

Performance Practice Review

Volume 9
Number 1 *Spring*

Article 11

1996

Communications and Corrections

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Recommended Citation

(1996) "Communications and Corrections," *Performance Practice Review*: Vol. 9: No. 1, Article 11. DOI: 10.5642/perfpr.199609.01.11

Available at: <https://scholarship.claremont.edu/ppr/vol9/iss1/11>

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Communication

Dr. José A Bowen, Director of **The Centre for the History and Analysis of Recorded Music (CHARM)** transmits the following:

The Centre for the History and Analysis of Recorded Music (CHARM) was set up in the autumn of 1995 at the University of Southampton following its acquisition of the Norman del Mar Collection of 78s. Through its archives, journal, conferences, and discography project, CHARM aims to promote the study of music as sound. Research activity at CHARM ranges from the creation of analytical tools and software to new critical approaches that highlight the importance of performance in musical culture. The primary domain of inquiry, however, is the study of musical performances themselves. (As scholarly study required verifiable source documents, it is recordings, of both live and studio performances, which provide the actual subject of study.)

While musicologists have only just begun to study performances and recordings, theorists and those who study traditional and popular musics have often had only live performances to study. While it is anticipated that most of the attention will be focused on the standard Western repertoire, the study of this music can be enhanced by understanding more performance-based musical cultures. It is hoped that the study of music in performance will provide a fruitful meeting ground for the studies of different repertoires.

Discography Project

The first step in any research is to catalogue and locate all the relevant documents. Just as the first musicologists began by collating manuscripts and producing editions, the study of recorded music begins by cataloguing recordings. Like editing a good edition, a good discography can be an enormous undertaking and is often a complete project in its own right. Further, indexing and cross-referencing is even more crucial to discographies than to bibliographies. While cross-references to performers, dates, works, and composers are too

expensive for most published discographies, they are a natural extension of CD-ROM or on-line technology. CHARM plans to include a complete and cumulative data-base of all its discographies on the CD-ROM to be included with *Music in Performance* (periodical, see below).

The Norman del Mar and the Anna Mahler Collection

The Norman del Mar Collection of over 5000 early 78s is the principal archive available at CHARM. It is complemented by the Department of Music's collection of over 4000 CDs and LPs, which includes a large collection of historic and reissued recordings. The Anna Mahler Collection is a unique collection of Gustav Mahler's conducting scores with his autograph annotations and includes his reorchestrations for Beethoven's Ninth Symphony.

Project Jukebox

In 1996 Southampton was one of six sites in Europe (the only site at a university) to receive a connection of the pilot EU Jukebox Project. Using high-speed dedicated ISDN lines, the project delivers digitized recordings in real time from three major European record archives. Access is provided by a computer terminal with headphones, which is used both to search for recordings and to hear them.

Journal: *Music in Performance*

A new journal, *Music in Performance*, is planned, which will feature scholarly articles about recordings, interpretation, performance, perception and reception, reviews of books and historical CDs and discographies. A dual CD/CD-ROM of musical examples, which will also include multimedia versions of the articles and a cumulative discography, is also planned for each volume.

Bibliography and Directory

A complete bibliography and a directory of scholars and projects in performance analysis are both planned for the first issue of *Music in*

Performance. If you would like to be included in either, please contact the director.

Conferences

Beginning in 1997, CHARM hopes to sponsor a biennial conference. The first, which is scheduled to precede the IMS conference in London, will be a small residential conference aimed at exploring the possibilities for the future of performance studies. A larger conference on multimedia is scheduled for 1999.

Fellowships and Research Opportunities

Through the Hartley Institute at the University of Southampton, there is funding available for scholars wishing to come and use the del Mar Collection. The Department of Music at Southampton also offers an M.A. in Musicology and the M.Phil. and Ph.D. At present the University has provided one three-year studentship for a Ph.D. student working on a historical performance topic and a further annual research assistantship.

Courses and Lecture Series

Both the undergraduate music programme and the postgraduate research seminar include performance analysis. Recent courses include *Analyzing Historical Recordings*, taught by three members of staff and *100 Years of Recorded Music* by Timothy Day, Western Music Curator at the National Sound Archive of the British Library.

Advisory Board (for CHARM)

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Correction

Dale Higbee, Carolina Baroque, Salisbury NC, transmits the following:

Your abstract (*PPR*, Fall 1995, 8/2, 200, #68) of my article on recorders in Bach's Cantata 171 incorrectly states that I suggested the use of an "alto recorder in f' for flute I and regular flute in d' for flute II." Rather, I recommended the use of Voice Flutes (tenor recorders in d') with Flauto I switching to Alto Recorder in f' in the fifth movement. An abstract by the author may be found in *RILM ABSTRACTS OF MUSIC LITERATURE*, 1991, XXV, #8933.