

Under Myra Hess, the piano-roll performances reissued on LP were on the Ember label, not HMV.

Salvador Baccaloni has a curious entry in which the Italian Columbia record of "Udite, udite, o rustica" from *Elizir d'amore* is given as "CQX 16451, later 71383-D", whereas in fact the record number is that for a US Columbia remake on two 78 sides rather than one.

Boris Christoff's entry contains no error, but refers to his recording of arias from *Boris Godunov*, while curiously failing to mention his two complete recordings of the opera.

There is a sorry muddle in the entry for Pierre Monteux. Contrary to what is claimed, that the conductor's performance of Stravinsky's *Sacre du Printemps* with the Paris Conservatoire Orchestra and Ravel's *Daphnis et Chloé* were not issued on 78s, nor was the latter performance confined to the orchestra suites.

Fritz Busch is correctly credited with a 1984 discography by Jacques Delalande, but this compilation in *Recorded Sound* also included discographies of Adolf Busch and of the Busch Quartet, which are not stated in the discographies alongside.

Interesting as some of these articles on leading artists are, it seems unlikely that the reader will turn first to this book for information on them, and I would have welcomed more entries for specifically American-born or domiciled artists who are not quite so widely known: William Kincaid, Bernard Krainis, Russell Oberlin, Noah Greenberg, and Robert Hayes are among those included, but how about Thomas Schippers, Leonard Shure, Gunnar Johansen, Nan Merriman, Martha Lipton, Phyllis Curtin, Eudice Shapiro, and William Warfield, to name a few chosen at random. Perhaps this might be a suggestion for Mr. Marco's next book.

It is not relevant to the foregoing, but perhaps I could fit in here a comment on the reference to the Hugo Wolf Society, where it is stated that this presented "the whole Wolf output of *Lieder*". In fact, the Wolf Society discs included 118 songs with a few more issued "posthumously". Eric Sam's *The Songs of Hugo Wolf* discusses no fewer than 242 songs.

Despite making various complaints while leaving out further minor corrections, I would not wish to leave the impression that this book is other than a very considerable, indeed, a triumphant, success, which deserves to be looked on as the recorded sound equivalent of the volumes of the *New Grove Dictionary of Music and Musicians*, which it somewhat resembles in appearance.

I have done no more than scratch the surface of what the work contains, but I hope it is clear that as a source of reference for the librarian and sound archivist, it will have to set alongside *The Fabulous Phonograph, From Tinfol to Stereo*, and the *Guinness Book of Recorded Sound*. Reviewed by Eric Hughes

### ***Ferrier – A Career Recorded.***

*By Paul Champion, with contributions by Dame Janet Baker and Winifred Ferrier. London: Julia McRae, 1992. £ 14.99.*

Kathleen Ferrier had a once-heard, never-forgotten deep contralto. A colleague, who is a singer, described Ferrier's voice as having a slightly thick quality akin to thick flowing cream, basically dark with a shimmery patina and a throbbing vibrato. In my recent listening years, only Emmi Leisner's contralto has rivalled Ferrier's. Kathleen Ferrier left a legacy of sound recording to tempt the collector and challenge the cura-

tor. *Ferrier – A Career Recorded* describes the extent of this legacy.

Paul Campion, with impressive curatorial detail, recounts year-by-year the singer's travels and performances both in the studio and on the air. The first known recording dates from June 30, 1944, the last eight and one-half years later on January 12, 1953. He has charted every facet of Ferrier's career, aided by access to her diaries and notes provided by her sister Winifred. He presents her career in nineteen parts, each representing a six-month period, beginning with January to June 1944 on to January to June 1953. He starts each segment with a biographical narrative into which he numbers and inserts the discography. Each recording citation gives composer, librettist, translator, title, opus number, language sung, time, date, place, matrix and take numbers, accompanying participants, form of publication (from 78s to compact discs). Two examples:

8.15 pm on 12/7/51 [July 12, 1951]

Concertgebouw, Amsterdam

158 MAHLER / *Klopstock and Mahler*

Symphony No. 2 in C Minor, The Resurrection / *German*

Soprano: Jo Vincent, Conductor: Otto Klemperer, Concertgebouw Orchestra, Amsterdam

Toonkunstkoor

A recording made available by courtesy of Nederlandse Omroep Stichting and Katolieke Radio Omroep

Dutch Radio Sound Archives NOB References: EM-HM-0753, EM-HM-08768 and EM-HM-090

2:00-5:00 pm on 10.12.51 [December 10, 1951]

163 I will walk with my love / *English*

Piano: Phylliss Spurr

Matrix DR 16594-1

Although Ferrier recorded for British Columbia and Decca, she made radio broadcasts for BBC and others. As radio archives are researched more and more, further recordings by this remarkable artist become available.

One usually sees Ferrier's face as a gray-eyed Athena on boxed sets of CDs, just as there were boxed sets of LPs. This book brings the person and her career into sharper focus and is accompanied by many photos. It is fascinating both as a discography and a good read. *Reviewed by Ted Richards.*

### ***Discographie der deutschen Keinkunst, Vol. 1.***

By Manfred Weihermuller. Bonn: Birgit Lotz Verlag (Jean Paul Str. 6, 53173 Bonn, Germany), 1991. 100 DM (shipping overseas 20 DM).

This is the first of four volumes which, when complete, will cover the field of German popular music on 78 rpm records. If your favorite artists aren't listed here, don't worry: this one simply contains the performers for which relatively complete and well-documented discographies could be assembled. Two of the newer volumes are now available, and the fourth is promised for this year, so if you're looking for Brecht, the Comedian Harmonists and Karl Valentin, not to mention Lale Andersen and Lotte Lenya, they will be appearing there.

This volume contains no index, though the later ones do. The format in all cases is essentially the same for each artist: