

INQUIRIES

With this issue a new feature column is being introduced which we hope will be helpful to ARSC members and to all of our readers. The JOURNAL will publish inquiries of interest to its readership on behalf of an individual who makes such a request provided the following criteria are met: that the searcher furnish an address where replies may be sent as ARSC cannot be responsible for forwarding mail; that inquiries be limited to five typewritten lines, including address, as space for this column is limited; and that inquiries be directly related to the area of sound recording. However, ARSC cannot allow itself to become a record-trading magazine, and no inquiries of this nature will be accepted. Inquiries will be published as space permits in the order in which they are received. Address all material for this column to the Editor.

1. An index to WERM by conductors has been compiled by J.L. Holmes. Mr. Holmes wishes to obtain additional information and citations on lesser known conductors of recordings. Contact Mr. Holmes at the Australian Embassy, 64 Silom Road, Bangkok, Thailand.
2. The Franklin D. Roosevelt Library welcomes information from any source on the location of recorded speeches of the President. Address responses to the Director, Franklin D. Roosevelt Library, Hyde Park, New York 12538.
3. A Bibliography of Discographies is being compiled by Michael H. Gray and Gerald D. Gibson. Citations for discographical works of all kinds are solicited and may be sent c/o the compilers, Descriptive Cataloging Division, Library of Congress, Washington, D.C. 20540.

* REVIEWS *

Klaus Blum and Martin Elste. Internationale Heinrich-Schütz-Diskographie 1928-1972. Bremen: 1972. 232 pp. DM 22 from Dr. Klaus Blum, Wilhelm Holzmeierstr. 1, 28 Bremen 61, Germany.

Gunnar Westerlund and Eric Hughes. Music of Claudio Monteverdi. London: BIRS, 1972. 72 pp. \$6.00 from the British Institute of Recorded Sound, 29 Exhibition Road, London SW 7, England.

These discographies of two 17th-century masters arrived only weeks apart. Each encompasses all the known recordings of its composer--about 900 items in each case.

In the former--a little paperback, offset-printed from typescript--the authors have collected an incredible amount of data about most of the Schütz recordings, including some noncommercial ones, and no one who is interested in the composer should be without it. A preliminary edition preceded it by a year, and this second edition has certainly benefited from the comments of others. Its cutoff date is September, 1972.

The main part of the book (pages 70-183) gives the complete information for each specific record number in coded, schematic form. After the substantive part of the number come the prefix, label, size, speed, matrix number, SWV numbers of the contents, a complete list of performers, date and place of recording, date of release, cross reference to other numbers for the same recording, list of reviews, and many other facts of varying interest.

The Schütz-Werke-Verzeichnis list is given in numerical order (pages 11-20) with unrecorded works grouped at the end. An alphabetical list of titles is provided (pages 23-60) with a chronological list of recordings of each work and their timings, cited by the conductor's code letter and the record numbers. This leads the reader to a three-page list of code letters and to the record numbers in the main section mentioned above where the complete data is found. Another section includes an index of performers (pages 202-232). The explanatory material is in German, English, and French, although the preface

is in German only.

There are three relatively minor omissions--SWV 81 recorded by Paul Callaway on Vanguard VRS-1036/VSD-2021 (1959); SWV 379 recorded by the Riverside Chamber Singers on Music Guild M-20/S-20, reissued as MG-107 (1961); and SWV 3 recorded by Joseph Liebling on Orion ORS-7148 (1971)--as well as the significant omission of SWV 1, 2, 9, 12, 13, and 15 recorded by Denis Stevens on Dover HCR-7287 (1967). In addition, Westminster W-9622 is cited as a first release, the original XWN-18596 being omitted. Vox STPL-514060 is cited without the twelve Becker psalms which the cross references attribute to it. The last entry under "Musikalische Exequien" (Flämig: 826234) seems to be an error, judging by the entry in the main section under that number. There are a few other trifling errors, and two pages were transposed in the production. New releases continue to appear, of course, such as SWV 13 recorded by Harry Saltzman on Turnabout TV-S 34485, and the important U.S. reissue of Ehmann's complete Geistliche Chormusik on Musical Heritage Society MHS 1469-71.

A tremendous amount of work has gone into this book. The compilers have collected an almost endless amount of data from the records and their producers. The book's only shortcoming is its arrangement. The best precedent for a composer discography is still Darrell, a format adopted by Clough and Cuming. In this format, there are basically three steps to be followed. First, list the works in a system best suited to the given composer. Next, allowing for the time-span to be considered now (in comparison to the ten-year period first encompassed by Darrell), cite each recorded performance in chronological order. Finally, list all the labels and numbers which belong to each recorded performance (the importance of distinguishing different versions by the same performers is thus recognized).

In this book, unfortunately, it is the record number, not the composition or the performance, which is the point of reference. Numbers which differ according to speed, mono or stereo mode, country, and label occupy their own places; hence, if one looks up STC-91345/7, C-91345/7, WCX-603/5, SAWX-9583/5, LC 147-29235/7, 820337/9, and 825337/9, one will find each time the same

recorded performance of Geistliche Chormusik directed by Rudolf Mauersberger.

Worse, even under the fullest entry (the first one above), the works performed are identified only by the list of their SWV numbers. The reader must then turn to the SWV list for all the titles and then look up each title in the alphabetical list in order to find all the recordings which have been made of each work. This information--the heart of any discography if comparisons are to be made--is given in the form of a conductor code and the numbers (not labels) of the records, leading back to the main list where one started.

One might also argue that Schütz's works are interesting, not just individually, but also in their published groups, for that is how they are usually arranged on records. The Italian madrigals, the Psalmen Davids, the Cantiones Sacrae, the Kleine Geistliche Konzerte, and the Geistliche Chormusik have all been recorded complete (the last, three times), and partial collections of these and of each of the three sets of Symphoniae Sacrae have also appeared. It is not easy to survey these sets under the present format.

Finally, the scholar who distinguishes what is certain from what is uncertain can overdo even such a virtue. Any investigation at all would have revealed that AmDecca DX-120 (cited in WERM) in reality refers to the same set of records as Decca DX-120, but both are listed; likewise AmDecca 3006 (again from WERM) and Archive ARC-3006 refer to the same record. Leaving such questions in the form of unsolved doubts serves no purpose.

The other book under consideration, a slim, hardcover volume, offset-printed from Executive typescript, gathers far less data--about as much as WERM contains--but arranges it very handily. The authors have chosen to arrange all of Monteverdi's works (including those not recorded) in three sections--"madrigals, canzonette and scherzi musicali;" "stage works;" and "church music"--with all the items alphabetized and numbered within each section. Under each title the recordings are listed in chronological order, followed by all the labels and numbers pertaining to them. The names of all the performers are given (first initial and last name, unlike Klaus

Blum's citation of full names), but the fascinating data collected for Schütz was not part of the plan of this work. The cutoff date is the end of October, 1971, over fifty years after the earliest citation.

I would give a lot to have the comprehensiveness of Blum and the handiness of Westerlund in both books, but what we do have is an up-to-date discography of each composer. Other composers have been served much less well. Recently two expensive books which include discography as one facet of the study of a composer's music have failed to do the job adequately. Yves Gérard in A Thematic, Bibliographical and Critical Catalogue of the Works of Luigi Boccherini (Oxford, 1970) attempts in eight pages to do no more than "guide the choice of the music-lover who knows nothing of the quality of the recordings and of their availability" through a selective list of records in descending order of the author's enthusiasm, although he at least adds a cross-index by composition of the records he does cite. D-R. de Lerma in Charles Edward Ives 1874-1954: a Bibliography of His Music (Kent State, 1970) has a 17-page list of records which is virtually complete but lacks any cross-index by composition at all. Like Klaus Blum, then, both of these authors make the same mistake of starting with the records rather than the music and the recorded performances.

To summarize: the Monteverdi collector will appreciate the completeness and attractiveness of Westerlund. The Schütz critic who discusses that composer's recordings without referring to Blum does so at his peril.

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COMING IN THE NEXT ISSUE: "An Index to Commercial Spoken Word Recordings in the Library of Congress;" and, "The Recorded Speeches and Other Utterances of Franklin D. Roosevelt, 1920-1945."

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INFORMATION FOR CONTRIBUTORS

1. All manuscripts must be submitted in duplicate. Carbon copy or xerox is acceptable.
2. Manuscripts should be prefaced with the title of the article, the name of the author, and his title and location. In the case of co-authors, please indicate which author is to receive proofs for correction.
3. Manuscripts must be typed and double spaced, with at least one-inch margins on all sides. Pages are to be numbered consecutively.
4. General usage and style documentation should conform to that of an appropriate standard text, such as *The MLA Style Sheet* or Demar Irvine's *Writing About Music*.
5. Illustrations should be restricted to the minimum necessary. Half-tone illustrations: glossy prints should accompany the manuscript. Line drawings, tables, charts, musical examples, etc. must be in black ink with the lettering clear and "open" and sufficiently large to permit reduction if necessary. They may be typed when appropriate. They should be numbered consecutively and put on a separate sheet of paper, as they will appear at the end of the article.
6. Discographies should be submitted in "fair copy" — that is, ready for offset without retyping.
7. Footnotes should be numbered consecutively throughout the paper and typed on a separate sheet.
8. Articles, correspondence, news items, and announcements for the JOURNAL should be sent to Gerald D. Gibson, Music Section, Descriptive Cataloging Division, Processing Department, Library of Congress, Washington, D.C. 20540.
9. Copies of publications and recordings for review should be sent to Leslie Gerber, Box 281, Phoenicia, New York 12464.
10. Notices for "On Record" should be sent to Paul Jackson, 204 South MacArthur Street, Springfield, Illinois 62704.