

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

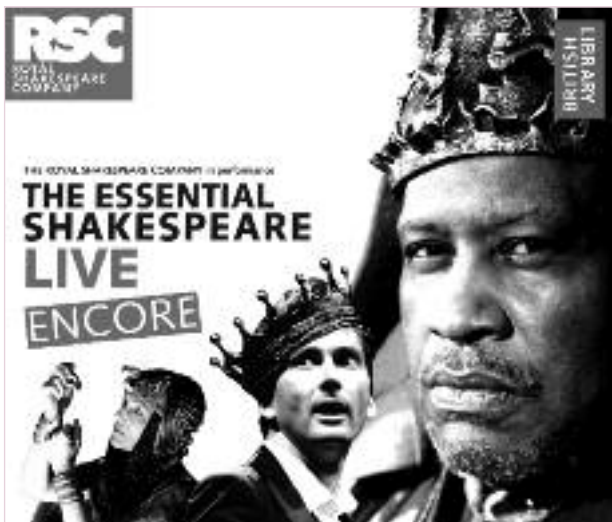
Moroccan Memories in Britain exhibition launch, December 2008

Photo: British Library Elizabeth Hunter

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Winter 2009





On 22 October we released 'Essential Shakespeare Live Encore', a 2CD set that follows on from the success of 'Essential Shakespeare Live' in 2005. The discs feature scenes and speeches taken from live Royal Shakespeare Company productions in Stratford-upon-Avon and London, recorded by the British Library and the RSC over a period of almost half a century. As in the first volume, all the recordings are being published for the first time.

The roll-call of prestigious portrayals runs from Paul Robeson's legendary Othello in 1959 to David Tennant's highly-acclaimed Hamlet in 2008. Among the other memorable productions are Peter Hall's *Henry IV Part 1*, Trevor Nunn's *The Winter's Tale*, John Barton's *The Merchant of Venice*, Adrian Noble's *Macbeth*, Sam Mendes's *Troilus and Cressida* and the recent *Histories* cycle of Michael Boyd. Notable actors include Ian Holm, David Suchet, Juliet Stevenson, Ian Richardson, Jonathan Pryce, Simon Russell Beale, Harriet Walter, Patrick Stewart and Ian McKellen.

How to order from the British Library

T: 020 7412 7735

F: 020 7412 7172

E: bl-shop@bl.uk

Online Shop: www.bl.uk/shop

WHAT'S HAPPENING

■ Our 'Unlocking Audio 2: Connecting with Listeners' conference was held on 16 and 17 March 2009 in the British Library Conference Centre. The main theme of the conference was to explore the use of sounds online and ways that researchers and other audiences expect to discover, browse, audition and analyse archival audio resources. The conference also celebrated the end of Phase 2 of the Archival Sound Recordings project. Speakers included innovation expert Charles Leadbeater, Andy Powell, Head of Development at the Eduserv Foundation, and Kevin Bradley, President of the International Association of Sound and Audiovisual Archives (IASA). The conference was attended by 160 delegates and was also used to launch 'Guidelines on Production and Preservation of Digital Audio Objects (IASA TC-04)' at a drinks reception before the conference dinner. For further details about the conference and to watch selected speeches visit www.bl.uk/unlockingaudio

■ A selection of Fire-bellied Toad recordings were requested by Dr Jeff Zeyl from the University of Guelph, Canada. The aim of Jeff's research is to try and understand the acoustic parameters that females may select when choosing male partners. The supplied vocalisations will help calibrate the sound chamber that will be used to record the mating calls of this species. And an evocative recording of a Tunisian camel train was requested by exhibition designers working on 'The Silk Road: a journey through life and death'. The exhibition will form part of the 'Europalia International Arts Festival' that launched in Brussels in early October and will run until February 2010. www.europalia.eu/europalia/home/

■ In July Richard Ranft (Head of the Sound Archive) and Janet Topp Fargion (Curator, World and Traditional Music) travelled to Nairobi to gather information to assist in the development of their proposed training workshop for audiovisual specialists working in local institutions. They met with colleagues from the National Museum



Janet Topp Fargion and Richard Ranft in Kenya

of Kenya, National Archives, Kenya Broadcasting Corporation, the Permanent Presidential Music Commission, Moi University and some local music production houses. All are represented on the Kenya Audiovisual Archives Group (www.awcfs.org/kava/) set up to develop policy and practice for the preservation of audiovisual cultural heritage documents in Kenya. The trip and the workshop are funded by the World Collections Programme (www.culture.gov.uk/reference_library/media_releases/2138.aspx/)

■ The 'Sound and the Fury: The Power of Public Speaking' exhibition continues until the end of 2009. This is the last chance to hear over 200 recordings offering a historical review of public speaking, oratory and the art of persuasion – from William Gladstone in 1888 to Barack Obama in 2008. Further information is available at www.bl.uk/whatson

■ The Sound Archive has appointed a specially-dedicated Curator for Radio in recognition of the increasing

importance of radio and media studies within the UK academic and cultural spheres. Paul Wilson, who has worked with the British Library's music radio collections for many years, commenced work in this new role in May and has produced a new set of web pages devoted to what is surely one of the world's most extensive archives of radio recordings. Paul is keen to hear from anyone with an interest in archival radio media or wishing to further explore these unique collections: contact radio@bl.uk or telephone **020 7412 7446**. To access the Radio webpages enter search term 'Radio Recordings' at the BL homepage and follow the appropriate link.

■ In June, we said goodbye to the last of the 2008/09 Sound Archive interns, Arien Gonzalez and Jonathan Draper. In October the new round of internships began with Susana Belchior from the Instituto de Etnomusicologia in Lisbon and Mark Wright from CRISAP (Creative Research in Sound Arts Practice) at the University of Arts, London. Both will be with us for two months. To date we have hosted a total of 12 interns who have spent time in the technical services department learning audio archiving skills through hands-on experience. For more information on internships please see our website: www.bl.uk/reshelp/bldept/soundarch/intern/internships.html

■ 'British Mammals', an audio introduction to the mammals of Britain, was released in June. This identification guide presents a comprehensive collection of recordings that will help listeners learn how to identify the sounds of many British mammals. It includes the calls of species such as the Red Deer, Red Squirrel and Grey Seal that are celebrated features of the British landscape as well as more secretive mammals such as the Otter, Yellow-necked Mouse and Pine Marten. For more information visit the British Library Online Shop at www.bl.uk/shop

ARCHIVAL SOUND RECORDINGS



Fifteen thousand new recordings have recently been added to the British Library's Archival Sound Recordings website, bringing the total to over 40,000 items

The Archival Sound Recordings project began over five years ago, funded by the Joint Information Systems Committee (JISC) with the aim of making selected recordings from the British Library Sound Archive available online to licenced UK higher and further education institutions. As the project progressed, and where copyright permits, recordings are now also being made available to the general public online.

Richard Ranft, Head of the Sound Archive, said: The publication of 15,000 recordings represents the largest batch of recordings released by the Sound Archive so far and marks the end of phase 2 of JISC's funding for this project. We are delighted to be able to make so many rare recordings available for UK research and the wider public.

Highlights from the latest recordings include the following:

ICA talks

1,000 hours of recordings of events at the Institute of Contemporary Arts, in the Mall, London, made between 1981 and 1994. Leading cultural and political figures discuss hot topics of the day. The speakers include Quentin Crisp, Ken Livingstone, Alexi Sayle, John Berger, Fay Weldon and Dame Edna Everage.

Traditional Music in England

Many thousands of field recordings of traditional music,

including popular ballads, children's skipping songs, customs, music hall, soldiers' folk tales and interviews.

Playback and Recording Equipment

Over 400 images of more than 90 recording and playback machines charting the history of sound reproduction technology. The equipment ranges from late 19th century analogue machines to the digital devices of recent decades. The earliest machine shown is a replica of the original tinfoil phonograph invented and patented by Thomas A. Edison in 1877.

Other recently added features are case studies and testimonials which show how academics, students and teachers have used our sound recordings in their work. There is also a new map browsing facility (pictured, below) which provides interactive maps online so that users can search geographically for recordings such as wildlife sounds or world and traditional music.

The Archival Sound Recordings website is at: www.bl.uk/sounds where information about the recordings is available. Now 23,000 of the recordings on the site are accessible to the general public.

To request a licence, Higher or Further Education institutions should contact asr@bl.uk



MUSIC OF THE NATURAL WORLD

The collection of David Lumsdaine by Cheryl Tipp



David Lumsdaine with his son

Photo: Nicola Lefanu

In 2008 Dr David Lumsdaine presented a digital copy of his personal wildlife sound recording archive to the British Library. Impressive in both subject diversity and sound quality, the collection comprises 2,900 recordings of individual species and natural soundscapes made between 1969 and 2007, mostly in Great Britain and Australia.

One of the most interesting facts about this collection of recordings is that it was made by a composer. David Lumsdaine was born and raised in Australia before coming to England in 1952 to study music. In the late 1950s he began to look more closely at the nature of melody and the structure of sound. Birdsong has long been a source of inspiration for musicians and David was no exception. He soon developed a deeper interest in the familiar bird songs around him, recognising their musical quality and rhythmical nature. A defining moment in David's relationship with the sounds of the natural world came when a friend played him an early habitat recording made from a canoe moving across a Canadian lake. 'It was a revelation of how the creatures of a landscape

could reflect its structure: at one lake margin the sounds of songbirds and frogs defined the forest; on the other side the scree reflected the cries of the Great Northern Divers'. This experience guided the subsequent development of David's music and he began to make sound recordings of the natural world as a way of documenting his listening and collecting reference material. Early recordings were comparatively poor but they did function as useful aural notebooks. When David acquired an Uher tape recorder in 1969 he was able to make recordings that could also be listened to for pleasure and began to develop a collection that would span almost 40 years.

David's musical ear was drawn to the orchestral nature of the dawn chorus and throughout the 1960s he explored the sounds of the waking world with amateur musician and ornithologist Brian Quilter, who helped him learn the various songs and calls.

In 1972 David returned to Australia and began rediscovering the sound worlds of his youth, in particular the Hawkesbury area of New South Wales, the northern rivers and the far west of the state. The distinctive sounds of species such as the Australian Magpie, Crested Bellbird, Eastern Whipbird, Pied Currawong and a range of frogs 'had all worked a potent magic in my early imagination long before I had names to give them. The memory of that music was embedded in the textures of the music I had been composing on the far side of the world'.

The collection of David Lumsdaine represents a lifelong interest in the musicality of the natural world and this awareness has helped create a stunning portfolio of recordings that, along with many other uses, will be sure to give immense pleasure to listeners for years to come.

NEW ACQUISITIONS

Classical Music

In August 2008 we received a donation of Peter Maxwell Davies video recordings on VHS, Beta, U-matic and Philips LC dating from as early as 1976 (C1260).

Regular purchases from Japan have resulted in many unusual historic releases being acquired. Recordings by violinists Szigeti, Auclair, Thibaud and Enescu; Horowitz's complete RCA Chopin recordings and a 2CD set of veteran pianist Mieczyslaw Horszowski in Japan. Other CDs released only in Japan at the time include cult violinist Johanna Martzy in 1952, and cellist Enrico Mainardi with Busoni pupil Carlo Zecchi at the piano.

Purchases of contemporary music have included *Yoshi Wada – Lament for the rise and fall of the elephantine crocodile*, *Music of Richard Lerman 1964-1987 – Music for Bicycles and The Sound of Barton Smith*. Two important historical sets purchased were *Artefacts of Australian Experimental Music 1930-1973* and *Baku: Symphony of Sirens – Sound experiments in the Russian Avant Garde – Original documents and reconstructions of 72 key works of music, poetry and agitprop from the Russian avant garde 1908-1942*.

John Lucas donated an acetate disc of Thomas Beecham and the Seattle Symphony Orchestra from a 1941 US radio broadcast, while from the estate of harpsichordist and conductor Geraint Jones we received many test pressings, private recordings and radio broadcasts, including one from Boston with E. Power Biggs from 1950. One of the most comprehensive donations this year was of practically every 78rpm disc made by conductor Leopold Stokowski. In Edward Johnson's generous donation there were Stokowski rarities such as two picture discs of *The Raven* by Edgar Allen Poe, LP discs from the early 1930s, experimental Bell Telephone discs and two V-discs.



Moroccan Memories in Britain
exhibition launch, December 2008
(Photo: British Library Elizabeth Hunter)

Oral History

Two major new fieldwork projects have got underway over the past year. Despite the vital role that water plays in all our lives, it is a sector almost entirely undocumented by historians. Very few key players involved in the enormous post-war changes in ownership and technological advances have been interviewed, let alone the lesser-known engineers, maintenance men, tunnellers and water quality staff. 'An Oral History of the Water Industry' is collecting recordings with people working in six water companies, representative of urban and rural supply (Yorkshire, Southern and Wessex), differing scales of activity (Cambridge and Northumbria), and non-privatised businesses (Scottish Water). The interviews reflect the period up to the 1973 Water Bill (which reformed over 1,500 water and waste organisations under ten water authorities); the impact of privatisation (in England and Wales) in 1989; and the more recent regulatory changes around water quality and the environment.

Building on our successful 'City Lives' project, completed in 1996, we have forged a partnership with The Baring Archive to create 'An Oral History of Barings'.

Through thirty interviews drawn from every level of the bank, the project explores the nature of a traditional merchant banking business, the development of Barings's corporate financial services in the 1950s during a period of mergers and acquisitions in British industry, and the emergence of fund management in the 1960s for pension funds and private individuals. In the 1970s and 1980s Barings diversified

internationally and, through Baring Securities, became involved in the new markets of Latin America, South-East Asia and Eastern Europe. While its collapse and acquisition by ING in 1995 was a pivotal point in the history of banking in Britain, it is Barings's broader story that the project explores. In the light of recent financial events the timing for this project is propitious.

Amongst recent deposited collections have been the 'Moroccan Memories in Britain' oral history project, a collection of interviews with craftspeople, some seafarers recordings, and two separate collections of broadcast interviews with members of the Communist Party of Great Britain and with the Chinese community.

Wildlife

In April 2009 the Boswall collection of published wildlife recordings was donated to the Library. Jeffery Boswall was the one of the longest serving producers at the BBC Natural History Unit and, together with Patrick Sellar, co-founded the original British Library of Wildlife Sounds in 1969. He was a lifelong collector of commercial wildlife audio publications and amassed more than 1000 titles. The collection also contains correspondence from notable

wildlife sound recordists and archivists, manuscripts and a range of photographs and other ephemera.

The collection of Wildlife Sound Recording Society member Edgar Deadman was bequeathed to the Library in June 2008. Edgar was an active member of the WSRs and organised many recording expeditions for society members, the results of which can often be found in the Sound Archive collections. His own collection comprises 108 reels of wildlife and atmospheric recordings that were primarily made in locations across the British Isles.

Scientists currently working in the field of bioacoustics continue to archive field recordings with us. PhD student and bird-tour leader Michael Mills added to his previous donations by submitting another 739 recordings of African wildlife (see *Playback* 39); PhD student Ben Phalan from the University of Cambridge's Conservation Science Group provided the British Library's first recording of the White-bellied Kingfisher (*Alcedo leucogaster*); and Dr Martin Päckert donated a comprehensive collection of Goldcrest (*Regulus regulus*) songs from the Canary Islands.

Other important acquisitions included 1665 recordings of European wildlife from Kyle Turner; 36 cassettes of Canadian wildlife from Tom Cosburn; and the first recordings of Peru's endemic Long-whiskered Owlet (*Xenoglaux loweryi*) from Frank Lambert.

Popular Music

As ever, the vast majority of the Popular Music section's acquisitions over the year comprises commercially-released recordings with a total of over 16,000 items arriving through voluntary deposit. It is worth reiterating that the compulsory deposit legislation that benefits the British Library in other areas does not apply to sound recordings and we do rely on the generosity of record labels in donating their recordings, for which we register grateful thanks.

It has been noticeable that there are fewer singles arriving from our various sources – not surprising given

that digital now accounts for almost 95% of the singles market – but it has been equally noticeable over the past few years that we have been acquiring increasing numbers of traditional seven-inch vinyl singles which were supposed to have died out some time ago. In terms of albums, CD releases seem to be holding to a constant level, whereas again vinyl appears to be on the increase.

Although the pop section seems to be keeping pace with acquisitions levels of previous years we are aware that we are not covering as significant a proportion of UK releases as we would desire, in particular the smaller, independent labels operating on the fringes of the mainstream industry. We have therefore introduced a couple of initiatives that we hope will result in more releases coming to us from independent labels and similarly more recordings arriving from the increasing number of digital-only labels based in the UK. Anyone involved in such activity is welcome to contact us popmusic@bl.uk

At the time of writing The Beatles remastered CDs have just arrived, as have new CDs by Tinchy Stryder and

Tusk Tusk by Polly Stenham



Photo: Johan Persson

by Peter Andre. Vera Lynn's chart-topping compilation sits next to a Stone Roses singles boxed set retrospective; another boxed set of Elvis albums awaits processing alongside LPs by Genesis P Orridge and Yoshi Wada. And acetate discs of vintage Stan Kenton broadcasts are on their way to our technical section for digitisation.

Drama and Literature

In 2008 we received a full set of the DVDs and audio CDs created by Susan Croft and Jessica Higgs for their 'Unfinished Histories' project, which seeks to document British alternative theatre from the late 1960s to the mid-1980s through oral history interviews and the collecting of archival documents. The initial strand focuses on 'Women's Theatre – 1970s and 1980s'. Phase two, currently in progress, is called 'Recording the History of Alternative Theatre'. Covering related ground, performer and archivist Cindy Oswin made video interviews with performers, administrators and audience members at the Edinburgh Fringe Festival 2008 and 2009. These videos have also been deposited at the British Library.

Live audio recordings included Caryl Churchill's protest play *Seven Jewish Children*, Mark Ravenhill's *Over There* (plus post-show talk), David Hare performing his monologue *Wall*, Polly Stenham's *Tusk Tusk*, Jez Butterworth's *Jerusalem* and (almost) the complete 2009 season of plays by Wallace Shawn, all at the Royal Court Theatre. Performers in the Shawn season included Clare Higgins, Jennifer Tilly, Miranda Richardson, Jane Horrocks, and Shawn himself and his partner Deborah Eisenberg. Directors included Caryl Churchill and André Gregory.

Recordings from the conference 'Theatre Noise: The Sound of Performance', which was held at Central School of Speech and Drama in April, were received from the organizers. Keynote speakers included composer and director Heiner Goebbels, and RSC voice coach Cicely Berry.

Playwright Arnold Wesker donated the complete live

recording of his performance in Leeds earlier this year of all his one-woman plays, plus a recording of a poetry reading at Hay-on-Wye.

World and Traditional Music

The World and Traditional Music section has been reaping the rewards of its work to formalise assistance to researchers. This year we have supported five projects with finance from our acquisition budget and the loan of digital recording equipment: Moushumi Bhowmik completed her work on documenting songs of migration within the Bengali community in London's Brick Lane; Shihan Da Silva conducted a research trip to document the Baile, a Portuguese-influenced dance style in Sri Lanka, resulting in nearly 13 hours of performances and interviews; Duncan Whitely deposited original recordings of Saetas recorded in Seville as part of an on-going project to document activities during Holy Week in that city; Camilla Saunders returned from a trip to Romania with 120 unique recordings of a range of performance traditions which she had first recorded over 30 years ago. Other unpublished collections deposited were from John Moore, a retired British diplomat living in northern Thailand, adding 75 digital audio recordings to his already large collection (200 recordings) of Thai hilltribes people; and Liz Wickett deposited her original analogue recordings dating from fieldwork conducted in the 1980s in the Upper Nile region of Egypt focussing on female laments. Our Collaborative PhD candidate, Emma Brinkhurst, also deposited the first of her project recordings aimed at documenting musical activity among London's Somalian community. The section has also recorded some 200 hours of live performances in the period at the WOMAD festival in Charlton Park, bringing our WOMAD archive to a total of around 1800 hours. As usual we have added to the collections by purchasing recently published commercial product from a range of labels worldwide.

TELLING TALES

by Sarah Smith



Photo: British Library Chris McClashon

'I really, really wanted to come to this interview today because I think it is important that it is logged how the difficulties that people with a hearing loss face, everyday difficulties, and it's important that it will be logged over time so other people can read and use it for purposes that will help them understand how hearing loss affects us all. Not just the person with the hearing loss but the wider circle of people...'

These poignant words typify the responses of the 50 or so adults with acquired profound hearing loss who during the past months have been talking about their lives and experiences for an oral history project run by 'Hearing Concern LINK' (HCL) in partnership with the British Library. These stories will be saved as digital voice recordings and verbatim transcripts and stored in the Sound Archive.

Said HCL's Sarah Smith: 'The most striking finding from the work so far is how much deafened adults, and their partners, have appreciated the opportunity to be heard, to have their voices listened to and understood.'

The British Library has one of the world's largest collections of oral history from all over the world. However, an audit by the oral history curators revealed that it was a priority to enhance its collections relating to healthcare and disability with oral histories from the deafened community. As a result the 'Unheard Voices' project with HCL came into being. It is supported by the Heritage Lottery Fund.

Participants have been telling their stories in one-to-one 90 minute interviews. They have been encouraged to talk about how hearing loss has impacted on their lives, and topics raised have included their own self-image, family life and communication, as well as involvement with the NHS and HCL services. Some interviews were also carried out with partners of deafened people. The interviews have been conducted by 16 HCL volunteers, most of whom are deafened themselves. Said Sarah: 'Peer interviewing is a recognised practice in oral history-taking. It quickly became clear that many of the experiences shared in the interview situation had resonances with the interviewers.'

The volunteers were trained intensively over two days by an Oral History Society accredited trainer at the British Library. For the interviews, communication is enabled by speech-to-text reporters and VDU screens.

Sarah concluded, 'It is hugely exciting that our interviews with deafened people will have a place in the British Library Sound Archive collections. Oral history is real history told by people who have lived it.'

A selection of excerpts from the interviews on key topics that concern everyone with hearing loss.

On being deafened

- I feel that I'm so much more than just somebody with a hearing loss or somebody that wears hearing aids.
- I hope for the miracle every day of hearing again.

On family life

- My son is very quietly spoken and communication as he grew up was a bit superficial. We couldn't sit down and have long conversations. It's quite difficult for children to cope with adults who can't hear.
- Just to have hearing, perfect hearing for five minutes, have all the noise gone, and just sit and listen to silence and maybe some birds singing and hearing my husband call my name and hearing the girls laugh. Yes.

On the impact of HCL

- It just brought us together. There were a lot of us together as couples. He was able to meet other deafened people. I was introduced to deafened people and learnt to speak with them.

On the NHS

- He (the audiologist) saw me as a problem to be solved, so I did get very good hearing aids and he would spend a lot of time with me. But he saw me as a pair of ears, nothing else, not a person.

On communication

- That is what I miss, the repartee. I do not get any repartee now. Little interesting bits of conversation. You only get what people want to say to you, so you don't hear the interesting bits, so life has no atmosphere. That is what I feel.

USER PROFILE

Reem Kelani



Singer and musician (and former biologist), Reem Kelani was born in Manchester, of Palestinian parents, brought up in Kuwait and now lives and works in London.

Alongside her gigging schedule, Kelani gives workshops on Arabic singing in schools and for community groups across the UK and internationally. She is also an occasional broadcaster. In 2001-3, she wrote and presented Distant Chords for BBC Radio 4 on the music of migrant communities in the UK.

Kelani's debut album 'Sprinting Gazelle – Palestinian Songs from the Motherland and the Diaspora' was based on her research and recorded interviews with Palestinian women refugees. She is currently researching her second CD which will focus on the work of Egyptian composer, Sayyid Darwish (1892 – 1923). www.reemkelani.com

How did you hear about the Sound Archive?

I first heard of the Sound Archive almost 20 years ago when I was conducting music workshops at the Museum of Mankind, the then Ethnography Department of the British Museum. Recently, I was doing research at Al-Assad Library in Damascus for my second

album. They mentioned the British Library Sound Archive and encouraged me to compare their collection with yours.

What did you listen to on your last visit?

My second album will be a tribute to the Egyptian composer Sayyid Darwish (1892 – 1923). I am currently researching his music to create new arrangements prior to recording the songs. I am also carrying out extensive research for the sleeve notes. I want to make the notes comprehensive, with introductions to each song, lyrics in Arabic and English and a glossary of technical terms.

How does the Sound Archive help your work?

It helps in two ways. The first is a very direct benefit. I get to listen to what I want in this beautiful environment. As I listen and research I find more and more things that I want to listen to and begin to understand more about the music I am researching and the culture that surrounds it. The second benefit is more indirect. By making my appointments at the Sound Archive it gets me out of the house and away from the keyboard and gives me a more structured period of working.

Is there anything that we could improve?

The Sound Archive is wonderful, understated and underused. The one thing that could be improved is the catalogue. It is difficult to use and not everything is in there. Maybe it would be possible for the Sound Archive to create links with sound archives in the Arab world in order to create more detailed information.

EVENTS

■ MUSIC AT THE BRITISH LIBRARY

Making Records

15 December 2009 1830

In his *Daily Telegraph* blog, international pianist Stephen Hough wrote, I think I have learned more about making records from Stanley Kubrick than from anyone else. Hough's most recent recording, yet to be released, is of late works of Chopin and in this on stage interview, Hough will discuss the making of this recording and his attitude to the recording process in general.

Further information at www.bl.uk/whatson

■ ORAL HISTORY

An introduction to Oral History

15 December 2009 at the British Library Centre for Conservation

20 January 2010 at the British Library Centre for Conservation

17 February 2010 at the British Library Centre for Conservation

Further information at www.ohs.org.uk

■ JISC DIGITAL MEDIA

Digital Media Restoration Workshop

2 December 2009
Bristol

Please contact info@jiscdigitalmedia.ac.uk

■ SOUND CASES

Sounds like Winter – a seasonal talk by Nigel Bewley from the British Library Sound Archive

18 December 2009 in the British Library Centre for Conservation at 13.00

Further information at www.b.uk/whatson

If you are not already on the Sound Archive's mailing list and would like to be, please fill in and return this slip to
PLAYBACK, The British Library Sound Archive, 96 Euston Road, London NW1 2DB
ADDRESS