

Daniels' *Orchestral Music*. David Daniels. Fifth ed. Lanham, MD: Rowman & Littlefield, 2015. xviii, 885 pp. (Music Finders) ISBN 978-1-4422-4537-2.

Daniels' Orchestral Music is the fifth edition of the reference work previously published as *Orchestral Music: A Handbook*. It may well turn out to be the last print edition, considering that since 2008 it has also been available as an online subscription at OrchestralMusic.com. Nonetheless, this hefty print edition (900 pages) remains an extremely useful option for orchestra librarians and conductors who for one reason or another prefer to work offline, or who prefer to own rather than merely rent the valuable information contained therein.

What is this valuable information, and what is *Daniels' Orchestral Music*? The publisher describes it, accurately enough, as “the gold standard among conductors, music programmers, orchestra librarians, and any other music professional—or student—seeking to research an orchestral program, whether for a single concert or a full season.” It all started in 1968 when music teacher and conductor David Daniels borrowed the personal notebook in which conductor James Dixon had recorded the durations of many standard orchestral works as an aid to planning concert programs. While making his own copy, it occurred to Daniels that the instrumentation and publisher of each work would be useful additional information to have, speeding up the logistical legwork of concert preparation such as procuring parts and hiring additional players. And so the book has grown, edition by edition, as both more works and more details have been added. In 2004 Daniels' records were combined with the database of the Orchestra Library Information Service (owned by the League of American Orchestras) just in time for the greatly expanded fourth edition, published in 2005.

This 2015 fifth edition is expanded once again. It now includes approximately 8,500 individual detailed work entries, which is a third more than the previous edition. Dates of composition and revision have been added to the entries, making this book a more useful resource for music students. (The succinct summary of the convoluted publication history surrounding Stravinsky's *Rite of Spring* could have saved me many hours in the library, thirty-five years ago.) Also new are enhanced listings of individual movements, and timings that were previously lacking. The level of supplementary detail accumulated by Daniels as well as contributed by orchestra librarians over the years is remarkable. For example, discrepancies between scores and parts are a perpetual headache for orchestra librarians and a time waster for conductors (Norman Del Mar's 1981 book on this topic, *Orchestral Variations*, runs to almost 300 pages). It can therefore save precious time when rehearsing, say, the concert version of Strauss's “Dance of the Seven Veils” from *Salome* to know in advance that the “last page of [the] Boosey score and Kalmus reprint has a measure missing” but that “the Schott score is correct and matches the Boosey parts,” as Daniels notes on page 506. Similarly, if a parsimonious conductor plans to conduct Stravinsky's *Rite of Spring* using the Dover reprint edition, Daniels is there to warn that this budget-priced score “is a reprint of a Muzyka [i.e. Russian unauthorized] engraving of 1965; it has many errors and no set of parts



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fully agrees with it.” (513) Incidentally, this is something that music students scrutinizing the Dover score should be aware of as well.

The main part of the book organizes works alphabetically by composer, alphabetically sub-arranged by title. It is followed by a dozen appendices, which are essentially indexes designed to provide various ways to access the main listings for many different purposes. They include: author-title listings of works for chorus, solo voices and solo instruments; listings by instrumentation and duration; and listings of works suitable for youth concerts. Each of these particular composer-title appendices also provides cross-references from variant forms of title to those employed in the main section. As an aid to thematic programming Appendix G lists significant composer anniversaries, and Appendix H is devoted to “composer groups.” The groups include nationality and ethnicity, from American to Welsh, with “Black,” “Jewish” and “Women Composers” as well. Readers curious about the Canadian coverage will want to turn to page 713 to note the twenty-two Canadians listed, from Murray Adaskin to John Weinzweig and Yehudi Wyner. The youngest Canadians to make the list are Maxime Goulet (born 1980), Robert Carl Rival (born 1975), and John Burge (born 1961). The lone woman Canadian composer mentioned is Barbara Pentland. Clearly this work is never going to supplant the Canadian Music Centre as an aid to planning Canadian content in the programs of Canadian orchestras, but it could help to draw the attention of conductors worldwide to the existence of a body of published work by Canadians. And for what it’s worth our twenty-two listed composers at least outnumber the Dutch (ten names), Cubans (four names), or Estonians (three names).

In place of a bibliography, Daniels provides Appendix I (for which he has coined the name “Orchestrology”) which lists not just books but also related websites, institutions and organizations of interest to professional orchestral musicians, such as the Major Orchestra Librarians’ Association, *Orchestralist*, and *Oxford Music Online*. The final appendices are a plain title index (again with title cross-references) and a comprehensive directory of orchestral music publishers and sources, from the American Composers Alliance to Zinfonia (an online service for music rentals and sales).

In his preface to this expanded edition, Daniels ends on a pensive note: “Now having passed the age of 80, I naturally wonder what will happen to this work when I am gone.” It seems likely to have a secure future as a purely online resource, following the trend established by such venerable reference works as the *Oxford English Dictionary*, or the *Grove Dictionary of Music and Musicians*. There are obvious advantages to online publication for both publisher and users: continual updates from a broader range of contributors, and keyword searching that in effect provides the equivalent of minutely customized indexes. (Are you looking for Czech-Canadian composers with an anniversary in 2017? How about Oskar Morawetz, 1917-2007?) However, even if this print edition turns out to be the last in this format, it will serve musicians well for years to come.

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