the body of this book. Even if the authors chose not to work from the discs themselves, the worksheets they have reproduced provide all the information.

It is no small thing to have done the work and produced a book of this magnitude. It is such a shame to leave it incomplete. *Reviewed by J. Peter Bergman*

The Aladdin/Imperial Labels. A Discography. Compiled by Michel Ruppli. Westport, CT: Greenwood Press, 1991. xiv + 727 pp., \$75. ISBN 0-313-27821-0.

The huge field of pop and rock music has been ill served by discography, with most of the published work to date—and there is a great deal of it—consisting of simple release lists of issued records. Even such sprawling general surveys as Ken Clee's *Directory of American 45 R.P.M. Records* and Jerry Osborne's new *Complete Library of American Phonograph Recordings* contain little more than title, artist and release number—no information on recording dates, session personnel, or matrix numbers. Some discographers of pop and rock derisively say they do not care about such "details." Most of the leading periodicals in the field will not even print them. Certainly, release lists can be valuable predecessors to a more thorough study of a field. But ultimately the "details"—who recorded what, and when—are what discography is all about.

Thus, we should not quibble about details when a book such as *The Aladdin/Imperial Labels* comes along. Arguably, Frenchman Michel Ruppli has done more to set

high standards for post-war popular discography than anyone with his book-length discographies of the Prestige, Atlantic, Savoy, Chess, King, Clef/Verve and Blue Note labels. Others who have set similarly high standards in more limited areas include ARSC Award winner Colin Escott and Martin Hawkins with the Sun label, and reissue producer Richard Weize with his impressive box set "booklets." Some information that we would like to see may still be missing, but Ruppli has provided an enormous amount, and perhaps more importantly has constructed the framework on which future research will be built.

Ruppli's latest achievement is a considerable one, a 727-page survey of Aladdin, Imperial and a dozen affiliated labels, covering a 25-year period from the mid 1940s to 1970. Aladdin (originally called Philo) was a small but significant jazz and blues label founded in Los Angeles in 1945, and absorbed by Imperial in 1961. Imperial began in 1946 as a Los Angeles folk label, but quickly grew to become a major force in country, rhythm and blues and ultimately rock music; by the late 1950s it was one of the largest independent labels in America, boasting such superstars as Fats Domino and Ricky Nelson. In the 1960s Imperial was bought by Liberty; both were absorbed by United Artists in 1969, and later became part of the EMI conglomerate.

The main body of *The Aladdin/Imperial Labels* is arranged in matrix (i.e., chronological) order. There are four sections, occupying 606 pages—Aladdin masters (1945-1961), Imperial Folk/Dance series (1945-1960), Imperial Popular series (1947-1970), and masters leased or purchased from outside sources, including virtually the entire output of the Minit label, which was bought in 1963. These sections are followed by numerical release lists for singles and LPs, cross referenced to the main matrix entries, and a master index of artist names.

The main matrix entries are in "Rust format," with location and date, session personnel, matrix, title, and issues (including subsequent reissues) for each title. Ruppli and his many helpers have had access to the company's files, so there is an enormous amount of information here on both issued and unissued takes. Unfortunately, much is also missing, particularly in the area of session personnel and recording dates. Presumably this information is missing from the files. However, it is hard to believe that some of the gaps could not have been filled in by more thorough research in other sources—for example, artist itineraries, union files, and release information (no release dates are shown). Virtually no dates are given for sessions after 1966; could these not at least have been estimated from release patterns? Even obvious leads are not followed up. Aladdin No. 150 consists of highlights of a Louis-Conn heavyweight fight, dated simply "1946." It ought not to be too hard to determine the date the fight took place. Some later LPs consist of motion picture soundtracks, but no dates are given for the films. *The Aladdin/Imperial Labels* is a little like the first edition of Brian Rust's fabled *Jazz Records*, a good start awaiting future researchers to fill in the gaps.

Another unfortunate omission is that of a title index. Suppose you want to look up the session in which Fats Domino cut his biggest hit, "My Blue Heaven." There are 73 different page citations under "Fats Domino" in the artist index, so happy hunting! Even worse was my attempt to find out when Slim Whitman, Imperial's biggest country star, remade his early million seller "Secret Love" (it is the overproduced remake, not the strange, eerily simple original that almost always turns up in reissues). No luck. Slim has almost as many pages cited in the artist index as Fats, and sometimes dozens of titles listed on each page. I never did find it.

Of course, in all that searching readers will run across other interesting tidbits never expected, for example, the fact that country great Joe Maphis played lead guitar

on Ricky Nelson's first session in 1957, and that the unbilled female voice duet with Fats Domino on "When I See You" in the same year may have been LaVern Baker. Could somebody ask her about that?

The typed manuscript is clear and well laid out, although page headings to tell which section one is in would have been helpful. In all, the shortcomings, and I do not mean to overemphasize them, are far outweighed by the wealth of information that is contained in this ground-breaking book. It will be of tremendous value to those interested in the labels or in the many important jazz, country, folk, R&B, and rock artists who recorded for them. *Reviewed by Tim Brooks*

TV And Studio Cast Musicals on Record: A Discography of Television Musicals and Studio Recordings of Stage and Film Musicals. Compiled by Richard Chigley Lynch. Westport, CT: Greenwood Press, 1990. xii + 330 pp. ISBN 0-313-27324-3.

This is the third and final volume in Richard Lynch's series on musicals on record. The first covered Broadway musicals (Greenwood, 1987), the second movie musicals (Greenwood, 1989), and here we have what might be called odds and ends—TV musicals, studio versions of musicals, and an assortment of other special cases.

The information contained is relatively bare-bones, consisting essentially of what is on the records themselves: title, composer, label and issue number, cast (roles are not indicated), and songs (including who sings what). The author states he has made "every effort" to date each recording, but one wonders how hard he tried. Only the year is given, and occasionally not even that. An experienced discographer should be able to precisely date most major label recordings, and make an educated guess at the rest. Telling the reader that a recording was made in "19__" is not terribly helpful—we assume that these recordings are not from the 1800s!

Listings for television musicals generally indicate the exact date of broadcast, but not always. Again, it should not be too difficult for the author to find that information.

While principal cast and conductor are given, there is not much else about who appears on these recordings, even in the case of major labels which may have that information in their files. No record companies are listed in the acknowledgements.

One of the potentially more intriguing aspects of the volume is its inclusion of many types of non-traditional "musicals"—archival recreations, concert performances of musicals, ice revues, shows that closed out of town, and even "musicals for record" (i.e., musicals created expressly for record and not performed on film, stage or TV). Unfortunately, the author says that of necessity he has been selective in what he included in these areas (so much to list, so little room!). So he ignores the classic *Stan Freberg Presents The United States of America* (Capitol W1573), and you will not find any of the pioneering Victor Light Opera Company records here. On the other hand the Smithsonian's "recreations" of old shows, pieced together from previously unrelated single 78s, are lovingly detailed. I suppose the author could come up with reasons why the exclusions did not meet his definition of "significant," but one suspects that he simply omitted things he did not particularly like, or did not want to bother with. Perhaps there was not enough space, but with only 330 pages, 657 entries and a fair amount of white space, that does not seem to be the reason.

Several helpful indexes are provided, including chronologies of original production dates (starting with 1874 for *Die Fledermaus!*) and a performer index. The latter does not give page references, but lists the names of the musicals in which each performer appeared, a nice touch. At a glance, one can see a summary of each performer's work.

There is no song index. In terms of physical appearance, the manuscript is plainly typed but a little hard to follow due to a lack of boldfaces, underlines or any other devices to help set off headings. (In this day of word processors and laser printers, should not self-prepared books begin to look better than this?) Binding is sturdy, in line with Greenwood's high standards.

In all, this will be a useful volume for those interested in the field. It is another example of the "skim-the-surface" school of discography—helpful, but it could have been so much more. *Reviewed by Tim Brooks*

Off The Record—Motown By Master Number, 1959-1989, Volume 1: Singles. By Reginald J. Bartlette. Ann Arbor, MI: Popular Culture, Ink., 1991. xxxv + 508 pp., illus., \$55 plus postage from Popular Culture, Ink., P.O. Box 1839, Ann Arbor, MI 48106

Off The Record is an apt title for this peculiar discography of one of the major pop labels of the 1960s and 1970s. It seems odd that such a hefty and supposedly "definitive" opus on a still-extant label would be compiled with no assistance from the label itself, and no access to its files. However, that is the case here; virtually everything in *Off The Record* was literally copied off the labels (and wax areas) of issued discs. As a result, with few exceptions you will find no recording dates, no unissued takes, and no session personnel listed here. This is essentially a giant index to titles issued by Motown and its 50 or so affiliated labels, on single 45s, showing only what appears on the label (an LP volume will follow). The only additional data routinely provided is release date.

There are approximately 6,400 entries, covering the company's output from 1959 until it was sold to MCA in 1988. The first 225 pages list releases by matrix number. This gets quite complicated as Motown used a plethora of matrix series, with various prefixes and suffixes. Often two or more matrix numbers appear on the same disc. Fortunately, the author gives us four easy-to-read indexes which the reader will use constantly: by title, performer, label and catalog number, and release date. He also has created handy "listing numbers" of his own which make it easy to find any entry referenced in the indexes.

Off The Record also contains appendixes listing odds and ends including picture sleeve and color vinyl issues, "Yesteryear" series reissues, and various special codes found on some discs (including the "Delta Numbers" used by a West Coast pressing plant which have proved particularly useful in dating discs). A lengthy introduction explains all the numbering systems, and helpfully summarizes the histories of each of Motown's many affiliated labels. Interspersed throughout the book are many black & white label illustrations.

Not everything found on the labels is included here. The most significant omission is the name of the session producer, which was often listed on Motown labels. It would have been nice to have had an index of recordings produced by label owner Berry Gordy, Jr., Smokey Robinson, star producers Holland & Dozier, and others. Song composers are not shown either, and while less critical in a label discography they do have significance as much of Motown's material was written in-house. Beyond that, *Off The Record's* listings appear to be quite complete and accurate. When I compared the book's entries with several dozen discs only a few anomalies turned up. A few second matrix numbers were not listed, including those on some pretty big sellers (e.g. "I'll Be There" by the Jackson 5, "Beechwood 4-5789" by the Marvelettes). "I'll Be There" also seems to have a date scratched into the wax ("8-14-70"); *Off The Record* gives a release date of August 28, 1970, for the disc, but does not indicate what the date in the wax represents. Nor is

there any reference to the name “Bell Sound” which is embossed in the wax of several discs I have seen; was this perhaps a recording studio used? Perhaps most amusing, according to *Off The Record* the codes on my copy of “The One Who Really Loves You” by Mary Wells indicate that side one is a first pressing, while side two is a second pressing!

Overall, given the limitations of its sources—normally we expect discographies to add to what we can find on the label—*Off The Record* is quite well executed. In terms of comprehensiveness in listing all Motown issues it gets an “A.” It contained all the Motown family discs I had, and everything I found in a spot cross-check with Ken Clee’s comprehensive label list, *The Directory of American 45 R.P.M. Records*, and Jerry Osborne’s more recent *The Complete Library of American Phonograph Records*—save for one. (The latter two references have partial data for Gordy 7004, while *Off The Record* has none; I do not know who is right on that.) With 6,400 entries, how much could it have missed?

The book is physically well-produced, with sturdy binding and clear typefaces. It reflects the excellent production quality we have come to expect from Popular Culture, Ink., which has published some three dozen reference books in the rock field. *Off The Record* may not be the “definitive bible for all Motown fans everywhere,” as the foreword enthusiastically claims, but it is certainly a good start. Now if someone can just get into the company’s files. *Reviewed by Tim Brooks*

Hans Rosbaud: A Bio-Bibliography. By Joan Evans. Published by Greenwood Press, 1992. 298 pages, \$59.50.

This is a significant book, in part because there has been no other book devoted to this extraordinary conductor, and in part because Joan Evans has done her work very well. The book is in five sections: a biography, a list of the premieres Rosbaud gave, a discography of commercial recordings, a discography of non-commercial recordings, and a bibliography noting important writings about Rosbaud. In addition, there is a complete cross-index for finding composers and performers, a chronology of the important events in Rosbaud’s career, a complete list of his Donaueschingen Festival programs from 1950-1962, and a warm and insightful preface by Pierre Boulez. That may seem a good deal to pack into 298 pages, and obviously the biography is a brief one, but it certainly gives us a picture of the Rosbaud career and some, though limited, insight into his personal life and his character. One comes away from it with a great admiration for the man, and the musician.

Rosbaud was famous for the breadth of his repertoire, and this book confirms the merits of that reputation. His major American affiliation was the Chicago Symphony, where he regularly appeared between 1959 and his death in 1962. He and the orchestra had a mutual love affair (musicians in the CSO to this day speak of him with reverence), and his repertoire with Chicago alone included Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, Bruckner, Mahler, Strauss, Debussy, Ravel, Roussel, Hindemith, Stravinsky, Schoenberg, Webern and Berg. And that is in only four seasons of guest conducting! His openness to new music is confirmed in the second section of this book, the premieres. He led 173 *world* premieres, and another 112 performances that were premieres in the country of the performance, and all are listed. What is amazing is how many of them are substantive works, rather than brief overtures, and difficult ones as well: Boulez’ *Improvisations sur Mallarmé*, and *Le marteau sans maître*, Bartók’s Second Piano Concerto (with the composer as soloist), Henze’s Symphony No. 3, and Ligeti’s *Atmosphères* to name just a few.

The discography is alphabetical by composer and is very well laid out. My only complaint is that it does not give coupling information—so that there is no easy way to know what is coupled with, say, the Melodiya issue of Liszt's Piano Concerto No. 1 with Arrau and Rosbaud. The appendices are very thorough and complete, the bibliography clearly gives you more than you will ever be able to use about where to find more writing on Rosbaud, and it contains small but well chosen quotes from those writings, mostly reviews. In addition, the book cleverly cross-references the bibliography and discography entries in the text of the biography. For example, when Dr. Evans writes about Rosbaud's Chicago concerts, the bibliography entries from his Chicago debut are noted in the text. When she writes about his New York Philharmonic concerts, the off-the-air recordings that exist from those concerts are noted in the text.

In sum, this is a valuable book about an important conductor. It is well written, perhaps a bit on the dry and scholarly side, but that is probably appropriate for the first book about Rosbaud. Perhaps someday someone will fill out the human picture just a bit, but even if this is the only book ever written about him, Hans Rosbaud will have been well served. *Reviewed by Henry Fogel*

The Maestro Myth: Great Conductors in Pursuit of Power. By Norman Lebrecht. New York: Birch Lane Press, 1991. Pp. 380. \$22.50 ISBN 1-55972-108-1.

Apart from the ever-present biographies of individual conductors, there is a market for books like this that cover the field with a broad brush. David Ewen's *Dictators of the Baton* in 1943, Harold C. Schonberg's *The Great Conductors* in 1967, and David Wooldridge's *Conductor's World* in 1970 each tried to analyze the lives and careers of the most celebrated orchestral conductors. On another level, John L. Holmes' *Conductors on Record* in 1982 covered by far the largest number of conductors in an encyclopedic layout that summarized their lives and work in some detail and listed their recordings exhaustively.

Norman Lebrecht, who writes on music for *The Sunday Times* in London, fits somewhere among the first three. His gaze spans the century and more of virtuoso conducting from Hans von Bülow, Nikisch, and Richter to the youngest conductors of today, Esa-Pekka Salonen, Andrew Litton, Sian Edwards, and Franz Welser-Möst (the youngest one to rate a mention). But in an appendix his directory of influential names is limited to less than 130 conductors of all periods, giving vital dates (omitting Günther Herbig's date of birth, 1931) and major appointments in the briefest fashion. While Ewen was concerned only with active conductors of his time and Holmes limits himself to recording artists, Wooldridge devotes two chapters to nineteenth-century conductors before Bülow, and Schonberg reaches that name only on page 163 after starting before the Baroque era.

While the previous authors are primarily concerned with the quality of music that emanates seemingly from the tip of a baton, Lebrecht has another agenda. He studies his subjects in twos and threes, since his orchestral world is marked by special rivalries. He offers intimate details of proclivities that have not been mentioned in any previous surveys. He delves into the Nazi background of all the German conductors, not just Furtwängler and Karajan. He has categories that embrace composer-conductors, mavericks (e.g. Sergiu Celibidache), Jews, gays, blacks, women, and "semi-conductors" (those, like Christopher Hogwood, who specialize in small ensembles). Most telling of all, he devotes the final chapter to a non-conductor, Ronald Wilford, who according to this account is a more powerful head of Columbia Artists than Arthur Judson ever was,

even though Judson managed both the Philadelphia and New York orchestras while booking artists through CAMI. As part of the Wilford tale, Lebrecht also shows that money matters most; conductors' fees, he demonstrates, have increased out of all proportion to those of orchestral players or audiences (if factory workers are typical audiences).

Lebrecht's firmest conclusion (besides the great wealth of all name conductors) is the lack of any future conductors. "The well of conductors has run dry," he says. In the past, "if a conductor possessed a spark of genius, he made it glow before his thirtieth birthday and was riding high by forty. There were no consolation prizes for late developers." Today, "the sole achievers [born after 1950] are Riccardo Chialli... and Simon Rattle."

Lebrecht's unfamiliarity with America accounts for some of his heroes. Stokowski was not the founder of the Philadelphia Orchestra but its third conductor, nor was his previous appointment in "a state capital." It's an exaggeration to describe his successor's devotion to the orchestra by saying that he "hardly ever left the city's boundaries in 44 years." Beecham made his New York Philharmonic debut in 1928, not 1930, and Seattle, where he conducted, is certainly not "unsalubrious," while San Diego is a good distance from California's "computerland." Leonard Bernstein's children's concerts were never televised "weekly." The orchestra "at St. Paul's" that Hogwood took on is the Chamber Orchestra of St. Paul (Minnesota). Even at home, he erroneously considers that Walter Legge's Philharmonia Orchestra was EMI's (it was his very own), and Celibidache continued to make commercial recordings until 1953 (Brahms and Ida Haendel and the LSO), not 1950. The equivalent of a nineteen-shilling opera ticket in the new currency is 95p, not 90 pence. He regularly drops the first *i* in the name of Dimitri Mitropoulos, but proper names are misspelled rather too often throughout. Most startling is a line about Beecham's London premiere of "Richard Strauss's *Elektra*, bowdlerized of its Biblical affinities by the Lord Chamberlain," who no doubt was dealing about the same time with the same composer's *Salome*. But more annoying is a production problem; apparently a large number of last-minute changes, running from a few lines to half a page, were typeset on a different font, with all of the insertions standing out on the page.

Still, for all the emphasis on what went on behind closed doors and the dearth of musical evaluation, this may interest music lovers who want to view the orchestral world by a different approach than interviews and biographies of single individuals. Lebrecht is good at tracing the succession of conductors at major opera houses as well as orchestras. His prodigious research is documented by a lengthy bibliography and source list, including many of his own interviews, and it's quite up to the minute, given the fluidity of the conducting scene. For the moment, it's the most comprehensive guide to orchestral conductors currently available. *Reviewed by J. F. Weber*

Roy Harris: A Bio-Bibliography. Bio-Bibliographies in Music, Number 40. By Dan Stehman. Westport, Connecticut: Greenwood Press, 1991. Pp. xii, 475. \$65.00 ISBN 0-313-25079-0.

Like the best numbers in this series, this volume was compiled by an author thoroughly immersed in the subject. Stehman's study of Roy Harris has spanned almost thirty years. His dissertation analyzed the composer's symphonies, and he wrote *Roy Harris: An American Musical Pioneer* as well as the composer's entry in *The New Grove Dictionary of American Music*. He has been involved with the Roy Harris Collection at California State University at Los Angeles since its founding. Significantly, the

discography is based on the exhaustive work of William D. Curtis published in this *Journal* (Vol. 13, No. 3, pp. ??), although he has tampered with its content and format.

A 22-page summary of the composer's life and works is followed by a catalog of works (160 pages just for the original compositions), the discography, and a series of bibliographies, the longest of which is a 115-page collection of excerpts from critical reviews serving both to give the gist of a critic's opinion and a guide to the source of the full article. Three appendices (including a chronological list of works) and three indexes complete the volume.

The author's style would have benefited from an editor's hand, but he has effectively organized his command of the material. He has developed an involved system of codes that need to be mastered before using the book, a disadvantage for those who have more sources to consult than just this book. He has W codes for the works list, various B codes for the bibliography, and D codes for the discography. Some of the abbreviations he uses are standard (as for the instruments of the orchestra), but one must wonder what moves an author to produce an abbreviation such as the following, which occupies half of an otherwise blank line of type: "Pascal Quartet (unknwn. members)."

Given the superb layout of Curtis's discography, Stehman needed only to add new recordings and reissue numbers. Instead, he chose to omit six unreleased Varèse Sarabande recordings (another has since appeared), although he concedes that these are already beginning to appear on another label and Curtis had furnished precise performers' names and dates of recording. He also omits the non-commercial Piano Quintet recording (one of four involving Johana Harris, this time with distinguished string players), although it was the only LP representation of the work for well over a decade and the performance is of seminal interest.

Interested users will be forced to turn to the earlier source for information. In addition, Stehman turns Curtis's neat listings upside down; he starts with label name and such details as recording and release dates, matrix numbers, and reissues, dropping the performers down to the end. It's too bad he didn't recognize the advantage of keeping the ideal layout that Curtis devised. He thought the modified format would "blend better with the other portions of the book." About twenty new recordings have appeared in the decade since Curtis's work was published.

For a composer who was found on the short list of recorded American serious works in the 1930s, but is seldom performed today, this will be the only reference source for the foreseeable future. It will serve the purpose. *Reviewed by J. F. Weber*