

ISSUE 33 **playback** >
Spring 2005

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**SOUND
ARCHIVE**

playback >

PLAYBACK is the bulletin of the British Library Sound Archive. It is published free of charge twice a year, with information on the Sound Archive's current and future activities, and news from the world of sound archives and audio preservation. Comments are welcome and should be addressed to the editor.

We have a special mailing list for PLAYBACK. Please write, phone, fax or email us, or complete and send in the tear-off slip at the end of this issue (if you have not done so already) if you wish to receive future issues through the post.

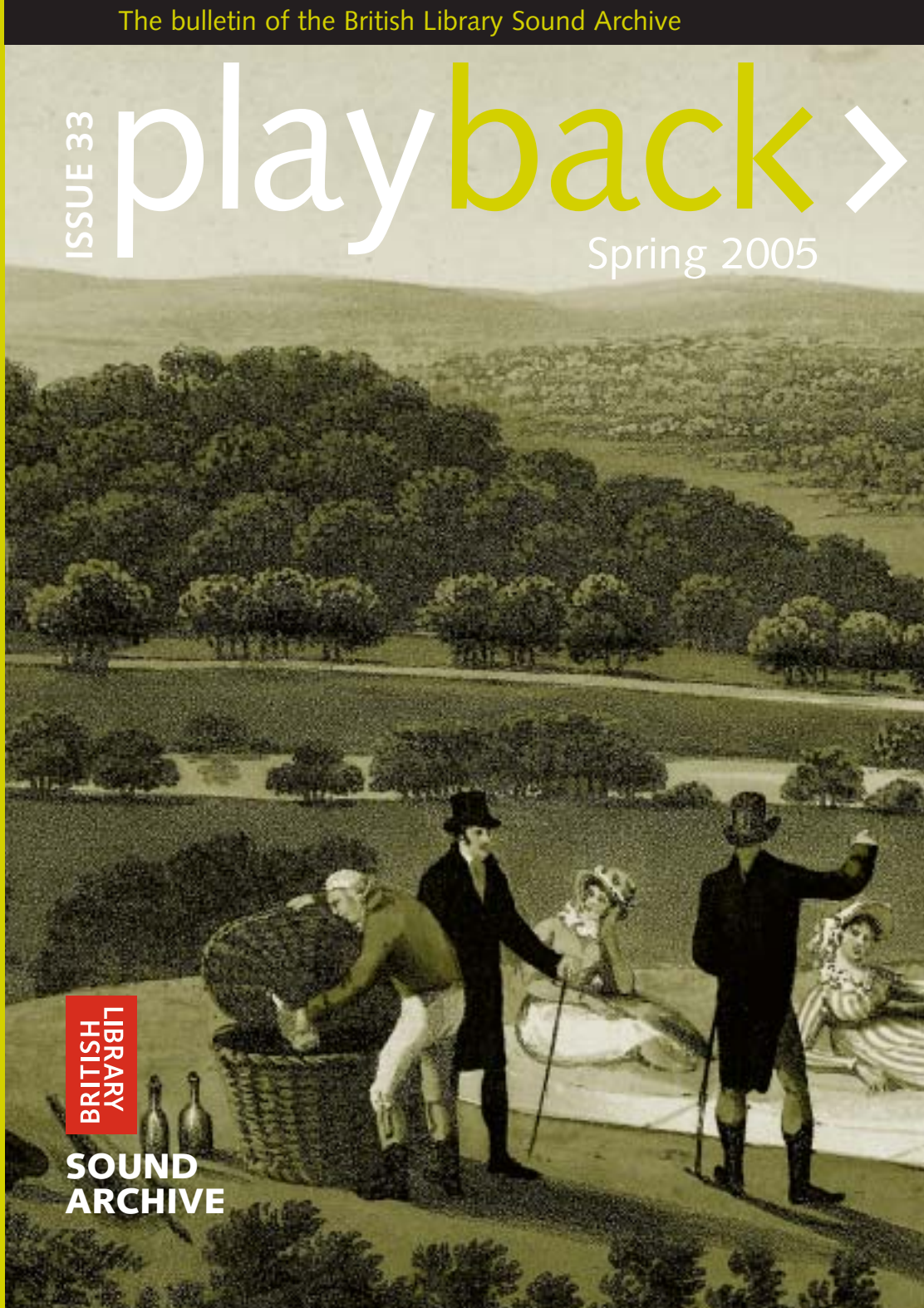
For further information contact
The British Library Sound Archive
96 Euston Road
London NW1 2DB
T +44 (0)20 7412 7676
F +44 (0)20 7412 7441
sound-archive@bl.uk
www.bl.uk/soundarchive



Front cover photograph
General view of Longleat from the Prospect Hill.
Humphry Repton, *Fragments on the Theory And Practice
of Landscape Gardening*. 1816. 59.e.20

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WHAT'S HAPPENING



■ To mark Einstein Year 2005 and the International Year of Physics the British Library has published a CD called *Albert Einstein – Historic recordings 1930–1945*. The main item on the disc is a rare recording of two of the speeches made at a fund-raising dinner in aid of Jewish charities at the Savoy Hotel, London, in 1930. Introduced by the toastmaster, the author Bernard Shaw gives a eulogy to the

renowned scientist and then Einstein replies in German, calling for support for the Jewish community worldwide. The other speeches and broadcasts are all by Einstein, speaking in English, and include a rare, though sadly brief, exposition by him on the famous formula $E=mc^2$. The CD was released on 14 March, Einstein's birthday.

■ At the end of last year the Sound Archive supplied a selection of sound samples for a small British Library exhibition devoted to the author Arthur Conan Doyle. These featured Conan Doyle speaking both before and – thanks to a rare recording of a 1934 London séance – supposedly *after* his death. The exhibition was positively reviewed in the *Times Literary Supplement*, with appreciative mentions of the video and audio exhibits.

■ Joanne Nicholson joined the Archive as the new Curator of Wildlife Sounds in October and Sarah Maskell returned to the British Library in January after a career break, working part-time as Service Development Co-ordinator. Meanwhile, Jonathan Summers, Curator of Classical Music and an accomplished pianist, and Rebecca Plack, soprano and one of the Sound Archive's Edison Fellows, scored a notable success when they won the Los Angeles International Liszt Competition. Their prize is a debut concert in New York later this year at the Palace of the Hungarian Consulate.

■ The Sound Archive has recently announced the award of two visiting Edison Fellowships for the academic year 2005–6. The adjudicators decided to make two awards, giving each of the visiting scholars a grant of £5,000 together with special access to the recordings and privileges in working with them. Dr. Nancy November of Victoria University, Wellington, New Zealand, will examine bowing styles in recorded performances of Beethoven string quartets; and Dr. David Breckbill from Doane College, Crete, Nebraska, United States, will be studying Wagner performances in languages other than German on pre-1925 recordings.

■ On 10 February visitors to the British Library were entertained to a live performance called 'Homofonia', a sound art installation created by Ming Wong, Pearson Creative Research Fellow 2004. Eight actors aged from 14 to 70 wearing head-gear in the form of a large gramophone horn were escorted down the foyer escalators by three assistants in oriental dress (Lo Fi, Hi Fi and Mo No) and taken to their respective wind-up gramophones. Ming then invited members of the audience to place the actor's thumb on the centre of the disc and fore-finger on the record grooves and turn



Homofonia performance

the handle, at which the actors recited their selected readings in authentic accents, with crackle effects and needle-skips, as if real historic recordings were being played. 'Enchanting' was the verdict of one typically delighted listener.

■ The Sound Archive will be staging a front hall exhibition from September to November this year entitled 'Sounds of Africa'. The exhibition will explore African culture through music and literature. Using the Sound Archive's holdings of published and unpublished recordings of traditional and popular music, oral literature and selected African writers, visitors will experience the vast array of African cultural expression as captured by ethnographers and publishers dating from the infancy of recording technologies to the present time. The exhibition is part of Africa '05, one of the UK's biggest ever celebrations of African cultures, bringing together a large range of institutions and presenting an impressive list of events and projects taking place across the country. See more at www.bbc.co.uk/bbcafrica/africa05/

■ The British Library's Collect Britain project, funded by the New Opportunities Fund, presents 90,000 images and sounds from its collections, chosen to evoke places in the UK and beyond. Among them are rare wax cylinder recordings of music, songs and speech from UK and former British territories captured on the first portable recording machines between 1898 and 1915. This selection of around 300 recordings (from our total holdings of ethnographic cylinders of 3500) features items from the collections made by Alfred Cort Haddon (Torres Straits, 1898), Northcott Whitridge Thomas (Nigeria, 1909–10), Alfred Henry Fox-Strangways (India, 1910) and pioneering recordists from the English Folk Dance and Song Society (England, Scotland and Wales, c.1908). The recordings are available online at www.collectbritain.co.uk/collections/wax/

■ Since 1989 the Sound Archive has used R-DAT, a digital format, to make location recordings. R-DAT is now an obsolescent platform and in order to continue with our location recording programme we researched the market for suitable replacement portable digital recorders. The most suitable recorder, we decided, is the so-called solid state format that records digitally on memory cards or plug-in drives. This new wave of recorders is more versatile than R-DAT and the machines we have acquired have full professional specifications. We have not entirely given up on R-DAT yet, but the prognosis for solid state looks persuasive and before long all our location recordings will be done in this way.



Clive Field (front, second from right) BL Director of Scholarship and Collections and Michel Merten (front, second from left) Memnon, sign contract

■ A contract signing event for audio digitisation services took place on 9 February between The British Library and Memnon (formerly Musica Numeris), a specialist audio archiving company based in Brussels. Clive Field, Director of Scholarship and Collections, signed the £300,000 contract on behalf of the Library. Memnon will digitise approximately 4000 hours of audio for the Archival Sound Recordings Project which is being funded by the Joint Information Systems Committee (JISC). The project will provide online access to audio content from Sound Archive holdings to Further and Higher education institutions in the UK from September 2006.

THE JOURNEY RENEWED

More world music CDs by Janet Topp Fargion

Just over five years ago the World and Traditional Music section signed an agreement with UK record company Topic Records to produce CDs of music from its collections. This contract was renewed for a further five years in November 2004. To date we have brought out 12 CDs, with the newest three hot off the press this spring, and described below.

Our objectives for initiating the series were to make our holdings more widely accessible and to raise the profile of the work of the section. These objectives were given a boost in 2003 when *Songlines* (the world music magazine) invited us to produce a cover mount CD with their October issue number 20, sending copies to 15,000 addressees worldwide. In the same month the curator of the WTM section in charge of the series did a feature on Lucy Durán's Radio 3 world music programme, *World Routes*. In addition, the recordings have been widely reviewed in popular press, specialist magazines and academic journals, which have described them as 'essential listening' and 'must-haves'. A track from one of the CDs, *Music of Makran* [TSCD916], featured as the World Service 'Music Crossing Cultures' mystery music in January 2003. The listener who guessed where the music came from received a set of world music CDs from Topic Records.

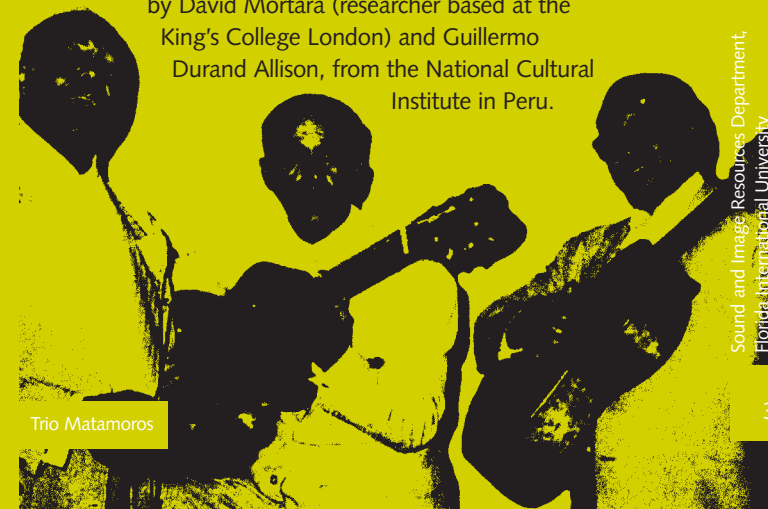
Three new CDs have been released this spring:

■ *Out of Cuba: Latin American music takes Africa by storm* [TSCD927] centres on the His Master's Voice GV catalogue of roughly 250 78rpm discs issued between 1933 and about 1958. The series comprises mainly Cuban music drawn from the catalogues of Gramophone and Victor (hence the GV prefix) and was aimed primarily at the African market, becoming very popular across the entire African continent, particularly in the Congos. Many African musicians started their careers singing the GV repertoire and subsequently developed their own musical expressions from that musical grounding. The CD provides a snapshot of what African musicians

heard as they listened to the GV recordings on record, on the radio and live in local bars.

■ *The soup which is sweet draws the chairs in closer: Ewe drumming from Ghana* [TSCD924] features the Dzigbordi community dance drumming group from southeast Ghana. They play music from funerals and religious ceremonies in this specially arranged recording by researcher James Burns, whose collection is housed in the World and Traditional Music section [Ref:C1020].

■ *Jarana's four aces (los cuatro ases de la jarana): vocal duels from the streets of Lima* [TSCD926]. The jarana tradition of competition in improvised singing duels (not unlike modern day rap) was already well developed in Lima by the end of the 19th century. Practised among the urban poor and mainly by black or mixed race performers, singers use rhyme to compete for social recognition and supremacy within urban slums and ghettos. This recording from Peru, produced in 1958 by the late Latin American literary historian, Professor José Durand Flórez, features arguably the most proficient practitioners of jarana who have ever lived. The recordings are part of William David Tompkins collection [Ref:C1119]. They were compiled and annotated for this publication by David Mortara (researcher based at the King's College London) and Guillermo Durand Allison, from the National Cultural Institute in Peru.



Trio Matamoros

THE WRITER IN THE GARDEN

by Jamie Andrews

Earlier this year, visitors to the British Library were able to contemplate green thoughts in a green shade as they explored the Library's most recent exhibition, 'The Writer in the Garden'. Acclaimed by Sir Roy Strong as the most important exhibition on the theme of the garden since his own V & A show in 1979, the exhibition opened up a world of real and imaginary gardens, demonstrating how gardens have inspired authors and how authors in their turn have shaped notions of the garden throughout the ages.

Exhibitions at the Library provide a vital opportunity for curators to display selections from the vast store of collection items, and to suggest interpretative frameworks for these. In contributing to this project, the Sound Archive was able to draw upon the full range of our recordings, from one of the earliest literary recordings in existence to interviews with contemporary working gardeners. These latter recordings, which included interviews with such figures as the director of the Eden Project, the director of Kew Botanical Gardens, the Head Gardener at Gilbert White's garden at Selborne, and a former deputy Superintendent of Hyde Park, were commissioned especially for the exhibition, and will now be added to the Sound Archive's holdings.

Many of the extracts on the exhibition's sound-points featured readings of poems and other writings, the manuscripts of which were on display in the cases. Visitors could enjoy such treats as Claude Rains's passionate interpretation of the 'Song of Solomon', Clive Swift's playful rendition of Chaucer's ageing Knight cavorting with his young wife in the enclosed garden of 'The Merchant's Tale', or poet Tony Harrison's mellifluous reading of Coleridge's description of 'gardens bright with sinuous rills' in the visionary 'Kubla Khan'. Other readers, perhaps more surprising, included Princess Grace of Monaco, who recorded Andrew Marvell's 'The Garden' two years before her untimely death.

In the centre of the exhibition space, partly hidden, was the popular Secret Garden, where manuscripts and



Alfred Tennyson, British Library Images Online

to the other-worldly feel of this most atmospheric part of the exhibition.

Later parts of the exhibition benefited from the inclusion of recordings of writers reading from their own works, among the earliest of which was a recording by Alfred, Lord Tennyson. In 1890, Thomas Edison had sent his agents to Tennyson's home on the Isle of Wight to record the poet, and the exhibition paired the manuscript of his haunting poem 'Maud' with Tennyson's curious monotone reading of a single stanza from the work.

The final section began as the optimism of the early years of the 20th century was shattered by the outbreak of the First World War, which wrought devastation upon landscapes wild and cultivated. Gardens of Remembrance provided a space for consolation and reflection on this slaughter, and central to the development of these was Rudyard Kipling. Kipling featured on the sound-points in a recording of a speech made during the post-War years, in which he reminds his audience of the 800,000 British deaths in the Great War, a figure which included his son, killed in the Battle of Loos. This loss was addressed by Kipling in his poem 'My Boy Jack', published in 1916, but for which we do not hold an extant manuscript. However, the poem was set to music by Sir Edward

recordings of stories such as 'The Secret Garden' and 'Alice's Adventures in Wonderland' examined the literary tradition of enchanting, magical gardens, closed off from the outside world. The distant strains of bird song in this room, taken from our wildlife collections, alluded both to works by Frances Hodgson Burnett and T S Eliot, and also added

German, and we were able to find a recording of this, sung by Dame Clara Butt on a 1917 commercial release.

When the fighting stopped in 1945, the national need for tangible signs of recovery flourished in Vita Sackville-West's white garden at Sissinghurst, a perfect riposte to the barren imagery of T S Eliot's 'The Waste Land'. The live recording of Sackville-West reading her poem 'Sissinghurst' at a PEN event in 1954 – which she begins by asking the chairman in a surprised tone: 'Now do you really want me to read this long poem?' – was placed next to Eliot reading from his poem, that 'heap of broken images'.

The joyous optimism of grand post-War projects such as Sissinghurst was tempered by Philip Larkin's exploration of unassuming, post-war suburban gardens. Listeners could appreciate his familiar, laconic tones on readings of two poems – 'Coming' and 'Cut Grass' – while also looking at an actual lawnmower belonging to Larkin, and which had given him such anguish when one day he ran over a hedgehog, an experience he recorded in 'The Mower'.

Larkin was not the only writer in the garden to be troubled by pests. The final 'New Arcadians' section featured previously unheard extracts from oral history interviews with Ian Hamilton Finlay, where the writer and artist recalled the surprisingly bellicose tortoises that terrorized his garden, 'Little Sparta', and would rend his plants. These tortoises, which dug themselves in the ground like tanks, were later immortalized in bronze castings as 'Panzer Leaders'. The iconography of war and conflict often present in Hamilton Finlay's work is well documented, but this extract from the interview series gives us a new insight into an image that could be seen in many of his fine-press editions on display. A second extract from the series of interviews highlighted how the margins between writing and garden are often indistinguishable in 'Little Sparta', as Finlay discussed his use of textual inscriptions inscribed on stone tablets in the garden.



The exhibition ended with a display of manuscripts, paintings, and recordings relating to Derek Jarman's unlikely garden on the shore of the Kent coastline, lying in the shadow of the Dungeness nuclear power station. In a series of diaries, Jarman recorded the progress of his marginalized paradise, chronicling the cycles of nature as his plants battled against the unforgiving Dungeness climate, at the same time as he recorded his fight with AIDS. On the sound-point, recordings of Jarman reading from the diaries highlighted both the lyricism and wit of his project, while listeners could experience a flavour of the windswept plot through sound artist Sherre Delys's ambient recordings of the sounds of the wind and shingle as she explored the garden for an Australian radio documentary. Jarman's warmth and humanity were evident in further recordings of interviews with him, and one reviewer of the exhibition even declared that all his 'tetchy doubts about his [Jarman's] garden on the beach' were dispelled by listening to the 'enchanted' recordings of the artist talking about his childhood love of gardening.

To judge from the reaction of visitors and reviewers, the availability of sound is much appreciated in exhibitions, and the extracts used in 'The Writer in the Garden' – from live theatre and poetry readings to wildlife recordings, oral history interviews, off-air BBC radio recordings, as well as commercial acquisitions – exploited all areas of the Sound Archive's holdings to good effect. The presence of readings and interviews, mostly unavailable commercially and often unique to the Sound Archive, made the sound samples powerful and fascinating exhibition objects in their own right, and much more than mere adjuncts to the printed or manuscript items also on display. Although the exhibition closed in April, all the sounds used are available for consultation in the Sound Archive's Listening Service, and a full track listing is available from the curators.

Howard Sooley

Photo Derek Jarman's garden



Above Florence Nightingale, British Library Images Online
Below Photo by Chris McGlashon



A GALLANT LITTLE LADY

The Florence Nightingale cylinder by Rob Perks and Will Prentice

In November last year the British Library Sound Archive assumed responsibility for the care and custody of what will be one of the most treasured items in its collection – the wax cylinder containing the voice of Florence Nightingale, donated by the Wellcome Trust, its resting place since the 1930s. This is the story of why the recording was made and how it has been passed down through the years.

In May 1890 a minor public scandal erupted when it was discovered that many veterans of the Charge of the Light Brigade in the Crimean War were destitute. The Secretary for War stated in Parliament that he could not offer assistance, and in response the St. James's Gazette set up the Light Brigade Relief Fund. We are indebted to the work of Bennett Maxwell, an expert in cylinder recordings, for some of the details in the story that follows.

We are so used to charity records today that the idea of producing recordings to raise money for good causes has become commonplace, but at that time – so soon after Thomas A. Edison's invention of the first sound recording machine in 1877 – it must have seemed an extraordinary innovation. Colonel Gouraud, Edison's representative in Britain, arranged to make three wax cylinder recordings to support the fund: Martin Lanfried, trumpeter and veteran, sounding the charge as heard at Balaclava; Alfred Lord Tennyson, reading his poem *The Charge of the Light Brigade*; and Florence Nightingale, celebrated for her nursing achievements in the Crimean War, delivering a message to the veterans, recorded on 30 July 1890 at her home at 10 South Street, Park Lane, London.

We also know that Florence Nightingale presented Colonel Gouraud with a print of *The Return*, Lady Butler's painting of the aftermath of the Charge, with the intention that it be sold to raise money. The print and the letter to Colonel Gouraud are now held in the

regimental Museum of the 17th/21st Lancers at Belvoir Castle.

The cylinder was still being exhibited 15 years later. In April 1905 *Talking Machine News* reported that 'One of the most interesting cylinders in Mr Johnstone's collection is that bearing a short sentence by Florence Nightingale. The occasion was an exhibition promoted at Edison House to help the survivors of Balaclava. The date is July 30th 1890. Very clearly the gallant little lady speaks: 'God bless my gallant [sic] comrades of Balaclava, and bring them safe to shore,' and then, after a pause, 'Florence Nightingale'.'

Meanwhile, Colonel Gouraud's Edison Phonograph Company, set up in 1888, became the Edison Bell Phonograph Corporation, and later the Edison Bell Consolidated Phonograph Co. In 1897, Edisonia Ltd. was formed, inheriting the business of the latter. In 1909, J. E. Hough purchased the assets of Edisonia Ltd., forming J. E. Hough Ltd., a company that went public in 1926 as Edison Bell Ltd.

In a letter to *The Sound Wave* on 21 June 1910, Hough confirmed that the cylinders previously held by C.R. Johnstone, including that of Florence Nightingale, were now in his possession: 'I am in possession of vocal records delivered in 1890, which might be considered priceless if they could be put to public use, for instance three by Alfred, Lord Tennyson ... and Mr Gladstone ... Florence Nightingale, Prince Napoleon, H M Stanley, Phineas T Barnum, but these records are merely venerated relics, and so far as any public use is made of them they might as well be buried in oblivion.' Mr Hough would surely be delighted if he knew how treasured these very same recordings are today!

As the cylinder market declined, Edison Bell Ltd. was driven to bankruptcy and was subsequently bought out by Howard Flynn, who reformed the company under the

name Edison Bell (1933) Ltd. On 24 March 1934 Flynn took part in a BBC radio programme, *In Town Tonight* (only a transcript of the programme has survived) in which he recalled that:

'We were looking over old matrices in the archives of the present Edison Bell Company last year when we came across an old mahogany box, securely fastened and labelled "Old Wax Cylinder Masters 1888-1890". We opened it and found inside a number of old wax cylinders...The cylinders bore traces of fungus and for some time we were afraid to even test them for fear of serious damage. Eventually however, we got out the original old machine on which they had been recorded, carefully overhauled it and its reproducer, and selected one of the waxes. It was labelled "Florence Nightingale 1890". For some seconds we heard nothing but a terrible scraping sound and then suddenly we listened awestruck to this great lady, long dead, speaking clearly but faintly, and what I heard thrilled me from head to toe.'

In the radio broadcast Flynn announced the imminent release of a new record to be called *Florence Nightingale*:



Dave Dubuisson

An Episode of the Crimean War, with royalties going to the Red Cross and hospital charities 'so much beloved by this great lady'. A letter from Decca to Flynn dated 11 June 1935 confirms that they were ready to produce copies of the record at 4/6d per dozen for the first 160,000 ('cash with order') and a series of discs was planned as 'British Celebrities'. Apparently sales of this, the first in the series, were 'almost negligible', and no others are known to have been issued. The firm went into liquidation in 1938, after selling the goodwill and stock of the business to Decca in 1937.

In 1935, Flynn presented the original cylinder to the Wellcome Historical Medical Museum, from where it was subsequently passed on to the Wellcome Trust Library. An unsigned carbon of a letter from Flynn to Sir Henry Wellcome dated 17 May 1935 survives, presenting 'the original Master record of the voice of the great English lady, Miss Florence Nightingale...This tiny wax cylinder...has made possible the permanent preservation of her words. Into the care of you, Sir Henry, who knew her so well, we give this record of her voice, to rest for all time in your Museum.'

And there it did indeed rest, until March 2004, when Dr Michael Clark of the Wellcome Trust brought to the British Library a brown wax cylinder, held in a small wooden and glass case with a plaque identifying it as the voice of Florence Nightingale. New transcriptions have been made by Sound Archive technical staff of the two recordings on the cylinder, both of the same speech, and for the first time the complete contents of the cylinder can be heard on the Sound Archive's new 2CD set of historic speech recordings, *Voices of History*, published in November last year.

'When I am no longer even a memory, just a name, I hope my voice may perpetuate the great work of my life. God bless my dear old comrades of Balaclava and bring them safe to shore. Florence Nightingale.'

Photo Crispin Jewitt, head of the Sound Archive, receives the cylinder from Frances Norton, head of the Wellcome Trust Library



Voices of History

40 historic recordings

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Herbert Asquith
David Lloyd George
Woodrow Wilson
Vladimir Ilich Lenin
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Neville Chamberlain
Winston Churchill
Joseph Stalin
Franklin D. Roosevelt
Clement Attlee

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Margaret Wintringham
Margaret Bondfield
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Arthur Salter

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Princess Elizabeth
George VI

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Francis Bourne
Herbert Samuel
Hugh Richard Lawrie Sheppard
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Florence Nightingale
William Booth
Robert Baden-Powell
Rachel Eleanor Crowdy
'Tubby' Clayton
Bertrand Russell

Voices of History

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USER PROFILE



KATE GODFREY

Since qualifying as a voice coach, Kate has become a regular tutor at the Guildhall School of Music and Drama and has taught on the summer school 'Playing Shakespeare' run by the Royal Academy of Dramatic Art. She is assistant to Patsy Rodenburg, head of Voice at The Royal National Theatre, where she worked on the 'Loft' season and, most recently, 'His Girl Friday', 'Three sisters' and 'Iphigenia in Aulis'. Her other professional theatre work includes The Battersea Arts Centre productions of 'Oedipus Tyrannus and 'Macbeth' starring Corin Redgrave and 'The Young Vic's production of 'Simply Heavenly'. She was the dialogue coach to Fanny Ardant, star of 'Callas Forever', directed by Franco Zeffirelli.

When did you first visit the Sound Archive?

It was back in the days when it was located in Kensington. My tutor at the time recommended a visit. It was probably in 1997.

What did you hear on your most recent visit?

As a tutor at the Guildhall I am working on a project with second year students studying Noel Coward to Alan Ayckbourn. I needed to hear some old-fashioned pronunciation. I listened to a documentary called 'Between the Ears' which is about received pronunciation and also editions of Woman's Hour. I wanted to hear real people speaking rather than actors.

What is the value of the Sound Archive to your work?

It is hugely important. As a voice coach you are expected to know every dialect which is just not possible. I tend to use the Sound Archive as my first point of reference. The service is always very helpful and often quick which is vital in my line of work. The building is great to visit and provides a lovely environment to work in.

Are there any improvements to the service that you would like to see?

It would be wonderful to be able to buy copies of things that I hear. It would mean I could listen to them for longer periods of time and also to play them to the people I am coaching.

Did you use the Sound Archive catalogue?

I am pleased to hear there is a catalogue as I didn't know about it before. I shall certainly use it in the future. It will help me to refine my searches and tell me whether I am looking in the right areas to begin with!

EVENTS

USING THE WAR: Changing memories of World War Two 1-3 July 2005

Annual Conference of the Oral History Society with King's College, London. This international oral history conference marks the 60th anniversary of the end of the Second World War. Details from: Belinda Waterman email belinda@essex.ac.uk

HENRY IRVING A Life in the Victorian Theatre 8-10 July 2005

An international conference at the University of Leicester
T 0116 252 2623
F 0116 252 2065
Email: vicstud@leicester.ac.uk
www.le.ac.uk/ee/irving

Oral History Training Days

One day courses in oral history techniques

10 May 2005
Norfolk Record Office, The Archive Centre, Martineau Lane, Norwich NR1 2DQ

17 May 2005
The British Library Conference Centre, 96 Euston Road, London NW1 2DB

9 June 2005
Planned Environment Therapy Trust Conference Centre, Church Lane, Toddington, near Cheltenham, Gloucestershire GL54 5DQ

12 July 2005
The British Library Conference Centre

27 September 2005
The British Library Conference Centre

Details and bookings from www.ohs.org.uk/training

The Saul Seminars Studies in Recorded Music 2005

Tuesday 12 April 18.15
TEXTS AND ACTS: CLIFFORD CURZON'S PAPERS, HIS SCORES AND HIS RECORDINGS
Robert Philip (The Open University)

Tuesday 10 May 18.15
IS A RECORDING A PERFORMANCE?
John Potter (York University; tenor) with Anna Maria Friman (York University; soprano) and Richard Wistreich (Newcastle University; bass).

Tuesday 7 June 18.15
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Jane Manning (Kingston University)

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