

## 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 This suggests one reason for hanging on to the Bennett/Wimmer volume, even though it is nominally superseded by the Alan Kelly book referred to below (see note 4).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

by band personnel. Be aware, however, that this is purely a collection of data: there are no photographs or narrative descriptions of the bands (with the exception of a few notes on obscure musicians), and there is no listing of the instrumentalists involved in the recording sessions. A bibliography or references for background reading on the individual bands would have been helpful for non-initiates.

Lamentably, the utility of this well-documented work is limited by the lack of indexes - of composers and lyricists as well as song titles. (Index listings of arrangers and film or show titles would also be useful.) The compiler admits to this shortcoming in his preface, but argues that assembling indexes was prohibitive due to the resulting requirements of effort, finance, and space, and he expresses the hope that one of his readers will undertake the task. This will be a necessary undertaking if the discography is ever to be a usable reference tool, for individually searching the huge collection by hand is impractical.

Much of the material listed here consists of little-known or even obscure songs from the entertainment factories of Nazi Germany. It is fascinating to trace the recording histories of these bands, as one tries to read between the lines to recognize how the repertoires changed to adapt to changing fashions and politics. Some groups still recorded numbers by Jewish artists in the early years of the Third Reich (though often for foreign distribution only), and some turned out kitsch or even openly propagandistic recordings. Browsing through the volumes makes one curious to learn more about the bands and above all to hear the records themselves. We can only hope that German recording firms will offer more reissues of these vintage pressings, which are still extremely difficult to find. We can also look forward to further volumes of this most thorough discography. *Reviewed by Alan Lareau.*

***Six Wagnerian sopranos - Leider: Flagstad:  
Varnay: Mödl: Nilsson: Jones***

*By John Hunt. Exeter: Short Run Press, 1994. 285 pp. £22 (outside U.K.). Order from John Hunt, Flat 6, 37 Chester Way, London SE11 4UR, England.*

There are three classes of books - one: books to be read, two: books to be used, and three: (those few) books to be read *and* used. The work at hand clearly falls into the second category. *ARSC Journal* readers will be better able to assess its potential usefulness through a description of the work than they would from the reviewers' opinions.

Compiled by the British collector and researcher, John Hunt, the book offers his discographies of sopranos Frida Leider, Kirsten Flagstad, Astrid Varnay, Martha Mödl, Birgit Nilsson, and Gwyneth Jones. A separate section is devoted to each. After a short general introduction, brief appreciations of the artists introduce each of the discographies. All of the introductions except Leider's are written by Mr. Hunt; hers consists of an unattributed, translated extract from her autobiography, *Das war mein Teil*. The discographies are arranged by composer and title. Composers first names are not given except in instances, e.g., Richard Strauss and Johann Strauss [*sic*], where duplication of last names exists and, exceptionally, for Deems Taylor. Composer dates are omitted.

Titles are displayed as underlined headings. Operatic excerpts are indicated by the word "excerpt" followed by the opening words of the text in parentheses, e.g., "*Fidelio*: Excerpt (Abscheulicher, wo eilst du hin?)". Titles are not always consistently listed: The sample excerpt just cited appears in that form in four places and simply as "(Abscheulicher !)" in two other entries. There are relatively few typographical errors;