

dices: a 57-page glossary towards the end of the book defines technical terms ranging from “alkaline” to “digital audio recording” to “vellum”; a list of professional organizations including address, telephone number, mission, and publications issued; and a selective list of periodical publications that are of particular interest to professionals planning and overseeing a preservation program.

I have a few quibbles with the book. For one thing, an important discussion of the issue of electronic records is buried in Chapter 11, “Image and Sound: The Care and Preservation of Motion Pictures, Sound Recordings, and Videotape,” in a short section called “Computer Records”. Also, I expected to find a discussion of digitization in Chapter 12, “Reformatting for Preservation”. In the copy I reviewed there is an unfortunate mistake in the table of contents where the same subtitle: “The Care and Preservation of Motion Pictures, Sound Recordings, and Videotape” appears under Chapter 10, “Photographic Materials” and Chapter 11, “Image and Sound”.

While sound archivists and collectors probably won't purchase this book for the information it contains about the preservation of recorded sound materials, they should consider purchasing it for the overview it provides of preservation issues in libraries in general and also for the useful advice it offers about books, photographs, and other non-sound materials found in libraries. *Reviewed by Bridget P. Carr*

Discographie der deutschen Gesangsaufnahmen, Band¹

By Manfred Weihermüller. Deutsche National-Discographie (Rainer E. Lotz, ed.), Serie 3. Bonn: Birgit Lotz Verlag, 1995. 288 pp. \$100.00 DM.

Following the launching of series devoted to German Kleinkunst (performers of popular or vernacular art, especially cabaret) and dance music, the volume under review inaugurates a third series in Rainer Lotz's “German National Discography”. (A fourth series, devoted to speech recordings, is listed as “in preparation”.) With only minimal changes, the preface is identical to that of other volumes; the initial sentence defines its ambitious intended scope:

With the first volume of a discography of German vocal recordings, the attempt is undertaken to document completely the phonograph recordings of known [bekanntten] German-speaking singers, male and female, that appeared during the shellac era (c. 1898 to c. 1955).¹

Again as in the other series, the following information is provided for each artist included, in a clear and consistent layout:

- 1) artist's name;
- 2) record label;
- 3) date and place of session;
- 4) accompaniment information (with names where available);
- 5) a serial number assigned to each item for purposes of this discography;
- 6) matrix number;
- 7) title of work and composer (and text author for songs and operettas, though not for operas);
- 8) catalogue or order number (per the preface: “In the case of published recordings, as a rule only German catalogue and order numbers are included”);

- 9) where available, date of issue (month/year); and
- 10) names of other soloists in the recording.

As with the other series, a decision has evidently been made not to await completion of the entire body of artist discographies in order to publish them in alphabetical sequence. Rather, they are being served up as they are ready: the present volume documents 64 singers, evidently selected at random, ranging alphabetically from Irene Abendroth to Luise Willer and chronologically from Emma Baumann (recording in 1899) to Herbert Ernst Groh (last item dated "ca. 1954"). One devoutly hopes that subsequent volumes will include cumulative indices.

To those unfamiliar with other series of this national discography and perhaps more accustomed to the standards of vocal discography epitomized by the better work in, say, *The Record Collector*, we should perhaps note what is not included (and, to be fair, not promised). Biographical information is explicitly abjured; not even dates or vocal ranges are proffered (the latter, at least, can usually be deduced from operatic repertory - though not, for example, with Felix von Kraus, who recorded only songs). Some of these names sent me hunting in my Kutsch/Riemens,² and in two cases I came away from there unsatisfied: Jean Buysson and Katharina Preuse-Gäbler aren't listed, and thus their inclusion suggests a generous interpretation of the term *bekannt*.³ Playing speeds are not considered. Policy about languages of titles appears inconsistent: most are given in German (even the arias Trajan Grosavescu sings in Italian, though in this case with the notation "italienisch gesungen"). However, a Francis Saville side from *Manon*, described as "Je suis encore tout étourdie," is actually sung in German, like the great majority of the listed recordings. Recordings made by these singers outside of the German-speaking countries are also treated inconsistently: Saville's Bettini cylinders and Edyth Walker's early songs for G&T are absent, while Lucille Marcel's U.S. Columbias (including an *Otello* Ave Maria sung in Italian) and Edward Lankow's 1926 Paris electrical coupling of arias sung in French are present!

A few singers included in this first volume were prolific indeed. Groh takes up 83 pages, more than a quarter of the book; Emmy Bettendorf is the runner-up, at 30 pages. (Is it a coincidence, in the context of the previous emphases of the *National-Discographie*, that both recorded large quantities of popular music?) Other well-known figures who fill several pages include Paul Bender, Theodor Bertram, Gertrud Bindernagel, Grosavescu, Maria Nemeth, and Heinrich Rehkemper. However, a very high proportion of the singers here belong to the earliest generations to make recordings, among them Abendroth, Anna Bahr-Mildenburg, Alfred von Bary, Antonie Schläger, Felix Senius, Anton Sisternans, and Gustav Walter. As knowledgeable collectors will remember, these people made few recordings - just one each for Bahr-Mildenburg, Maude Fay, and Schläger.

At this point, a design feature of the book deserves mention: every discography, no matter what its length, starts on a new right-hand page. As a result, of the 277 pages comprising the discographical body of the book, 49 are totally blank, while many others (with one to five entries) are half-empty. In other words, room could have been found for quite a few additional singers. Once one starts to think about these short entries, one realizes that many of them contain little information not present in Alan Kelly's doorstop-sized German HMV numerical catalogue⁴: more than half (39, to be precise) of Weihermüller's singers are represented only by recordings listed in Kelly, which includes all the same information except for text authors and publication dates

(in fact, Weihermüller gives very few of the latter for early recordings).

Granted, it may take a few minutes to compile a discography of Fay or Saville from Kelly, but consider the economics: Weihermüller's volume, at current exchange rates, works out to 28.5 cents per *printed* page. In these terms, you might actually find Kelly an outright bargain; though priced at \$195.00, it comes in at 14.7 cents per page, with an insignificant number of blanks, and gives you, albeit in less convenient form, virtually all the information in 39 of these discographies, along with literally thousands of additional items! (Weihermüller's *reductio ad absurdum* is the case of Henry von Dulong and his wife Magda, whose only recordings were five duets with each other and who hence have identical discographies: each gets a separate listing, consuming a total of four pages to list just five sides! The pages for Clara Seniüs-Erler are similarly redundant. In such cases, cross-references would have been forgivable.) To put the matter tactfully, this doesn't seem an ideally frugal format for publishing this information. Were I a librarian, I might well think long and hard before placing a standing order for this series.

A further question remains, of course: "How good is the information?" The answer would seem to be "Pretty good, within the self-imposed limitations". I checked various sections against various other publications. For Rehkemper, Weihermüller adds nothing to *The Record Collector* discography⁵ save some unpublished first takes whose existence could in any case have been deduced from the matrix numbers; although he has not uncovered many firm recording dates, he does rationalize the sequence somewhat. In a parallel situation, his Paul Bender listing is markedly more orderly and rational than *The Record Collector* effort.⁶ Checking a number of Gramophone Company singers against the Kelly German volume, a few minor discrepancies emerged (e.g., von Artner: Weihermüller's issue number 44296 should be 44297). As to those singers for whom Bauer has been our only resource, Weihermüller provides, unsurprisingly, many additional and corrected items. But he misses one item available since 1990: Symposium CD 1085 ("The Harold Wayne Collection, Volume 6") contains an apparently unpublished Lola Beeth title, "Unsere Quelle" (composer unknown; matrix number 2409L). According to Kutsch/Riemens, Groh's first recordings (Milan, 1930) were published under the name "Ernesto Groh" and his partner Pia Tassinari was listed as "Pia Rossi," but Weihermüller lists only the real names, not these *noms de disque*.

Sources for the data are only vaguely specified in the preface, following mention of the disappearance or destruction of many German corporate documents during World War II: inspection of the actual discs, secondary sources "such as company catalogues, new-release listings, publications in trade papers, etc". A handful of collectors are thanked by name for their generosity in providing information. Nothing in the book would lead you to believe that previous attempts have been made at documenting many of these singers - an omission that argues either foolishness or laziness (in failing to consult earlier work), or perhaps merely ungraciousness (in failing to acknowledge it).

In sum, a useful volume, but a very expensive one. The time has surely come for some serious debate about whether this method of publication is appropriate for such material, and to explore alternative possibilities, such as publication-on-demand or electronic dissemination. *Reviewed by David Hamilton.*

Endnotes

1. My translation. The word *bekannt* may also be translated as “noted”.
2. K. J. Kutsch and Leo Riemens, *Grosses Sängerlexikon*, 2 volumes, Bern & Stuttgart: Francke Verlag, 1987.
3. John R. Bennett and Wilhelm Wimmer, *Voices of the Past*, Vol. 7 (Lingfield, Surrey: The Oakwood Press, 1967), pp. 230 and 269, gives for Buysson a birthdate (1875) and engagements in Munich and at the Vienna Volksoper; appearances for Preuse-Gäbler are reported in “Elberfeld-Danzig-Riga-Nuremberg-Strasbourg-Cologne (as actress)”; one of the recordings listed by Weihermüller is a spoken scene from Sardou and doesn’t really belong here. This suggests one reason for hanging on to the Bennett/Wimmer volume, even though it is nominally superseded by the Alan Kelly book referred to below (see note 4).
4. Alan Kelly, comp. *His Master’s Voice / Die Stimme seines Herrn: The German Catalogue*, Westport: Greenwood Press, 1994 (Discography, No. 55).
5. Dennis Brew and Robert Jones, “Rehkemper Discography,” *The Record Collector*, 1975;22(12):281-283.
6. J. Dennis, “Paul Bender, Discography,” *The Record Collector*, 1968;17(11):225-226; addenda, 1968;18(1-2):46.

Discographie der deutschen Tanzmusik

Compiled by Rainer E. Lotz. Bonn: Birgit Lotz Verlag, 1993-1994. Volumes 1-3, 836 pp. DM100 per volume.

Three volumes of this discography of German dance music have now appeared in the series *Deutsche National-Discographie*, complementing the Keinkunst (cabaret and chanson) discography by Manfred Weihermüller, of which three volumes are now published, and Weihermüller’s forthcoming discography of German classical singers on 78s.

Lotz’s discography addresses a gap by documenting popular instrumental music often missed by jazz and song discographies - and quite a wealth of material it is. The volumes cover 78 rpm shellac records (plus a few other early formats) by German bands and foreign bands who recorded in Germany. The recordings stem largely from the late 1920s through the ‘40s, including famous performers such as Oscar Joost, Marek Weber, Barnabàs von Gézy, Julian Fuhs, and Weintraubs Syncopators, but smaller and less well-known groups are also listed. Entries go back to 1911, with the Palais de Danse Orchestra, and span as far ahead as 1958, when Peter Kreuder recorded in Vienna. “Tanzmusik” here proves a broad concept; the repertoire of some of these groups includes classical music, salon orchestra fare, and song accompaniments by the band leaders, all of which are listed insofar as they appear important for an understanding of these artist’s careers - for instance Kreuder, who accompanied Marlene Dietrich and Greta Keller and also cut piano solo records. Here and there, one will discover historical curiosities such as recorded picture postcards or band records printed on advertisements for a cleanser.

The volumes are organized by bands or band leaders, with a cumulative table of contents including alternative names under which these groups performed (though not all are listed), and continuous pagination. Unreleased takes and multiple releases (including foreign publication and alternate titles) are included, and there are copious notes on historical details such as “missing” matrix numbers and possible recordings