

## Twentieth-Century Music

### Editorial Policy

*Twentieth-Century Music* is published in February, June and September. Its co-editors are Dr Pauline Fairclough (Reader in Music, University of Bristol) and Dr Alejandro L. Madrid (Professor, Cornell University), and the Reviews Editor is Dr Laura Anderson (Assistant Professor in Musicology, University College Dublin). The [Editorial Board](#) comprises leading scholars of twentieth-century music from a range of disciplinary backgrounds and geographical provenances.

*Twentieth-Century Music* disseminates research on a broad spectrum of scholarly interest in the long twentieth century. We welcome submissions on all kinds of musical practice, including folk and popular music, media and film music, as well as art music and sound art. We also encourage submissions from a similarly wide variety of methodological and disciplinary perspectives, including ethnomusicology, archival research, cultural studies, and analytical work which engages with broad historical arguments. The reviews section offers agenda-setting responses to newly published work.

### Manuscript Submission

*Twentieth-Century Music* has moved to online submissions. Papers should be submitted via the following website:

<http://mc.manuscriptcentral.com/tcm>

If you are unfamiliar with online manuscript submission you should click on the 'Instructions and Forms' link under 'Resources' on the login page. This link will lead you to the 'ScholarOne Author Quick Guide'. Then follow the instructions provided. If you do not yet have an account on the ScholarOne Manuscripts site, please click the link 'Register here' and follow the registration steps. You will be able to choose your user name and password during registration (and you can change them at any time if needed via the 'Edit Account' link once you are logged in). If you are unsure whether you have an account or in case you have forgotten your login details, please enter your e-mail address in the Password Help field and click 'Go'. If there are any difficulties please contact the journal's administrator, Dr Lindsay Carter, at [tcm@cambridge.org](mailto:tcm@cambridge.org).

Please direct all editorial queries to [tcm@cambridge.org](mailto:tcm@cambridge.org).

Reviews should be sent directly to the Reviews Editor, Dr Laura Anderson. Please direct queries about reviews to [laura.anderson@ucd.ie](mailto:laura.anderson@ucd.ie).

Material for review may be sent to:

Dr Laura Anderson  
UCD School of Music  
University College Dublin  
Belfield, Dublin 4  
Ireland, D04 V1W8

Submissions should follow the format and conventions described below.

Submitted files should include a cover sheet giving the author's name, postal address, telephone number, and email address. To ensure anonymity during the refereeing process, the article itself should not display the name of the author. Upon acceptance of a submission, the author will be asked to assign copyright (on certain conditions) to Cambridge University Press. Please see link to copyright form [here](#).

Articles should normally be between 6,000 and 12,000 words in length (main text); authors proposing longer or shorter submissions should seek the advice of the editors.

Submissions will be read initially by one of the two co-editors. They may be rejected at this stage, or be sent on for review by two independent assessors, who may or may not be members of the Editorial Board. Submissions are considered on the understanding that they are not currently being considered for publication elsewhere. Authors will normally be notified within two months as to whether their submission has been accepted for publication.

**IMPORTANT NOTE ON PERMISSIONS:** Contributors are responsible for obtaining permission to reproduce any material for which they do not hold copyright and for ensuring that the appropriate acknowledgements are included in their typescript. No article will be accepted for publication until all relevant permissions have been obtained. Please refer to the guidelines in the [copyright form](#).

### **Manuscript Preparation**

Authors should submit their text files in Word format.

All text, including endnotes and bibliography, should be double-spaced and justified on the left-hand side only, and should use 12-point type. There should be only a single character space between the end of a sentence and the start of the next sentence, both in the text and in footnotes. Footnotes should be used, rather than endnotes, and lengthy footnotes should be kept to a minimum. A bibliography should be provided at the end of the article text. Pages should be numbered in sequence.

Authors should supply in a separate file an abstract of 120–50 words and a short (100–50) biographical note. Submissions will not be forwarded for review until an abstract has been provided.

Music examples, tables, diagrams, and other material should be supplied in a separate document, with a short descriptive caption for each. Such material should be labelled in the form 'Example 1' (for music examples), 'Figure 1' (for diagrams), 'Table 1', 'Plate 1' (for photographs), and be referred to as such in the text. Upon acceptance of a submission, authors will be requested to supply all image files including music examples in TIFF format, to be no less than 600 dpi when sized at a width of 13.5cm. We aim for consistency of staff size in music examples, with 4mm staff height as a norm; where possible please prepare music example files to appear at 4mm staff height when printed at a width of 13.5 cm. (Shorter examples may be reproduced with wider margins.)

If you request colour figures in the printed version, you will be contacted by CCC-Rightslink who are acting on our behalf to collect Author Charges. Please follow their instructions in order to avoid any delay in the publication of your article.

### **Proofs**

Typographical or factual errors only may be changed at proof stage. The publisher reserves the right to charge authors for correction of non-typographical errors.

## Offprints

Offprints are not provided. Upon publication, authors will be supplied with a PDF copy of their article.

## Text Conventions

*Style.* Use British spelling and musical terminology rather than the American equivalent (e.g. ‘bar’ instead of ‘measure’; ‘crotchet’ instead of ‘quarter note’).

Use -ize spellings rather than -ise, though -yse rather than -yze. We follow the following rules for exceptions:

<http://www.oxforddictionaries.com/words/ize-ise-or-yse>

*Names of works.* Title case should be used for all titles of works. Generic titles should be referred to in roman type: String Quartet in D major, Op. 25; proper names in italics: *The Mask of Orpheus*. Popular-song titles should be in single quotation marks; album and film titles should be italicized.

*Score references.* Bar numbers should be referred to in the form: ‘b. 1’, ‘bb. 5–8’. Rehearsal figures or letters should be referred to in the form ‘Fig. 1’, ‘Figs. 2–4’, ‘Letter A’, ‘Letters B–D’. Bar references between rehearsal figures or letters should use the form ‘Fig. 1<sup>+5</sup>’ (meaning ‘the fifth bar of Fig. 1’ – where the first bar is that immediately following the rehearsal figure), ‘Fig. 2<sup>-1</sup>’ (‘the bar before Figure 2’), ‘Fig. 3<sup>+4-6</sup>’ (‘the fourth to sixth bars of Fig. 3’), ‘Letter A<sup>+2</sup>’, ‘Letter B<sup>-3</sup>’, etc. For recordings, use timings rather than bar nos. etc. wherever possible.

*Note names.* Flats, sharps and naturals should be indicated by the conventional signs, not words. The following system should be followed for indicating precise pitch: C<sub>2</sub> C<sub>1</sub> C c c<sup>1</sup> c<sup>2</sup> c<sup>3</sup>, etc., where c<sup>1</sup> is middle C. For pitch-class, capitals should be used.

*Punctuation.* The following punctuation practice should be followed:

- punctuation should be placed outside quotation marks, unless a complete sentence is quoted;
- a comma should be placed before ‘and’ in a series;
- footnote indicators should follow punctuation;
- square brackets [ ] should only be used for interpolations in quoted matter;
- no stop should be used after contractions, e.g. Dr, St, edn, vols, Figs, but should be used for abbreviations, e.g. vol., Fig.

*Quotations.* Single quotation marks should be used, except for ‘a “quotation” within a quotation’. Quotations of more than 60 words should be indented and typed doubled-spaced in 12-point type. Prose quotations should be in English unless the original is of particular importance, unpublished, or inaccessible, in which case the original should be followed by a translation in round brackets. Verse quotations should be in the original language followed by a prose translation in square brackets.

*Numerals.* Numerals under 100 should normally be spelt out in the running text, except in the case of bars, pages, work numbers (e.g. Symphony No. 5) and sums of money. Spans of numbers should be elided: 27–8, 156–7, but 110–12, 117–18; in all cases (pages, bar numbers, years) endashes rather than hyphens should be used.

*Dates.* These should be given in the following style: 23 March 1969; 1960–70; 1960s.

*Citations.* For clarity during editing, use the full bibliographical reference on first citation in footnotes and a short form (including shortened title where appropriate, e.g. omitting second half of title after a colon) in subsequent citations (avoid the use of *Ibid.* and *Op. Cit.*), though the final edited text may show short forms throughout.

Footnotes referencing articles and book chapters fall into two categories:

- (1) For a footnote reference to an entire article or book chapter, the full range of page numbers for the entire article is given at the end of the citation, on initial citation.
- (2) For a footnote reference of a page (or pages) from an article or a book, only the referenced page numbers are given at the end of the reference, on both initial and subsequent citations.

A full bibliography (including both works cited and works not cited but consulted) should be provided, double-spaced in 12-point type, at the end of the article. The bibliographic citation should indicate both initial and final page numbers for any articles or essays. NB: Footnote and Bibliography formats differ. Footnote references to sources are presented in a single sentence with commas; Bibliography references are presented with full stops. Examples follow:

### **BOOKS**

#### ***basic citation (with example of footnote full and short forms)***

##### *footnote*

Tim Taylor, *Global Pop: World Music, World Markets* (New York: Routledge, 1997), 56–7.

##### *short fn*

Taylor, *Global Pop*, 79.

##### *bibl*

Taylor, Tim. *Global Pop: World Music, World Markets*. New York: Routledge, 1997.

#### ***with editor(s) footnote***

Theodor Gracyk and Andrew Kania, eds, *The Routledge Companion to Philosophy and Music* (London and New York: Routledge, 2011). [note: no full stop after ‘eds’]

##### *short fn*

Gracyk and Kania, eds, *The Routledge Companion to Philosophy and Music*, xx–xxi.

##### *bibl*

Gracyk, Theodor and Andrew Kania, eds. *The Routledge Companion to Philosophy and Music*. London and New York: Routledge, 2011.

NB: ‘Eds’ is only used when the entire edited volume is being referred to. (In these contexts ‘eds’ stands for ‘editors’; when ed. is used, it stands for ‘edited by’ and can thus be used for both single and multiple editors.)

#### ***with author and editor and/or translator***

##### *footnote*

Pierre Bourdieu, *The Field of Cultural Production*, ed. Randal Johnson and John Smith, trans. Richard Nice et al. (Cambridge: Polity, 1993).

##### *short fn*

Bourdieu, *The Field of Cultural Production*, 93.

**later edition**

Michel, Pierre. *György Ligeti: compositeur d'aujourd'hui*, 2nd edn. Paris: Minerve, 1995.

**separately titled volume in multi-volume work**

Babbitt, Milton. 'Who Cares if You Listen?', in *Source Readings in Music History*, vol. 7: *The Twentieth Century*, rev. edn, ed. Robert P. Morgan. New York and London: Norton, 1998. 35–41.

**specified chapter**

Dibelius, Ulrich. 'Gespräch über Ästhetik', in *György Ligeti: eine Monographie in Essays*. Mainz: Schott, 1994. 253–73.

**entire collection of essays**

Frogley, Alain, ed. *Vaughan Williams Studies*. Cambridge: Cambridge University Press, 1996.

**ARTICLES**

**in a collection of essays**

*footnote*

Simon Frith, 'Pop Music', in *The Cambridge Companion to Pop and Rock*, ed. Simon Frith, Will Straw, and John Street (Cambridge: Cambridge University Press, 2001), 93–108. NB: inclusion of first name for a book editor who is also author of chapter.

*short fn*

Frith, 'Pop Music', 93–5. [note: book or journal title is not included]

*bibl*

Frith, Simon. 'Pop Music', in *The Cambridge Companion to Pop and Rock*, ed. Simon Frith, Will Straw, and John Street. Cambridge: Cambridge University Press, 2001. 93–108.

**in a collection edited and/or translated by another**

Barthes, Roland. 'Neither–Nor Criticism' (1957), in *Mythologies*, selected and trans. Annette Lavers. London: Jonathan Cape, 1972. 81–3.

**in *The New Grove*, 2nd edn accessed in its print version**

Arnold, Alison. 'India §VIII, 1: Film Music, (ii) Style', in *The New Grove Dictionary of Music and Musicians*, 2nd edn, ed. Stanley Sadie and John Tyrrell. London: Macmillan, 2001. Vol. 12, 254–6.

**in *The New Grove* accessed online**

Arnold, Alison. 'India §VIII, 1: Film Music, (ii) Style', in *The New Grove Dictionary of Music and Musicians*, 2nd edn, ed. Stanley Sadie and John Tyrrell. London: Macmillan, 2001. Version at *Grove Music Online*, ed. Laura Macy. [www.grovemusic.com/shared/views/article.html?section=music.43272.8.1.2#music.43272.8.1.2](http://www.grovemusic.com/shared/views/article.html?section=music.43272.8.1.2#music.43272.8.1.2) (accessed 18 June 2005).

**in a journal**

Erlmann, Veit. 'The Politics and Aesthetics of Transnational Musics'. *The World of Music* 35/2 (1993), 3–15.

***in a journal with translator***

Adorno, Theodor. 'Richard Strauss', trans. Samuel Weber and Shierry Weber. *Perspectives of New Music* 4/1 (Fall–Winter 1965), 14–32.

***in a journal, unsigned***

'The Geneva Festival'. *Monthly Musical Record* 59 (January 1929), 2. (Review of the 1929 Festival of the International Society for Contemporary Music (ISCM).)

NB: Avoid 'Anonymous', as the author may have been known at the time (and to scholars now). Decide how you would like such items to appear in the bibliography, e.g. should it appear alphabetically under the title (as above), under the type of article (e.g. obituary or review appears at the beginning of line) or in a list of 'unsigned' articles (e.g. begin line with [Unsigned.]).

***in a journal, untitled review***

McClary, Susan. Review of *Between Montmartre and the Mudd Club: Popular Music and the Avant-Garde* (2002) by Bernard Gendron. *Twentieth-Century Music* 1/1 (2004), 139–45.

***in a journal which appears in different language formats***

Ligeti, György. 'Decision and Automatism in *Structure Ia*', trans. Leo Black. *Die Reihe*, Eng. edn, 4 (1960), 36–62.

***in a journal issued monthly, with the issue numbers dependent on the year and not through-paginated***

Nest'yev, I. 'Obraz narodnogo schast'ya'. *Sovetskaya muzika* (1939), no. 12, 14–35.

***in an online journal***

Beken, Münir Nurettin. 'Aesthetics and Artistic Criticism at the Turkish Gazino'. *Music and Anthropology* 8 (2003).  
www.provincia.venezia.it/levi/ma/index/number8/gazino/bek\_00.htm (accessed 10 May 2005).

***in a newspaper***

Mohn, Tanya. 'Private Sector: Stumbling into a World of Music'. *New York Times*, 21 December 2003, Late Edition Final. Business Section (sec. 3), 2 (D).

***obituaries***

Obituary for Conlon Nancarrow. *The Times* [Los Angeles], 19 August 1997. Sec. B., 4.

Russell, Tony. 'Ray Charles: Musical Giant Who Drew Together Blues, Gospel, Soul and Jazz' [obituary]. *The Guardian*, 12 June 2004. www.guardian.co.uk/obituaries/story/0,3604,1237006,00.html (accessed 15 June 2004).

**WEBSITES**

[see also online examples in articles and in broadcasts]

***full website footnote***

Hear Music website. www.starbucks.com/hearmusic/default.asp

***bibl***

Hear Music website. www.starbucks.com/hearmusic/default.asp (accessed 5 June 2005).

***signed webpage***

Tyner, Ross and Walter Slany. 'Sink or Swim: Internet Search Tools & Techniques'. Version 5.0, spring 2001. [www.lboro.ac.uk/library/sink.html](http://www.lboro.ac.uk/library/sink.html)

***page on website***

National Indigenous Arts Advocacy Association (NIAAA), Australia. 'Copyright: Questions and Answers'. [www.niaaa.com.au/copyright\\_qa\\_sheet.html](http://www.niaaa.com.au/copyright_qa_sheet.html)

Copland, Aaron, Los Angeles. Autograph letter to Serge Koussevitzky, 6 February 1943. Aaron Copland Collection, Library of Congress, Washington DC. Facsimile:  
[http://memory.loc.gov/cgibin/ampage?collId=copland&fileName=corr/corr0318/corr0318page.db&itemLink=S?ammem/copla ndbib:@field\(NUMBER+@od1\(copland+corr0318\)\)](http://memory.loc.gov/cgibin/ampage?collId=copland&fileName=corr/corr0318/corr0318page.db&itemLink=S?ammem/copla ndbib:@field(NUMBER+@od1(copland+corr0318))) (accessed 12 March 2004).

**PROGRAMME NOTES**

***titled in festival programme book***

Mark, Christopher. 'Early Britten and the Shadow of Schoenberg', in *Fifty-fifth Aldeburgh Festival of Music and the Arts*. Snape, Suffolk: Aldeburgh Productions, 2002. 70. (Programme note to *Britten & Vienna 2*, Snape Maltings Concert Hall, 10 June 2000.)

***untitled in concert programme***

Toop, Richard. Programme note on Ligeti, Piano Concerto. BBC Promenade Concert, Royal Albert Hall, London, 2 September 1993. 17–18.

***titled in festival prospectus***

Thresher, David A. 'Proms Commissions and Premières', in *BBC Proms: 19 July–14 September 2002*. London: BBC, 2002. 43–5.

**UNPUBLISHED WRITTEN WORKS**

***dissertations and theses***

Dobbins, Frank. 'The Chanson at Lyons in the Sixteenth Century'. DPhil diss., University of Oxford, 1971.

***unpublished conference paper***

Wehrmeyer, Andreas. 'Prokofiev's Cantatas for the 20th and 30th Anniversaries of the October Revolution'. Paper presented at the conference *Prokofiev and Twentieth-Century Culture*, Manchester (UK), February 2003.

**UNPUBLISHED INTERVIEWS**

***untranscribed interview***

Yanov-Yanovsky, Dmitri. Interview by author. 2 May 2005, Royal Festival Hall, London. Private tape recording. (On Uzbek elements in his compositions.)

***transcribed interview***

Chidyamatamba, Basil. Interview on Zimbabwean music. 25 July 1984, Commonwealth Institute, London. Tape recording: British Library Sound Archives, T7080/1BW. Transcript by author.

***recorded interview***

Jones, Philip. Interview with Jon Tolansky. 4 September 1995, concert interval, Lucerne Festival. Recording: Music Preserved collection, Barbican Music Library, London, A00761.

## **UNPUBLISHED ARCHIVAL MATERIALS**

NB: Finding the best way to cite such materials depends on how they are stored, organized and catalogued. Essential information includes a brief description of the item, the author, the date, where you accessed it and any cataloguing reference it may have.

Unpublished writings remain the copyright of the author (not the current owner). It is necessary to ask permission to reproduce this material, in whole or in part, and it is a courtesy to inform the current owner of publication plans.

### ***unpublished letters***

Webern, Anton, Vienna. Autograph letter to Kenneth A. Wright, BBC Music Department, 11 January 1936. Edward Clark Letters, British Library, Add.ms.52257, fols. 179–80.

### ***wills***

Clark, James Bowness. Will (died 20 June 1934, probate, Newcastle-upon-Tyne, 20 September 1934). Public Record Office, Kew, London.

### ***unpublished diaries***

Reith, John. Diary entry, 17 May 1925. BBC Written Archives Centre, S60/5/2: Reith Diaries, vol. ii (May 1923–May 1927).

## **SOUND RECORDINGS**

### ***entire titled recording***

Davis, Miles. *The Complete Birth of the Cool*. Original studio sessions, prod. Pete Rugulo. Reissue prod. Mark Levinson, Phil Schaap, and Michael Cusuma. CD, Capital Jazz (Capital Records), 7243 4 94550 2 3, 1998.

Futter, Julian and Sara Manasseh, prod. *Shbahoth: Iraqi-Jewish Song from the 1920s*. CD, Renair, REN 0126, 2003.

### ***titled recording of specific work***

*Rāga Shindhi Bhairavi*. On *The Exotic Sitar and Sarod*. Ravi Shankar, sitar, Ali Akbar Khan, sarod, Alla Rakha, tabla, Nodu Mullick and Ashish Kumar, tanpura. LP, Capitol International Series SP10497, [no date].

### ***untitled recording of specific work***

Fauré, Gabriel. Sonata No. 1 in A major for violin and piano, Op. 13. Jacques Thibaud, violin, Alfred Cortot, piano. Recorded: London, Kingsway Hall, 23 June 1927. CD, EMI, MONO CDH 7630322, 1989.

### ***field recording***

*Corsica: Traditional Songs and Music*. Music of Man Archive. Recorded: Wolfgang Laade, 1958 and 1973. CD, Jecklin Musikhaus, JD 650-2 Jecklin-Disco, 1990.

Field recordings of traditional Herati music. Recorded: John Baily and Veronica Doubleday, Afghanistan, March and April 1974. British Library Sound Archives, 1CDR0012731. (CDs copied from original tape recordings.)

### ***private recording***

Kydoniatis, Konstantinos. Sonata No. 2 for clarinet and piano. Yannis Sambrovalakis, clarinet, Andreas Zafirapoulos, piano. Recorded: Athens, Patra Music School, 15 May 1999 (public performance). Personal tape recording, private archive of Yannis Sambrovalakis.



***recording published with book***

Chopin, Frédéric. Nocturne in E flat major, Op. 9 No. 2, arr. Pablo de Sarasate.  
Mischa Elman, violin, Percy Kahn, piano. Recorded 1910. Released on *Mischa Elman*, Biddulph CD LAB 035, [n.d.]. Reissued on CD, published with Mark Katz, *Capturing Sound: How Technology has Changed Music*, Berkeley: University of California Press, 2004. Track 6.

***titled liner notes***

Eisenman, David. 'The Toxic Sounds of Musicircus', booklet notes to *HPSCHD* by John Cage and Lejaren Hiller. CD, Electronic Music Foundation, EMF CD 038, 2003. 7–8.

***untitled liner notes***

[Unsigned.] Liner notes to *Peripheral Visions: British Works for Voice and Piano Since 1970*. CD, Sony, SK 62308, 1996. 3–4.

**AUDIO-VISUAL RECORDINGS**

NB: There is no standard format. Essential elements include the title, the director, the original date of issue and information relating to the recording.

Ghai, Subhash, prod. and dir. *Pardes*. Songs by Nadeem-Shravan, lyrics by Anand Bakshi, background music by Vanraj Bhatia. With performers Shah Rukh Khan, Mahima Chowdhary, Apoorva Agnihotri and Amrish Puri. 179 mins. Mukta Arts, 1997. Reissued DVD, Region 0, Eros International, DVDE004, 2002.

Baily, John, dir. and ed. *Amir: An Afghan Refugee Musician's Life in Peshawar, Pakistan*. Photography by Wayne Derrick. 52 mins. VHS, Royal Anthropological Institute, 1986.

Hitchcock, Alfred, dir. *North by Northwest*. Written by Ernest Lehman, music by Bernard Herrmann. With performers Cary Grant, Eva Marie Saint and James Mason. MGM, 1959. Reissued DVD, Region 2, Warner Home Video, B000056BB8, 2001.

***film of work originally for other medium***

Joyce, James. *The Dead*. Film dir. by John Huston, screenplay by Tony Huston, music by Alex North. With performers Anjelica Huston and Donald McCann. Zenith Productions/Liffey Films, 1987. Reissued VHS, PAL, Columbia Tristar Home Video, C906 7413, 2002.

Strauss, Richard. *Ariadne auf Naxos*. Videorecording of Metropolitan Opera production (March 1988), cond. by James Levine, video dir. Brian Large. With performers Jessye Norman, Kathleen Battle, Tatiana Troyanos and James King. Deutsche Grammophon, 1988. Reissued DVD, PAL, 0730289, 2002.

**BROADCASTS**

NB: There is no standard format. Authorship may rest mainly with a speaker (of a radio talk), a producer (of a documentary) or a presenter. The title should be given, together with the channel and the date of transmission. If your source is a recording of a broadcast, then the recording information must also be given.

### **radio broadcast**

Messiaen, Olivier. 'La colombe', from Préludes for piano. Rolf Hind, piano (performing live), on *In Tune*. BBC Radio 3, 9 June 2004.

Macleod, Donald, presenter. 'Judith Weir', in *Composer of the Week*. BBC Radio 3, 2 June 2004.

### **recording of radio broadcasts**

Presley, Elvis. *Live with Elvis*. GWR Radio, 18 April 1987. Recording: British Library Sound Archives, C1000/046/87/1. (Interview and music.)

Durham, Richard. *Destination Freedom*. Chicago, WMAQ Radio, 1948–50.

Recordings: Chicago, Museum of Broadcast Communications. 91 programme tape recordings. (Series of programmes on American civil rights movement.)

### **radio playlist accessed online**

Service, Tom, presenter. *Music Matters*. BBC Radio 3, 18 April 2004. Playlist: [www.bbc.co.uk/radio3/playlists/2004aprjun/musmatt0416.shtml](http://www.bbc.co.uk/radio3/playlists/2004aprjun/musmatt0416.shtml) (accessed 15 May 2004).

### **internet broadcast**

Tenney, James. *Diapason*, on *Postclassic Radio*, presenter Kyle Gann.

[www.live365.com/stations/kylegann](http://www.live365.com/stations/kylegann) (accessed 17 June 2005). **television documentary**

Bridcut, John, prod. *Britten's Children*. Mentorn for BBC2, 5 June 2005, 9.15 pm. (Television documentary.)

## **MUSIC**

### **published edition**

Nørgård, Per. Trio for clarinet, violoncello, and piano, Op. 15. Copenhagen: Wilhelm Hansen, 1958.

Crumb, George. *Ancient Voices of Children: A Cycle of Songs on Texts by García Lorca*. New York: Peters, 1970. (For soprano, boy soprano, oboe, mandolin, harp, electric piano, percussion.)

Schoenberg, Arnold. Klavierstück, Op. 11 No. 2, concert version arr. Ferruccio Busoni. Vienna: Universal, 1910.

Reger, Max. Burleske in E major, No. 6 of *Sechs Burlesken*, Op. 58 (1901). Facs. repr. in *Great works for Piano Four Hands*, ed. Ronald Herder. Mineola, NY: Dover, 1992. 320–28

Stravinsky, Igor. *Symphonies d'instruments à vent*, first version (1920). Facsimile edition of short score and full score, ed. André Baltensperger and Felix Meyer. PSB 1008. Basel: Paul Sacher Stiftung, 1991.

### **manuscript sources**

Birtwistle, Harrison. *Secret Theatre*. Autograph draft and sketches, 1984. British Library, Add.ms. 64953-64955.

## **BOOK REVIEWS**

### **titles of reviews**

Mervyn Cooke, *A History of Film Music* (Cambridge: Cambridge University Press, 2008), ISBN 9780-521-81173-6 (hb), 978-0-521-01048-1 (pb).

In the tables of contents, we simply have:

Mervyn Cooke, *A History of Film Music*.

Or in the case of edited volumes, for tables of contents:

Theodor Gracyk and Andrew Kania, eds, *The Routledge Companion to Philosophy and Music*. [note: no brackets around eds, and no full stop]

*Last updated 9 January 2020*