

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;

the *Tosca* entry on page 14 is an exception with two mistakes in the same title. Diacritical marks are given for German, French, and Italian but not for any of the Scandinavian languages quoted. The Wagnerian operas, which constitute a significant part of the listings, are cited in alphabetical order; the *Ring* operas, therefore, do not appear in the order intended by Wagner. Excerpts are generally listed in the sequence in which they occur in the opera; an important exception is the Liebestod finale of *Tristan und Isolde* which is listed alphabetically as "(Mild und Leise)". Act numbers are not given unless the act constitutes all, or the essential element, of the excerpt cited. Excerpts originally issued on 78rpm discs and spread over several sides are listed in sequence of opening text for each side. Songs are listed in alphabetical order. Song cycles, when applicable, are generally noted in parentheses following the song titles, e.g., "Frühlingstraum (Winterreise)". Wagner's Wesendonk songs appear in alphabetical order rather than numerical order. Grieg's *Haugtussa* cycle is an exception in being listed as a principal title with the individual song titles following in numerical order.

Performance and recording data are given in three left-justified columns under each title. The first column cites the city in which the performance was recorded followed by the month and year on the next line. Exact dates are given only when two performances were recorded in the same month. The second column notes the role recorded (for acts or complete stage works only) followed by the last names only of other artists involved in the recording. Orchestral, opera house, and choral-group citations are limited to acronyms or abbreviations. The third column contains media and publisher data for recordings of the particular performance. Media are indicated on separate lines as "78:," "LP:," or "CD:". Label names and issue/reissue numbers are shown for presumably all versions of the performance. Without attempting an exhaustive search, we noted a considerable number of omissions. A few examples should indicate the nature and something of the scope of the information gaps:

- No matrix and take numbers are cited.
- No U.S. London issue numbers are cited - only the equivalent European Decca numbers.
- 78rpm issue numbers are not consistently cited; in some cases the single disc numbers are used, in others the multi-disc album number; rarely - if at all - do both appear.
- Eterna reissued six of Frida Leider's recordings on issue numbers 477 and 745. Hunt's discography omits the Eterna citation for three of the six performances.
- Several Ed Smith [*sic*] productions are omitted, the most important being EJS 200 which perpetuates Act I of the February 2, 1935, performance of *Die Walküre* in which Flagstad made her Metropolitan Opera debut.
- Not all of the video recordings listed as "unpublished" - e.g., the complete, 9-hour Tony Palmer Wagner film - are in fact unpublished; the Wagner video on four VHS cassettes has been in the stores and catalogs for several years.

Underlined comments specific to particular issue numbers are included in the third column. "Unpublished" performances are cited in the same manner as described above for published ones. Broadcasts which conceivably may have been recorded are noted as underlined, page-width comments following the pertinent title and performance listings.

Although Mr. Hunt thanks his collaborators in an acknowledgements section and

in a credits list, few published sources are cited. There is no index of either names or titles. There is no bibliography. This last is particularly unfortunate since little biographical information is given on each singer and previously issued biographies and full discographies exist on several of them.

The book is softbound and measures 8.25" x 5.75". There are full-page photographs of each of the artists (two for Flagstad) and 39 illustrations of concert, opera, and recordings brochures and programs related to the artists. The main body of the text is printed with an 8-point, light, sans-serif typeface. For those who annotate books, there is plenty of white space on almost every page.

Some readers may find this a handy compendium. We did not. *Reviewed by Elwood A. McKee and Phillip Rochlin.*

Endnotes

1. Leider, Frida: *Das war mein Teil*. Berlin-Grunewald: Herbig, 1959. Includes a discography by Harold Burros. An English translation, *Playing My Part*, was published in London and New York in 1966 with discographies by Burros and Harold Barnes, respectively.
2. Eterna 745 combines onto one disc recitals by Boninsegna and Leider that were previously offered on Eterna 468 and Eterna 477, respectively.

Eric Clapton: The Complete Recording Sessions, 1963-1992.

By Marc Roberty. New York, NY: St. Martin's Press, 1993. 192 pp. ISBN 0-312-09798-0. \$29.95.

Few rock music careers have been as varied and fascinating as Eric Clapton's. Thirty years after his first recording, he is perhaps at the height of his popularity. From the first sessions with The Yardbirds in late 1963 to his wildly successful "Unplugged" in 1992, it's all documented by collector/chronicler Roberty, modestly described on the dust jacket as "the world's leading authority on Eric Clapton".

Certainly his credentials are in order: he was the longtime editor of Clapton's fan club newsletter and has written four books on the man. (Particularly see the 1994 coffee table collection *Eric Clapton: The Eric Clapton Album Thirty Years of Music & Memorabilia* [Viking Studio].)

The sheer scope of Clapton's career is breathtaking. In capsule form, besides the solo career, he was in the following outfits: The Yardbirds, John Mayall's Blues Breakers, Cream, Blind Faith, and Derek and the Dominos.

Besides all this activity, Roberty documents the wealth of recording sessions Clapton has done. Some you may recall easily: Bob Dylan, The Band, Phil Collins, Dr. John, Aretha Franklin, George Harrison (as well as The Beatles), Stephen Stills and Sting.

But how about: Stephen Bishop, Buckwheat Zydeco, Kinky Friedman, Corey Hart, Carole King, Cyndi Lauper, Lionel Richie and Zucchero. And that's just a handful - Roberty lists 75 artists, plus assorted 'various artists' albums.

What must be made clear about this book is that it is as much, if not more so, pitched to the Clapton fan/collector as it is to libraries and researchers.

It is quite handsomely produced, well laid out and interspersed with photos, reproductions of advertisements, record covers and concert posters. It doesn't have the look and feel of a book produced for scholars.