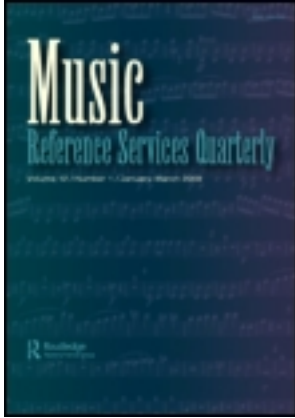


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Publisher: Routledge

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UK



Music Reference Services Quarterly

Publication details, including instructions for
authors and subscription information:

<http://www.tandfonline.com/loi/wmus20>

BIBLIOGRAPHY

Available online: 12 Oct 2008

To cite this article: (2007): BIBLIOGRAPHY, Music Reference Services Quarterly, 9:3,
69-100

To link to this article: http://dx.doi.org/10.1300/J116v09n03_09

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BIBLIOGRAPHY

ADRIAN WILLAERT: A GUIDE TO RESEARCH (Routledge Music Bibliographies). David M. Kidger. *New York: Routledge, 2005, 458 pp., ISBN 0-8153-3962-3 (hb: alk. paper), \$100.00.*

David M. Kidger's research guide to Willaert joins Routledge's growing series of composer bibliographical guides. Composers before 1700 are not yet well represented in the series, and Kidger's volume on this influential and prolific Renaissance composer is a helpful and much-needed contribution. Kidger's dissertation on Willaert's masses ("The Masses of Adrian Willaert: A Critical Study of Sources, Style and Context" [Ph.D. dissertation, Harvard University, 1998]) takes into account both stylistic matters and printed and manuscript sources of the composer's music, and the present research guide gives proof of Kidger's familiarity with his subject.

The volume provides thorough coverage of various dimensions concerning research into Willaert's music. The coverage is impressive: the first three chapters list prints, printed anthologies, and manuscripts before 1600, respectively, and are brought to a close in Chapter Four, a works list. (Kidger refers to the works list as a working catalogue; for many of the items, very brief notes are included, e.g., rubrics or indication of cantus firmus.) Following the works list are three chapters dealing with Willaert's output as it appears in arrangements, manuscripts after 1600, and modern editions; in the last category, Kidger refers to forthcoming volumes of modern editions and comments on presence or

lack of critical apparatus. Chapter Nine, an extensive annotated bibliography arranged by topic, is particularly valuable and will be of use to anyone consulting this guide. Kidger moves easily through the literature, and provides relevant context to help orient the reader. The final chapter is an annotated discography; Kidger lists over 100 compact discs containing performances of Willaert's music and makes recommendations based, presumably, on his own hearings.

Kidger provides succinct but sufficient introductory material at the beginning of the first few chapters; this material is particularly useful since the first chapter (Introduction and Chronology) is a mere six pages, including a two-page chronology from Willaert's birth to 1607. The author is precise regarding his methodologies: he explains his handling of doubtful and incorrect attributions and he indicates that the guide employs RISM sigla, making the volume easy to use in conjunction with other major research and reference tools.

A small number of minor drawbacks of the volume should be mentioned. First, the volume as it stands is not as user-friendly as one might hope. This is particularly true if the volume were intended for masters-level students embarking on research with little prior experience of musicological research guides and passing knowledge of Willaert's output. The indices appear trimmed down to essentials (titles of individual works in Latin, Italian, and French, and a final index of author and editor names). It would be helpful to have an index of major prints or collections, even taking into account internal cross-referencing in the volume. A student seeking information on, for example, the 1559 *Musica nova* print would have to search through the sixty pages of Chapter Two, "Sources of Willaert's Music: Principal Prints," to find this significant source of the composer's motets and madrigals. The overall organization of the volume is clearly laid out, though users of the guide, students and experienced researchers alike, might appreciate more specific running chapter headings: Chapters Two, Three, and Six all bear the running heading "Sources of Willaert's Music," without indicating format or date (pre- or post-1600).

A handful of typos appear throughout the book (e.g., misspelling of the composer's name ["Wilaert"] in the table of contents and reiterated in the title of the corresponding chapter; "Madid" for Madrid, p. 50), but overall the editing and proofreading appears well done.

Kidger's research guide is an essential volume in any music library that supports research, especially at the masters level and above. The sections on discography and music literature will obviously have to be supplemented in time, and first-time users of the guide will need to

take the time to familiarize themselves with its layout and norms. The thorough coverage, plentiful annotations, works list, and bibliography all mark a research guide of high standard.

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ALAN RAWSTHORNE: A BIO-BIBLIOGRAPHY (Bio-Bibliographies in Music, no. 97). John C. Dressler. Westport, CT: Praeger, 2004, 363 pp., ISBN 0-313-30589-7 (alk. paper), \$99.95.

Nineteen hundred and five was an auspicious year for British music—the year marks the birth of composers Constant Lambert, Michael Tippett, William Alwyn, and Alan Rawsthorne. The latter, arguably the least well known of the group, was not only a composer, but a music editor, and journalist as well. His compositions featured a unique blend of European and British elements. Rawsthorne was considered (by at least one writer on music) to be one of the leading British composers of the twentieth century, standing “in the line of Elgar, Walton, Constant Lambert and Tippett” and that there was “no doubt that his influence on later composers will prove immense” (Francis Routh, *Contemporary British Music: The Twenty-Five Years from 1945 to 1970* [London: Macdonald, 1972], 54; quoted on p. 3). According to his biographer John McCabe, Rawsthorne was a “composer’s composer,” held in high esteem by his friends and colleagues (John McCabe, *Alan Rawsthorne* [Oxford: Oxford University Press, 1999], p. vii).

Rawsthorne was born in Lancashire in 1905. He came to music at the relatively late age of nineteen, after unsuccessful forays into dentistry and architecture. He attended the Royal Manchester College of Music and studied with pianist Egon Petri and cellist Carl Fuchs. Following his studies, he took up his only professional position—composer-in-residence at the School of Dance-Mime, Dartington Hall (1932-1934). Rawsthorne didn’t receive wide recognition as a composer until the 1938 International Society for Contemporary Music Festival. His career

was interrupted by military service in World War II, but soon took off in the years following the war. He composed primarily instrumental music, including over twenty film scores. Rawsthorne received several honors, including the CBE (1961) and three honorary doctorates. He died in 1971 at age 66.

This bio-bibliography provides a much-needed single package of information about Alan Rawsthorne. Most primary source material is housed at the Rawsthorne Archive at the Royal Northern College of Music, Manchester. Significant secondary writings include the seminal Rawsthorne survey (including a catalog of works, biography, and reminiscences of colleagues and friends) edited by Alan Poulton in the mid-1980s, and the recent biography by John McCabe previously mentioned. Incredibly, that work contains no bibliography. This volume fills that gap, and more.

The volume comprises four sections, following the pattern of other volumes in this series: "Works and Performances," "Discography," "Bibliography," and a group of appendices. Mnemonic devices are used to differentiate entries in each section. An introductory section provides three biographical essays. A single index covers chiefly names and composition titles.

The "Works and Performances" section is organized by genre and sub-arranged by title. Composition dates, instrumentation, publication data, dedication, duration, and location of the manuscript are also given. Information about the work's premiere and selected performances are given when applicable. "See" references are given to the "Discography" and "Bibliography" sections.

The "Discography" section is divided into four sections. The first covers commercial recordings and is arranged by label name and recording number. Composition titles are listed as on the recording, and it is noted that these may not match titles in the "Works and Performances" section. There are references to the "Bibliography" section and other entries in the "Discography" section, but not to the "Works and Performances" list. This might have been helpful when the work is known by multiple titles (e.g., entry D8 "Theme and Variations (String Quartet no. 1)" [p. 111]). The second through fourth sections cover archival recordings.

The bulk of the volume is devoted to the "Bibliography" section, which contains over 1,500 citations. The preface notes that it is a selected bibliography, but unfortunately does not give the selection criteria. Most entries are for English-language materials. The section is subdivided into 11 sections, covering general works, biographical refer-

ences, obituaries, writings by Rawsthorne, juvenilia, references to his works in general and to specific works, and files at the Oxford University Press, BBC Written Archives, Dartington Hall Archives, and National Archives, Kew Gardens. The section devoted to references to specific works is helpfully arranged by composition title.

The appendices provide a variety of helpful material: a list of song cycles and multi-section works components (with reference to the full work), an alphabetical works list, a chronological works list, and a list of manuscripts preserved in the Royal Northern College of Music, Manchester archive.

To sum up, the timely appearance of this volume proves a worthy tribute for the Rawsthorne centenary. It provides a well-organized single reference source for the composer, the first such work to appear. The bibliography is enhanced by the inclusion of citations to ancillary works that provide a wider context. Reservations are chiefly limited to the lack of stated selection criteria for the "Bibliography" section, and the extremely small, hard-to-read typeface. It might have been nice as well to have a separate index or other mechanism to access articles from *The Creel*, the journal of the Alan Rawsthorne Society.

This book is recommended for academic libraries, and especially for collections with a focus on British or twentieth-century music.

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ETHNOMUSICOLOGY: A GUIDE TO RESEARCH (Routledge Music Bibliographies). Jennifer C. Post. *New York: Routledge, 2004, 470 pp., ISBN 0-415-93834-1 (alk. paper), \$110.00.*

Jennifer Post was a bibliographer for the journal *Ethnomusicology* from 1989 to 2000, and she used the skills and knowledge she gained during that appointment, and from her decades of work as an ethnomusicology professor and researcher, to compile this useful research

guide. She targets her work to ethnomusicology students and researchers, and in addition to listing 1,690 annotated bibliographic entries she offers advice on how to use these sources effectively. A recurring theme is that to conduct good research in ethnomusicology one must explore sources in related disciplines such as anthropology, folklore, sociology, religion, gender studies, and dance. For that reason, a significant number of entries are not concerned primarily with ethnomusicology.

The work is divided into two major parts. The first part, focusing on reference sources and finding information, includes the chapters "Guides for Research," "Encyclopedias and Dictionaries," "Bibliographies, Discographies, and Filmographies," and "Indexing and Abstracting Tools." The second part, focusing on general sources, includes the chapters "Journals and Other Serial Publications," "Audio Recordings," "Film and Video Recordings," and "Books." Within each chapter, cited items are grouped by geographical region, and by topical headings when appropriate. She chose to use a simple incremental numbering system for the citations (1-1690), avoiding classification and hierarchical systems so each citation could have a simple discrete identity for easy referencing, indexing, and searching. The work also includes comprehensive name and subject indexes.

In the Introduction, Post clarifies that her work focuses primarily on works published during the last decade of the twentieth century. She does, however, present in the Introduction a list of historically important sources, and briefly reviews earlier scholarship and its intellectual context and chronology. Each chapter begins with one to four pages of introductory remarks, and then usually continues straight into the bibliographical listings. Occasionally special listings, such as those of major publishers or distributors, are included. The citations are presented professionally and carefully, and the annotations are helpful and clearly written. The annotations in the "Book" chapter are especially helpful because each article in edited volumes is cited. A minor irritation is that the entries begin differently, some with sentence fragments such as "An ethnographic study of . . ." (p. 415) and others with sentences such as "This ethnographic study explores . . ." (p. 412). At times organization seems curious (for example, most of the "war horse" survey and textbook sources are tucked in [pp. 255-263] under the heading "Education," and the 40-page-long section on general books could perhaps have been subdivided), but for the most part the organization is logical and promotes easy navigation.

The chapters with annotated lists of audio and video recordings will likely be the most appreciated. Currently teachers and librarians seeking videos about various world music traditions have few options for finding recommendations and information about availability, and Post's work will help. In fact, readers in academia will likely wish for more guidance in these chapters. The annotations for the sound recordings are sometimes short, with little more than a mention that program notes exist. The list of videos under the heading "Latin America: West Indies" alone has 21 entries, and information about which ones would be most appropriate for various needs and settings would have been useful. The chapters do have some special features, however, such as an annotated list of ethnomusicology-related record companies.

Perhaps the least useful chapter will be the one titled "Indexing and Abstracting Tools" (an unusual heading; perhaps "Indexes and Abstract Sources" would have been clearer). A list of the most important electronic sources in music is certainly useful, but with the existence of full-text journal trackers and open URL resolvers, the need to understand the details about dozens of different databases in a full range of disciplines is no longer as important as it once was. Also, these database services often change or expand rapidly, and their popularity sometimes waxes and wanes. For example, currently JSTOR and EBSCOhost products are among the most popular databases because of their full-text capabilities, and neither service is mentioned by Post.

Post's book will be an important purchase for music libraries that serves ethnomusicology students. Even casual researchers will enjoy reading through the chapters to see what people are studying and writing about in various regions and topics. The book will also be helpful to music librarians seeking to expand their holdings in ethnomusicology. The book has substantial limits, however, and I cannot help but think that if the book had an expanded focus it could have gone from filling a fairly specialized need to becoming a milestone work. Post stated early in her Introduction that she did not wish to supplant Ann Schuursma's 1992 book *Ethnomusicology Research: A Select Annotated Bibliography* (New York: Garland). My first thought was, "Why not?" Given the 50th anniversary this year of the Society for Ethnomusicology, interest in a bibliography and research guide that offered comprehensive lists of the most important sources in ethnomusicology since it began as a discipline would be highly valued. Obviously such a work would have been larger and more ambitious, but with that focus many of Post's lists of material from other disciplines could have been reduced or eliminated. In the end, however, Post's

primary goal was to help today's ethnomusicology students conduct good research, and although by setting that goal she limited her work's relevance to a fairly specialized audience, and in turn to fairly specialized libraries, she clearly succeeded in her admirable goal.

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HEINRICH SCHENKER: A GUIDE TO RESEARCH (Routledge Music Bibliographies). Benjamin McKay Ayotte. *New York: Routledge, 2004, 322 pp., ISBN 0-415-94071-0 (hardback: alk. paper), \$110.00.*

Heinrich Schenker was arguably the most dominant music theorist of the twentieth century, his only competition being Arnold Schoenberg, whose compositional innovations have affected generations of musicians. Until the investigations of Benjamin Ayotte, the author of this volume and doctoral candidate at Michigan State University, the compositional prowess and output of Schenker was eclipsed from public view. While Schenker was no competition for Schoenberg as a composer and teacher of composition, Ayotte's work makes this aspect of a fascinating thinker accessible to scholars and performers alike, and his guide to Schenker research would make a valuable contribution to any music library.

The enormous influence of Schenker on music theoretical circles (especially in the U.S., but increasingly around the world as well) has made urgent the need for a guide to the burgeoning scholarly Schenkerian literature. But we are twice blessed. A second guide to Schenker research has also been published in the same year: David Carson Berry's *A Topical Guide to Schenkerian Literature: An Annotated Bibliography with Indices*, *Harmonologia: Studies in Music Theory*, no. 11 (Hillsdale, NY: Pendragon Press, 2004). It is enlightening to compare the two volumes because while they appear to have the same goal, their different perspectives complement each other in certain important ways. After a

description of the Ayotte book, I will discuss how these two works compare and contrast with each other.

The Ayotte guide contains approximately 1,500 citations (although some are translations of other entries) to primary and secondary literature, subdivided by category: archival/biographical works, articles, books, dissertations and theses, electronic resources, an index of pieces analyzed, and a classification index. The classification index has twelve categories: (1) introduction/surveys/explanations; (2) analytical studies; (3) repertoire outside Schenker's sphere of inquiry; (4) criticism/revision; (5) rhythm/meter; (6) historical/philosophical/epistemological studies; (7) motivic relationships and form; (8) analysis and performance; (9) pedagogy; (10) computer applications; (11) Schenker and comparative analyses; and, (12) interdisciplinary approaches. Most useful is the multilingual glossary of Schenkerian terms.

Ayotte writes that he "tried to be as inclusive as possible, including minor and tangentially related sources in addition to stronger ones" (p. xii). The impressive list of periodicals consulted certainly lends credence to this claim: he includes such atypical repositories for Schenker literature as the *International Journal of Man-Machine Studies*, *Illinois State Teacher's Association*, and the *Verdi Newsletter*. Unfortunately, he omits some that would be more obvious, such as the Beethoven Forum, thus overlooking important articles by Janet Schmalfeldt ("Form as the Process of Becoming," *In Theory Only* 13 [September 1997]: 95-116) and Roger Kamien ("Subtle Enharmonic Connections, Modal Mixture and Tonal Plan in the First Movement of Beethoven's Piano Sonata in C Major, Opus 53 'Waldstein,'" *Beethoven Forum* 1 [1992]: 93-110).

Chapter Two, on Schenker's compositions, is the book's major contribution to the field: information on the listed 49 compositions is unavailable elsewhere, and puts the theorist in a new light. (The Berry volume lists only four entries under the category "Schenker as composer": two articles and two recordings.) Particularly valuable are the musical examples of the compositions' incipits, accompanied by the vocal ranges for songs and choral works. This aspect would tend to increase the book's readership beyond the music theory world to include performers looking for interesting repertoire. Quite fascinating too are the contemporary reviews of the works occasionally cited alongside the piece's entry.

There are problems, however, with the editing of this volume: as far as I can tell, no one in the field has done any. I am quite sympathetic with Ayotte's situation, having had a similar unfortunate experience

with my first publication (I too was a graduate student publishing a bibliography, and the publisher mixed up the entry order, never showing me the proofs). However, the truth must be told: there are many typographical errors in this volume, to the extent that the reader feels a bit insecure about whatever information one does find therein. For instance, the eyebrows of almost any theorist would rise sharply to read the following authors' names: Heidi Siegel (it should be Hedi, and her name is misspelled consistently throughout the book), Katherin Bergon (that is, Katherine Bergeron, p. 105), and Felix Salze (Felix Salzer, p. 132). And graduate students might go running for their dictionaries to find such nonexistent terms as "proilongational" (prolongational, p. 142), "morphonogy" (morphology, p. 117), and "concentions" (conceptions, p. 75). One error in Italian changes "external level" to "eternal level," which surely raises Schenker to a pedestal even higher than the one he already occupies for his followers. In addition, the translation policy does not seem consistent: there are entries that employ Chinese and Russian characters (followed by English translation), yet accents are omitted in some French titles (entries A35, A102). The good news, however, is that Ayotte is planning a revised and corrected edition that will address these issues.

It is in the organization of the book that it most contrasts with the Berry volume. Berry writes,

My goal was lofty: to create a source that scholars and musicians would turn to first when investigating any area of Schenkerian research . . . because of the topical hierarchies employed, whereby one can first find a broader heading and then gradually narrow the focus to a unit of perhaps very few entries . . . this bibliography is conducive to what I hold to be an indispensable component of the research process: *browsing* . . . I have attempted to replicate that beneficial experience, as much as possible, by organizing this bibliography not chronologically nor alphabetically, but principally by nested topical headings (Berry, 1).

Indeed he has, and I believe that for scholars this is a highly successful and time-saving approach.

By contrast, the Ayotte volume takes a more traditional route, organizing the contents by type: article, book, dissertation, etc. Ayotte does have a topical index with twelve subcategories, but one only need examine the second one to understand how cumbersome it would be to use: "II. Analytical Studies: A5, A21, . . ." (p. 295, referring to articles number 5, 21 . . ., but without authors' names). Further, the entries are

listed in reverse chronological order, so the first article (A1) is from 2002. I must admit that I would have chosen the reverse tack, so that newer articles could be appended in later editions without having to revise all the enumeration. It would also have been helpful to have more annotations (especially for interesting entries such as Bio 16, an article on Schenker from the *Jüdisches Lexicon* of 1930), and for Schenker's works themselves, especially the journal articles, which run the gamut from opera reviews to theoretical essays. Both the Ayotte and the Berry volumes include masters' theses along with dissertations, which is a valuable asset. Ayotte also lists web sites and the participants of the several Schenker symposia; here again, though, more specifics would have been helpful.

Both Berry and Ayotte have written useful guides to the Schenkerian literature, but the success of each book can only be judged in accordance with one's hopes for what a "guide" should be: would you prefer a Virgil or a Mapquest printout? Both authors admit that the field of Schenkerian literature is too vast to be inclusive of all that is out there, and because of their special perspectives, these two authors have created two guides that are quite dissimilar, yet in many respects complementary: they include and omit different things for different reasons. Ideally, any music library should have both. However, until a revised edition of Ayotte's book appears, the Berry work appears to be the more practical, economical, and inclusive choice.

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HENRY F. GILBERT: A BIO-BIBLIOGRAPHY (Bio-Bibliographies in Music, no. 93). Sherrill V. Martin. *Westport, CT: Praeger, 2004, 296 pp., ISBN 0-313-27445-2 (alk. paper), \$79.95.*

Sherrill Martin's impressive bio-bibliography of Henry F. Gilbert brings together a tremendous quantity of literature, paving the way for more extensive and critical research on this currently neglected figure in American music. Martin's work follows the general pattern of bio-bibliographies: biographical sketch, works and performances, discography

(three pages), a general bibliography, a bibliography of Gilbert's writings, and a listing of works and performances. Three appendices round out the volume, consisting of lists of Gilbert's compositions, sketch-books, and arrangements.

Martin's biographical sketch, at 23 pages, is among the longest-ever written on this composer. Martin makes admirable and extensive use of Gilbert's writings and copious correspondence, and also contemporary reviews of Gilbert's works. Martin makes a clear case for Gilbert's importance in the context of a quickly changing American musical scene, and argues for the importance of Gilbert's use of "negro" melodies and his advocacy of the place of native American (Amerindian and African American) in American art music. Clearly, Gilbert's use of African American models in what are arguably his two most important orchestral works (the *Humoresque on Negro Minstrel Tunes* and the *Comedy Overture on Negro Themes*) represent something of a departure from the trends of the Wa-Wan school, with Cadman and Farwell's advocacy of the importance of Amerindian music and relative ignorance of Black American music.

Martin's almost adoring tone toward Gilbert becomes clear on the first page of the biography: "In many respects, Henry Franklin Belknap Gilbert . . . is the most quintessentially American of our nationalistic composers in spirit, personality, and in his compositions. Certainly, he was one of American music's plain, rock-salty nonconformists, a maverick who became a true prophet of American music . . ." (p. 1). This attitude serves to mask Gilbert's sometimes-ambivalent attitude towards his sources (which he admiringly describes as "barbaric" and "vulgar") and avoids entirely the vexed question of the appropriation of non- Euro-American musics by American composers. Martin does make an interesting, if ultimately inconclusive, case for why Gilbert never attained the contemporary success or historical status accorded to such better-known figures as Arthur Farwell.

Unfortunately, easily checked bibliographical omissions pose a problem. This is especially true of the already-skimpy discography. For instance, while Martin notes the 1990 compact disc reissue of the New World Records 1977 recording of *The Dance in Place Congo* (NW 228, analog disc), he fails to include the 1998 reissue of New World Records NW 206. At least one work, *Indian Scenes* from Dario Müller's 1996 *The American Indianists*, Vol. 2 (Marco Polo 8.223738, compact disc) is omitted entirely. Considering that so few of Gilbert's compositions made their way onto CD, such omissions are disturbing and shake the reader's confidence in the other sections of the bibliography.

A full, critical examination of Henry F. Gilbert's life and works remains to be done. However, Sherrill Martin has done a great service to anyone interested in the development of "serious" music in America with this bio-bibliography. Despite its flaws, this work fills a major lacuna in American music bibliography and deserves a place in large academic and public libraries with substantial music collections.

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KENNETH LEIGHTON: A BIO-BIBLIOGRAPHY (Bio-Bibliographies in Music, no. 94). Carolyn J. Smith. Westport, CT: Praeger, 2004, 236 pp., ISBN 0-313-30515-3 (alk. paper), \$89.95.

The present volume is another in the continuing series *Bio-Bibliographies in Music*. Carolyn Smith has assembled and organized a sizeable amount of information on the life and music of Kenneth Leighton (1929-1988). She has done extensive research at libraries in England, especially the University of Edinburgh, and in interviews with the composer's family. The result of her labor is a bibliography that contains a considerable amount of material.

As one of England's prominent composers of the later twentieth century, Leighton contributed to a national school that continues to shape the music of our era. Leighton's musical life began as a chorister at Wakefield Cathedral, and most of his career was spent in academia at Leeds, Edinburgh, and Oxford. He studied composition at Queens College with Bernard Rose and in Rome on a Mendelssohn Scholarship with Goffredo Petrassi. His works are somewhat eclectic in style, exhibiting Classico-Romantic traits with colorful orchestrations and lyrical melodies. He experimented with serialism but returned to a more diatonic style late in life. A gifted pianist, Leighton wrote three piano concertos and a large number of solo piano works. He may be best known, however, for his organ and choral music.

A biographical sketch occupies the first portion of the book followed by a work list, a discography, and an annotated bibliography. There is also a list of compositions in chronological order and an index of names and places. The arrangement of the work list, discography, and bibliography is alphabetical by title and/or author.

“Works and First Performances” (pp. 8-65) covers 235 compositions arranged by title. A complementary “Chronological List of Compositions” (pp. 221-28) organizes the works by date of composition. A typical entry includes the following: number (prefaced by “W”); title of composition; opus number (where available); year of composition (where no opus number is available); instrumentation (though no specifics on orchestral forces); text source where applicable; movement titles; dates of composition, publication, and premiere; location of manuscript (indicates whether it is held in the Kenneth Leighton Archive); recordings (references to discography); and bibliography (labeled “See”). No timings, vocal ranges, tempo markings, or other performance information is provided. While the same typeface is used throughout the section, entries are separated by line spaces and indentation with titles in boldface and labels denoted by italics.

The “Discography” (pp. 67-133) is grouped by title of composition with each recording numbered consecutively beneath the respective title. The recordings are cross-referenced in the work list. Entries consist of record label and number, performers and ensembles, recording title, and other compositions on the recording. The last-mentioned category is labeled “Includes” and is somewhat inconsistent in wording and italicization.

The “Bibliography” (pp. 135-219) is the last major section of the book and contains more than 300 articles from many sources including British newspapers as well as a handful of books and dissertations. Each entry is arranged alphabetically by author or title where no author is indicated and assigned a number prefaced by “B.” These numbers are cross-referenced in the work list section (“See”). The annotations are short but informative.

Unfortunately, there are aspects of the overall arrangement of the information in each section that make the book difficult to use. Simple alphabetical arrangement of entries creates access problems. Without a subject or genre/instrumentation hierarchy, it is very difficult to identify all works of similar type without scanning the entire work list. A better arrangement would be to group works by genre or instrumentation and combine information related to each work from the three main sections into one entry.

Similar problems exist with the bibliography. As the index does not provide subject access, one would need to consult each entry of the work list in order to find material on a specific genre. "See" references within each entry then could be traced back to the bibliography. Additionally, it is not possible to identify material on specific aspects of the composer's life or work without laboriously searching through every entry of the bibliography.

The biographical portion of the book spans a mere eight pages, including several exhaustive lists of compositions. The writing style is cumbersome with a few instances of awkward grammar and run-on sentences. No citations are provided and no biographical works are recommended to point the reader to a more complete treatment of Leighton. Also lacking is an overview of the materials listed in the bibliography and discography. Smith claims to concentrate on the composer's stylistic development (p. vii), yet there is little discussion of his aesthetic and no in-depth analysis of the music.

The author's previous contributions to this series include *William Walton: A Bio-Bibliography* (New York: Greenwood, 1988) and *Peter Maxwell Davies: A Bio-Bibliography* (Westport, CT: Greenwood, 1995). Each of these efforts was followed by a similar yet more detailed work by Stewart Craggs (*William Walton: A Source Book*, Brookfield, VT: Scholar Press, 1993; and, *Peter Maxwell Davies: A Source Book*, Burlington, VT: Ashgate, 2002). Hopefully, a better bibliographical publication on the life and music of Kenneth Leighton will appear that remedies the shortcomings of the present volume. In the meantime, researchers and performers may have to rely on this problematic resource.

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KRZYSZTOF PENDERECKI: A BIO-BIBLIOGRAPHY (Bio-Bibliographies in Music, no. 98). Cindy Bylander. Westport, CT: Praeger, 2004, 304 pp., ISBN 0-313-25658-6 (alk. paper), \$97.95.

Polish composer Krzysztof Penderecki, born in 1933, was a prominent composer of the twentieth century. His influences (p. 8) were belated due to government restrictions; he experienced a compositional turning point in 1962 with the introduction of sirens, musical saw, flexatone, and typewriter in *Fluorescences* (p. 9), and a conducting career from 1971. He employed a national style for Poland in his symphonic works, and had many distinctions and awards.

This 98th volume of the series Bio-Bibliographies in Music is similar in structure to those previously issued. The biography of eight pages, albeit without endnotes, is of sufficient length for a composer of Penderecki's stature. This is followed by Works and Performances (through 2003), a Discography (through 2003), and a Bibliography (through 1998). The author includes four appendices: a Chronological list of compositions and Compositions by genre; for those who wish quick access, she lists dissertations and monographs by reference number.

The Works and Performances section (pp. 15-48) employs the numbers W1, etc., to W183. Arranged alphabetically by title, it lists the title in English, Polish if applicable, composition dates, medium, and duration. The author compactly lists commissions, publishers, and premieres (date, place, and performers); for a few works, such as *Black Mask* (W18, p. 18), she lists selected performances, highlighting the European and U.S. premieres. For titles, she has adequate references, such as *Symphony no. 7* (p. 43), see *Seven Gates of Jerusalem*.

The discography (pp. 49-77), alphabetical by composition title, assigns each recording a separate number (D1-D284). Briefly displayed is the label, number, type of recording (LP, CD), release date, and performers. While compactly presented, these entries lack notes that may link them to other compositions on the same recording.

The Annotated Bibliography (pp. 79-278) lists over 1,300 citations (B1-B1328), with brief descriptions. Many citations are naturally in Polish, German, and English. Those that are authorless are listed first (B1-B79). She lists some unidentified articles by the initials listed on the periodical (B79 = A.K.).

There is inconsistency in the treatment of unknown authors with initials. C., G. (B166) is likely George Chien. Khi (Khittl, Klaus) (B606) is filed with the surname, while MWW (Marian Wallek-Waleski) (B838)

is filed as a forename. A section for periodicals with unidentified authors would allow users to locate articles in, for instance, *Fanfare* and *Ruch muzyczny*. W., J. S. (B1237) can be identified as John S. Weissmann, the only contributor with these initials for the *Music Review*.

Penderecki's works as an author include books and articles (B914-B922), from the text of lectures in *Labyrinth of Time* (B918) to editorial opinion on today's culture from *Studies in Penderecki* (B920). The last item, "Sketches" (B922), leaves a sense of enigma and uncertainty as to the location of the collection of manuscripts; the only publication information is "Schott 8244." Only a search in WorldCat provided the clues: this is "Skizzen," published in 1993 by Schott, and numbered ED 8244.

The index lists only compositions, and refers to the page number, not to the citation. Bylander had an excellent opportunity to create a resource for the Warsaw Autumn Festival history, year by year (B832-B836), and in other locations throughout the bibliography (B73, B165, B1124-B1125). This lack of subject access does not allow the user to ask what occurred at the Darmstadt School (B176) or Santa Fe Opera (B6-7, B87, B119, B638), or what association Penderecki had with Carl Orff (B110).

Also unindexed are annotations lacking musical composition titles, such as Leszek Polony's article (B953) about Penderecki's place in history, including political crises, and a program of the Penderecki Festival of 1988. In Regina Chłopicka's analysis (B209) of Penderecki's stylistic phases, no compositions are named. Likewise, one misses the composer's support for the Solidarity movement in Paul Moor's article (B806) from *Musical America*.

While some researchers will have to search extensively in this volume for given specifics, it is nevertheless a welcomed addition to the shelves as a source concerning the music of one of the most prominent composers of the twentieth century. One would hope that much of the work in this book could serve as a core reference source about the Warsaw Autumn Festival.

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LEROY ANDERSON: A BIO-BIBLIOGRAPHY (Bio-Bibliographies in Music, no. 96). Burgess Speed, Eleanor Anderson, and Steve Metcalf. Westport, CT: Praeger, 2004, 446 pp., ISBN 0-313-32176-0 (alk. paper), \$104.95.

To those who have played in or who conduct high-school and middle-school bands and orchestras, summer park bands, or holiday pops concerts, the name of Leroy Anderson (1908-1975) is very well known. Anderson is one of those rare composers/conductors/arrangers who was able to create a wonderful and successful career in music, although he once thought he would be forced to take another path.

Born in Cambridge, Massachusetts, to musical parents of Swedish descent, Anderson produced his first composition at age 12, which resulted in a small scholarship to study harmony at New England Conservatory. His college years were spent at Harvard where heavy involvement with the band gave him an opportunity to put into practice his study of orchestration and to refine his conducting skills when he assumed directorship of the band as a senior.

After receiving his master's degree at Harvard, two successive rejections for traveling fellowships to study in Europe caused Anderson to rethink his future. Coming from a Scandinavian background, he ultimately decided to pursue a doctorate at Harvard in German and Scandinavian languages, a decision that made him valuable to the U.S. Army as a translator during World War II and again during the Korean Conflict. However, during the four years he worked on his language degree, he continued to support himself with music, among other things by resuming directorship of the Harvard Band, and he became a well-known figure in Boston music circles.

Anderson's career took a sharp turn back toward music around 1936 when his Harvard friend George Judd, then manager of the Boston Symphony Orchestra, asked him to write a medley of Harvard tunes for a Boston Pops concert. The standing ovation this medley received did not go unnoticed by Arthur Fiedler, who, having been hired in 1930 to conduct this group, was striving to define the Boston Pops. Anderson suddenly found himself at the receiving end of an actual commission to write original music, and a collaboration of some years began.

Anderson's music is aptly described by Steve Metcalf in his biographical chapter where he quotes Anderson as calling his works "concert music with a pop flavor" (p. 1). Metcalf theorizes that Anderson is probably still the sole practitioner of this style. His success composing

essentially pop tunes for a symphony orchestra can be attributed in no small part to his talent as an orchestrator.

The joint effort of Steve Metcalf (journalist and author of the biography), Burgess Speed (professional music educator and scholar), and Eleanor Anderson (Anderson's wife and the head of Woodbury Music, the family's publishing business) produced this thorough bio-bibliography. In addition to the biography, works list, discography, and bibliography found in other titles in this series, the Anderson bio-bibliography also includes arrangements—of Anderson's own music as well as that of other composers—and collections, a list of honors and awards, a chronology of conducting engagements and his conducting repertoire, a chronology of recording sessions and those prominent musicians with whom Anderson recorded, a chronology of "All-Anderson concerts," and a videography.

Burgess Speed's bibliography section is divided into sixteen separate sections: articles by Anderson, books that contain references to or feature Anderson, liner notes, Harvard, Honors/Awards, obituaries, entries in reference books, additional writings by Anderson, to name just a few of the sixteen. Even the general bibliography is divided to enable easy reference to various aspects of Anderson's life: composer/arranger, music educator, family, etc.

Because so many of the scores are archived at the Yale Music Library, scholars will find it particularly useful to have the locations and box and folder numbers for the YML included in the works list. Eleanor Anderson notes in her introductory remarks that other documentary materials, programs, photos and clippings, are held in the Harvard Theatre Collection. The Anderson family also maintains a web site (<http://www.leroyanderson.com>) where additional information can be found.

This bio-bibliography, massive when compared with many others in this series, is extremely well organized, making it easy to find very specific kinds of information. Given that there are few books detailing the life of Leroy Anderson, the biographical chapter is especially valuable, relating a sense of his life, his family, his values, and of course, his path in music.

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MANUEL MARÍA PONCE: A BIO-BIBLIOGRAPHY (Bio-Bibliographies in Music, no. 95). Jorge Barrón Corvera. Westport, CT: Praeger, 2004, 295 pp., ISBN 0-313-31823-9 (alk. paper), \$94.95.

Manuel María Ponce is known primarily for his song, *Estrellita*, which is often transcribed as an encore piece, and for his guitar works; however, *Manuel María Ponce: A Bio-Bibliography* by Jorge Barrón Corvera reveals the breadth and depth of his compositions and musical activities. He was not only a prolific composer in many mediums, but also a performer, teacher, and critic who greatly influenced the development of music in Mexico.

Ponce was born in Fresnillo, Mexico, in 1882. He displayed talent as a composer and pianist at an early age, and in 1905 he went to Europe to study composition with Marco Enrico Bossi and piano with Martin Krause (p. 4). Returning to Mexico, Ponce became active as composer, pianist, teacher, lecturer, and writer, and he enjoyed great productivity and public success. He became one of Mexico's leading musicians and a proponent of musical nationalism (p. 5). He collected, classified, and harmonized many Mexican folk songs. Venturing also into large-scale compositions, he was credited by Carlos Chavez with introducing large forms to a country where small salon pieces predominated (p. 7). Further, Ponce founded a private academy that fostered the careers of many Mexican pianists. He taught at the Conservatorio Nacional and the Escuela Preparatoria of the Universidad Nacional de México, and he was appointed conductor of the Orquesta Sinfónica Nacional from 1917 to 1919 (p. 11).

In 1923 he was asked by Andrés Segovia to compose for the guitar, and the period that followed was arguably one of Ponce's greatest in terms of the quality and quantity of his works. They not only remedied the scarcity of guitar literature, but also elevated it to concert repertoire (p. 12). In 1925 Ponce went to Paris to study with Paul Dukas (p. 13). He returned to Mexico in 1933 and lived there until his death in 1948. He remained productive and active despite poor health, and he received several awards for his dedication and talent. Those who met him also praised his modesty and kindness (p. 20).

Barrón Corvera discusses three major influences on Ponce's music: European romanticism during his youth; Mexican, Cuban, and Spanish folk music; and neoclassicism and French impressionism during his Paris residency.

A romantic at heart, he demonstrated predilection for expressive melody, skillful counterpoint, imaginative harmony, effective use of motives, and a preference for tonality, all within the boundaries of traditional forms, conventional instrument usage, and conservative rhythms. The nature of his modern style depends much more on harmonic innovation than on other parameters. (p. 22)

His harmonic idiom included neomodality, impressionism, non-tertian harmony, polytonality, pandiatonicism, chromaticism bordering on atonality, and increased use of unresolved dissonances (p. 27). In sum, Barrón Corvera's biography is a well-written, straightforward account of Ponce's life, occasionally laudatory in tone. It is enhanced by the commentary of Ponce's contemporaries, such as Bossi, Segovia, and Dukas, as well as by excerpts from Ponce's own letters and essays. The information is carefully documented, and the major works of Ponce's oeuvre are placed in historical context.

The bibliography is well organized, informative, and thorough. In Chapter II, Ponce's compositions are classified by medium and alphabetized by title. Each entry includes composition date, publisher, duration of performance, notes on the history of the music, cross-references to related bibliographic and discographic items, and a list of selected performances in chronological order with cross-references to concert reviews. Chapter III, *Writings about Ponce*, includes books, theses and dissertations, journal issues, articles, and concert reviews; each entry is annotated with a summary of contents. Similarly, Chapter IV, *Writings by Ponce*, includes annotated essays, articles, interviews, concert reviews, and chronicles. Chapter V is a lengthy discography. Finally, appendices contain an alphabetical list of works, a chronological list of works, a list of music publishers, main archives, and museums.

Barrón Corvera's bio-bibliography of Ponce is a valuable resource for students and scholars of music of the Americas. With the growing interest in world musics, the book is recommended for academic music libraries, along with scores and sound recordings of Ponce's major works.

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MAURICE RAVEL: A GUIDE TO RESEARCH (Routledge Music Bibliographies). Stephen Zank. *New York: Routledge, 2005, 413 pp., ISBN 0-815-31618-6 (hb: alk. paper), \$99.95.*

Scholars of French music—particularly that of the nineteenth and twentieth centuries—have often felt sidelined in the arena of musicological discourse. Ravel specialists, it would seem, perceive themselves as further marginalized, even at “the turn of the twenty-first century, [when] Ravel remains in the shadow of his great contemporary Debussy” (p. 18). The underlying purpose of Stephen Zank’s work, *Maurice Ravel: A Guide to Research*, is to remedy this inequity, offering Ravel enthusiasts a critical assessment of “as many different bibliographic formats as possible” (p. vii), providing research tools to encourage the expansion of debate in this musical realm.

The book is presented in three large sections. A “Contextual Introduction” with a biographical essay and chronology of events in and around Ravel’s life precedes the main body of the work: an annotated bibliography of the literature on Ravel. The third section catalogues writings by the composer (including criticism and letters), contemporary criticism written by others, and a detailed listing of Ravel’s musical compositions. In apparent contradiction to the perceived marginal status of French specialists among the disciplines of musicology, there is according to Zank, an “enormous” quantity of secondary literature on and surrounding the topic of Ravel. Arranged chronologically by genre (monographs, collective volumes, essays, journal articles), Zank’s bibliography makes it evident that the majority of this literature exists in the form of essays and articles—not always flattering to the composer—published during Ravel’s lifetime.

The strength of this research guide lies in its explorations of context. The opening biographical essay is a concise, yet thorough, introduction to Ravel’s life within the cultural kaleidoscope that was *fin-de-siècle* and early twentieth-century France. Scholars and students alike will benefit from this overview of musical factions and loyalties, liberally sprinkled with delightful tidbits on contemporary literature, politics, and anecdotes relating to Ravel’s major works. The recurring subheading of “Helpful Contextual Studies” in the literature sections of the bibliography is conspicuous evidence of Zank’s goal to elevate “Ravel research” (a phrase, he emphasizes, that is a recent arrival to the musicological table) as well as to facilitate exploration of a less-than-familiar French cultural milieu. Annotations provide a detailed evaluation for

each bibliographic entry, but also include information such as the deciphering of pseudonyms (critic Jean Marnold was really Jean Morland; Symbolist poet Tristan Klingsor was born Arthur Justin Léon Leclère). By far the most impressive section is the “informed distillation” of the vast amount of contemporary criticism. In addition to writings by and interviews with the composer, there are no fewer than 383 entries here, making it a valuable source for exploring the reception of Ravel’s works and reputation. Although annotations for these entries are sometimes more summary than appraisal of the writer’s bias or level of skill, they provide an important starting point for any hands-on investigation.

Despite its many strengths, the work is sprinkled with troubling inconsistencies. Some are trivial, others bear more significance. There are, for instance, neither endnotes nor internal cross-references in Zank’s biographical essay. Multiple references to “the diary of Ravel’s closest friend of youth, the Catalan pianist Ricardo Viñes” (p. 5) suggest that it was the basis for a substantial segment of this biographical essay outlining Ravel’s compositional and aesthetic development. Yet there is no reference to whether or not the diary is available in published format. Examining the Author Index, however, the reader discovers that Viñes’s diary is listed twice as J21 and J213 in the Literature section of the bibliography.

Immediately following the biographical essay, Zank provides a useful historical chronology, significantly expanding the equivalent section of the *Catalogue de l’oeuvre de Maurice Ravel* (Fondation Maurice Ravel, 1954). The initial entry for the year 1875 is accompanied by a list of composers with their respective ages at the time of Ravel’s birth. Curiously absent are the names of significant French composers including Alfred Bruneau (1857-1934), Emmanuel Chabrier (1841-1894), André Messager (1853-1929), Gabriel Pierné (1863-1937), and Florent Schmitt (1870-1958). According to Zank’s catalogue of Ravel’s works, Pierné conducted several Ravel premieres, and Schmitt is described elsewhere as one of “Ravel’s closest friends” (p. 312).

The Catalog of Works is organized alphabetically by title, as opposed to the chronological approach taken in works lists of earlier Ravel studies deemed “indispensable” by Zank (cf. Marcel Marnat, *Maurice Ravel*, 1986). As such, it contains a few red herrings—especially from the hand of a French specialist. *La Valse*, for example, is catalogued as it should be under the letter “V,” while the preceding entry “Une Barque sur l’océan” (from *Miroirs*) is filed by its article “une,” instead of under “B.”

One more quibble: translations are listed as part of individual bibliographic entries, but translators are inconsistently listed in the Proper Names Index (and not listed in the Author Index at all). While this may seem trivial to multilingual scholars, students looking for an appraisal of sources in translation would find it valuable information.

In the culminating lines of his biographical essay, Zank issues a challenge to potential researchers and thinkers: how shall we interpret and investigate the many unexplored aspects of Ravel's extraordinary musical imagination? That this *Guide to Research* is intended as a tool for serious scholars is perhaps most evident in the section describing major collections of manuscript and autograph facsimiles of Ravel's letters. Those wishing to navigate the confusing system of the Bibliothèque Nationale de France in Paris are given the very specific (and invaluable) advice to consult specific microfilm reels, as well as several, separately housed card catalogues including a single drawer (Supplement Lettres Autographes) located in the Music Division reading room. Clearly, though, the work is also intended for a broader audience, including students and non-specialists. Equally valuable to researchers and enthusiasts are the internal cross-listings to secondary literature—under separate designations of “Reception” and “Literature”—in the catalogue of Ravel's works.

Noting that there is only one existing study—from the 1920s, at that—taking on a book-length comparison between Debussy and Ravel, Zank almost, but not quite, raises the looming, mostly unspoken question facing the scholarly assessment of the twentieth century and its artistic legacy. That is, which is the more essential cultural imperative, beauty or innovation? Why is it that scholars have thus far devoted more energy to the music of Debussy, yet listeners are more familiar with (one might even say responsive to) the music of Ravel? Stephen Zank's *Guide to Research* is not intended as the last word on Ravel, but it may provide the impetus for significant explorations of these unanswered questions. As such, any academic or public library serving serious readers and thinkers should make this volume part of its reference collection.

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OTTORINO RESPIGHI (1879-1936): AN ANNOTATED BIBLIOGRAPHY. Lee G. Barrow. Lanham, MD: The Scarecrow Press, Inc., 2004, 247 pp., ISBN 0-8108-5140-7 (cloth), \$45.00.

Filling a gap in musicological literature, this welcome bibliography of twentieth-century literature concerning Italy's most popular composer since Puccini annotates over 1,250 items, including reviews of recordings that comment on the composer and his music. Many of the sources are in Italian or other European languages, but in the case of periodicals, the author limited himself to journals "available in at least one major research library in the United States" (p. vi). The slimness of the book is owing to the relative dearth of writings on Respighi, whose favor with Italian fascists and relative conservatism in composition, in addition to the popularity of compositions like his lush "Roman trilogy" tone poems, served to postpone much serious study of him until recently.

Organized as other such annotated bibliographies, by author surname, with alpha-numeric codes assigned to each entry for easy references from the indexes, the book offers two- or three-sentence descriptions of each item. Barrow is careful to describe illustrations that may appear in sources, and he fully discloses positive and negative judgments and attitudes of authors. For example, from Jeffrey Joseph's review of a 1995 recording of *Concerto gregoriano* and *Concerto all'antica* (*Strad* 105, no. 1252 [August 1994]: 795), Barrow chooses to quote, "The problem with this disc is that curiously nondescript composer Ottorino Respighi," and, "He had no aptitude for the memorable phrase" (p. 77). He sometimes interprets for the reader, as when commenting on a review by Iván Kertész of a Hungarian production of *La fiamma* with, "Kertész is somewhat cool to the work, saying that in this performance it 'came across as a better opera than it actually is'" (p. 79).

He provides a discography of recordings that have been reviewed in print (other discographies are listed in the main bibliography), a list of compositions by Respighi usefully indexed for specific types of entries in the rest of the book, with codes for major commentaries bolded, and a general index. Regarding those bolded items, there are fewer than two dozen, and several of those are cited multiple times in the indexes. Oddly, the language of one of those important sources, Leonardo Bragaglia and Elsa Respighi's *Il teatro di Respighi* is not mentioned, though of course we know it is Italian, the RILM number is cited without the zeros needed to check the abstract online by accession number, and the publisher's name Bulzoni is misspelled as Bulzone (p. 16). In another case,

Barrow states that an item is “a major seminal book” (p. 33) but fails to explain why. He generously annotates both master’s theses and doctoral dissertations, considering both to be significant contributions to the literature.

Barrow’s preface offers his motivation for work on this project: people *listen* to Respighi’s music. Conductors make it available on programs and more of the lesser-known works are entering the repertoire. It is time for more serious scholarship on this important musical figure. The author, a professor at North Georgia College and State University of Dahlonega, is both a composer and conductor.

Recommended for music research libraries and music libraries specializing in Italian or twentieth-century music.

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PAUL HINDEMITH: A GUIDE TO RESEARCH (Routledge Music Bibliographies). Stephen Luttmann. *New York: Routledge, 2005, 429 pp., ISBN 0-4159-3703-5 (alk. paper), \$95.00.*

Considering Paul Hindemith’s numerous and varied contributions to twentieth-century music, it is surprising that Luttmann’s book is the first such work on Hindemith to appear. Other than publishers’ catalogs, articles in the *Hindemith-Jahrbuch*, and entries in dictionaries and encyclopedias, no complete lists of works, bibliographies, or discographies have been published in recent years. Luttmann provides the first comprehensive resource guide on bio-bibliography on Hindemith’s life and works.

The author presents a vast array of material in 21 chapters covering resources on all aspects of Hindemith’s life, career, and music. Luttmann does not include a biographical essay. Instead, the book begins with an overview of documentary studies on Hindemith, including archives, manuscripts, and finding aids for primary sources. The following chapters cover studies on Hindemith, his theories, teaching, performing, and re-

ception before moving onto his music, which is treated by genre. Luttmann includes complete citations and comments for most of the 1,189 items, although, as the author notes in the introduction, doctoral dissertations are not annotated. Annotations summarize the resource and clearly place it within the broader context of Hindemith scholarship. Rather than using the letter and number identifier, as frequently found in research guides and bibliographies, Luttmann numbers each item consecutively.

Luttmann compiled three appendixes: a list of Hindemith's creative works, a list of Hindemith's recorded performances, and a list of Hindemith's published prose works. A preface explains the content, selection criteria, and format of the individual appendixes. Each contains a wealth of information, which is presented in two columns in a smaller font. The contents of the appendixes are quite useful, but the layout is somewhat cumbersome when compared to other Routledge research guides. For example, Stephen Zank's *Maurice Ravel: A Guide to Research* (New York and London: Routledge, 2005) includes an appendix with similar headings but uses side-headings in the left margin providing space between the headings and the information. While this layout may take up more space, it is far easier to navigate through in locating specific information. It is also unfortunate that Luttmann does not list manuscripts, though admittedly this would be a large undertaking. The following two appendixes use the same format and are equally thorough and useful.

Three indexes (by author, work, and subject) facilitate easy access to specific authors, works, and subjects. Like most indexes in the Routledge series, the numbers in the indexes refer to item numbers rather than page numbers, which Luttmann clearly notes.

Luttmann's research guide provides an easy to use reference tool for all interested in Hindemith. The extensive listing of resources covers all aspects of the composer's career, including his arrangements of other composers' works and drawings; music; and life. The concise annotations identify the importance of the resource and how it fits into the broader context of Hindemith research. The well-organized and clear presentation as well as the detailed indexes make this a user-friendly resource that will benefit any student or scholar interested in Hindemith and his work.

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PETER SCHICKELE: A BIO-BIBLIOGRAPHY (Bio-Bibliographies in Music, no. 92). Tammy Ravas. *Westport, CT: Praeger, 2004, 229 pp., ISBN 0-313-32070-5 (alk. paper), \$79.95.*

Peter Schickele (born July 17, 1935, in Ames, Iowa), composer, arranger, and humorist of high renown, is the subject of the latest in Praeger's series of bio-bibliographies. Schickele studied in the United States with Sigvald Thompson, Roy Harris, Darius Milhaud, Vincent Persichetti, and William Bergsma. While best known for his comic works under the pseudonym P. D. Q. Bach, Schickele has been plentifully active in several other areas, among them writing "serious" classical music and popular songs (the author points out Schickele's belief that compositional techniques are universal), radio shows, and textual works, conducting, performing on piano and other instruments. Now residing in New York City, Schickele shows little sign of slowing down his double-career as "comic" and "serious" composer.

An endnote-rich biographical essay comprises the first portion of the book. Ravas leaves no significant Schickele text unopened in compiling and summarizing Schickele's life and works, and his place in American musical culture. Despite the curious number of punctuation-related editing snafus in this essay (and in the preface, I might add), it still provides the reader with an excellent understanding of its content and is an important part of this book—and not only to remind the reader once more that there is more to Schickele than P. D. Q. Bach, but also to elucidate the many facets of Schickele's voluminous career.

Ravas's compilation of bibliographic resources features a list of Peter Schickele's works, performances, and recordings, and also literature by and about Schickele and his works, performances, and recordings. The compilation extends through 1999; since Schickele is still churning out works, an arbitrary ending date was obviously necessary. The metadata-lover will be happy with the variety of choices offered in this volume; the three classified bibliographies include a listing of works and performances by genre, a chronological discography broken in two by persona (Peter Schickele and P. D. Q. Bach), and an annotated bibliography of textual works by, for, and about Peter Schickele and his works, performances, and recordings. Alphabetical title indexes, a chronology, and finally a name index are also offered. The cross-references between all of these sections are, of course, the most useful and indeed most impressive feature of any bio-bibliography, and plenty of them are contained in Ravas's work.

The backbone of this book is the listing of works and performances. Works are categorized by instrumentation, then sorted alphabetically. Combined with the chronological listings in Appendices I and II, this alphabetical listing is a satisfactory method of finding a known work. A typical entry in the works and performances list features a special classification number, the title, composition and publication date(s), instrumentation/voicing, any relevant information about a commission, duration, specifics as to the premiere and any other performances of the work, and cross-references to recordings, reviews, etc. In addition, as P. D. Q. Bach entries are interspersed throughout the list, these entries have a parenthetical label to this effect, as well as a catalog (Schickele) number.

While a cursory literature search confirms Ravas's prefatory remark that "there are not very many lengthy sources of literature on Peter Schickele's life" (p. xi), it is clear from the list of works and performances that Schickele's music is beloved by many—there are numerous performances listed—yet many of his works appear to have escaped the public's ear so far. In particular, Schickele's piano music and (as the author rightly claims) the popular songs seem to have been sadly neglected; several commissioned works, for example, have not been performed. One thing that is plainly demonstrated is that Schickele has been busy composing for a long time, and a glance through the works list offers a smattering of works that are commonly known (along the lines of *1712 Overture*, *The Stoned Guest*, or the string quartets) among a sea of relative unknowns (*Take Me Back to Funk*, *Nebraska*, *Three Choruses from E. E. Cummings*, or the numerous aforementioned popular songs).

The discography section is first divided into "serious" and "comic" personas, then sorted chronologically by release date. A typical entry in this list includes a discography number assigned by the author, the container title, year of release, specific information about the release (format, label, the label's catalog number), a listing of works performed (with cross-references), a list of performers and their respective instrument or voice part, and cross-references to reviews when applicable. While one might assume that Schickele's "serious" music had been recorded less often than P. D. Q. Bach's, there are almost twice as many releases under the Schickele name listed in this discography. However, minute for minute, P. D. Q. Bach surely has the edge, for the comic genre is far more likely to be presented in the form of several works by the same composer, whereas Schickele's serious music has been commonly relegated to compilation recordings.

In addition to the lists of works, performances, and recordings compiled in the previous sections, Ravas offers an annotated bibliography of literature by, for, and about Peter Schickele and his works. These sections are all organized alphabetically, with complete citation and a summary of what is included in each piece of writing. The literature is separated into twelve separate sections. Peter Schickele's own writings comprise the first section, which is fairly slim; though that is understandable given the amount of music composed during the same period. The rest of the bibliography is divided by persona (Schickele vs. P. D. Q. Bach) as well as by genre (general literature, concert information, and reviews of performances, works, and recordings) and lastly "Other Materials" (publisher information and a Web site). The bibliographic sections are a useful tool for finding information about Peter Schickele and his music. Again easily interpreted cross-references dot this section's annotations, providing necessary links to works and recordings.

Given the relatively short treatment of Schickele in encyclopedic sources, this bio-bibliography is going to be indispensable to anyone starting Schickele research. When indeed we are faced with the second-complete-edition (may it not appear soon), the work done on this version will be immensely useful. In particular, Ravas's collaboration with the composer and his assistant add a time-sensitive dimension to the book that is worth having to wait for an update. While the author proclaims this a "work in progress," fairly obvious given that the composer is still churning out works, it is an excellent resource nonetheless for any research library.

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STAN GETZ: AN ANNOTATED BIBLIOGRAPHY AND FILMOGRAPHY, WITH SONG AND SESSION INFORMATION FOR ALBUMS. Nicholas Churchill. *Jefferson, NC: McFarland & Company, Inc., 2005, 404 pp., ISBN 0-7864-1949-0 (softcover: 50# alk. paper), \$59.95. (Publisher Web site: www.mcfarlandpub.com, order line: 800-253-2187.)*

Nicholas Churchill is a former academic librarian who received his master's degree in library science from Indiana University at Bloomington, now living in Buffalo, New York. This bibliography, described as the first of its kind, contains a total of 2,576 bibliographic citations with 2,292 of them annotated. It includes references to periodical literature, articles from news wire services, books, dissertations, films, videos, television programs, radio broadcasts, and web sites. The publication dates for material included span 1944-1993. Citations are primarily from English-language sources. Citations of materials in English and French as well as a handful of items from other languages are annotated. This work includes a preface that contains the scope of the work, a user's guide, and a list of over 340 periodicals cited. The main body of the work is divided into the following sections: album reviews, performance reviews, discographies and discographical information, transcriptions, biographical and critical works, filmography, and appendix. Album reviews are provided for 240 albums, along with the discographical details for each of these albums. The appendix contains unannotated citations to materials in Danish, Dutch, German, Italian, Norwegian, Spanish, and Swedish.

Obviously such a reference tool is ideal for anyone seeking information on the subject of such a bibliography. Getz, of course, was one of the most popular jazzmen of the latter half of the twentieth century, with many "hits" during his career, especially popularizing the Bossa Nova fad in the early 1960s. Nevertheless, not all jazz fans are Getz fans, and few seek information on such a level of completeness. Most fans of musicians are content with a representation of their work and some biographical data. Those with deeper interest in the music turn to discographies for complete overviews of the musician's work, what was recorded when, who was also on the session, and so forth. Although this work does not contain a discography, the "Album Reviews" section provides basic data on personnel and dates, followed by quotes from (usually) a series of reviews. This could be the most useful section for those interested in Getz's music, and covers over 200 pages of this book, but of course is formatted album-by-album rather than recording ses-

sions in chronological order. This makes it easy to find an album one is curious about, but cannot be browsed for a chronological overview of Getz's recordings. The section on "Discographies and Discographical Information" naturally gives bibliographic citations for such works, rather than the discographical data itself. Similarly, the section on "Transcriptions" provides citations to transcribed Getz solos, an extremely useful resource for those seeking such material.

In between these sections are the "Performance Reviews," arranged chronologically. This provides glimpses of Getz in action from 1950 into 1991. Some performances feature more than one review, adding perspective. Nevertheless, for those interested in Getz's life, there is little other direct information. The section on *Biographical and Critical Works* is the guide to such material, with useful annotations on books and articles, including recommended obituaries.

The "Filmography" section, like the "Album Reviews" section, is also arranged by title of the film, show, or video, rather than chronologically, but it contains a useful section on video reviews. Reviewing this book, it was intriguing to discover in this Filmography section's citation #2212 that Getz, while a staff musician for NBC in 1952, played unaccompanied bass clarinet providing music for an episode of "Cameo Theater" (a series of live plays), but unfortunately the exact show and the question of its preservation are not mentioned (p. 338).

This book is highly recommended as a reference tool for any library with a jazz collection.

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