

# Book Reviews

## *Discographies and Collecting*

***Contributions to the History of the Record Industry/Beitraege zur Geschichte der Schallplattenindustrie (The Lindström Project).*** Volume 7. Edited by Pekka Gronow, Christiane Hofer, and Frank Wonneberg. Wien: Gesellschaft für Historische Tonträger, 2016. 175 pp. Appendices, Bibliographies, Charts, Discographies, End Notes, Illustrations (black and white; colored) ISBN: Vol. 7: 978-3-9502906-2-2.

Upon its inception in 2010, the *Lindström Project* became a leading printed annual for European record research. Through volume 6 (2015), it concentrated on the record labels owned, maintained, and/or associated with the entrepreneur Carl Lindström, and with that scope, it opened new vistas for discographers and ethnomusicologists. With the new issue, the journal's editors Pekka Gronow, Christiane Hofer, and Frank Wonneberg announced an expansion of scope to include other recording firms than those associated with Lindström; the principles of the first article in the issue, Martin Elste's "Reciprocal Dependencies," informs the basis of this shift of scope, including Elste's aphorism "Media transforms local history to global history." Since the editors call for new studies on record research beyond Lindström, they announce the annual's name change to *Contributions to the History of the Record Industry*. I had thought the title *Lindström Project* was catchier, but if I add the word "Annual" to the new English title, I could have an acronym "CHOReIA," the ancient Greek term for "dance."

Some of the articles are in keeping with the former *Lindström* agenda. Odeon Records is the subject of several pieces, including a transcript of Harald Banter and Herfrid Kier's joint panel about Georg von Wysocki's 1921-1951 recording productions for Odeon, and Pekka Gronow gives some comments to a gorgeous reprint of Johann Strauss' "Odeon-Walzer." Other writings pertinent to Lindström are Björn Englund's three contributions: "The Beka 1919-1927 acoustic European field recordings," a two-page overview of ethnic recordings made in the Netherlands, Scandinavia, Austria, Hungary, Poland, and the Balkans for commercial release; a short note titled "Skandia to Odeon" about some 1924 Skandia releases; and "The 1938 Corona-Helofon-Schou-Tono 500-523 Series" of salon and light classical music for sale in Denmark.

But perhaps as much as two-thirds of the pages in issue seven are taken by articles about non-Lindström labels. Asserting the enlarged scope in a big way is Rainer E. Lotz's discography, "Die Telefunken T-Series: Geschichte der Telefunkenplatte," whose 81 pages take up nearly half of the issue. The listings are prefaced with a summary of Telefunken's history of "Spezialaufnahmen" from 1932 through 1956, and remarks on the catalog numbers and matrix numbers. The discography is organized by matrix number, with accompa-

nying columns for T-serial number, “Client” for the special recording in question, performer, title, and the occasional note. The majority of the listings are for recordings made in Germany during its Third Reich; Lotz’s inclusion of label reproductions with this article may help the user determine if a recording was meant to be cultural, political, or both. Oliver Wurl’s article on the German activities of the Ultraphon label, “Ultraphon spiegelt den Ton,” may be read as a prelude to Lotz’s discography.

The remaining articles present some curious records before 1940. Morten Hein relates the recovery and provenance of an early 1920s recording of the composer Carl Nielsen performing an excerpt from his incidental music to Helge Rode’s play *The Mother*. Early recording genres like Viennese *Natursaenger* and Portugese *canconeta* are described in short pieces by Ernest Weber and Joao Silva, respectively. Philipp Schubert looks at the operas introduced at Dresden’s Semperoper through 1933 by Ernst von Schuch, Fritz Reiner, and Fritz Busch, while Eugen Schmitz provides three pages about then-new recordings from a 1928 program from the Dresden Staatsoper. Pedro Roxo and Miguel Lourenco give what they say is preliminary research on the early history of the Hot Club of Portugal (founded late 1940s), including some of the earliest recordings of jazz made through its auspices. Ference Janos Szabo explores the function and significance of the earliest religious recordings made in Hungary with the 1910s commercial discs by the Choir of the Royal Hungarian Opera. Dieter Hertsch looks at the Firma Kybarth as a case-study of post-1945 German record pressing-production. As a book-end, so to speak, to Elste’s opening piece about media, Pekka Gronow asks “How to compile a national discography?” by way of a collective review of some printed and online discographies.

In sum, the studies in this seventh volume do not rely on the content of the previous issues as the *Lindström Project*. For this reason, Gronow, Hofer, and Wonneberg have succeeded in recasting this annual as *Contributions*. That the content is in German or English, with no translation for one language to the other, should not deter collectors of international records, as they likely have at least reading knowledge of several languages. As before, inquiries for current and back issues (especially for the marvelous sixth volume devoted to the Beka label’s 1906 recording expedition) should be made to the editorial email address <office@phonomuseum.at> or through the website of the Gesellschaft für Historische Tonträger (<http://www.phonomuseum.at/>). *Reviewed by Ed Komara*

### **Three Baltic discographies**

***Latviešu skaņuplašu vēsture.*** By Atis Gunivaldis Bērtiņš. Riga: Laika Grāmata, 2015. 367 pp., Illustrations. ISBN 978-9934-511-6 (A history of Latvian recordings)

***Eesti vinüülplaatide diskograafia 1954–2010.*** By Katre Riisalu, Marika Koha, Rena Tüür, Nansi Leppik, eds. Tallinn: Eesti Rahvusraamatukogu, 2011. 331 pp., Illustrations. ISBN 978-9949-413-26-3. (A discography of Estonian vinyl records 1954–2010)

***Lietuvos populiarioji muzika, džiasas ir rokas firmos “Melodija” plokštelėse 1962–1992.*** By Lukas Devita. Vilnius: Mintis, 2013. 192 pp., Illustrations. ISBN 978-5-417-02340-9. (Recordings of Lithuanian popular music, jazz and rock by the Melodiya company 1962–1992)

### Reviewers

**Roy Andrade** is Associate Professor in the Department of Appalachian Studies at East Tennessee State University, where he coordinates the old-time music side of the Bluegrass, Old Time, and Country Music Studies program. He is a founding member of the Reeltime Travelers string band and enjoys an active musical life performing, recording, and producing recording projects for traditional artists – most notably the Doc Watson family Milestones box set in 2013.

**Bill Dahl** is a veteran freelance writer and musicologist who has written liner notes for hundreds of compact disc reissues (notably Rhino's Ray Charles Genius & Soul: The 50th Anniversary Collection, for which he was nominated for a Grammy) and is the author of *Motown: The Golden Years* (Krause Publications, 2001).

**Michael Fitzgerald**, founding editor of the online open-access journal *Current Research in Jazz*, [www.crij-online.org](http://www.crij-online.org), is a music researcher and educator. He is co-author with Noal Cohen of the ARSC award-winning *Rat Race Blues: The Musical Life of Gigi Gryce* (Berkeley Hills Books) and coordinates the website [www.jazzdiscography.com](http://www.jazzdiscography.com) with Steve Albin.

**Pekka Gronow** is adjunct professor of ethnomusicology at University of Helsinki. He was formerly manager of radio archives at Finnish Broadcasting Company, and in that capacity responsible for the planning of the company's digital audio archive. He has written extensively on the history of radio and the recording industry.

**Rob Haskins** is a professor of music at the University of New Hampshire. His most recent book is *Classical Listening: Two Decades of Reviews from The American Record Guide* (Rowman & Littlefield). He also wrote the Cage entry for Oxford Bibliographies Online. Current projects include a volume of Cage essays (Northwestern University Press) and a short cultural history of the piano for Reaktion Books. As a pianist and keyboardist, he records for Mode Records and other labels.

**Ed Hazell** is a freelance jazz writer living in Boston. He grew up listening to bebop and reading the Beats, but he was never tempted to use heroin.

**Robert Iannapolo** is a regular reviewer and interviewer for *Cadence Magazine* and *Signal to Noise*. He has contributed biographies to *The New Grove Dictionary of Jazz* and written liner notes for a number of recordings. He is a past co-chair of the ARSC Blue Ribbon Awards Committee.

**Edward Komara** is the Crane Music Librarian at the SUNY at Potsdam, New York. He is the author of *100 Books Every Blues Fan Should Own* (with Greg Johnson, Rowman and Littlefield, 2014), *The Road to Robert Johnson* (Hal Leonard, 2007), and *The Dial Recordings of Charlie Parker* (Greenwood, 1998), and is the editor of the *Encyclopedia of the Blues* (Routledge, 2005) and the *Gayle Dean Wardlow anthology Chasin' That Devil Music* (Miller Freeman, 1998). He also researches topics in popular music, rock music, and twentieth-century American classical music.

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