

Book Reviews

Classical

Contributions to the History of the Record Industry/Beiträge zur Geschichte der Schallplattenindustrie. Volume 8. Edited by Pekka Gronow, Christiane Hofer, and Frank Wonneberg. Wien: Gesellschaft für Historische Tonträger, 2019. 228pp. (softcover). Appendices, Bibliographies, Charts, Discographies, End Notes, Illustrations (black and white; color) ISBN: 978-3-9502906-3-9. €39. Order inquiries may be made directly to office@phonomuseum.at

The eighth volume of *Contributions to the History of the Record Industry* (originally titled *The Lindström Project*) appears belatedly after the ninth number (which I reviewed in *ARSC Journal* 49, no. 1 [Spring 2018]: 75-78). Devoted solely to Curt Sachs' *2000 Jahre Musik auf der Schallplatte* (Parlophon, B 37022-37033 inclusive, 1930, twelve 10-inch 78s), this special issue may be the most significant one since volume 6 (which presented the Beka label's 1905-06 world recording expedition).

Curt Sachs (1881-1959) was among the most highly regarded musicologists of his generation. Although he received much training in music, he took a doctorate degree in art (Berlin University, 1904), for which he wrote his dissertation on the 15th century Florentine artist Andrea del Verrocchio. Soon afterwards, Sachs turned to the history of music and its instruments. Jewish by birth, in 1933 Sachs fled Nazi Germany to New York City, where he resided for the rest of his life. His publications may be gathered into two groups: those before 1933 in German as articles and short monographs, and those since 1933 in English chiefly in the form of long monographs. If today's regard for Sachs in English-speaking countries is for his organology and ethnomusicology, it may be because his post-emigration books have served as foundational texts for those topics. Less cited are his efforts in Western music history, which arguably may be now overshadowed by the various editions of Donald J. Grout's *History of Western Music*, yet the two editions of Sachs' *Our Musical Heritage* (Prentice Hall, 1948, 1955) are notable for their ongoing remarks about the evolutions of instruments and of musical notation. Having been compiled and first released during Sachs' German years, *2000 Jahre Musik* seems to be a curious artifact from the time before Americans were aware of him.

At first glance, the 31 selections of this pioneering anthology are so wide-ranging over time as to seem random. The initial choices are two ancient Greek compositions (both circa 100-150 AD), three Jewish chants (circa 700s-800s AD) and the Gregorian chant "Misit Dominus verbum suum." Then we leap to the 12th century for the early Catholic contrapuntal piece "Congaudeant Catholici" and a piece each from the trouba-

dours Bernhart de Ventadorn and Raimbaut de Vaqueiras. Then to the 13th century for three selections from German minnesingers including Walther von der Vogelweide, and the sole selection for the 15th century is Dufay's Mass Ordinary movement, "Gloria ad modum tubae." With the 13th through 18th selections we settle somewhat in the 1500s, with sacred music from Josquin des Pres, Heinrich Finck, Arnoldus de Bruck, Palestrina, and Orlando di Lasso. The evolution of music during the early 1600s (nos. 19-25) is exhibited through madrigals by Gesualdo and Hassler, a Byrd round, dances by Melchior Franck and Valentin Haussmann, a seven-part choral work by Giovanni Gabrieli, and an excerpt from Monteverdi's 1607 opera *Ariadne*. Heinrich Schutz's motet, "Ich danke dem Herrn" of 1657 is the sole example from the mid-17th century. Then we take one last leap to the 1710s and 1720s for examples from J. S. Bach (three pieces), Handel, and Rameau. On one hand, it is laudable that Sachs compiled the selections in chronological order, leading us to form some sort of music-historical context, if not to set a canon. On the other hand, the selections (especially those from before 1500) seem to be a few token representatives of individual styles, and they were recorded on ten-inch 78 rpm sides lasting no more than 3 minutes apiece. In 1933, Sachs avoided these shortcomings when he planned with Bernard Steele the *L'Anthologie Sonore* series of early music on 12-inch sides, supervising the first 70 issues (1934-1937).

Despite its flaws, *2000 Jahre Musik* has stayed in print, beginning with 78 rpm issues in Germany, England, and Spain. In 1951, American Decca released the recordings on two LPs with the 1930s English notes (Decca DX 106), as did Folkways in 1962 (and continues to be available, <https://folkways.si.edu>, accessed August 5, 2019). With the advances in musicological resources in recent decades, Sachs' *2000 Jahre Musik* has become less a collection of musical artifacts and more an unexamined artifact unto itself. What principles or values may be recovered with a fresh appraisal? Since *2000 Jahre Musik* was recorded and released through Carl Lindström's Parlophone label, it is appropriate that *Contributions/Lindström Project* has taken up the task of refurbishing the contents of this recorded anthology. *Contributions* editors Pekka Gronow, Christiane Hofer, and Frank Wonneberg have assigned the editing of this number to Martin Elste and Carsten Schmidt. The size of this issue is not the usual 8.5 by 11 inch page, but an oblong 4 x 6 inch page, which suggests that what we are about to read is not just another journal issue, but rather a documentary book accompanying a deluxe reissue of the recordings. (A CD of fresh transfers by Christian Zwarg is tucked on the back page.)

The data for each recording is organized by each 10-inch side, which means sides containing more than one selection (such as side one containing two ancient Greek pieces) denote each selection by letter ["a), b), c)"]. Serial number and matrix numbers are given, then the side title (for example, "Griechische Musik") and the piece's formal title or (if lacking title) text incipit, and performing artist name(s). The recording date from Lindström files is given. The published edition of the notated music from which the recording artist performed – or most likely performed – is cited for most pieces (the few exceptions being those for Bach whose music was available in multiple editions by 1930), with subsequent editions of the selection also cited. Related literature, usually from rare newspapers and periodicals, are cited, and information about the recording artist end each entry. Whenever possible, the notated music that the musicians most likely performed from, or adapted to perform from, is given in facsimile, which is of real help since on many of the multi-piece sides, the musicians proceeded from one piece to the next

with hardly a break. The 1930 German Parlophone label and Sachs' German comments supplement each side's entry.

At the back of the volume, the notes (translated by Otto Mayer) for the 1934 Spanish Odeon and those ("adapted from the original German by Mark Lubbock") for the 1936 American Decca sets are given in facsimile. Carsten Schmidt comments on the Lindström recording book for the *2000 Jahre Musik* sessions, Christian Zwarg relays his notes on the remastering and restoration of the 78s for the accompanying CD, and Martin Elste gives an annotated critical introduction to the Sachs project. A sheaf of contemporary reviews of the 78 rpm issues is given, including those from *Melos* (1930), *Die Musik* (1930), *Gramophone* (1931 and 1936), and *Gramophone Notes* (1932). A transcript in German of a roundtable "listening party" discussion of nine tracks from *2000 Jahre Musik* from a 2006 symposium devoted to Sachs, a general bibliography, and composer index ends the volume. In historiographical hindsight, I should note in *2000 Jahre Musik* an emphasis on German music from the minnesingers to the baroque masters. Whether that emphasis was determined by Lindström's German markets and/or by Sachs' German academic training is a topic for a reader to explore for oneself while reading and listening to this special issue.

For comparison, I do not have any of the 78 rpm sets, but I have the 1951 Decca two-LP set and the 1962 Folkways reissue. As with many 1950s reissues of historical recordings, the Decca LPs are slightly muffled to reduce the audible surface noise, and that muffledness is more noticeable in ensemble selections than in those for solo voice or instrument. For Rameau's "La Poule" in the 1930 set, Sachs originally issued a performance [mx. 38 172] by Erwin Bodky on a 1710 instrument attributed to Johann Heinrich Harrass, but later he replaced it with another performance [mx. 38 1722] by Brodsky on a Steingrüber harpsichord. The LP sets on Decca and Folkways have only the later Steingrüber take, but Zwarg presents here both performances. Tempo was a paramount concern for Sachs, but the three-minute time limit of the 10-inch sides meant that a few pieces had to be played a tad faster than he deemed appropriate, especially the two Greek pieces, the first movement of Bach's Sonata no. 2 for violin and piano, and the first movement of Handel's Kammertrio no. 3, for all of which Sachs states explicitly in his notes to lower the playback speed for appropriate tempo and also for lower pitch in accordance to then-recent historical findings. For the Lindström CD, Zwarg gives in the order of the set those three performances in the playback speeds as they were most likely recorded, then as an appendix he offers alternate transfers in the slightly lower playback speeds as Sachs had advised.

Even if *2000 Jahre Musik* may seem outdated to today's musicologists, it deserves the historiographical treatment from *Contributions/Lindström*. By recovering Sachs' materials and related publications to lengthen and deepen the critical apparatus for the recordings, Martin Elste, Carsten Schmidt, and Christian Zwarg have affirmed the discs as case studies in tempo and pitch, and for containing some beautiful music, too. This edition should be noticed by all collectors of historical recordings. I hope that after the last paper copies are sold, that the Gesellschaft für Historische Tonträger may reprint it as a trade edition, or at least offer it for free as a pdf through its website. *Reviewed by Ed Komara*

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