



# CHARM Newsletter

Annual newsletter

Issue 2 (May 2006)

**C**HARM (the AHRC Research Centre for the History and Analysis of Recorded Music) came into being on 1 April 2004, and this Newsletter looks back on our second year of activity. A partnership of Royal Holloway, University of London, King's College London, and the University of Sheffield, CHARM is funded through a five-year grant from the AHRC, and its principal activities include a major on-line discographical project, a series of specialist symposia, and a portfolio of recordings-related research projects. For details of CHARM please visit our website at <http://www.charm.rhul.ac.uk>, where you can register with us to be informed of upcoming events – and next year's newsletter!

## DIGGING BENEATH THE GROOVES: THE EUROPEAN RECORDING INDUSTRY DURING THE INTER-WAR YEARS

**S**heffield University's contribution to CHARM's research programme is focused upon the history of the record industry between 1925 and 1932, primarily within the United Kingdom. The project's aim is to investigate the complex interactions between commercial and business pressures on the one hand, and on the other the changing attitudes to performance and recording at a time when the technology itself was undergoing dramatic change (from acoustical to electrical recording). The acoustical method involved performers having to play directly into the horn of the recording equipment, involving all kinds of practical difficulties (physical arrangements of the players to get the right balance on the recording) and musical changes – such as the use of brass instruments to play double bass parts. With the development of suitable electrical microphones, a new era of higher quality recordings, made under more familiar and congenial physical circumstances, opened up.

An invaluable guide to what was happening during this period is the monthly magazine *The Gramophone*, founded by the Scottish author Compton Mackenzie in 1923. This not only reviewed the major record releases of the period, including many which have vanished completely from sight, but also carried articles on a wide range of topics. These included interviews with prominent musicians, personal reminiscences from recording personnel, technical articles of what now seem a quite arcane kind ("when did you last dope your needle?"), industry news, and very lively correspondence pages. Sheffield has a complete run of *The Gramophone* from the very first issue, and careful reading of the reviews, articles, editorials and correspondence from the has helped to build up a fascinating picture of the

attitudes, explicit and implicit values, and 'hot topics' of this crucial period in the history of recording.

A rather different picture of the record industry at this time is presented through the financial pages of *The Times*. Here the apparently staid reporting of annual profits provides an invaluable insight into what was a period of quite exceptional growth, reflected in bumper profits and huge dividends for shareholders. These reports also give some idea of the character of the leaders of the industry at this time, such as the chairmen of The Gramophone Company and the Columbia Graphophone Company, Trevor Williams and Sir George Croydon Marks respectively. Both were supported by exceptional executives: Williams by Alfred Clark, who was later to be his successor and the first chairman of EMI; and Marks by Louis Sterling, a born marketeer. An important newcomer to appear at the end of the decade was the Decca Record Company, led by the stock-broker Edward Lewis.

In the early 1920s the world of the gramophone, although quite heavily industrialized, was still in many respects that of the enthusiastic amateur. Mackenzie's excellent editorials in *The Gramophone* made no bones about his personal preferences at the dawn of the age of electrical recording. What he valued were performances with 'life', such as those conducted by Albert Coates or Willem Mengelberg. By contrast, people who we might now expect to have been the dominant figures of their time, such as Richard Strauss and Felix Weingartner, were criticized as dull. Trying to unpick the basis for these changing social and aesthetic attitudes is one of the central themes of the project – and it is clear that a whole variety of interacting factors are involved: British nationalism versus the commercial need to

become more international; the record understood as the document of a live event versus the record as a more sober 'reference point'; the 'house performers' who provided the bread and butter of the two big companies versus the rising importance of international stars; and somewhere within all this, changes in public taste in relation to performance style.

As the industry grew and developed, the basic 'core' repertoire was quickly recorded, assisted by events such as the centenary commemorations of the deaths of Beethoven and Schubert in 1927 and 1928. By 1929 the catalogue for classical recordings was substantial, and after a period in which the priority had been to establish single recordings of that 'core repertoire' on disc, the executives of the two big companies embarked on the more commercially aggressive approach of commissioning alternative and competing recordings of the same works. Both The Gramophone Company and Columbia employed the forces of La Scala, Milan, for instance, to record identical and competing works from the core operatic repertoire.

A key factor in this development was the international nature of the industry. Germany in particular, prior to the depression and the assumption of power by the Nazi party, was an extremely fertile ground for recording. The orchestras of the Berlin opera houses were especially active, recording a range of works that extended from the contemporary to the popular and 'middle of the road' with little apparent difficulty – and the reverse was also true: dance bands such as those of Marek Weber and popular instrumentalists like Edith Lorand regularly made forays into the classical repertoire. Paris was also a hotbed of recording activity, and the recordings from these musical centres, as well as those from the USA, were released by local national companies across Europe. This allowed them to achieve wide distribution, even if the level of local sales might have been limited – but clearly required their products to appeal to an increasingly international consumer audience.

Along the way the record industry threw up some interesting musicians, whose reputations have dimmed noticeably by contrast with those of established figures. The British pianist Maurice Cole, for example, recorded extensively for the budget label Vocalion with the conductor Stanley Chapple on the podium. Their records were well received, and clearly presented useful alternatives for the less well-off to versions published on full-price labels. While the latter have been successfully represented to later publics through re-issues driven by reputation, the stars of the

pre-war budget field for classical music are in the main invisible (and inaudible) today.

The growth enjoyed during the period between 1925 and 1929 can clearly be seen in the profits declared by the two major British companies, the Gramophone Company and Columbia. The former's profits for 1925 were £266,087; four years later, they had grown to £1,200,912, an increase of almost 500%. Columbia's figures for the same period told a similar story: £126,619 (1925) growing to £505,121 (1929). In addition the cash reserves held by these companies were extraordinarily large: in 1930 Columbia, following a new share issue, was sitting on reserves of £2,751,522 - a huge amount for the period.

This exceptional growth came to an abrupt halt with the Crash of 1929 and the subsequent depression. While record sales in fact held up well in the UK, restrictive trade policies such as tariffs and heavy import duties crippled international trade, and especially hurt the sales of expensive items such as gramophones, which the major companies also manufactured. The merger of The Gramophone Company and Columbia to form EMI in 1931 may have produced an industrial giant in the long run, but profits took a very severe shock indeed. For its first year of trading EMI reported a profit of only £16,115, and the extraordinarily generous dividends enjoyed by shareholders (60% in 1929) became a thing of the past.

By this time, the views expressed in *The Gramophone* had lost much of their individual character: substantial investments in artists and repertoire were duly applauded, and the development of 'an industry line' as to what constituted quality can be clearly perceived. The rise of radio and the talking picture provided related media activities of which the record industry at first seemed wary, but both were soon to be recognized as stimulating much-needed sales and ultimately supported further growth: the wireless through hardware such as radio and radiograms; and films through the sales of countless recorded versions of popular title tunes.

The period from 1925 to 1932 thus witnessed the growth of the record industry into a substantial international business, the impact of which in cultural terms is only beginning to be investigated and assessed. The subsequent fragmentation of Europe and the conflicts that followed have tended to obscure the achievements of this period, which CHARM's research programme intends to represent to both academia and a wider public.

*David Patmore and Eric Clarke*

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## STAFF CHANGES

Following completion of the CHARM Schubert song project in March 2006 at King's College London, we bid a fond farewell to the project's Research Fellow, Renee Timmers. She is now working as a researcher at the Nijmegen Institute for Cognition and Information, University of Nijmegen. To see the preliminary results of Renee's findings visit: <http://www.charm.rhul.ac.uk/content/projects/schubert.html>.

We also bid a grateful farewell to Francis Knights (CHARM Discography Project Manager), who has joined the RISM team at Cambridge; his successor Edward Taylor joined CHARM in May 2006. Edward studied music at the University of York, graduating in 1985 with a BA (Hons) degree followed by a PGCE from the College of Ripon and York St John. Edward has been involved with music copyright and classical discography at the MCPS-PRS Alliance in London for much of his working life. As CHARM Discography Project Coordinator based at KCL he will edit and collate data for the online discography.



Edward Taylor  
(© Francis Knights)

The CHARM Mazurkas project based at Royal Holloway began in earnest this year with the arrival of Craig Sapp (Research Fellow) and Andrew Earis (Software Consultant) in September 2005. Craig was educated at the University of Virginia and then Stanford University where he undertook a PhD in computer-based music theory and acoustics; an avid composer and pianist, Craig enjoys hitting the Thames in his one-person foldable kayak. Andrew graduated in 2000 from Imperial College London and the Royal College of Music, and is currently in the final stages of writing up a PhD at the University of Manchester on the analysis of expression in recorded piano performance.

## STUDENTSHIP NEWS

A new dimension of CHARM's existence is beginning with appointments to two CHARM-funded research studentships.

The first of these studentships is associated with the 'Recording and performance style' project under way at Sheffield. One of the topics which this project addresses is the relationship between commercial and business considerations on the one hand, and performing and recording style on the other; we suspect that this interaction may have resulted in a recorded legacy that does not fully reflect the performance styles of the time. This is the particular area in which Nick Morgan will work, under the supervision of Eric Clarke and David Patmore, but also in conjunction with the British Library Sound Archive. Nick is an Oxford history graduate who has worked for a number of years as both staff and independent producer for Radio 3 with a particular interest in historical recordings.

The second studentship is attached to the 'Style, performance, and meaning in Chopin's Mazurkas' project at Royal Holloway, and has been awarded to Georgia Volioti; a graduate of Imperial College and Royal Holloway, Georgia will be supervised by Nicholas Cook. She will be working on the perception and experience of musical form in performance, taking advantage of the approaches and tools that are being developed within the Mazurkas project.

Nick and Georgia will be joining a graduate student community that already includes Abigail Dolan and Amy Blier-Carruthers at Kings College London, both of whom are supervised by Daniel Leech-Wilkinson. Abigail is researching the development of modern flute style and sound, using early recordings to examine the spread of French influence in particular; she is also developing methods for studying timbre from acoustic recordings. Amy holds a King's College/British Library collaborative studentship funded by the AHRC and the British Library; she is working on recordings of performances conducted by Sir Charles Mackerras which are held in the BLSA, and her project will include interviewing those involved in making the recordings, with further valuable input from Sir Charles himself.

## WHO WE ARE

- Carol Chan (Royal Holloway, Centre Coordinator)
- Nicholas Cook (Royal Holloway, Director)
- Eric Clarke (Sheffield University, Associate Director)
- Andrew Earis (Royal Holloway, Software consultant)
- Daniel Leech-Wilkinson (King's College, Associate Director)
- Nick Morgan (Sheffield University, Research student)
- David Patmore (Sheffield University, Research Fellow)
- John Rink (Royal Holloway, Associate Director)
- Craig Sapp (Royal Holloway, Research Fellow)
- Edward Taylor (King's College London, Discography Project Coordinator)
- Georgia Volioti (Royal Holloway, Research student)

You can find more about us at:

<http://www.charm.rhul.ac.uk/content/staff/staff.html>.

In addition to our own staff, CHARM's work is supported by a Management Committee

(<http://www.charm.rhul.ac.uk/content/structure/mc.html>),

Academic Advisory Board

(<http://www.charm.rhul.ac.uk/content/structure/aab.html>) and

International Advisory Panel

(<http://www.charm.rhul.ac.uk/content/structure/iap.html>).

Our thanks to all those who contribute to CHARM's success through their membership of these groups.

## ART OF RECORD PRODUCTION CONFERENCE/ CHARM SYMPOSIUM 2

Held on 17 and 18 September 2005 at University of Westminster, London, and directed by Simon Zagorski-Thomas, this international conference was sponsored by CHARM in collaboration with Thames Valley University and the University of Westminster.

The second CHARM symposium formed part of the *Art of Record Production* conference, which served as a unique meeting point between academia and the industry of both 'art' and popular record production. Re-evaluating the influential but often unrecognized and uncredited role of sound engineers and producers, the conference offered an opportunity to consider the art of record production as a discipline in its own right. Entitled *Towards a Musicology of Production*, the CHARM strand in the Symposium represented the interdisciplinary nature of CHARM, featuring presentations from producers, performers, and musicologists from the different artistic and commercial contexts of pop, rock and classical music.

### **Performance re-imagined**

The vast implications of the decisions made by record producers in the process of recording were discussed from various aspects. Demonstrating a large selection of choir recordings made in the complicated acoustics of the Chapel of King's College, Cambridge, Timothy Day (British Library Sound Archive) discussed some of the core questions concerning the nature of recordings. His paper *Microphones in choirs and places where they sing* asked whether a recording can be a reproduction of the live experience, or is the performance re-imagined by the producer for the microphone? Simon Frith (then at the University of Stirling, now Edinburgh) focused on how rock record reviewers impact on our understanding of the work of producers in his paper *The myth of the producer*. In a paper entitled *The recording producer as musicological filter* Michael Haas shared his extensive experience in studio recordings as an independent producer, reflecting on the musicological implications of the choices made by producers in classical music recordings.

David Patmore (University of Sheffield and CHARM) presented a paper entitled *John Culshaw and the recording as art work* focusing on the work of John Culshaw, well-known as a producer for Decca Records in the 1950s and 1960s; he discussed Culshaw's philosophy of the recording as an art work in its own right, as well as the reasons for its decline. Also delving into the work of one particular producer, Andrew Blake (University of Winchester) in his paper *Towards a musicology of early 1960s EMI recordings by Suvi Raj Grubb* focused on Suvi Raj Grubb, a major EMI producer during the 1960s. Mapping Suvi Raj Grubb's ethnic and professional profile - which was unique for his time - Blake explored his role in shaping his period's high fidelity and stereo sonic ideal.

In his presentation *The US vs the UK sound: meaning in music production in the 1970s*, Simon Zagorski-Thomas (Thames Valley University) observed the ways sound was designed in American and British popular

music studios during the 1970s. He examined differences between the two national styles from a psychoacoustic and cognitive perspective, emphasizing the technological, cultural and aesthetic reasons for these differences.

### **Unreliable memories**

The performer's point of view was presented in two papers: *'The most original Beethoven yet recorded': fantasies, realities and the microphone* (Colin Lawson) and *'Sing to the mike': authenticity and performance in early music recording* (Donald Greig). Sharing his first-hand experience in recording studios as a performer, Colin Lawson (Royal College of Music) reflected on the contribution of the microphone to early music culture, and its influence on the shaping of 'historical' and 'authentic' interpretation. Another rare look at recording behind the scenes was offered by the singer Donald Greig: reflecting on the nature of the recording as document, his paper observed the ways the hidden parts of the recording process contribute to the creation of what might be considered unreliable memories.

Arguing that musicology has ignored a vast part of music making, David Carter (Griffith University, Queensland) explored a possible model for the musicology of production in his paper *Well past time: towards a musicology of audio recording production*. Examining recording technology as a compositional tool and recognising the producer as creative figure, as well as taking into account the collaborative nature of recordings, Carter based his model on three main channels: first, the production process (done through the producer, but not necessarily directly by him), second, the sonic characteristics of the recorded product, and third, the historical, cultural and sociological context of the production. Finally Paul Ramshaw (Thames Valley University) explored the links between performance, composition and production: taking into account new technologies and the technical skills and understanding they require, Ramshaw's paper *Is music production now a composition process?* reflected on the possibility of considering the computer as a compositional tool and the producer as a composer.

The conference included many more papers and panel discussions during the two days in its three parallel sessions, and served as an unparalleled and enriching opportunity to have a glance at a new field of research at its inception. Papers from the CHARM strand of the ARP conference are available to download at:

[http://www.charm.rhul.ac.uk/content/events/symp\\_2\\_papers.html](http://www.charm.rhul.ac.uk/content/events/symp_2_papers.html).

Abigail Dolan (King's College London)

# WESTFOCUS SEMINAR: TEACHING RESOURCES FOR RECORDED MUSIC

1 October 2005, King's College London

The first of three one-day seminars organized by CHARM within the WestFocus knowledge transfer network, this event focused on the use of recordings in schools, primarily at secondary level. The seminar's aims were succinctly outlined in the publicity material produced prior to the event:

Current practice in music teaching favours a practical, 'hands-on' approach emphasizing performance and composition; the use of recorded music as a teaching resource has tended to take a back seat. Yet recordings are the predominant vehicle of musical experience today, and students are expert listeners to recorded sound. Moreover, major developments in the access to - and presentation of recorded music are opening up new educational possibilities. Targeted primarily at school music teachers, this one-day seminar covered a variety of issues on this topic, ranging from the production and engineering aspects of recorded sound to on-line music libraries and teachers' experiences of using recordings in the classroom.

The seminar stimulate a great deal of discussion among delegates and those present found it useful, though attendance was disappointingly small: it is hard to say whether this is confirmation that 'the use of recorded music as a teaching resource has tended to take a back seat', or simply reflected the unseasonably fine weather.

Nicholas Cook (Director of CHARM, Royal Holloway) introduced the seminar by briefly talking about the early recordings of Alessandro Moreschi – made in 1902 and 1904 – and the extent to which recorded sound can provide an insight into other times and places. Leaping forward by a century, he outlined the diverse roles that recordings could play in today's music education: reflecting the predominant mode of consuming music, he said, students are highly skilled in listening to recordings even though they may not necessarily have musical skills as conventionally defined.

## ***'Out of touch'***

Norton York (University of Westminster and Rockschool Ltd, <http://www.rockschool.co.uk/index.asp>) spoke on 'Recordings and the curriculum'. He argued that music education is out of touch with the outside music scene and needs to reflect the tastes of young people. He gave a fascinating overview of how music education got to its current state by highlighting the Newsome Report (1963) and the view that 'pop music isn't good for you – listen to good music!' which was reinforced at that time by the BBC and academia. Norton praised the example set by Paul Farmer (former Head of Music at Holland Park School, London), who developed the first examination in popular music. Reflected by the media and radio, the overwhelming British contribution to music is pop music and this is the music most kids like, yet this is not reflected in music education: students need to feel that the music *they* like has value. Norton further noted that many music teachers are not in tune with the kids they teach. For example, although Brit Pop is an option in GCSE Music, few teachers take it up simply because they do not have the skills or training to teach it.

Norton highlighted numerous ways that recordings could be used in music education:

- to encourage young people to bring in their own recordings and to talk about them
- to use historical recordings as a way of highlighting different ways of recording the same piece of music
- to produce a live recording
- recordings to develop performance – record students' performances to assess progress and achievement
- a way of celebrating the end of a project – a permanent record.

## ***'I hate classical music!'***

Anna Rees (Head of Music, Monk's Walk School) focused on *The Musical Futures Project*, an approach to music teaching that fosters innovative and imaginative ways of encouraging secondary school children to engage with music (<http://www.musicalfutures.org.uk>). Music is compulsory in schools for years 7 – 9 (key stage 3, ages 11-14), but Anna argued that there is a gulf between the musical 'elite' and 'the rest'. Reflecting the way we consume music, the instinct for many students and parents alike is to talk the moment music is heard. Of course, this is acceptable and indeed the norm with pop and rock music, but not so much with jazz or (particularly) classical music. Obviously this can have a negative impact when trying to teach classical music: the teacher feels that he or she is stifling a natural physical response – head banging, dancing and suchlike. Then there is the stock response by kids, "I hate classical music!" – often before they know what they are going to hear. Technology also plays a role in conditioning or encouraging this response; with the iPod and so forth you can simply fast-forward to the bit you want to hear.

Teaching techniques at the heart of *The Musical Futures Project* include:

- informal learning – no more teachers behind the desk! Relaxed supervision
- working in groups – friendship and peer support
- encouraging children to choose instruments of their choice
- getting children to copy and emulate their favourite songs and perform them.

How does one encourage children to move beyond the “I hate classical music” stage? The pilot results of *The Musical Futures Project* confirmed the efficacy of these techniques: the children had already copied and performed their favourite pop songs, and this ‘hands-on’ approach was then transferred to classical music. Children are familiar with classical music from an array of sources such as TV adverts; building on their increased motivation, they were encouraged to copy *their* favourite tracks – Handel’s ‘Sarabande’ was one example. Children were encouraged to listen to classical music in new and exciting ways through listening and copying by ear. Benefits of this approach included:

- increased motivation
- children stayed on task
- enhanced listening skills
- kids that you would have thought weren’t interested in music really stood out
- non-participatory kids got involved
- enhanced student-teacher relationship
- peer coordination
- fun with music!

Timothy Day (Curator of Western Music, British Library Sound Archive, <http://www.bl.uk/nsa>) spoke on 'Listening to history', focussing on how recordings could be used to foster an historical understanding of music. He argued that students have largely been taught to realise the original intentions of the composer (Bach should not be played on the piano!), yet each generation will make what they will of the music. Performance is a creative process and that is why performance style is subject to constant change.

Why should teachers take notice of recordings? Recordings – specifically historical recordings – are a valuable resource to illustrate changes in performance practice to students who are studying, say, A Level music, in particular because they demonstrate that there are always different options in performance. There are many ways to acquire old recordings:

- downloading
- on-line resources
- British Library Sound Archive
- reissues on historical labels.

What is classical music for? Timothy ended his presentation with an excerpt from Classic FM – classical music has become synonymous with relaxation and calming the nerves.

Jim Barrett and Mike Howlett (University of Glamorgan) spoke under the title 'The music industry and school music education: connecting the signals'. They discussed the role that music technology can play in music education, arguing that it is particularly important to get music education right at key stage 3 (11-14 year olds, years 7, 8 and 9) and illustrating the use of the technology as they talked about it. They argued that film music and computer games music are particularly fertile areas for music education because of the integration of music in a larger multimedia context.

Finally Chris Turner (Broadchart Ltd. <http://www.broadchart.com/Playtime/Playtime.htm>) demonstrated PLAYTIME – an on-line digital library based on the outstanding and comprehensive sound archive formed by Phil Swern. The library contains millions of tracks including the complete UK Top 40 hits since 1952, the US Hits 100 since 1954 in addition to non-chart pop, jazz, country, classical, film soundtracks, stage shows and comedy music sections, all with full copyright clearance. For an annual fee, the library is available to all schools and universities in the UK and constitutes a key resource for music education.

The seminar concluded with a roundtable discussion which examined key issues raised during the day:

- is the perception of music as a study not as widely appreciated as other subjects?
- in terms of knowledge learnt, how can one address the discrepancy between music graduates and music teachers?
- how can one encourage a two-way exchange of information between the student and teacher?
- why do we categorise music in education?

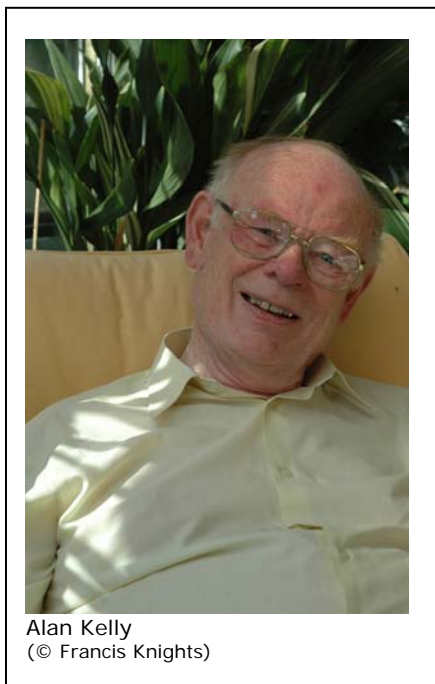
*Poly Victoros (Royal Holloway, University of London)*

## FRANCIS KNIGHTS INTERVIEWS ALAN KELLY

**A**lan Kelly has spent the past four decades compiling a comprehensive EMI discography for the period 1898-1929, work which has been made available in a sizeable collection of volumes published by the Greenwood Press, and later on CD-ROM, and still continues. Francis Knights visited him at his home in Sheffield last August, and asked him more about his project, the data from which forms the core of the ongoing CHARM Discography (<http://www.charm.kcl.ac.uk/>).

Francis Knights: *When did you first get interested in recordings?*

Alan Kelly: When I was a university student, about 1947, in Glasgow. The first records I ever bought were the Gilbert & Sullivan *Trial by Jury* set, and that was because there were only four records, and it was affordable.



*They were very expensive, weren't they?*

Seven shillings and fourpence halfpenny each, including tax - about £1.50 the set. CDs are cheaper, especially if you get 20 tracks!

*What did you start collecting? Were you always a collector?*

In my last year at university I met a Chinese student in a philosophy class who was an opera fan, a former Major in Chiang Kai-Shek's army, and I remember asking him what was the best record in the catalogue. He said, Martinelli and Ponselle singing the Act 2 finale to *Aida*, and those were the first two operatic records I bought, and I didn't buy another Gilbert & Sullivan for a long, long time!

*Are your interests mainly in opera and vocal music?*

Yes, originally. But I've always been interested in the numbers game, and on a teacher's pay you can't, for example, afford to go to South America and import all the latest rarities - a lot of collectors are obviously very wealthy - but a substitute for not being able to buy all these records I suppose I collected the numbers instead - much cleaner, much lighter and a lot less noise!

*So when did you actually start collecting the numbers?*

I started with the DA and DB series in the 1950s. I worked at it for donkey's years, adding masses and masses of new material, then I decided it was time I did something with it, so I picked one catalogue to do it properly. The first one was the Italian catalogue, which would probably be the most popular and interesting one. It was twenty years' work before that one came out.

*What was your purpose in collecting these catalogues?*

Sheer curiosity - I wanted to know what was hidden. What did the blank numbers mean? Nobody had a clue, and it was only when the British Library made the microfilm of the EMI Archive that you could go in and look things up. And even then, in Patrick Saul's day, he didn't seem at all keen on people looking at his microfilm! I wrote a letter to him pointing out the aims of the National Sound Archive, and after that everything was fine.

*So you did the first book, then decided to just carry on?*

Yes, I just went on to the next, doing the French then the German. The Dutch was just a fill-in while waiting for the Russian. The next thing I have to finish is the Spanish catalogue.

*What is it that's kept you going? Is it a completist urge?*

Everything is cross-referenced, and the whole lot interweaves. You can't do one without the other - it's massive! I can't see myself finishing it - I'm 77 now. I hope that someone will pick it up where I leave off.

*How much of the work is following up small details?*

You simply go through all the material that's there. If you don't go through all the boxes at the Archive, you don't know what's there.

*What was your working method?*

The entries were all transcribed by hand, then had to be typed before they could come out in book form. The only thing that made it possible was the computer, so the publisher didn't have to have it typeset or proofread - I still find odd mistakes in the Italian catalogue! It seemed to me the best thing to do was to put the files on CD and sell them - the idea wasn't to make a profit, but to have something safer than the single sheets of paper in the Archives. I've now got a list of about 16 - the Spanish catalogue will be 17. The data is very fragile - EMI have done an extremely good job in preserving that material, and I for one have been extremely grateful for having been allowed to see it and use it. Having been going to the Archive for thirty years, I feel those 135,000 discs are personal.

*What about spoken word records, like Mussolini's address to the people of America? What is their value?*

If I were to start collecting again, I think I would concentrate on spoken word, on actuality recordings. Things like Harry Lauder's appeal for a million pounds for maimed Scots soldiers in the first war - a million pounds in those days was an awful lot of money. Then there are numerous records I'd love to hear, like the ones in the BBC Archives - Churchill on the causes of war, for example.

*What do think are the most important discographical tasks for the next ten or twenty years? Is it getting all the catalogues sorted out?*

I reckon it's important to get hold of the foreign material, the recordings from Romania, for example. In the English Zonophone catalogue there are hundreds of records by a group called Caluso's Double Zulu Quartet - all recordings in Zulu. Now to me, that's just as important as Cortot's recordings of Schubert, but not many folk would take that view. In some places, all copies of the discs have vanished, of music which has vanished without a trace.

*Alan, thank you for talking to us.*

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## COPYRIGHT NEWS

Something we weren't expecting to spend so long on was copyright. There are several reasons why this has become a major issue for CHARM and for anyone else doing research involving sound recordings. One is that the current law covering the use of sound recordings in research is a mess. The second is the proposal, vigorously advanced by the music industry, to extend the copyright term on sound recordings. The third is the setting up of the Gowers Review of Intellectual Property, to which CHARM has made a submission covering both of the first two issues.

Scholarship frequently entails copying of copyright materials for purposes of research and private study, as well as the communication of results, and such activity is generally covered by the fair dealing exceptions to copyright. So musicological study involving sound recordings entails copying for such purposes as spectrographic analysis and data capture, while presentation of research entails, for example, the copying of excerpts to hard disc for integration within PowerPoint and similar presentations. The problem is that while sound recordings are covered by the fair dealing exceptions for criticism and review, they are not covered by the exceptions for non-commercial research and private study. This doesn't mean that research involving sound recordings is illegal, but it does mean that you would have to argue its legality on the basis of various related provisions, the application to recordings of

which has never been tested in the courts. It is entirely illogical that different provisions should apply

to research involving different media (fair dealing for research basically applies to everything except recorded music and film), and CHARM argued in its submission to the Gowers Review that fair dealing ought to apply uniformly to all media. The same argument was put forward in a number of other submissions, including that of the British Academy, of whose Review group on copyright and humanities scholarship I am a member.

As for the proposed extension of the copyright term in sound recordings, this has its origin in an argument put forward by the record industry that there is not a level playing field between the UK and the US, where very long copyright terms (in effect generally 95 years from release) were introduced in 1998. The 'level playing field' argument isn't a very sound one—British copyright holders do much better in several other ways, particularly when recordings are used on the radio—but CHARM's concern is about the effect of extended copyright terms on access to historic recordings. The US legislation of 1998 was justified largely on the grounds that, with the incentives resulting from the extended copyright term, record companies would re-release their back lists, so making the heritage of recorded music accessible not only to scholars but also to the general public. But in 'Survey of Reissues of U.S. Recordings', an authoritative study issued by the US Council on



Library and Information Resources (<http://www.clir.org/pubs/execsum/sum133.html>), Tim Brooks shows that this simply has not happened: copyright holders have issued only a tiny proportion of their back lists, and many recordings have become 'orphans' (that is, it is impossible to establish who owns the copyright). The result is that in the US the vast majority of the recorded legacy has been locked

up. It is against the interests of the general public, the reissuing industry, and scholars that the same should happen in the UK.

CHARM's submission to the Gowers Review was drafted by David Patmore and may be found at <http://www.charm.rhul.ac.uk/content/resources/Gowers.pdf>.

Nicholas Cook

## CHARM SYMPOSIUM 3: TRANSFER AND THE RECORDING AS HISTORICAL DOCUMENT

20-22 April 2006, Royal Holloway, Egham, Surrey

This residential symposium, held in the attractive surroundings of Royal Holloway, provided a welcome opportunity to focus on and debate the issues surrounding recordings and their transfers. It was quite a strange experience to leave central London, which was in a wintry and leafless state, to find that the further West I drove, the greener and leafier and more blossom-filled the world became. By the time I reached Egham, I thought I'd taken a wrong turn and ended up at Hampton Court Palace, or in Kew Gardens' tropical greenhouse. Do they pay to get springtime earlier out here?

Fighting through the rainforest jungle that surrounds the quaint music department buildings, I arrived to find a room full of people: this third CHARM symposium had attracted twice as many people as expected, a testament to the current interest in recordings. The list of delegates attested to the breadth and variety of specialities and disciplines represented: musicologists, transfer engineers, record collectors, and music journalists/broadcasters were all gathered together to discuss and debate the trials and tribulations of making and working with recordings. The symposium was organized into interweaving sections of theory and of practice: there were groups of papers by musicologists, discussing the various problems and issues they grapple with when working with transfers, offset by papers given by the transfer engineers who explained what they do when transferring from an original source, and why they make the decisions they do.

The opening paper, by David Breckbill (Doane College, Nebraska), was entitled *Issues of documentation and experience in re-releasing historical recordings*. Breckbill discussed what he perceives to be the two main problems researchers encounter when studying early recordings from transfers: inadequate documentation and the difficulty of reconstructing the original listening 'experience'. He was concerned with the *sound* of the original recording, which for the sake of argument he viewed as independent of the work it reflected. For Breckbill the original record is extremely important, as it carries a lot of information that might and often does get lost in the transfer process. He discussed the early twentieth-century practice of releasing discs of segments, comparing the experience of the segment to that of the complete work and linking this to different types of listening and historical concert-going

habits. He argued that playing a record could be considered as a performative act itself - a dimension that is lost when people play modern CD compilations. Finally he called for transfer engineers to provide transparent and comprehensive documentation. Breckbill's stirring call to arms was followed by a lively question session (as were all the papers), with much healthy debate and frank exchange of opinions.

*'Playing a record could be considered a performative act itself - a dimension that is lost when people play modern CD compilations.'*

Martha Tupinambá de Ulhôa (University of Rio de Janeiro) spoke about the early releases of the Brazilian record company Casa Edison (1902-1932). Her work centres on Brazilian popular music, and the research group to which she belongs (Instituto Moreira Salles) is working on a project to digitally transfer these recordings in order to make them accessible online (<http://www.ims.com.br/ims>). Examples of these early releases were played and discussed, with special reference to the switch from oral to aural transmission tendencies at around this time - where popular songs had been transmitted from person to person (oral), recordings became the main means of learning songs (aural).

*In Love is in the air (ear?): Musical expression and soundscape in the recordings of Grieg's Op.5 No.3: Jeg elsker Dig/Ich liebe dich/I love thee*, Per Dahl (University of Stavanger) discussed the problems he encountered as a musicologist using records as historical documents. His project involved detecting changes in the interpretation of this song, for which purpose he compiled a chronological discography of the recordings, but found that his sources (transfers of the original recordings) could not be trusted: performances might be incomplete or at the wrong speed, while different transfers of the same original recording varied a great deal. He discussed alternative listening strategies: a musicologist may use a recording as an exemplar of the work (with the score as the point of reference), whereas a record collector compares a given recorded performance to other recordings. He concluded by saying that 'when the pickup [needle] digs into the groove it's not

searching for a historical document of a musical work, but for a soundscape to fit the musical expressions of the performer's interpretation.'

*'Students of performance practice need to understand the principles of remastering since this is the gateway through which they will experience most historic recordings.'*

Simon Trezise (Trinity College, Dublin) gave a paper entitled *Emotional and musical responses to mutating sound quality in Vaughan Williams' recording of his Fourth Symphony*. His main argument was that as listeners we respond to the *sound* of an early recording, and that this sound is largely a result of transfer techniques. He explained that different methods of transfer can affect our perception of a single recorded source in the same way that Herbert von Karajan 'demonstrated to his students that the same tempo (measured metronomically) could be made to sound livelier by changes of accentuation, emphasis etc. without departing from the pulse'. Trezise compared four commercial transfers and his own 'flat' transfer of Vaughan Williams conducting his Fourth Symphony (BBCSO/Vaughan Williams Symphony No. 4. Rec. 11.10.1937. ZEA 5400-II, 5801-II 5802-7. HMV DB3367-3370), and by playing examples from each established that there are significant differences between the sounds of the transfers; he then explained an experiment he carried out with undergraduate students to see how far they were aware of these differences. The questions afterwards reflected the audience's interest in this line of enquiry, and suggestions were offered as to how his experiment could be modified to yield more precise results.

### **Hot debate**

The symposium seemed to have been cunningly planned to encourage people to interact and attend as many sessions as possible. This was achieved by having only one stream of sessions, by making dinner an inclusive affair for non-residential and residential delegates alike (which meant that people kept talking over their suppers), and the scheduling of a late-night discussion session. The first evening's midnight feast was on the menu as *Special session on comparing transfers*. It was a wonderful grown boys' 'show and tell': four eminent transfer engineers (Ted Kendall, Mark Obert-Thorn, Roger Beardsley and Ward Marston) had been given the very same 78 recording (David Devries, 'Réverie de Georges Brown' (Boieldieu, *La Dame blanche*), with orchestra,

Parlophone R 20069, matrix XXP 6659-ii (1928)), and asked to produce a transfer of it. They now played their transfer and explained how they arrived at their 'interpretations'. This was somewhat reminiscent of what an old gramophone concert might have been like, down to the applause after each record! It was an extremely interesting and thought-provoking experiment (not to mention amusing and entertaining), and certainly raised much hot debate, albeit jovial and animated even given the differing ideas. Oddly enough, the transfer engineers stuck together and held very much the same opinions about what they set out to achieve when making a transfer, describing their aim as to be true to the original performance. By contrast the musicologists argued on the one hand for more 'fidelity' to the original experience of listening to a 78, and on the other for much more thorough documentation of what was done in the transfer process and why. One thing that certainly could not be ignored was the level of knowledge and expertise on all sorts of aspects of recordings contained in that one room that evening--and the debate continued in the pub afterwards!

The second day began with an elaboration of the previous evening's experiment: The four transfer engineers each gave a talk about their respective approaches to transferring discs, and their varying degrees of intervention. In *Remastering made easy*, Ted Kendall described how he goes about making a transfer: he believes that students of performance practice need to understand the principles of remastering since this is the gateway through which they will experience most historic recordings. His philosophy is based on recreating the sound of the original performance: he sees himself as separated from the performer by a barrage of interference which ranges from the original microphone pickups to the cutting of the master, the pressing of the disc, and the deterioration of that disc, as well as the playback equipment through which the music is heard today.



(L-R): Ted Kendall, Roger Beardsley, Ward Marston and Mark Obert-Thorn  
(© Michael Gray)

He aims to filter out as much of this 'noise' as possible, and explained the three steps on the way to this: capture, restoration, and 'beauty treatment': 'capture' is about getting the signal from the disc to a digital storage medium with as little loss of information as possible (by using the correct needle, for example), while 'restoration' involves fixing deterministic problems arising from the media (clicks and crackles), and 'beauty treatment' is the finishing touches such as equalization and hiss reduction (for which purpose he, and the others, sang the praises of CEDAR technology).

### ***Transferring as art as well as science***

Mark Obert-Thorn's paper, entitled *Transfer fundamentals*, identified the main factors of a successful transfer, such as good source materials, cleaning, centring, selection of stylus, pitching and playback speed, equalization, side joins and noise reduction). He showed pictures of his studio setup, as well as (very helpfully) playing examples of each stage of the transfer process, in order to illustrate the effect that each stage of intervention has on the original source. He noted that he would approach a transfer differently depending on whether it was for archival purposes or for commercial release. Some of the points which stood out were the importance of the playback equipment and speakers you use when making a transfer, the fact that you should let your ears be your guide when fine-tuning the sound, and that transferring is an art as well as a science: you need a degree of musicianship in order to 'collaborate' with the artist on the record.

Roger Beardsley didn't bring pictures, but had planned audience participation – there wasn't a dull moment at this conference! He began with an analogy, comparing transfer engineers to art restorers – their job is to clean the object in order to let the original colours shine through. So in the case of a recording transfer he wants to get as close as possible to the sound of the original live performance. The audience participation began when he played us a disc of Bud Flanagan (of Dad's Army fame), in a 'good' original recording and a 'bad' one – but he didn't say which was which. The audience were asked to mark the first one out of 10, and it rated quite high (with a few exceptions). The exceptions obviously knew better, because the second example was the 'good' one, clean and bright and clear. Beardsley's point was that 'old recordings do not need to sound bad': he puts bad transfer quality down to 'poor replay' and 'ignorant operatives'. He doesn't, however, believe that a 'good' transfer necessarily entails a high level of intervention: if you get the playback levels right, then very little equalizing is needed and the results can be very good indeed. He concluded his paper by playing what was nearly a world premiere of Francesco Tamagno (Verdi's choice of tenor) singing Otello in 1903, and it did indeed sound very good!

### ***Which source?***

At this point, prompted by a question from Timothy Day, a short discussion began about the historical veracity or 'authenticity' of a cleaned-up transfer.

Day's point was that we shouldn't want to tidy the recording up so much, as the people listening to the disc at the time would have had inferior playback equipment to today's, and so would therefore have heard a certain amount of pops, crackles and hissing. The discussion turned to an issue which had been popping up ever since Breckbill's paper: which source are we trying to recreate, the performance or the record? Advocates of the latter argued that it is surely unhistorical to 'improve' the recording beyond its original capabilities, and anyhow, the recording session would not have felt like a proper live performance to the performer, so the situation that the engineers are trying to recreate (the 'performance') never really existed. This argument resurfaced on the final day of the symposium.

***'With electrical recordings, our greatest tools are our ears, but with acoustic recordings our greatest tool is our imagination.'***

Ward Marston began his talk, *The challenges and the joys of remastering acoustic recordings*, by stating that all the engineers present are trying to 'get the performance to shine thorough – they're trying to get the record out of the way'. He then explained the distinction between electrical and acoustic recording as he sees it: with electrical recordings, our greatest tools are our ears, but with acoustic recordings our greatest tool is our imagination, as we need to be able to extrapolate what it would have sounded like. He used as an example a recording of his own voice, made using acoustic techniques, and invited us to compare it with his live voice: he felt it was a striking likeness, but with an unflattering accentuation of the negative aspects of his voice (which he described as a hoarseness and a lack of bass). He then asked us to use our imaginations in listening to a 1965 cylinder of Birgit Nilsson, and found that the accentuation of negative features was similar but that it was still recognizably her. There followed many examples (including a cylinder of Tennyson reciting his own poetry from 1890): Marston concluded by asking us not to expect too much of acoustic recordings, but not to expect too little either.

### ***The virtual stylus***

The afternoon session propelled us from the gas-lit twilight of the late nineteenth century into the bright laser beam of the twenty-first. This was achieved by John McBride (University of Southampton), whose topic was *Non-contact surface scanning systems for the retrieval and protection of archived sound recordings*. McBride's research group is developing a system for measuring and mapping the surface of a cylinder or disc without touching it, using methods of optical metrology and pattern recognition. The digitally-captured 3D map can then be 'replayed' by means of a 'virtual stylus', which can be directed to the least worn areas of the groove.

This technology offers the promise of accessing damaged recordings as well as archiving them. While McBride's demonstrations were impressive, the

research is still in its early stages, and the process is highly computation-intensive: finding ways of reducing processing times is a research priority. The project excited much interest, especially from the transfer engineers, one of whose main problems, it becomes clear, is dealing with damaged sources.

In her paper *Listening to historical and modern recordings: the effects of age and recorded version on the perception of performance*, Renee Timmers (University of Nijmegen) presented the results of an experiment she undertook, in collaboration with Daniel Leech-Wilkinson, at the end of her 18-month period as a Research Fellow at CHARM. She investigated whether the 'old-fashioned' impression we get when listening to older recordings derives from the style of performance, or from the age as perceived because of pops, clicks, and surface hiss. She devised an experiment based on recordings of Schubert's *Die junge Nonne* from 1907 to 1977, creating two copies of each: one 'clean' and one 'dirty', the latter involving surface noise being added to modern recordings. Recordings were played in a randomised order, and subjects were asked to judge qualities such as age, quality, affect, dynamics, tension, clarity, valence, and activity. In Timmers' words 'the results differentiate between perceived dimensions of performances that are and are not affected by the age and version of a recording': both recording date and version (clean/dirty) had a significant effect in perceived age, clarity, and quality.

This second day of the conference had been packed full of interesting and challenging papers, and George Brock-Nannestad (Denmark) was the final runner in this marathon-like relay race. In his paper entitled *Using recordings for documenting performance* he navigated us through his thoughts on what should be considered when using recordings as documents of past performances, displaying vast knowledge and extensive research in many fields. His topics ranged from the chain of processes involved when creating a recording to 'how academic work in the field had coped before now', with excursions along the way to physiology, psychoacoustics, and the properties of the various technologies used to capture preserve and playback a performance. Even data concerning daily variation in the strength of electricity supplies found their way into the presentation.

### **Very good frisbees**

Again, the dinner tables were hives of animated and interesting discussion: so many approaches and results had been expounded over the day that everyone seemed interested in debating where along the spectrum they stood. The post-dinner session on this evening was given by Tully Potter (Classic Record Collector): *Dubs and flubs: transfers I have known*. He began by describing his excitement at the sound of a 78, explaining that he is disappointed with many CD transfers as in his opinion they don't show performers at their best. He said that the record industry has managed to convince people that the public will not put up with surface noise, but he personally *likes* it... and many in the audience

seemed inclined to agree! He proceeded to play some of his favourite and most hated recordings (suggesting at one point that the CDs released by a certain company make 'very good frisbees'). He then called for producers to be more careful to avoid the 'chronological syndrome', the 'encyclopaedic approach' and the 'stamp-collecting syndrome'.

Day three of the conference opened with Michael Gray (Voice of America Library and Audio Services) giving us a peek *Behind the Studio Doors*. He showed rarely-seen and very interesting photographs of historical recording conditions, explained the technicalities of recording (grooves, microphones, studio acoustic conditions), and explained the intricacies of recording sheets and session diagrams.

The final presentation was given by Peter Adamson (University of St Andrews) and Peter Craven (Algol Applications Ltd), and was entitled *Crackling good stuff: changing expectations*. Craven began by describing their transfer ideology: they are hi-fi enthusiasts, nobody is paying them to do transfers, so they 'can leave on as much crackle as they want!' He showed their flowchart for variable levels of intervention (depending on the purpose of the transfer, from archival to commercial), giving rise to four different versions, and explained that they believe in documenting everything that goes on in the transfer process. Adamson then presented several very enlightening examples of various 'bad' transfers, explaining why and how they had suffered such a fate. He argued that many people no longer believe that old recordings are necessarily faulty (crackle does not necessarily equal 'faulty'): we are changing our minds about what we want to hear.

***'Wherever you place yourself in the intervention spectrum you are involved in an act of "interpretation".'***

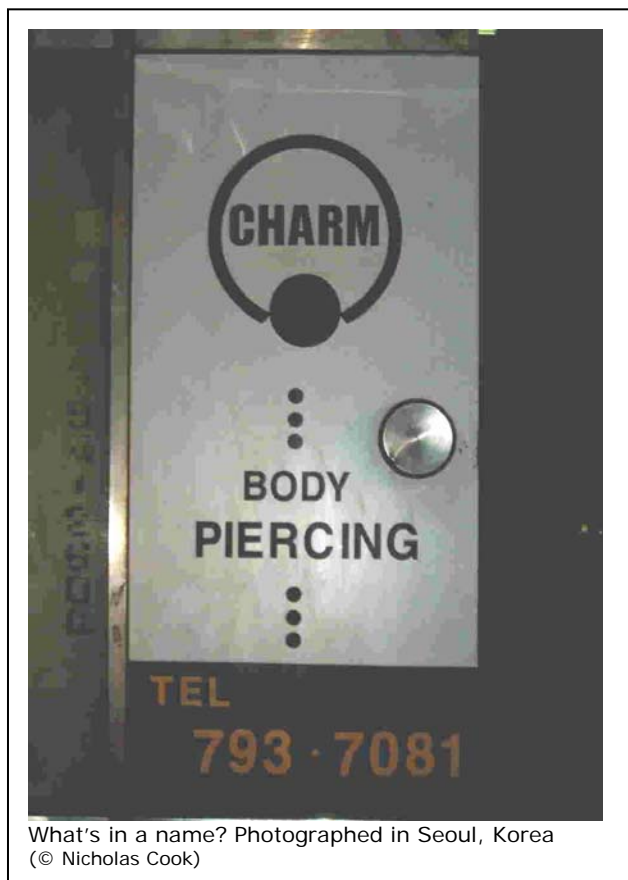
This third CHARM Symposium culminated in an open discussion; this was good planning as so many issues had been raised and contrasting opinions expressed, and most people seemed to be eager to have their say. Eric Clarke chaired, and gave David Breckbill the floor to make an opening comment. Breckbill began by saying that 78s ARE a great listening experience: over the past few days not only Potter but even Marston and Obert-Thorn had said there's nothing like listening to a 78. Breckbill then outlined some thoughts he had had since giving his paper on the first day: 'nobody has ever heard a recording that is unmediated', for wherever you place yourself in the intervention spectrum you are involved in an act of 'interpretation'. He said that in the end this was an impenetrable exercise, that trying to find out what the performance was *really* like was equal to trying to discover what Jesus *really* said. He therefore concluded that the only reliable guide in the future (as now) will be the primary source.

The floor was then opened to all for questions and comment, which revolved largely around the question of which source we're trying to recreate. George

Brock-Nannestad read a passage from an old letter saying that the tenor Campagnola was a 'real peach' on his recordings, but lacking in live performance: therefore if you really wanted to get back to the performer (or the performance) you would have to make him sound *worse* in order to be authentic! Clarke then drew an analogy: if black and white film contained the information to re-create colour photos from them, would you want to do it? Social historians would say no, keep it in black and white; transfer engineers would say yes, because it brings the original back to life. Sean Davies argued that the original source is not the recording as circulated, but the master disc; Tim Day responded that the master is not the source material if you're studying cultural history, because people at the time listened to the *record*.

### **CHARP or CHAR?**

At this point George Brock-Nannestad took it upon



What's in a name? Photographed in Seoul, Korea  
(© Nicholas Cook)

himself to question CHARM's name (Centre for the History and Analysis of *Recorded Music*): should it really be called CHARP (*Recorded Performance*), he asked, or just CHAR (*Recordings*)? As Director of CHARM (*sic*), Nicholas Cook responded to this by saying that trying to decide on 'the' primary source, or 'the' purpose of CHARM, is 'equally wrong-headed: the field of study includes recordings both as evidence of performance practices and as cultural artefacts in their own right'. In his opinion (and many in the room probably agreed), the primary source depends on what you want to find out—and if you're interested in cultural history, every single pressing and transfer is a primary source! He concluded that for all of these reasons CHARM is the right name; it takes in all of these things – and besides, you can't better the acronym!

This was a perfect note on which to end the symposium, and we were invited to continue the discussion on the mus-perf-rec discussion list (<http://www.jiscmail.ac.uk/archives/mus-perf-rec.html>). This was a highly thought-provoking and successful symposium: it was enjoyable, everyone seemed to enter into the spirit of it, there was much rich debate, and a lively sense of camaraderie. And I'm sure we're all looking forward to the next one.

Papers from this symposium will be available to download from the CHARM website shortly.

*Amy Blier-Carruthers (King's College London)*

## **TRANSFER STUDIO**

Thanks to grants from the AHRC and other sources, CHARM now has the use of a dedicated transfer studio at King's College London, able to transfer between common (and some less common) audio and video formats. The workhorse of the system is an EMT 948 turntable, with a range of styli from the Expert Stylus Company, a Ted Kendall Front End, and CEDAR noise reduction. Other equipment includes a variety of tape machines, CD, DVD, Video, and MiniDisk recorders. Donations of equipment able to play rarer formats would be much appreciated: please contact Daniel Leech-Wilkinson at King's College London ([daniel.leech-wilkinson@kcl.ac.uk](mailto:daniel.leech-wilkinson@kcl.ac.uk)).

## **CHARM PROJECT UPDATES**

### **THE CHARM WEB PROJECT** ([www.charm.kcl.ac.uk](http://www.charm.kcl.ac.uk))

Work on preparing Alan Kelly's magnificent Gramophone Co. catalogues for the web has continued and is now well ahead of schedule. The German, French, Dutch and Russian catalogues have been prepared and are ready to be added to the site by the Centre for Computing in the Humanities. We hope to see them there in trial form (as listings with indices) during the next few months.

Efficient procedures for adding XML markup have been developed, and the conversion to HTML for the website is automatic. For displaying the data on screen, the current intention is to have a search query, which can combine any terms, generate brief single-line returns at 100 per scrollable page (the data to be shown at this level is label, catalogue number, matrix number, recording date, artist, work and

composer), with a further clickable point to enable complete data display for any selected entry.

The next stage of the digitization project involves either migrating the data to a formal relational database (which has the advantage of a pre-existing structure and easy searchability) or an XML-query system (a cutting edge process which CCH are interested in developing, offering the advantage of complete flexibility). In either case, a comprehensive search facility will be included, making location and extraction of complex data possible.

Excel and other spreadsheet files can already be digitized easily, and this has enabled us to benefit from generous donations of other data, including the Schubert song discography from Karsten Lehl and Michael Gray's label catalogues, several of which can already be seen on the site with more to follow.

## EXPRESSIVE GESTURE AND STYLE IN SCHUBERT SONG PERFORMANCE

**R**enee Timmers has just come to the end of her 18-month Research Fellowship, during which she had made a very significant contribution to the Centre's work, bringing expertise in the psychology of music perception which she has applied in experimental work on the perception of Schubert song performances. The highlights of her last six months are the completion of three single-authored articles. Two have now been submitted (to *Music Perception* and *Orbis Musicae*) and the third is almost ready to go. Daniel Leech-Wilkinson has also completed and submitted three articles: 'Expressive gesture in Schubert singing on record' will appear in the *Nordic Journal of Aesthetics*; 'Musicology and performance' in ed. Zdravko Blazekovic, *Music's Intellectual History: Founders, Followers & Fads* (forthcoming, New York: RILM, 2006); and 'Portamento and musical meaning' in the *Journal of Musicological Research*.

Renee's articles report on two empirical studies recently completed. The first investigates the relation between expression of emotion, musical structure,

Donations of further discographical data in printed or electronic form will be very gratefully received.

Peter Laszlo has completed his trawl of the internet for links to online discographies, assembling several thousand of which a small but worthwhile quantity lead to sites sufficiently valuable to be linked from the CHARM website. The lists have been edited and will be added to the site later this year.

We have continued to receive Schubert song recordings from our ever-generous colleague Karsten Lehl, presented as untreated 'flat transfer' WAV files accompanied by label scans and an index with all available details of performers and recording. The total is now 535 sound files (21Gb), much of which we hope to add to the website in due course.

*Daniel Leech-Wilkinson*

and performing in a range of historic performances of 'Du bist die Ruh', 'Gretchen am Spinnrade', and 'Die junge Nonne'. The second tests for the effect of recording quality on perceptions of the quality and expressivity of performances. Clean and noisy versions of passages from 'Die junge Nonne' were rated by music students in the UK and the Netherlands in response to questions about the quality of a performance, the perceived emotional affect, and the perceived clarity and variety of performed sounds.

Daniel Leech-Wilkinson's articles deal with the relationship between musical performance and sounds from life which carry particular emotional associations, with the relationship between styles of performing music and styles of writing about it, and with the possibility that portamento works partly through associating pitch glides in art singing with the characteristics of infant-directed speech, or 'motherese'.

*Daniel Leech-Wilkinson*

## STYLE, PERFORMANCE, AND MEANING IN CHOPIN'S MAZURKAS

The Mazurkas project at Royal Holloway, directed by Nicholas Cook, got going in September 2006, when Craig Sapp (Research Fellow) and Andrew Earis (software consultant) took up their posts. The idea of the project is to study performance style right across the repertory of Chopin's mazurkas, capturing timing and intensity data from large numbers of recorded performances and using computational techniques to analyse the very large data sets that will result: we hope to address such questions as how what characterizes an individual performer's style, how performance style has changed, the extent to which performance style develops consistently across the mazurkas (maybe individual mazurkas have very

different histories?), and how performance style can be characterized in relation to compositional style and structure.

We expect the project to fall into a number of more or less distinct, if overlapping, phases: the first year will primarily be devoted to developing and optimising the processes for data capture, and the second to developing analytical approaches and ways of representing the results. Most of the effort so far has accordingly gone into the data capture system, which is progressing well. An initial tapping routine establishes rough alignment; Andrew's system then computes much more precise values, currently at beat

level, but ultimately at single-note level. We have selected a core group of mazurkas of which we have a large number of recorded versions, and Craig has laboriously corrected the tapping data by hand (and ear); we then measure the data produced by Andrew's system against the corrected data. A great deal of effort is going into finding the best parameters—best in the sense not only of giving accurate results, but also of working for a wide range of recordings. To date we've worked only on tempo data, but we're now beginning on intensity data too.

One of our aims is to generate through this project a number of useful techniques and tools for people doing a range of performance analysis. We hope to package Andrew's data capture system for general use, possibly in the forms of a plug-in for Sonic Visualiser, a sound visualization application recently developed by the Digital Signal Processing & Multimedia Research Group at Queen Mary,

University of London (<http://sv1.sourceforge.net/>). Again, Craig has generated label files for many mazurkas recordings which can be loaded into either Sonic Visualiser or Audacity; these allow you to navigate the sound recording as easily as you can navigate a score, by clicking on any bar or beat. Scores of all the mazurkas have also been digitized and can be downloaded in PDF, MIDI, and Humdrum format. All this material, and much more, is available on or through the Mazurkas Project site at <http://www.mazurka.org.uk/>.

The project team will shortly be joined by Georgia Volioti, who has been awarded a research studentship linked to the Mazurkas Project; she will start work in October 2006, and details of her research—along with an update of progress in the Mazurkas Project—will feature in the 2007 CHARM newsletter.

Nicholas Cook

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## PRESENTATIONS AND PUBLICATIONS

*The following listing includes only those presentations and publications by CHARM staff that relate to the history and analysis of recorded music.*

**Eric Clarke** gave a presentation at the Sibelius Academy (Helsinki). His book: *Ways of Listening. An Ecological Approach to the Perception of Musical Meaning* was published by Oxford University Press in 2005. An article 'The impact of recording on listening' has been submitted to *Twentieth-Century Music*.

**Nicholas Cook** gave presentations at the 6<sup>th</sup> International Conference on Music Information Retrieval (London), the Digital Signal Processing and Multimedia Group (Queen Mary, University of London), the Royal Academy of Music (London), University of Cambridge, Cardiff University, Music Research Students conference (University of Oslo), CS/EP Intermedia Festival (University of California at San Diego), Rayson Huang Lecture (University of Hong Kong), Hanyang University (Seoul) and the SAUL Seminar 'A CHARM Sampler' at the British Library (London). His article 'Border crossings: a commentary on Henkjan Honing's "On the growing role of observation, formalization and experimental method in musicology"' appeared in the inaugural issue of *Empirical Musicology Review* (1 [2006]: 7-11).

**Daniel Leech-Wilkinson** gave presentations at the Digital Signal Processing and Multimedia Group (Queen Mary, University of London) and Cardiff University. He also completed the following forthcoming articles: 'Portamento and musical meaning' (*Journal of Musicological Research*); 'Expressive gesture in Schubert singing on record' (*Nordic Journal of Aesthetics*); and 'Musicology and performance', in *Music's Intellectual History: Founders, Followers and Fads*, ed. Zdravko Blazekovic (New York: RILM).

**David Patmore** gave presentations at the Art of Record Production conference/CHARM Symposium 2 (London), Otto Klemperer symposium, Royal Academy of Music (London) and at the SAUL Seminar 'A CHARM Sampler' at the British Library (London).

**John Rink** gave a presentation at the Second International Conference of the Asia-Pacific Society for the Cognitive Science of Music (APSCOM2) in Seoul.

**Craig Sapp** gave presentations at Goldsmiths College, University of London, Queen Mary, University of London and Stanford University (California).

**Renee Timmers** gave presentations at King's College London, the Digital Signal Processing and Multimedia Group (Queen Mary, University of London), University of Sheffield, Dag van het gehoor [Day on hearing] (Conservatorium of Amsterdam, Nijmegen Institute for Cognition and Information (Radboud University, Nijmegen) and a round table on Mind & Music (Columbia University, New York). She also contributed to the SAUL seminar 'A CHARM Sampler' at the British Library (London). Articles have been submitted to *Music Perception* ('Expression of emotion in performances of Schubert songs') and *Orbis Musicae* for a special issue on performance ('Communication of (e)motion through performance: two case studies').

Work is also in progress on two further publications coordinated by CHARM:

- a special issue of *Musicae Scientiae*
- Eric Clarke, Nicholas Cook, Daniel Leech-Wilkinson, and John Rink (eds.), *The Cambridge Companion to Recorded Music*

## FOR YOUR DIARY

### *WestFocus seminar 3:*

Creative production for classical music

June 5 2006, 12-7pm, King's College London

(further details: <http://www.charm.rhul.ac.uk/content/events/westfocus3.html>)

### *Combined CHARM Conference and RMA Annual Meeting:*

Musicology and recordings

September 13-15 2007, Egham

(further details: <http://www.charm.rhul.ac.uk/content/events/2007conference.html>)

If you would like to register for any of these events, please contact the CHARM Centre Coordinator ([carol.chan@rhul.ac.uk](mailto:carol.chan@rhul.ac.uk)).

Other upcoming events (precise dates and further information on these events will be posted online at <http://www.charm.rhul.ac.uk/content/events/events.html> as soon as they become available):

- SEMPRES Conference hosted by the Institute for Musical Research (London) in association with CHARM – April 2007
- CHARM Symposium 4 – April 2007
- CHARM Symposium 5 – April 2008
- CHARM Symposium 6 – September 2008

### GETTING IN TOUCH WITH CHARM

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