

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*