

number 40 of 1979 or 1982. One can imagine several better systems that would have made navigation easy and information immediately accessible.

Reading a bibliography like Gibson's prompts reflections on the future of Whitman bibliography. When I perceive an omission in any bibliography, it makes me wish for a comprehensive resource that could be corrected and updated. I suspect that electronic tools, slowly or rapidly, will bring increased order, completeness, and precision to Whitman bibliographies. The library at my university recently bought a subscription to *Nineteenth-Century Masterfile* (formerly *Poole's Plus*), a tool that provides bibliographic indexing for American and English periodicals published between 1802 to 1903. When I checked for "Walt Whitman," I uncovered numerous pieces, some quite significant, that had been overlooked by Giantvalley. And if, as promised, *Nineteenth-Century Masterfile* is updated regularly, more and more items will be located in due time. Other electronic tools are emerging, too, that help make more and more of our heritage accessible. Folsom's work on the current bibliographies, first appearing in print in the quarterly issues of this journal, are now presented in annualized form in the *Walt Whitman Archive* (<http://whitmanarchive.org>) and on the *WWQR* website (<http://www.uiowa.edu/~wwqr/>). An effort is now underway to make Folsom's yearly bibliographies more useful by delivering that material out of a unified database (rather than individual static HTML pages) so as to enable sophisticated searching. It would be ideal if the *Whitman Archive* could work backward to include the work of Gibson, Kummings, and Giantvalley. All that stands in the way is time, money, and copyright! But perhaps even these formidable barriers will be overcome.

To return: there are problems with the physical volume Mellen has produced, but Brent Gibson—for all that he has tracked down, patiently read, and carefully explained—deserves our applause and thanks.

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KENNETH M. PRICE

LAWRENCE KRAMER, ed. *Walt Whitman and Modern Music: War, Desire, and the Trials of Nationhood*. New York: Garland, 2000. xxii + 179 pp., with accompanying compact disc.

No nineteenth-century poet has exerted so phenomenal an influence on composers of the twentieth century as has Walt Whitman. So far, *Leaves of Grass* has given birth to over 1500 musical compositions in every genre, in the United States and abroad. Lawrence Kramer's *Walt Whitman and Modern Music* makes a worthy, if limited, contribution to the subject. Kramer provides a series of essays by eight musicologists and literary critics exploring Whitman and Civil War music (by John M. Picker), Whitman and English music (by Byron Adams), Whitman and German music (by Werner Grünzweig and Walter Grünzweig), Marc Blitzstein's Whitman settings (by David Metzger), Paul Hindemith's requiem *When Lilacs Last in the Dooryard Bloom'd* (by Philip Coleman-Hull), Kurt Weill's Whitman music (by Kim H. Kowalke), Hindemith's requiem again, along with two other settings of "Lilacs" by George Crumb and Roger Sessions (by Kathy Rugoff), and four settings of *Drum-*

*Taps* poems by Ralph Vaughan Williams, Ned Rorem, John Adams, and Lawrence Kramer (by Kramer). Kramer's claim that the essays "trace the transformation of Whitman's nineteenth-century texts into vehicles for confronting twentieth-century problems—aesthetic, social, and political" is not entirely borne out in the book, though several of the essays do deal with social and political issues.

Of special interest is the discussion by the brothers Werner and Walter Grünzweig of Whitman's influence in German-speaking countries. The Grünzweigs examine the Whitman music of twelve German composers, including the three best-known to American concert-goers—Kurt Weill, Paul Hindemith, and Hans Werner Henze. Strangely missing in the book is any discussion of Roy Harris, generally regarded as the "Walt Whitman of American music" for his Whitman-inspired output of choral and symphonic music. Nor do the names of William Schuman, Lukas Foss, Norman Dello Joio, Samuel Adler, Robert Strassburg, and Leonard Bernstein receive even passing notice.

The CD that accompanies the book does, however, offer effective performances of four of Weill's Whitman songs, four of Blitzstein's (recorded here for the first time), eight sections of George Crumb's "Apparitions," and three songs by Kramer, all sung by soprano Joan Heller, accompanied by Thomas Stumpf on piano. The grouping offers an interesting but severely limited overview of musical examples by a handful of the composers discussed in the book. Those interested in Whitman music would do well to supplement the CD in this volume with baritone Thomas Hampson's *To the Soul* (EMI Classics), which contains twenty-two Whitman songs by eighteen composers.

This collection of essays—as much by what it leaves out as by what it includes—suggests the vastness of the topic of Whitman and music, and it is easy to imagine a second volume (and a third) that would deal with some of the many fine composers of Whitman music that are ignored in *Walt Whitman and Modern Music*.

*The Leisure World Walt Whitman Circle*

ROBERT STRASSBURG