

granting institution." Furthermore, various guidelines and instructions are modified or removed, reducing the reliability of the cited RDA instructions in *Cataloging beyond the Notes* and requiring confirmation of rules and best practices in the Official RDA Toolkit.

Cataloging beyond the Notes is aimed at "both experienced music catalogers and those beginning to catalog music" (p. xiv). The former will benefit from Hartsock and Lisius's thorough commentary on notes and notes-related examples; the latter will benefit even more from the presence of RDA instructions (with instruction numbers), LC-PCC PSs, and MLA BPs, allowing the book to serve as supplemental instruction as well as a cataloging reference source.

That being said, it bears repeating that the usefulness of these instructions and best-practice statements as a reference source will wane over time, as standards and rules continue to evolve. This has already been demonstrated by the transition to the Official RDA Toolkit, and as Hartsock and Lisius state in the appendix, "once the new official Toolkit has solidified as cataloging reference, a new edition of this book reflecting these concerns may be useful" (p. 834). Until such a time, *Cataloging beyond the Notes* will serve as a somewhat limited, but crucial reference source for catalogers.

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PERFORMING AND TEACHING

Emil von Sauer: Liszt's Forgotten Protégé. By Anita Crocus. Eugene, OR: Luminare Press, 2022. [x, 409 p. ISBN 9781643889641, \$19.95.] Index, bibliography.

The name Emil von Sauer (1862–1942) is likely to resonate with assiduous collectors of historic piano recordings, but to others he is apt to be an unknown quantity. This was not always so, since Sauer belongs to the elite coterie of virtuosos who assembled in Weimar in the early 1880s to attend the master classes of Franz Liszt. Along with such colleagues as Moriz Rosenthal, Eugen d'Albert, Rafael Joseffy, and Arthur Friedheim, Sauer helped perpetuate Lisztian principles of piano technique and interpretation well into the twentieth century. Like most of his colleagues, he pursued a career that encompassed extensive concertizing, serious composition of piano music, and important pedagogical work. But because his performing career was almost entirely confined to Europe, Sauer did not establish a significant reputation in the US. Indeed, during

his seventy-nine years he made only two tours of North America (in 1899 and 1908).

Born in Hamburg, Sauer was not a child prodigy, but he was nonetheless encouraged by his mother to undertake serious piano study. His progress enabled him to play for the visiting Anton Rubinstein, who urged the young Sauer to audition at the Moscow Conservatory, where Rubinstein's brother Nicholas was the director. Sauer spent two years under Nicholas's intense supervision until the latter's death in 1881. Three years later, Sauer ventured to Weimar and attended Liszt's classes. Sauer later claimed that he gained little from Liszt's teaching and that Nicholas Rubinstein was clearly the most decisive influence on his playing. He viewed Liszt mainly as an inspirational force and always expressed admiration for him as a man and musician, frequently

earning acclaim for his interpretations of major Liszt works.

By the 1890s, Sauer was performing frequently in Germany and Austria and began a fruitful fifty-year relationship as a favorite soloist with the Wiener Philharmoniker. His recitals brought him to all the larger and smaller European centers, and he became a sought-after teacher at Vienna's conservatory, despite a few interruptions generated by heavy outside commitments and the demands of his family. Sauer's reputation was such that he received over two dozen awards and decorations from various countries. Sauer married Alice Elb in 1887, and their union produced nine children. After Alice's death in 1939, Sauer married his young Mexican pupil Angelica Morales, who was forty-nine years his junior. The two had frequently played duo-piano recitals together. Their marriage resulted in two more children. Sauer's personal and professional stories all unfolded, of course, against the backdrop of European political upheaval.

Until now there have been no extensive English-language treatments of Sauer's life and career. The first forty years of his life were chronicled in Sauer's own memoir, *Meine Welt* (Stuttgart: Spemann Verlag, 1901), but Sauer lacked the time and energy to write a sequel. An annotated English translation of *Meine Welt* is badly needed. It appears that Anita Crocus prepared her own translation as part of her research for this biography, but she does not explain what, if anything, has prevented her from offering it for publication in its entirety.

The present volume is Crocus's first book. Her academic background is in Latin American and European history. It was a fortuitous encounter with Sauer's youngest son, Franz, who was her mentor at the University of the Americas in Mexico City, that provided the impetus for this biography. Crocus has

diligently pursued extensive—though not always exhaustive—research into Sauer's life and has given us a general overview of his long presence as one of the main figures during the so-called golden age of pianism. Her narrative proceeds in a generally straightforward fashion, but it is marred by too many digressions into incidental historical background, such as the lengthy introduction of Gustav Mahler and his wife (p. 114ff) and of Richard Strauss and his wife (p. 133ff). Tighter editorial control could have eliminated superfluous observations, such as “Chandelier lights dimmed as Sauer adjusted his gold cufflinks backstage” (p. 126) or “Liszt left ladies swooning with one flip of his silver mane” (p. 26), while many readers will cringe when they read that “Sauer was much more a landlubber than a sea-faring guy” (p. 87). We are also duly informed that “pianists . . . usually do not have the luxury of traveling with their preferred instrument” (p. 161).

Sauer's recital repertoire was extensive, but aside from a very few examples buried within the main text, Crocus provides no specific details. She might have consulted *The Piano in Concert* by George Kehler (Metuchen, NJ: Scarecrow Press, 1982), where pages 1139–46 contain some seventy different Sauer programs from 1884 to 1942, reflecting his repertoire choices and program building. It would not have been difficult to give readers an ample number of representative examples.

Sauer's legacy resides in his recordings, his published compositions, and his pedagogical work as editor. It is precisely in these three areas that Crocus's book is woefully inadequate. Instead of an essential formal discography, we are merely given a sketchy, partially inaccurate list of the works he recorded, with no further details. Sauer's recordings, about four and one-half hours' total playing time, date from 1923 to 1942.

(This does not include the unreliable reproducing piano rolls Sauer made earlier for Welte.) All his commercial recordings—for Regal Records (Spain), Vox Records (Germany), Odeon Records, Pathé Records, and Columbia Records France—have been assembled in excellent transfers on Marston 53002-2 and released in 1998 as “Emil von Sauer: The Complete Commercial Recordings,” three well-filled compact discs with complete documentation. Crocus mentions the Marston reissue in passing but calls it “a CD,” leading the reader to wonder whether she actually listened to the performances. The recordings provide primary evidence for a detailed examination of Sauer’s pianism and for an assessment of the elements that distinguished his interpretations from those of his contemporaries. No such examination is included.

Throughout his long career, Sauer actively composed a variety of piano works, including two concertos, two sonatas, and approximately seventy shorter pieces. Within the latter group are some thirty-three concert etudes, all bearing picturesque subtitles. Sauer played these pieces frequently, all of them were published, and many were taken up by other noted pianists of the day. Unfortunately, Sauer as composer is given only cursory treatment from Crocus, whose brief chapter is basically a bare-bones list of the individual titles. There is no data on the publishers (usually Schott’s in Mainz or Universal in Vienna), almost no dates of composition or publication, and with a handful of exceptions, no characterization of the style, content, or pianistic features of these works. All of them display high-quality invention and are eminently worthy of attention by present-day pianists. His complete solo piano output is currently available in excellent recorded performances by Oleg Marshev, but once again Crocus fails to supply necessary information.

Six compact discs issued by Danacord Records between 1998 and 2002—DACOCD 487, 488, 533, 534, 595, and 596—contain Marshev’s performances. Stephen Hough’s spectacular 1995 compact disc of Sauer’s Concerto no. 1 in E Minor (“Sauer & Scharwenka: Piano Concertos,” Stephen Hough, piano, City of Birmingham Symphony Orchestra, Lawrence Foster, cond., Hyperion CDA66790) is unmentioned, as is a 2000 compact disc recording (“Emil von Sauer: Concert Etudes, Suite Moderne, and Other Piano Works,” Genesis, GCD 112) of solo pieces played by Maria Eugenia Tapia, a pupil of Sauer’s second wife (Tapia’s assistance, however, is acknowledged by Crocus). In addition, there are recordings of Angelica Morales von Sauer playing major works of Johann Sebastian Bach and Ludwig van Beethoven. These too were apparently unknown to, or ignored by, the author.

Sauer devoted much effort to preparing editions of the entire solo piano works of Johannes Brahms and Robert Schumann as well as major works of Franz Liszt. These appeared under the imprint of Edition Peters and are still in frequent use today by teachers and students. There are additional Sauer editions of other composers’ works, some no longer in print. All of these reflect his sober, conscientious treatment of the texts along with carefully considered fingering, pedaling, and phrasing. Where one might reasonably expect Crocus to provide a complete accounting of Sauer’s editions, nothing is offered. Although she mentions some of them briefly (pp. 207 and 266), she seems unclear as to the exact nature of his editorial work, using the misleading terms “editor/arranger” and “revision” to describe it. A further, major Sauer pedagogical contribution is also overlooked: the series of twenty-eight individual, annotated editions of standard piano works that Sauer prepared

for the Art Publication Society of St. Louis—for which Leopold Godowsky was editor-in-chief and Josef Hofmann also played a major role, both men calling on Sauer for his involvement.

From the standpoint of basic biography, Crocus's book provides adequate coverage of Emil von Sauer's life. It contains twenty-seven illustrations and forty-seven pages of source citations. But what could and should have been a thorough treatment of Sauer's significant, lasting contributions to music and pianism has instead become a sad example of missed opportunities. May it not also preclude the possibility of a better study of Sauer in the future.

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75 Years on 4 Strings: The Music and Life of François Rabbath. By Hans Sturm. Lincoln, NE: Avant-Bass, 2022. [xix, 283 p. ISBN 9798985305715 (commemorative hardcover), \$75; ISBN 9798985305739 (hardcover), \$50; ISBN 9798985305708 (paperback), \$30; ISBN 9798985305722 (e-book), price varies]. Illustrations, appendixes, footnotes, index.

Now in his nineties and almost completely retired from public performance, François Rabbath (b. 1931) is one of the most influential and controversial virtuosos and pedagogues in the history of the double bass. *75 Years on 4 Strings* is his authorized biography, based on extensive interviews and drawing from his unfinished memoir. It covers his youth in Syria, teaching himself to play the bass, performing with his family's band (first in local clubs, then internationally), moving to Paris, being admitted to the Conservatoire national supérieur de musique in Paris only to leave almost immediately to work with French pop stars such as Charles Aznavour and Edith Piaf, and

becoming a successful solo artist and studio musician. In 1977, he published the first volume of his *Nouvelle technique de la contrebasse: Méthode complète et progressive* (Paris: Alphonse Leduc), documenting his innovative approach to the instrument, and in 1980 he won a "super soloist" position with the Orchestre de l'Opéra national de Paris. After retiring, he toured widely, performing and giving master classes, and trained a younger generation of important instructors, including Paul Ellison, George Vance, Frank Proto, David Allen Moore, Lynn Seaton, Peter Lloyd, and my main teacher, David Young. Author Hans Sturm, of the University of Nebraska-Lincoln, is a Rabbath protégé who produced two DVDs using motion capture to document and analyze his technique: *The Art of the Bow* (Lincoln, NE: Avant-Bass, 2005) and *The Art of the Left Hand* (Lincoln, NE: Avant-Bass, 2010). Avant-Bass, the publisher of these DVDs as well as this book, is Sturm's multimedia label focused on Rabbath, jazz singer Jackie Allen (Sturm's wife), and Sturm's own music.

Libraries at schools with active bass studios should not hesitate to acquire this high-quality publication, which engagingly relates the remarkable story of one of the most important figures in the instrument's history. Rabbath is portrayed as a Paganini-like character whose uncanny abilities are matched by his powerful will and eccentric personality. It is written primarily for Rabbath's admirers, who are its most likely readers, and this probably accounts for its lack of specific description of his technical innovations, which can be found in his method books and DVDs. Nor does it contain analysis of his compositions, most of which are readily accessible in print. Appendixes include a list of recordings and publications, brief comments from Rabbath on many of his compositions, and a chronology