

information they have heretofore only dreamt about. It is something the author should be proud of, for which all collectors should salute him, and which they should hope he will follow with further books on everything else in the U.K. Columbia catalogue. And while we are waiting for more from Mr. Taylor, will Symposium - as they move into book publishing - per chance give us something to which Mr. Taylor himself refers: Frank Andrews's *Columbia Ten-Inch Records 1904-1930*, published by the City of London Phonograph & Gramophone Society in 1985? *Reviewed by Don Tait.*

### **Mahler Discography**

*Edited by Péter Fülöp. New York: The Kaplan Foundation, 1995 (distributed by Penguin USA). 473 pp.*

This is the second edition of a discography first published in the Hungarian journal of musicology, *Studia Musicologica*, in 1984. That publication contained fulsome praise for a previous compilation that I had issued in my Discography Series in 1971 and revised in 1974. In fact, it reproduced my work down to the last word, adding new issues of whatever date at the end of the listings of each work. This has been proverbially described as the sincerest form of flattery. My own feeling is that discography, like any other ongoing compilation, ought to stand on the shoulders of its predecessors rather than ignore them. We have since observed what happens when a new discography (Britten) is published without reference to a previous effort (my own), omitting a sizable number of earlier recordings (see *ARSC Journal*, 1990;21[2]:267-269).

If Fülöp's first effort was a good try, his second edition is a masterpiece. Zoltan Roman has revised his introduction to the first edition, recounting the progress of Mahler discography from the beginning and retaining his generous acknowledgment of my work. The compiler has acquired copies of virtually all of the records, timed them, located recording dates for most of them, and arranged them this time in strict chronological order of recording. He assigns a serial number to each entry (the kind of numbering system that allows "5.0185" to be inserted between "5.0180 and "5.0190" when a late release of a Fifth Symphony appears after he has already entered earlier issues). Roman makes the point that the first edition was almost twice as long as my second edition, and the present work is almost twice as long as his first edition. In the case of the Sixth Symphony (one of the last major works to be recorded), the proportions are precisely that.

The discography lists the symphonies followed by the seven vocal works or collections (as I grouped them) and a few odds and ends, concluding with arrangements and rescorings of the work of others (I question the significance of Mahler's or anyone else's retouchings of the Beethoven and Schumann symphonies in the context of Mahler's compositions). Every known issue number is cited, along with recording dates, review dates, annotators, issue dates and deletion dates. The artist index is a detailed list of recordings by each person or organization in a single alphabetical list, cited with assisting artists in exemplary fashion. A list of labels cites each recording on the label by work, discography number, and artists (not label number). Finally, the timing charts are arranged by work, with artists (i.e., conductors mainly) in alphabetical order. Each movement is timed, and the slowest and fastest timing in each column are in boldface. Finally, Fülöp has found a Maecenas to furnish a deluxe presentation and obtain a major trade distributor for the book.

I would be derelict in my duty as a critic if I called the result perfect. Fülöp must

have the disc that I consider the rarest of all (the only one of the 78s that I've never seen!), Grete Stückgold's *Wer hat dies Liedel erdacht?*, but he simply reproduces my old entry. My date of "c.1915" was a guess, but Grammophon (no *e* on the end, please) must have made this only after resuming activity at the beginning of 1921. He lists one issue number, but not 62351, and he omits the matrix number (700 ar). Most unfortunate, he adds "Berliner G & T" as a label, very anachronistic even if 1915 were correct. The next entry on the page is Heinrich Schlusnus's pair of songs from the same *Knaben Wunderhorn* collection, but this also lacks the matrix numbers (1154 BI I and 1155 BI I). The entry for the organ-accompanied *Liebst du um Schönheit?* reproduces my entry verbatim, though I had not yet found the matrix numbers (WF 748, WF 749-1).

I regret to see my style of dating copied so precisely. Writing month-day-year in digits with multiple days included was pretty unwieldy, and I now find that day-month-year (with month as "Jan") leaves no room for confusion. A date like "rec. 5-6,10 to 12-8 and 10-5 to 7-78" (for entry 5.0270) is not only open to several interpretations, but it is not precisely the date I later found, 10-12 May, 8 June, 5-7 Oct. 1978. He is inconsistent in the use of comma and hyphen to distinguish two days (8,11) from a series of days (8-11); there are numerous examples of either one being used for the other. Inevitably, he slips in an inconsistent "31-10-50" (entry 3.0010).

Some of the dates are problematical. Boulez certainly did not record all three movements of *Das klagende Lied* in April 1969 (the premiere recording of the extra movement was made a year later). Blanche Thebom's *Lieder eines fahrenden Gesellen* has now been dated as 18 July 1950 in the Boult discography, and Eugenia Zareska's version is dated 27 Nov. and 16 Dec. 1946. I no longer believe that Telefunken (or D.G.G., for that matter) recorded in Holland in the early post-war period, so Paul van Kempen's Fourth Symphony issued in 1951 is more likely a wartime recording, not "late 1940s" as my former guess that he copied. Mary Paull could not have recorded *Wer hat dies Liedlein erdacht* "c.1948," since I established that it existed in 1946. The two concert versions of *Das Lied von der Erde* issued on the Baton label are dated 1979, four years after they appeared. Several dates are off by a year, as Walter Süßkind's *Das Lied von der Erde*, which the sleeve states as October 1978. More broadly speaking, there are innumerable published dates of recording that are more precise than the month and year given here.

A few names are incorrect. F. Charles Adler loses his initial and Anne Sofie von Otter loses her "von," but Erich Schmid (the presumed conductor of the non-commercial first recording of the Tenth Symphony) picks up a final t from the incorrect label credit of Franz Schmidt. John Scott Sanford loses his surname here because I inadvertently omitted it in my work (entry L.0080).

But, while the dates must be used with caution, this discography is a remarkable accomplishment. There may be a couple of Bruno Walter pirate CDs missing, but there is much more here than I have found in half-hearted efforts to keep up on some of the works. Despite the timings, I'm still suspicious of certain discrete entries that seem to be reissues. Just for one, Horenstein's First Symphony on a Preludio CD is described as a Vienna Symphony concert of 1958, but given this label's catalog of Vox reissues and the timings (consistently a few seconds faster than the 1953 Vox in each movement), I would not bet that they are different; there are numerous details of orchestral execution that can be compared if one has both discs in hand. The two keys to the book's success are the editor's position as an international dealer in used records and his location in Budapest, behind the onetime Iron Curtain, where he had better access

to eastern Europe than we did while still keeping in touch with western publications. There are some typos, as well as a few howlers (the Philharmonia recorded for Erato in "Angleterre"), but beyond any doubt this will furnish Mahlerians with endless hours of fascination. *Reviewed by Jerome F. Weber.*

### ***Modern Harpsichord Music: a Discography***

*Compiled by Martin Elste. Westport and London: Greenwood Press, 1995. Discographies, no. 58. 319 pp. including six indexes. \$79.50.*

Martin Elste, who is interested in the harpsichord as curator of a musical-instrument museum, has discovered a fascinating truth: Modern music for the instrument is about to fall through the cracks of history. The harpsichord had been revived at the end of the nineteenth century, after a century of neglect, for the performance of music written for it but subsequently played on the piano if at all. For this purpose, Wanda Landowska had a powerful instrument built by Pleyel, and this type of steel-framed harpsichord with two manuals and pedal stops attracted the attention of twentieth-century composers, who have written over 600 works for it. But in the meantime the early-music movement rediscovered the authentic old instruments such as Neupert and many others build for the performance of baroque music. Hence old music is not played on the Pleyel-type instrument, and that instrument, for which twentieth-century composers conceived their music, is no longer in fashion.

Perhaps so. The three major concertos (Fallas, Martin, Poulenc) written with this instrument in mind are likely to endure, even if they need the powerful sound of the Pleyel. The large number of pieces written for solo or chamber ensemble were conceived for the same instrument but can be expected to sound adequate on the instruments designed for baroque music. Elste may be too pessimistic in thinking that he is interring this music in the recordings produced up to his cut-off point. There is much more music here than I imagined. There are 800 recordings of 600 works, many of them written in the last few years or the last decade, long after the authentic baroque revival had caught on.

The discography is arranged by composer and work. An appendix classifies the works by genre (solo, concerto, etc.), another arranges them by year of composition, and another lists only discs containing several modern works for harpsichord. Then there is an index by label and number, one by harpsichordists, and one by harpsichord maker. This multiple access is an admirable feature of the book. The typefaces might have been more varied, but the production is clean and accurate. *Reviewed by Jerome F. Weber*