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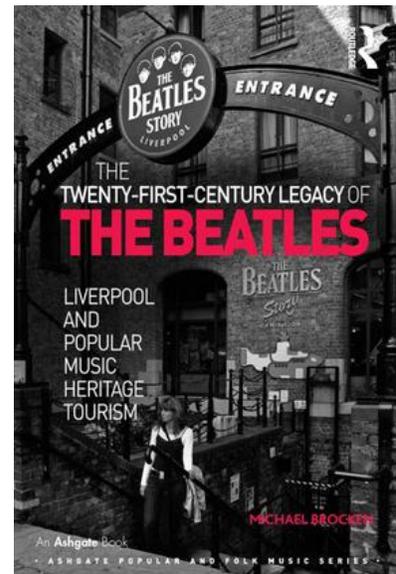
K. Dawn Grapes, Editor

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The Twenty-First-Century Legacy of The Beatles: Liverpool and Popular Music Heritage Tourism. Michael Brocken. Farnham, UK: Ashgate, 2015. vii + 236 pp. ISBN 978-1-4724-3399-2 (hardcover).

While there is no shortage of Beatles-related scholarship, there are few, if any, book-length studies of Beatles-related *tourism*. Michael Brocken's *The Twenty-First-Century Legacy of The Beatles: Liverpool and Popular Music Heritage Tourism* aims to fill this gap by weaving together three threads: (1) a history of Liverpool that focuses on its musical spaces, tourism, and economy; (2) a theoretical justification of the study of musical tourism; and (3) reports on ethnographic studies of tourist experiences.

These three threads provide varying degrees of insight. Most illuminating are the passages on Liverpool's history. As a native resident, the author has easy access to interviews with locals, and the information they provide reveals facets of the city's relation to the Beatles that other biographies often overlook. The second chapter, for example, explains why Liverpool's Cavern Club, where the Beatles regularly performed and where Brian Epstein discovered them, was demolished in 1973 to make room for a British rail expansion. Many present-day fans regard the destruction of this historic site as an outrage, but Brocken shows that, at the time, the decision was logical to Liverpool residents. Many had mixed views of the Beatles, whom they viewed as abandoning their hometown and not representative of their city, and by the 1970s the ever-changing musical landscape of the city had superseded Beatles music, becoming dominated by proto-disco and R&B.



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Later chapters recount the various efforts to capitalize on the nascent Beatles tourism industry, efforts that became increasingly important to the city's livelihood as its industrial economy shrank. Brocken's access to primary sources again proves highly valuable; the book quotes extensively from interviews with Mike Byrne, an entertainer-turned-entrepreneur who founded the highly successful Beatles Story exhibit. Earlier efforts by other entrepreneurs failed due to a combination of reasons: the city council was slow to recognize the value of the Beatles, the exhibits were poorly curated, and, perhaps, historical interest in the Beatles had not yet grown to the point of supporting them. In Brocken's telling, Byrne's success resulted in part from his recognition that a Beatles exhibit must provide a holistic *experience*, rather than a museum-like collection of artifacts. The success of The Beatles Story exhibit highlights the book's recurring idea of "thirdspace," which posits that the meaning of a space results from the interaction of a specific locale and the imagination of the visitor or inhabitant.

The book's valuable historical information is, unfortunately, weakened by a lack of footnotes or citations, except where interviews or sources are directly quoted. In addition, Brocken sometimes slips into a casual tone, mentioning, for example, "city fathers" without identifying specific individuals (e.g., 20). The author clearly has extensive knowledge about Liverpool; more detailed citation would allow readers to reach the same level.

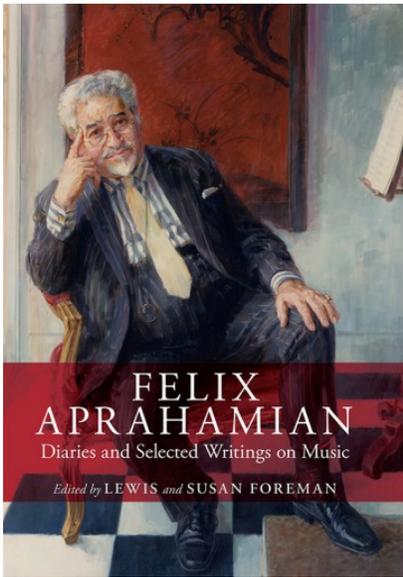
The second thread running throughout the book is a theoretical justification for the academic study of tourism. Sprinkled throughout each chapter are passages, occasionally elliptical, that explicate the theory undergirding its historical and ethnographic discussions. Key ideas include thirdspace, as well as the migration of the workforce from industrial to "affective" labor—the latter represented by both the tourism industry and the music of the Beatles themselves. While ideas about forms of labor in Liverpool are thought-provoking, the book's broad-sweeping claim that the Beatles's legacy has transformed "the entire *raison d'être*" of the city (208) is difficult to assess without a comparison of the economy of tourism with other economies in the city.

The final thread of Brocken's book is an ethnographic study of contemporary Beatles-related tours. The author interviewed a tour guide and embedded himself in two different outings: a visit to the childhood homes of Lennon and McCartney (Ch. 7), and a tour of the city of Liverpool by a visiting group of Australians (Ch. 8). Despite the modest scope of these studies, they offer many insightful observations on the tourist experience and demonstrate the value of further research in the same vein. The visit to Lennon's and McCartney's homes reveal a master narrative imposing itself on the experience—specifically, a mythologizing account of Lennon, who supposedly lacked love in his childhood and discovered freedom through rock and roll. The book's account of the Australian tourists deftly ties together the issue of identity and its relationship to space, imagination, and the commerce of the city. The studies would be further strengthened by descriptions of the material objects contained in the exhibits, which have their own potential to communicate history. The book's final chapter offers a set of recommendations for future heritage-related tourism and scholarly activity in Liverpool.

The Twenty-First-Century Legacy of The Beatles raises questions related to the band that are not often asked. In addition, it showcases the author's admirable role as a public intellectual—someone who uses his scholarly abilities to ask questions about the relations among music, place, and identity, and explore their implications for his local city. One hopes that it spurs its readers to do the same.

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Felix Aprahamian: Diaries and Selected Writings on Music. Lewis Foreman and Susan Foreman, eds. Woodbridge, UK: Boydell Press, 2015. 456 pp. ISBN 978-1-7832-7013-2 (hardcover).

Those with an interest in the byways of London’s twentieth century musical life are almost bound to find diversions within. Felix Aprahamian (1914–2005) belongs to a long British tradition of influential amateur critics—amateur in that their musical persona was shaped more by spontaneous enthusiasm than by professional training. As Bernard Shaw’s writings on music had shown, this form of liberation could be conducive to very personal critical stances, and such was the case with Aprahamian, who was to cultivate his own musical passions to full advantage. These interests focused on the organ and its music (as well as the characters of its players), on the French musical repertoire more generally, and on

Delius. Lewis Foreman, one of the editors of this volume, in his obituary of Aprahamian for the *Independent* (18 January 2005), described him as “a showman, an autodidact and a complete one-off,” a summary that reflects characteristics displayed in these writings.

Lewis and Susan Foreman conceived this volume in tribute to someone they clearly esteemed. It begins with an extended biographical essay. Aprahamian’s writings are then organized into three sections. The first consists of his diary entries detailing aspects of London’s musical life in the 1930s, which offer a glimpse into a social and musical world that vanished with the Second World War. It is this section that is perhaps the most fascinating, for Aprahamian had a good eye for detail and human quirkiness. The second part reproduces articles, record reviews, and liner notes on works, composers and performers, and the volume concludes with a final section, “Remembering the Great Organists.”

What seems so curious in retrospect is the extent to which Aprahamian constructed a career for himself from nothing. His formal education was limited, and he did not achieve matriculation (the official school leaving exam of the day, necessary for university entrance). Later he went to evening music classes at the local Working Men’s College. Aprahamian himself blamed his educational deficit on his discovery of music, which quickly took over his life. Or, perhaps, it was rather the lure of the organ’s sonorities and the lore of the organ loft that made him susceptible to the pleasure of music in the wider sense, and to the acute observation of musicians and their ways. Certainly from the age of seventeen, Aprahamian became an organists’ “gofer” and as such, gained his initiation into the mysteries of that instrument’s craft as Secretary of the Organ Music Society. This role paved his way to contact with the organists’ *crème de la crème* of players such as Marcel Dupré, André Marchal, George Thalben-Ball, Virgil Fox, and Jeanne Demessieux, and of clearing up the messes of transposed organ pipes and noisy through-the-night practicing that some of them left behind. From what he had glimpsed though this opportunity, Aprahamian saw how he could make himself even more indispensable, and so invested time and trouble in learning French. Clearly, too, Aprahamian’s personality had endowed him with a real knack of getting on with people, and, as he set out to expand his knowledge of music, so too he broadened his range of musical contacts. Always busy, Aprahamian earned his living in the 1930s at the London Metal Exchange and spent his evenings in concert-going. His diaries of this period are appealing because they convey his



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sense of boundless enthusiasm. As well as the musical programs, the comings and goings and the personalities are captured in a way that gives a vivid sense of musical life in the round.

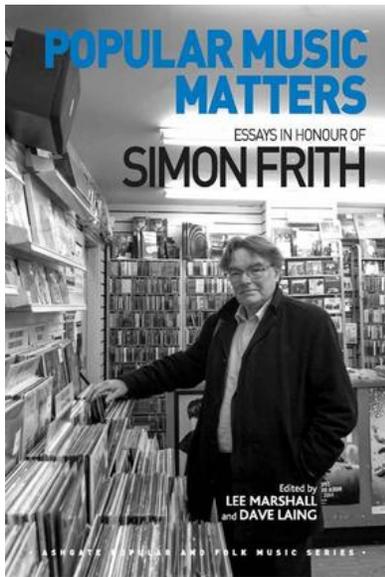
One of those Aprahamian had come to know was the impressive Thomas Russell—viola player turned manager of the London Philharmonic Orchestra (LPO). Russell was another autodidact, author of a series of books about his time at the LPO, and it is likely that his was an influence Aprahamian also absorbed in the time he spent as Russell's "gofer," albeit one now dignified with the title "Concert Manager." In his book, *Philharmonic Decade* (73), Russell gives a clue as to how Aprahamian sold himself, as "one of the wildest musical enthusiasts in the whole country" who "developed many specialised talents which made him invaluable"; in addition, Russell emphasized Aprahamian's "pleasant manner and his talent for handling difficult 'customers'." In 1942, Aprahamian capitalized on his musical enthusiasm and command of French by becoming organizer of the Concerts de Musique Française for the Free French in London and, in setting-up 104 concerts, he gained unparalleled access to the leading French performers and composers of the day. This gave him his unique selling point, and it really is astonishing to see as an illustration a page from his diary for November 1945, with notes such as "Ring Dupré ... Poulenc ... Duruflé," etc. (31). It is from this time that Aprahamian numbered Francis Poulenc, Pierre Bernac, Pierre Fournier, and Olivier Messiaen as personal friends.

With this track record, it was perfectly natural for Aprahamian to join the French music publishers' agency in the UK, United Music Publishers, as consultant (1946–64). In addition, he became deputy music critic of the *Sunday Times* (1948–89) and contributed to other publications such as the BBC's *The Listener* and to the *Gramophone*. With all this success, Aprahamian seems to have begun to have lost some of that beguiling early sense of wonderment that was evident in his diary entries as he rattled around London's pre-war concerts. Perhaps he began to take himself rather too seriously, coming to believe in the weightiness of his criticisms. The Icarus mythology has the sun's heat as the cause of the wings dropping off, but with Aprahamian it was missed deadlines and, finally, the exposure of his fictitious review of a concert by Gennadi Rozhdestvensky that was oblivious to the change of program caused by the Russian conductor's indisposition. The incident brought his role at the *Sunday Times* to an abrupt and inglorious halt.

At best, Aprahamian's eye for foibles and his observational deftness in pen portraits of people and events can be engaging. It is certainly easy to understand that, as David Lloyd-Jones's opening Foreword observes, Aprahamian's approach as deputy to the magisterial Ernest Newman brought a breath of fresh air to the *Sunday Times's* musical coverage. But a volume like this also throws Aprahamian into relief within the wider British critical context. The comparison that immediately comes to mind is to Michael Kennedy, another autodidact critic of this generation. Kennedy's prodigious and varied output and his seriousness of purpose and integrated critical perspective all combine in an oeuvre of notable achievement. Against a feast of that sort, Aprahamian's amuse-bouches seem altogether rather slight. Even so, and despite the uneven quality of some of its constituent material, this anthology succeeds in relating the very individual success of a whimsical talent.

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Popular Music Matters: Essays in Honour of Simon Frith. Lee Marshall and Dave Laing, eds. Farnham, Surrey; Burlington, VT: Ashgate, 2014. xvi + 235 pp. ISBN 978-1-4724-2179-1 (hardcover).

This collection serves as a portrait of Simon Frith, arguably the single most influential scholar in popular music studies (PMS), and a rendering of the scholarly landscape that Frith has helped shape. The editors have assembled fourteen essays and shorter works by scholars associated with Frith into three sections that reflect his research interests: Sociology and Industry, Frith and His Career, and Aesthetics and Values. While there is certainly an abundance of praise for Frith throughout the collection, each author presents work that pursues the kinds of inquiry into popular music advocated by Frith and does so critically, in some cases challenging “Frithian” theories of pop.

This portrait of Simon Frith is an intriguing one, depicting a man who has lived a double-existence as an academic and rock critic. In fact, Frith’s double-role explains a lot about PMS, where it came from, and where it is going. PMS did not originate with elitist academics stooping down to analyze and legitimize lowly pop. Instead it came from young rock fans like Frith who adopted a Marxist approach of looking at rock music as an industry. Seeking to peel the curtain back on the rock music machine at an early age, the young Frith requested to interview not the Rolling Stones, but their savvy manager, Andrew Oldham, who crafted the Stones’s early image. The charming anecdote recounted here is revealing. Frith was never allowed to see Oldham and was instead told personally by Jagger and Richards that he was only allowed to interview them. Frith knew early on that to understand how popular music works one must go beyond cliché notions of creativity versus commerce and explore how artists, management and record companies work together to craft their products.

As a rock fan and critic, Frith never lost sight of the audience perspective that has long informed his work. His insights into the ways rock fans argue endlessly about the validity of their favorite recordings reveals a social process of judgment, taste, and distinction no different than that of highbrow art music and refutes Bourdieu’s theory of cultural distinction. Frith has also been a tireless activist for pop, serving as Chair of the Mercury Prize, kind of an equivalent of the Pulitzer Prize for best pop album, and has participated in government-sponsored panels in Scotland advocating for the enhancement of music in society. Frith’s activism points the direction for a more engaged academic approach in the twenty-first century as today’s musicians face an ongoing economic crisis in their industry that threatens their livelihoods.

The section on Sociology and Industry contains articles that trace recent changes in modes of music consumption and production in the twenty-first century. Michael L. Jones traces changes in the music industry by revisiting one of Frith’s pivotal works and shows how the industry has survived the Internet revolution by shifting its paradigm from a manufacturing industry to a rights industry. New patterns of music consumption in the twenty-first century are explored in Lee Marshall’s chapter that traces how music collecting has shifted from an ownership-based model to an access-based model in the age of the Internet. Meanwhile, musicians’ ongoing struggles in the trenches is the subject of Sarah Baker’s chapter on working musicians in Iceland whose economic struggles have worsened since the 2008 financial crisis. In spite of sympathy from government arts policy-makers, Iceland is nevertheless an environment where independent



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bands still do not expect to be paid for their work as the myth persists that musicians make music only for personal enjoyment. The standout essay in this section is by Barbara Bradby who studies the persistence of class distinction in pop music in which Bourdieu's distinction theory has been turned on its head—namely, that middle-class rock musicians seek distinction from below by trying to appear working-class. Bradby's focus on talent contests and reality TV shows reveals that contemporary audiences are more savvy than ever before about determining whether or not a performer is really working-class or just faking it in pursuit of pop legitimacy, and finds that these efforts at class exposure are a primary source of fun for audiences.

The section on Aesthetics and Values offers several articles challenging the Frith perspective on pop, including musicologist Philip Tagg criticizing the lack of notation and musical analysis in the majority of PMS research. Acknowledging the obvious pitfalls of using conventional notation systems to analyze pop, Tagg preaches the virtues of time-code placement, a method that allows the layperson the opportunity to analyze what is happening sonically at any point in the music without having to resort to unfamiliar notation or terminology. While this method is fairly common in college textbooks, it rarely appears in scholarly studies of popular music that continue to avoid analysis of music as a primary text. Another plea for pop's primary text is made here by Pete Astor and Keith Negus who acknowledge Frith's rejection of analyzing pop lyrics as poetry in favor of performance, yet they argue that privileging the performance of lyrics has led many scholars to take lyrics for granted. Song lyrics still have value as an entity that exists independently from the musical performance of the words. The closing essay by Jason Toynbee is perhaps the biggest challenge to the Frith approach, in that Toynbee counters all those who remain optimistic for the continuous renewal of quality in popular music with his grim diagnosis that all forms of pop music are in aesthetic decline. It is somewhat surprising that such pessimism is not more common, especially on the part of elder statesmen of PMS, as recent popular music has become dominated by self-reference and petrification of genres, while changes in the labor process makes today's musicians more compliant workers than ever before. The legacy of Simon Frith's work is that popular music, as suggested by the title, does indeed matter and that scholars should continue to address the aesthetic and social changes that impinge upon the quality of music for consumers and the quality of life for its makers.

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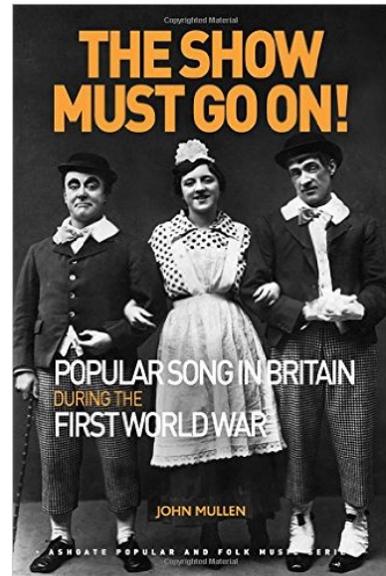
The Show Must Go On! Popular Song in Britain During the First World War. John Mullen. Farnham, UK: Routledge, 2016. 262 pp. ISBN 978-1-4724-4158-4 (hardcover).

John Mullen's clearly written, well-organized volume offers a succinct cultural history of some aspects of the Great War as seen through the lens of the lyrics to British popular songs. It is not, however, about "popular song in Britain"; not a single musical example is included, and discussions of musical genre, style, reference, and technique are isolated and cursory. The attributes of a song do not depend on words alone; they result from the interaction of meanings—often distinct, complementary, or contradictory—in music and language. Mullen's volume is of little use to musicians; as cultural history, its value is seriously undermined by its limitation to song lyrics.



Mullen is a professor at the University of Rouen, and his book was first published in French in 2012. He has published articles and chapters on the war years and on British music hall and his book brings some of that work together. It goes well beyond the previous material, though, and should be thought of as a fundamentally new text.

Mullen's book contains six chapters, with a brief introduction and some even briefer conclusions. The first chapter summarizes the state and practices of the music industry in Britain at the start of the Great War; the second discusses venues and types of shows. The third provides statistics, lists, and examples of songs categorized by subject matter, and then goes on to discuss several of the smaller categories. Chapters four and five discuss the two largest categories—love songs (encompassing songs about women generally) and songs about the war. The final chapter discusses soldiers' parodies. There are also four brief sections entitled "A Star in Focus"; these follow each of the first



four chapters and briefly sketch the careers and music of Harry Lauder, Vesta Tilley, Marie Lloyd, and Harry Champion. These sections offer no new information about the performers, all of whom have been extensively discussed, and it is not evident why they were included; Mullen explains only that "sometimes a close-up view of one individual can give more depth to an analysis of . . . popular entertainment" (2).

All the chapters open with quite extensive summaries of the political and cultural background for the topic. These provide clear and sometimes incisive summaries of the extensive secondary literature, and they are both compact and comprehensive. They situate the music in a wider cultural context, and they are probably the most valuable sections in the book. Mullen is on secure ground here, integrating writings from sociology, history, economics, and other related fields accurately and sometimes provocatively. He writes in simple and direct language, with a refreshing lack of jargon, and he motivates his discussion with references to songs from the category under discussion. The entire first chapter functions similarly, as a contextual summary for the volume as a whole, and is very good indeed.

The remainder of the writing—the real meat of the study—is based on a corpus of 1,063 popular songs (81). These were assembled, it seems, from three main sources: published collections of songs; Michael Kilgarriff's volume, *Sing Us One of the Old Songs* (Oxford University Press, 1999); and holdings at the British Library (5). To measure popularity, Mullen looked at publishers' year-end collections of "greatest hits," advertisements in trade journals, and (again) Kilgarriff's volume (82). These methods, though practical, are not robust; neither representativeness nor popularity have been assessed by systematic analysis of data. This corpus was then "analysed"—a term that Mullen repeatedly invokes. But, he writes, "to analyse is to categorise" (198) and, indeed, his analysis never proceeds beyond simple sorting. There is, for example, no study of poetic form or technique (meter, rhyme scheme, metaphor, and so forth), no investigation of intertextual links, no assessment of consistency or variance in vocabulary. Digital processing makes such study quite simple nowadays, and it is almost obligatory if generalizations are to be made from a large body of data. Mullen's "analysis" goes only slightly beyond librarians' time-honored subject headings.



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The crux of Mullen's work appears in chapter three, in a table listing "themes" and the percentages of songs that have been assigned to them (87). No detailed explanation of the methodology is given, but since the preceding section discusses prewar "themes" as described over the past half century (notably by Peter Davison in *Songs of The British Music Hall*, 1971), one assumes these were a partial basis for determining the boxes into which the songs would be placed. Mullen evidently read through the lyrics for each song and made a subjective decision to place it in one or another category—possibly adjusting or creating categories as he proceeded. Again this is practical but not robust; a statistical analysis of the lyrics, together with some correlations ("old" with "mother" versus "old" with "blighty," for instance), might have led to different results. Mullen does exactly this, in a limited way, by counting key words in the titles of the songs (89), and the resulting table is informative.

Chapters four and five apply the same process to create subcategories of songs about love or women and about the war, but even more informally than in chapter three. Many categories emerge from the narrative as subheadings; thus, chapter four includes sections on "Propaganda songs and their effectiveness" (153), "Songs to help unite the nation" (155), "Black humour" (160), and so forth. Each such section, in all the chapters, consists primarily of lists of titles and verses or refrains from song lyrics; page 162, an extreme instance, contains four lines of prose and twenty-three titles, arranged chronologically. These are entertaining, but they tell us very little, and they contribute to the sense that we are interacting with a library catalog or finding aid, not a true "analysis." (And even as a finding aid, the publication resists use: the index does not include song titles.)

But the single greatest difficulty remains the absence of music in a volume allegedly about song. To ignore the music leads to incomplete or even incorrect understandings. On page 155, Mullen offers "All the Boys in Khaki Get the Nice Girls" as a song that encourages soldiers but does not speak of recruitment. Actually, even the lyric to this song demonstrates its recruitment agenda: a "lady recruiting sergeant" advises "John" to "put a bit of khaki on, and you'll get the nice girls too." But the real punch line is musical, not verbal: both the introduction and the verse quote the regimental call for the Irish Guards, an unmistakable command to take up arms. On page 159, Mullen links "It's a Long, Long Way to Tipperary" with "Pack Up Your Troubles in Your Old Kit Bag." These were indeed two of the enduring songs of the war; Mullen notes this and remarks that their popularity arose right at the beginning, but he can go no further. Turning to the music, however, one discovers that in both songs the first two lines of the chorus both leap upwards to the third of the key, then drop by step to the tonic, and for these pairs of lines the harmonies in the two songs are identical. The lyrics are irrelevant (indeed, "Tipperary" predates the war), but the songs are perfectly designed for singing while marching, with the opening leap generating a surge of energy that propels the music—and the feet—forward.

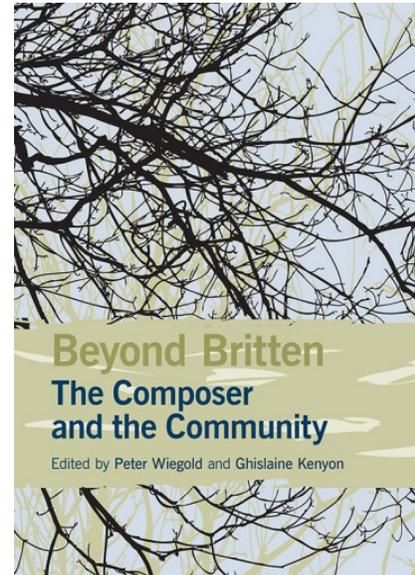
The problem is pervasive; lyrics *never* tell the complete story, and disregarding the music *always* misrepresents the significance of the cultural compound we call a "song." Mullen has done useful work, and his volume offers a clear and concise overview of some aspects of wartime song. It is particularly useful in understanding the cultural and political context and grasping the broader changes that occurred during the war years. But it doesn't warrant the subtitle "Popular Song in Britain during the First World War." That book has yet to be written.

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Beyond Britten: The Composer and the Community. Peter Wiegold and Ghislaine Kenyon, eds. Aldeburgh Studies in Music 9. Woodbridge, UK: The Boydell Press, The Britten-Pears Foundation, 2015. xiv + 282 pp. ISBN 978-1-84383-965-1 (hardcover).

Benjamin Britten’s 1964 speech, “On Winning the First Aspen Award,” has long been considered nothing short of a manifesto, its every utterance mined thoroughly by Britten scholars for insights into the composer’s sense of self. In the essay, Britten (with the help of Peter Pears) espoused his view of the responsibility of composers to the community, asserting that above all, music should be useful for people of all walks and ages. If this singular offering is thought to be overly important in the field of Britten studies, the fault rests with the composer and his notorious reticence about revealing his compositional techniques. In interviews and letters he was remarkably constant in his self-narrative, but rarely spoke (or wrote) about individual works beyond a discussion of his chief intent. The result of his consistency assures that generations of scholars are able to draw upon a firm foundation that is simultaneously rather limited and limiting. Therefore, an entire essay collection that proposes



to interrogate Britten’s Aspen speech might seem somewhat indulgent and narrow in scope and appeal. What emerges, however, is an incredibly rich discourse that reflects upon Britten’s text from a multitude of vantage points. Composers, educators, performers, and arts executives are all given voice here, and each of these thoroughly interesting people offers a first-hand, candid account of music within his or her individual community. Although the twenty essays are essentially discrete, the connective threads among them are strong and form an interesting whole cloth that provokes thought about the role of music in today’s society, the nature of music making (with professionals and amateurs), the problems of music reception, and the responsibilities of composers in the twenty-first century. The majority of the essays relate tales of self-discovery that connect to the themes in Britten’s speech. The title of the collection is apt, however, as each of these personal narratives discloses that Britten’s ideas resonate in today’s society in unusual ways. Certainly, that composers whose musical language is rooted in experimentalism would take up his call for useful music would have surprised Britten, given his animosity toward the “academician.”

Following a short introduction that unfolds the genesis of the collection and then a reprint of Britten’s speech, Colin Matthews provides a thorough unmasking of Britten’s Aspen address in terms that signal his willingness to confront the composer’s conservative—and from Matthews’s perspective, often elitist—views about composition, community, music accessibility, and the avant-garde. In so doing, he sets in motion the remainder of this highly eclectic volume. Among the essays can be found discussions of a myriad of experimental music workshops (Peter Wiegold and Sean Gregory, among others), the use of music in prison therapy (Gillian Moore), and community opera (Christopher Fox, John Barber, and Katie Tearle). Additional topics considered include Cornelius Cardew’s Scratch Orchestra and his approach to amateur musicians (Howard Skempton), the Royal Philharmonic Orchestra’s Community and Education Programme (Judith Webster and Douglas Mitchell), how best to educate young composers (Tommy Pearson and Amoret Abis), notions of compositional identity (Eugene Skeef, James Redwood, John Barber, Harrison Birtwhistle, John Woolrich, Philip Cashian, and Peter



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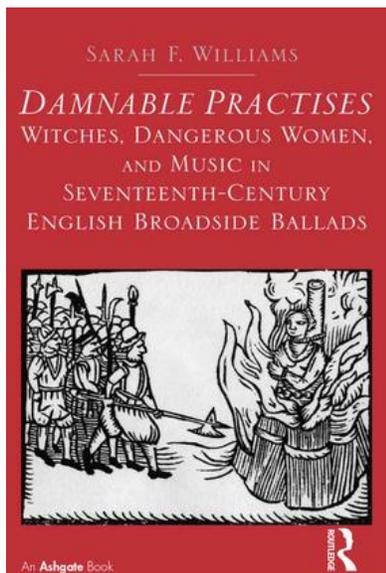
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Wiegold), and composer-audience relations (John Sloboda and Jonathan Reekie), to cite but a few. It is difficult to choose among the many gems, but particularly noteworthy is Nigel Osborne's compelling story of his life in Poland in the late 1960s-early 1970s and his subsequent introduction of music education to children in war-torn Sarajevo, then only accessible to outsiders through a long earthen tunnel. He offers proof positive of the power of music to make a difference in the community.

The collection appeals across a broad audience and is a resource that will offer much on repeat encounters. Performance and educational institutions will find the value of a "how-to" manual in its detailed descriptions of various public outreach efforts. Composers, especially younger ones, will benefit from the many challenges to the status quo of their chosen profession—the "ivory tower" is truly breached. Historians will be interested in the abundance of personal insights offered by composers, performers, and leaders in arts education. The true significance of the volume, however, is in its potential to provoke change and action: that after an encounter with these essays an individual would be moved to consider how music in all of its many forms and disciplines might make a difference within his or her community.

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Damnable Practises: Witches, Dangerous Women, and Music in Seventeenth-Century English Broadside Ballads. Sarah F. Williams. Farnham, UK: Ashgate, 2015. xiii + 225 pp. ISBN 978-1-4724-2082-4 (hardcover).



In taking on the English broadside ballad—even a well-defined, thematic subset of it—one faces the challenges of a repertory that is large, socially fluid, difficult to categorize, and often reliant on intertextuality and association for its meanings. These are challenges that Sarah Williams meets well in her recent monograph, *Damnable Practises*. Williams's subset is the group of ballads that tell the stories of transgressive women: witches, husband murderers, scolds, and the like. Significantly, the social disorder these dangerous women represent was itself often linked to acoustic disorder; that is to say, the story told in performance through the voice often recounted a transgression that was mediated through the voice, and this gives an added resonance to the musical content of these songs.

Williams's study is an admirably detailed one, considering a wide range of evidence—material artifact, typography, iconography, the theatre, and popular journalism, among others, all come into play here—and this range is well chosen for a study that is based on connection and pattern. On occasion, the enthusiasm for historical detail can overwhelm its connection to the topic, as, for instance, in the account of humoral imbalance (96–100), but the details are invariably informative and amply confirm the robustness of her research.



Additionally, one must admire Williams's success in bringing a systematic order to material that could easily sprawl. For example, while tune choice for any given ballad text might be drawn from a large array of possibilities (and that choice was sometimes pragmatically fluid), her study underscores that texts of female malfeasance were generally sung to one of three tunes: "Fortune my foe," "The Ladies Fall," and "Bragandary." This realization not only helps us understand the ways in which, with repeated use, the sound of a tune itself could become a signifier of meaning, but also creates a pragmatic musical boundary for her discussion. Moreover, the strategic and recurrent use of these "stigmatized tunes" can exemplify her view that the ballad is an active shaper of social stereotype, a more dynamic role than that of songs in which stereotypes are merely reflected.

The intertextual, associative meanings of tunes is a rich part of the web of meaning in balladry, as Ross Duffin (2004) has well documented in regard to Shakespeare's plays. Often the text of a song allows one an interpretative opportunity when its customary melody appears with a different text. How do the two texts, one of them a silent presence asserted by the tune, interact? The stigmatization and consistent use of a tune like "Fortune my foe" is similarly referential, but it is the melody itself, rather than a silent text, that shapes the interpretation. With appropriate caution, however, Williams also notes that there is a century-long metamorphosis of "Fortune my foe"; its meaning may settle, but only over time. She writes that "over the century, 'Fortune my Foe' metamorphosed from a tune evoking a damned magician to the 'hanging tune,' a melody stigmatized through stories of male criminals and murderers. Decades later it came to conjure up feminine-centered crimes including verbally abusive witches and husband-murderers and, finally, godly warnings and moral cautions that drew on a century of grisly stories set to music" (74). The fluidity of associative meaning here—even in the context of something that ultimately assumes stability—is a good reminder of how contingent associative meaning can be.

Apart from a few places where a closer editorial eye might have caught the stray casual error, there is much here that shows a careful and engaging treatment of this dynamic topic, but there are a few larger-scaled concerns, as well. The limits of Williams's topic are well defined geographically, chronologically, and thematically, but as her study views things through the lens of genre, a more generous consideration of how the subset—her ballads of female malfeasance—relates to the genre as a whole would be welcome. For instance, do the ballads under consideration represent a large part of the ballad repertory? Do other ballad themes also adopt the strategic use of just a few tunes, as is common and strategic in those of female malfeasance?

In a similar way, one might wish that Williams gave the ballads more musical discussion, allowing them to emerge more clearly as sonic events, as well as complex social ones. While confessing that information about performance is scant, Williams provides a few enticing descriptions. The poet William Brown, for instance, found his local balladeer to sing with "as harsh a noyce/As ever Cart-wheelee made" (137). Was this a comment on a lack of vocal skill or might it also point to a theatrical rendition where tone quality paints character and theme? Brown's singer is a contrast to the example taken from Ben Jonson's play, *Bartholomew Fair*. Here the character Nightingale, a pickpocket, is described as singing alluring ballads sweetly. This may point to musical accomplishment and expressivity in the rendition, but also, following Williams's lead, the allurements were a stratagem of distraction, making those attending to the sweetness of the music easier prey for robbery. In the end—likely of necessity—such references are few, and interesting questions about performance remain in the air. Williams points to balladeers as "character actors" who might render the different characters in any given



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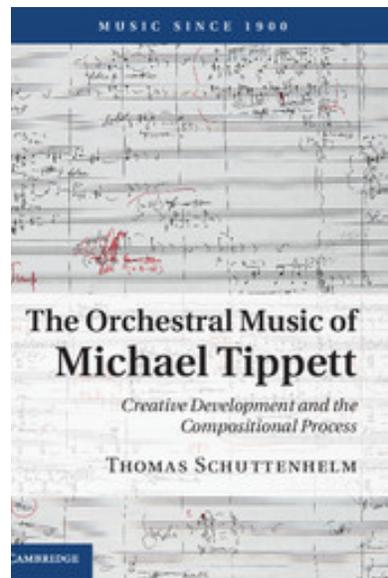
ballad distinct. What is the musical corollary of this kind of characterization? She also alludes to ballad singers' familiarity with "various theatrical performance techniques in order to convey the vast array of literary devices and 'witch-speak' in broadside texts." What might these techniques have been? It is clear that Williams appropriately views the ballad "text" as polyvalent; she writes that the text was "far more than the printed artifact itself. It included the history of its accompanying tune, allusions to other ballads and texts in the poetry, the visual appearance of the sheet itself, iconography, typography, and most elusively, the history of its embodied performances" (145). With her, we might wish the history of the ballad *in sound* proved less elusive, both in the sources and in her account.

Damnable Practises is a carefully researched study, rich in detail and broad in its range of reference. Scholars of seventeenth-century England will find it both a book of wide application and, most assuredly, a welcome addition to their shelves.

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The Orchestral Music of Michael Tippett: Creative Development and the Compositional Process. Thomas Schuttenhelm. Cambridge: Cambridge University Press, 2014. xii + 327 pp. ISBN 978-1-107-00024-7 (hardcover).

Thomas Schuttenhelm's *The Orchestral Music of Michael Tippett* is published by Cambridge University Press as part of the larger series Music Since 1900. Series general editor Arnold Whittall, himself the author of a Cambridge comparative study of Tippett and Britten, describes the series as offering "a wide perspective on music and musical life since the end of the nineteenth century" with particular attention paid to historical and biographical studies concentrating on "the context and circumstances in which composers were writing" as well as "the nature of musical language and questions of compositional process" (Whittall 1990, ii).



Schuttenhelm's monograph fits seamlessly into this vision. Its subtitle, *Creative Development and the Compositional Process*, sets up the focus of the study: to present the "experiences that triggered [Tippett's] creative impulses" as being "integral to understanding his music" (i). The author contends that since Tippett's music is relatively familiar but his compositional process remains "largely unknown," it must be "integrated into the scholarship." Schuttenhelm spends considerable time fleshing out the appropriateness of this approach; the twenty-five page introduction is as long as all but the most substantial of later analytical chapters.

Most important to Schuttenhelm's argument is Tippett's establishment of self-aware "creative cycles" that encompass each work's inspiration, notation, and realization in performance. Tippett documented his experience and application of these cycles in essays and articles, as well as in his personal letters. Because these and other primary sources—manuscripts, "idea notebooks," and sketches—provide such a high level of interpretive detail, Schuttenhelm gives them primacy of place in his close reading of Tippett's orchestral works.



The structure of the book is largely self-explanatory; once the existence and organization of Tippett's "creative cycle" has been introduced, Schuttenhelm devotes a chapter to each orchestral work, tracing its cycle as it moves through its interlocking phases (consisting of Precondition-Preconception, *Einfall*-experience, Image-Accretion, Transformation-Notation, and Performance-Reception). These analytical chapters range in length from five to thirty-two pages depending on the length of the work under consideration and the complexity of its particular cycle. Schuttenhelm is especially at pains to point out instances of continuity between separate orchestral works where earlier pieces form links in later and larger cycles.

Thus, for example, the genesis of Tippett's Piano Concerto (1953–5) incorporated the "creative cycles" of not only his opera *The Midsummer Marriage* (1946–52) but also the earlier *Fantasia on a Theme of Handel* (1939–41) and First Symphony (1944–5). Schuttenhelm describes how details of the concerto's formal structure, harmonic progressions, and particular melodic figurations relate to specific moments in the earlier pieces. Each compositional gesture is loaded with significance.

The advantages and disadvantages of such an approach are the same as those of the Music Since 1900 series itself. The focus on the creative context for each of Tippett's orchestral works allows Schuttenhelm's monograph to be tightly organized and his narrative to remain undistracted by details not pertaining to the "creative cycle." This cyclic concept itself is arguably integral to understanding Tippett's compositional choices, not least because the composer himself spilled so much ink on the subject both publicly and privately. As Schuttenhelm asserts, Tippett scholarship has yet to fully integrate the "biographical, analytical, and metaphysical accounts of his music" (2). Writing after Tippett's death allows the author to survey Tippett's entire *oeuvre* for orchestra.¹

The chief disadvantage of this volume is that context overrules content. By dealing with how each work came to be, Schuttenhelm does not provide an overview of its technical or expressive content in the abstract. If one is already familiar with Tippett's work, this is not such a problem. Otherwise, it is left up to the reader to investigate further. Schuttenhelm also carefully avoids aesthetically evaluating the success or failure of each composition, though he does not refrain from defending Tippett against his contemporary critics, particularly against charges of amateurism and implications of Tippett's perceived public standing *vis-à-vis* Benjamin Britten. In fairness, Schuttenhelm's contextual focus is what both he and the Cambridge series as a whole promise, and Schuttenhelm is clearly a devoted scholar of the composer, having previously edited a volume of Tippett's letters (2005) and contributed a chapter to *The Cambridge Companion to Michael Tippett* (2013).

Schuttenhelm's monograph delves further into Tippett's mind than any previous study. It is not, however, an introduction to the orchestral music of Michael Tippett, as the title might seem to indicate. The subtitle has it instead; the work is one of close readings that link the composer's *oeuvre* together beyond the notes. A thorough, at times exhaustive, tracing of the compositional choices of a composer already fascinated by his own inner workings, *The Orchestral Music of Michael Tippett* is an effective entry in the Music Since 1900 series. It is not, however, for the Tippett novice or for the faint of heart.

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¹ Schuttenhelm excludes all stage works and their extracted suites; thus, for example, the *Ritual Dances* from *The Midsummer Marriage* are not discussed.



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