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Fall 2015

Review of Jon Stratton and Nabeel Zuberi's *Black Popular Music in Britain since 1945* (2014)

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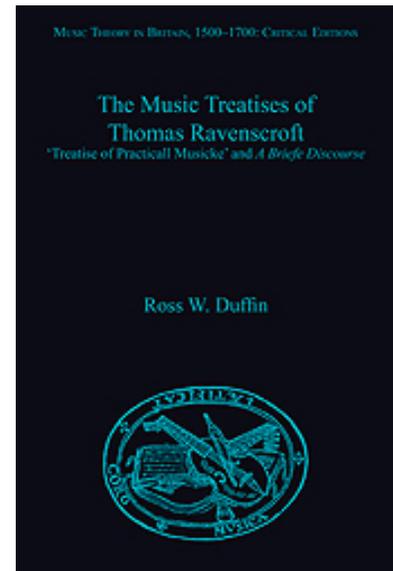
Vol. 2, No. 2 (Autumn 2015)

Christina Bashford, Editor

In this issue: Ross W. Duffin, *The Music Treatises of Thomas Ravenscroft: "Treatise of Practicall Musicke" and A Briefe Discourse* • Jeremy Dibble, *Hamilton Harty: Musical Polymath* • Suzanne Robinson and Kay Dreyfus, eds., *Grainger the Modernist* • Nigel Simeone and John Tyrrell, eds., *Charles Mackerras* • Jon Stratton and Nabeel Zuberi, eds., *Black Popular Music in Britain since 1945* • Simon Frith, Matt Brennan, Martin Cloonan, and Emma Webster, *The History of Live Music in Britain, volume I: 1950-1967: From Dance Hall to the 100 Club*

Ross W. Duffin. *The Music Treatises of Thomas Ravenscroft: "Treatise of Practicall Musicke" and A Briefe Discourse*. Farnham, Surrey; Burlington, VT: Ashgate, 2014. xii + 256 pp. ISBN 978-0-7546-6730-8 (hardcover)

Ross W. Duffin's *The Music Treatises of Thomas Ravenscroft* is the latest addition to Ashgate's series "Music Theory in Britain, 1500–1700: Critical Editions," whose corpus continues to grow steadily under the general editorship of Jessie Ann Owens. The *raison d'être* of the series is to provide editions of writings about music theory in order to reveal attitudes, ways of thinking, and even vocabulary crucial for understanding and analyzing music. Moreover, in her preface, Owens writes that these foundational texts "reveal beliefs about the power of music, its function in society and its role in education, and they can furnish valuable information about performance practice and about the context of performance" (p. vii). Duffin's volume, which includes critical editions of both Ravenscroft's "Treatise of Practicall Musicke" and *A Briefe Discourse* (1614), has been thoroughly and meticulously researched and will undoubtedly be a valuable resource for those scholars in particular with an interest in seventeenth-century music. A renewed regard for Ravenscroft, including the appearance of John Morehen and David Mateer's recent *Musica Britannica* volume, is a welcomed development, given that very little has been published about him in the previous thirty years or so.¹



Duffin's critical edition begins with a general introduction that considers Ravenscroft's biography and circle, placing him and his treatises in a wider historical and cultural context. The biographical section includes an attempt to clear up the confusion surrounding Ravenscroft's date of birth, which Duffin argues convincingly is most likely to be 1590–91 (possibly early 1591), dispelling the long-held "official" line that he was born in 1592. The extant documentary records identifying Ravenscroft are meagre, but Duffin has adroitly picked through the surviving evidence and, with some well-supported suppositions, has managed to flesh out Ravenscroft's musical career. Moreover, he has discovered a document in the Ellesmere Papers at the Huntington Library (US-SM, MS EL 78) that suggests Ravenscroft may have deputized as a Gentleman Extraordinary in the Chapel Royal between 1614–17; a payment of £40 was made to "Tho: Ravenscrofte ... of the Chappell," witnessed first on 26 March 1617. Duffin concludes this section by casting doubt over the oft-cited date of Ravenscroft's death as c.1635, which

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is based only on his association with the 1633 version of his *The Whole Booke of Psalmes*. Since the last confirmed document surrounding the life of Ravenscroft is his departure from Christ's Hospital in 1622, and since he played no direct role in updating the 1633 edition of his *Psalmes*, Duffin suggests that Ravenscroft could either have died intestate shortly after 1622 or that he could have left London. Most intriguing, however, is Duffin's suggestion that Ravenscroft left for the New World, citing his prominence in the *Bay Psalm Book* (1640; 2nd edition 1647) and his known association with subscribers to the Virginia Company as circumstantial evidence.

In the next section, Duffin reveals the interconnections in Ravenscroft's English circle, which he describes as a "web of influence," and which includes Ravenscroft's teachers, mentors, benefactors, colleagues, and friends. Ravenscroft's associations with institutions and their members (institutions such as St. Paul's Cathedral; Pembroke Hall, Cambridge; Gresham College and the Mercer's Company, London) are investigated as a means of delving deeper into the world that he inhabited. Interestingly, Duffin is able to make links between some of these individuals and Ravenscroft's treatises. For example, Ravenscroft sought credibility by printing commendations from a large number of authorities, including Thomas Campion, who was closely associated with Sir Thomas Monson. Monson was Master Falconer to King James, allowing Ravenscroft, through his acquaintance with Campion, a close-up view of hawking. One of the recreations that Ravenscroft includes in his *Harmonicall Examples* (the accompanying music anthology to *A Briefe Discourse*), which may otherwise seem somewhat peculiar, is "hawking." Duffin suggests, furthermore, that the five recreations Ravenscroft includes—hunting, hawking, "dauncing," drinking, and "enamoring"—are likely to reflect the holistic education theories of Richard Mulcaster at St. Paul's School and may also be indebted to Nicholas Breton.

Ravenscroft's "Treatise of Practicall Musicke" is a slim manuscript volume, surviving as London, British Library, Additional MS 19758 and, to my knowledge, Duffin has produced the first modern critical edition of it. Before presenting the text of the treatise, Duffin includes a brief introduction, describing the manuscript and discussing possible dates for its completion; the year 1607 seems most likely. Considerable attention is paid to some of Ravenscroft's unusual terminology, such as "practive," which Duffin uses to narrow down the dating of the treatise and to suggest precedents in other English publications of the period. Similarly, the debt owed by Ravenscroft to both English and Continental (almost exclusively Germanic) authorities is deliberated. A "Treatise of Practicall Musicke" appears to have served as a preparation for *A Briefe Discourse*, which Duffin goes on to detail in the same format. Again, with the exception of Mateer's 1970 dissertation, "A Critical Study and Transcription of *A Briefe Discourse* by Thomas Ravenscroft," and a "facsimile edition" of 1984 with an introduction by Ian Payne, Duffin is responsible for the first published critical edition of this important source.² The allusions made by Ravenscroft to Continental music treatises, highlighted by Duffin, provide some insight into the dissemination and influence of music theory in late-sixteenth and early-seventeenth century England.

In both treatises, Ravenscroft discusses simple and compound notes (ligatures), rests, mensuration, diminution, dots, and signs, but absent from *A Briefe Discourse* are his previous thoughts about the gamut, scales, clefs, solmisation, and intervals. Instead, Ravenscroft includes a more extensive and enhanced coverage of perfect prolation. In keeping with the editorial procedure of the series, the text is presented in its original form, maintaining original spelling, punctuation, and capitalization, in addition to salient features of the type. Foliation is given throughout the texts in square parentheses and there is very limited editorial intervention; footnotes are used very infrequently as a means of clarification. The textual commentary that accompanies each treatise is presented as a series of endnotes, avoiding any impeding of the original text. Duffin's commentaries are extremely detailed and provide valuable information concerning the explication and precedents of terminology, cross references, citations to

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further sources of interest, errors, and corrections of misspellings.

Duffin's volume is an important addition to the literature on English music theory in general and of the seventeenth century in particular. The appearance of two relatively unknown music treatises, one of which has been hitherto unpublished, in a modern critical edition allows the opportunity to seek fresh insights and understandings of music composed during the seventeenth century.

1. Thomas Ravenscroft, *Rounds, Canons and Songs from Printed Sources*, ed. John Morehen and David Mateer, *Musica Britannica*, 93 (London: Stainer & Bell, 2012).

2. David G. Mateer, "A Critical Study and Transcription of *A Briefe Discourse* by Thomas Ravenscroft" (MA diss., University of London, 1970). Ian Payne, "Introduction" to *A Briefe Discourse* (1614) (Boethius Press: Kilkenny, 1984).

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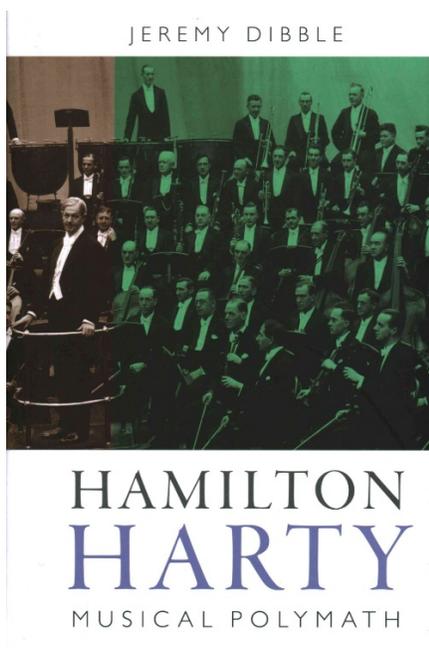
Jeremy Dibble, *Hamilton Harty: Musical Polymath*. Woodbridge: Boydell Press, 2013. xvi + 368 pp. ISBN 978-1-84383-858-6 (hardcover)

Scholars of late-nineteenth- and early-twentieth-century British musical studies will no doubt recognize the name Jeremy Dibble. For more than two decades, Dibble has written a number of meticulously researched biographies on important British musical figures, beginning with Hubert Parry (Oxford University Press, 1992; rev. 1998), Charles Villiers Stanford (Oxford University Press, 2002), and John Stainer (Boydell & Brewer, 2007). In 2010, Dibble's search for a biographical subject led him beyond the shores of England with a biography of the Italian-born Irish musician Michele Esposito (Field Day Press). In addition to these monographs, Dibble has published essays on, and edited the music of, many of the major figures of the so-called British Musical Renaissance, including William Henry Baker, Edward Dannreuther, Frederick Delius, Edward Elgar, George Grove, and William Walton. Dibble's great care and total bibliographic control mean that his works are frequently cited in other scholars' studies, and his knack for extracting and transcribing primary source material about his subjects makes them exceedingly handy reference aids.

Hamilton Harty: Musical Polymath continues this vein. Dibble creates a detailed study of the life and works of this famed accompanist, composer, and conductor, which significantly updates David Greer's earlier work on Harty (*Hamilton Harty: His Life and Music* (Blackstaff Press, 1978); *Hamilton Harty: Early Memories* (Queen's University Belfast Press, 1979); *Hamilton Harty's Swansong* (Queen's University Belfast Press, 1994)). Dibble captures Harty's Romantic context and includes a generous number of primary-source documents about this figure, whose career began in Ireland as a keyboardist and young composer, was nurtured in London as a renowned accompanist, and blossomed as a major conductor of both the Hallé and London Symphony orchestras, as well as of ensembles in the United States and Australia. As is usually the case in Dibble's work, the author analyzes the compositions using highly readable thick and vivid musical description. Yet while he was an interesting composer, Harty's real milieu was the orchestra. By the end of his life, Harty's interpretations of Hector Berlioz's and Elgar's works, and his introduction of the music of Gustav Mahler and Dimitri Shostakovich to British audiences, stand out as his lasting legacy. Dibble's 22-page list of recordings by Harty emphasizes this point, particularly given the fact that the list of Harty's compositions is less than half this length.

Through his marriage to the soprano Agnes Nicholls—one of the best-known English singers of the first half of the twentieth century—Harty cemented ties to the movers and shakers of the British musical

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world. Indeed, for scholars new to British music of the first decades of the twentieth century, Dibble's narrative provides specific references to almost all of the major figures working in Great Britain. For experienced scholars, it is a fascinating refresher. The amount of detail Dibble presents in his monograph means that he occasionally glosses over important issues, such as Harty's dismissal of women from the Hallé Orchestra at the start of his tenure as its permanent conductor in 1920. Dibble gives this policy, and the ensuing in-print flap with Ethel Smyth, a little over a page (pp. 153-154). As one expects with Dibble's writing, even this short discussion gives generous extracts of primary documents (in this case, an exchange of letters between Smyth and Harty in the *Manchester Guardian*), which serves to whet the appetite for further discovery. A biography that makes the reader want to discover more is surely a successful one.

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Suzanne Robinson and Kay Dreyfus, eds., *Grainger the Modernist*. Farnham, Surrey; Burlington, VT: Ashgate, 2015. xiii + 270 pp. ISBN 978-1-4724-2022-0 (hardcover)

Suzanne Robinson, teacher of Australian music history at the University of Melbourne, and Kay Dreyfus, former curator of the Grainger Museum and recipient of the International Percy Grainger Medal (1988), have compiled a fascinating book of essays that trace the unique contributions of Percy Grainger to the history of music under the title *Grainger the Modernist*. After reading this book, few could disagree with them that Grainger's complaint in 1944 (see Grainger, "English-Speaking Leadership in Tone-Art;" p. 1) was a justifiable one: that despite his being "way ahead of all my time-mates, in any land, in experimentalism and go-aheadness ... my name is never mentioned in any book dealing with modern music." One hopes that this book, published over seventy years later, will remedy that neglect.

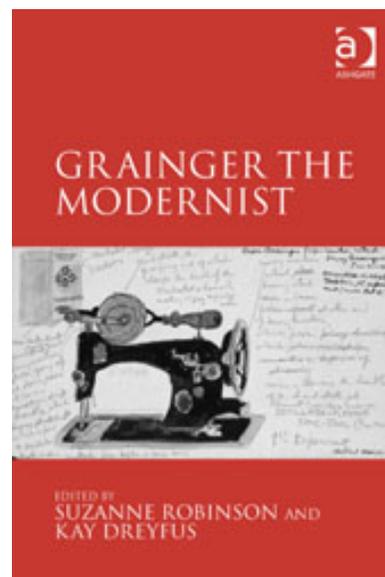
Sarah Collins and Simon Perry suggest in Chapter 2 that Grainger's modernism may be seen as "a critique (rather than an embodiment) of the predominant historiographical conception of modernism itself" (p. 19). The point is that composers such as Grainger who did not discard tonality or who treasured melody, harmony, counterpoint, non-traditional instruments, and novel sources of inspiration had a different notion of "modernism" from those who set out to "emancipate dissonance" (Schoenberg, Berg, and Webern, for example) and who came to define modernism, itself, for succeeding generations. Much of the rest of the book sets out to demonstrate this assertion in aspects of Grainger's performances, compositions, and teaching.

As a touring pianist, Grainger was among the first to introduce audiences to the music of Debussy, Ravel, Albéniz, and Granados, music that was "modern" in the early years of the twentieth century. When Gershwin's music charmed America, Grainger not only performed the Concerto in F, but wrote and performed transcriptions of Gershwin songs as encores. Grainger's "*Porgy & Bess*" Fantasy for 2 Pianos appeared soon after the opera had been heard in New York to little critical acclaim. His enormously difficult piano piece *Cakewalk Smasher* followed upon his hearing the black minstrel song "In Dahomey." Grainger's interest in ethnic and primitive cultures, as well as in American jazz, are

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detailed in several chapters of this book. One would love to know how Grainger would have reacted to the proliferation of Western “pop” culture among peoples whose music he tried so hard to bring to our attention, or how he would account for the embracement of Western European music in countries such as China, Japan, and South Korea at the expense of their own indigenous music.

Most Grainger enthusiasts came to know Grainger first through his remarkable settings of English, Danish, and American folk songs. They truly occupy a unique body of “modern” music, in many cases moving harmonically and contrapuntally far from their original sources. One would have to go back to Bach’s treatment of Protestant chorales to find anything comparable to the richness of harmony and counterpoint in his setting of *The Sussex Mummers’ Christmas Carol*. In his two-piano version of “Spoon River,” Grainger creates a cacophonous volume of chords in one piano that almost obliterates the folk song in the other, in much the same way that Lukas Foss, many years later, camouflaged his “borrowed” Baroque material in his *Baroque Variations*. Perhaps the most significant and recognized contribution that Grainger made to any body of music was to that for concert band, as detailed in Chapter 13. And perhaps no other composer has left such a great body of work for this ensemble, as the chapter’s author, Phillip Allen Correll, vividly recounts, and at a time when Grainger’s fame elsewhere was waning. It is no accident that President Bill Clinton, an erstwhile saxophonist, singled out *Lincolnshire Posy* as his favorite piece of music in a newspaper interview.



Probably new to most readers are the detailed accounts of Grainger’s efforts to broaden public awareness of music that he championed. During a course that he taught at New York University in the 1930s, he presented what must have been one of the first courses at any American university in ethnomusicology. After giving students the names of “the three greatest composers who ever lived: J.S. Bach, Delius and Duke Ellington,” Grainger added that Bach was dead and Delius too ill to be present, before introducing Ellington to the class in person. In Chapter 12, Peter Schimpf quotes Suzanne Robinson’s remarks elsewhere that “the combined efforts of Grainger and Henry Cowell in 1933-40 represent the frontiers of indeterminacy, electronic music, microtonal music, extended instrumental techniques, graphic scoring, mobile form and transculturalism” (p. 202). During his historic tour of Australasia in 1934-35, which included interviews, piano recitals, and, most notably, chamber music concerts in Brisbane, Grainger promoted much early English music, as well as music of many contemporary English composers largely unknown outside of their native country.

A long, final chapter, with many illustrations, provides information about Grainger's Free Music Machines, including the Kangaroo Pouch, linking his various experiments on many topics, including micro-intervals and sliding tones, to what is being done by synthesizers today. As Andrew Hugill avows at the very beginning of his Chapter 14, entitled “A Pioneer of Electronic Music”: “From the vantage-point of today's era of hardware-hacking and circuit-bending, of infra-instruments and dirty electronics, the case for Percy Grainger as a pioneer of electronic music is easy to make” (p. 231).

Many passages in this book include puzzling comments by Grainger on his own and other people’s music, none more so than his claim that music written between 1750 and 1900 is “pretentious and

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platitudinous” (p. 182). He sometimes describes as sad or morose his own music that listeners find unabashedly energetic and cheerful: “The worth of my music will never be guessed, or its value to mankind felt, until the approach to my music is consciously understood as a ‘pilgrimage to sorrow”” (p. 26). One can probably never get inside Grainger’s mind sufficiently to understand such statements or beliefs, and not just those about music: why he associated sadism and masochism with sexual gratification; why he tried to expunge Latin roots from the English language; or why he associated blue eyes with a measure of value and trustworthiness. Fortunately, we do not have to in order to enjoy the music of this modern genius, as this fascinating book makes abundantly clear.

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Nigel Simeone and John Tyrrell, eds., *Charles Mackerras*. Woodbridge: Boydell Press, 2015. xxii + 298 pp. ISBN 978-1-84383-966-8 (hardcover)

There are several kinds of books about conductors and conducting. There are autobiographies: Sir Henry Wood, Sir Thomas Beecham, Daniel Barenboim, Zubin Mehta, Owain Arwel Hughes. There are pedagogical works by such figures as Nicolai Malko, Sir Adrian Boult, Hermann Scherchen, or the late Gunther Schuller. Then there are biographical and technical studies of individual conductors, histories of conducting practice (we eagerly await Peter Holman’s and Fiona Palmer’s forthcoming books on the history of ensemble direction), general technical guides (Myer Fredman’s *Maestro or Metro-gnome?* has the best title; in North America I think Hans Rudolf’s *Grammar of Conducting* is probably the most widely used), and orchestral musicians’ reminiscences of famous conductors such as Bernard Shore’s *The Orchestra Speaks* (1938) or Jack Brymer’s *From Where I Sit* (1979). Some books can be vague or silent on the mechanics of conducting. We learn next to nothing of how Wood, Beecham, or Sir Charles Hallé actually conducted from a technical point of view by reading their respective memoirs. Some of the literature about conductors is uncritical to the point of hagiography—Helena Matheopoulos’s *Maestro: Encounters with Conductors of Today* (1982) is a particularly egregious example, but I exempt Doris Monteux’s 1965 book about her husband as being literally a labor of love. The opposite approach is taken by Norman Lebrecht in *The Maestro Myth: Great Conductors in Pursuit of Power* (1991), in which, revealingly, Mackerras only appears as a marginal dissident. A notable exception is Philippe Olivier’s “biographie par le disque” of Charles Munch (1987), which is quite clear about his subject’s perceived shortcomings. It is unfortunate that Klaus Weiler’s *Celibidache Musiker und Philosoph* (1993) has not been translated into English.

Sir Charles Mackerras has already been the subject of a biography by his cousin Nancy Phelan in 1987, a work which the current publication acknowledges and complements. In that it considers a whole life, rather than providing an interim picture, and is able to concentrate on the most productive years, this new volume may fairly be said to supersede Phelan’s, although the latter remains a valuable document, especially of Mackerras’s family background and early years.

Simeone and Tyrrell have achieved a remarkable synthesis of perspectives on Mackerras that is a model of its kind. Contributors are too numerous to name individually here, but they include the editors themselves, other scholars, singers, instrumentalists, conductors, orchestral managers, an orchestral leader, a publisher, and a recording industry historian. Contributions vary in size, but the effect of the whole is to offer a picture of not only one of the most influential conductors of modern times, but also of a musical culture—of what music, as a performed art, really entails. There have been earlier examples of this approach, such as Edward Johnson’s collection of appreciations of Leopold Stokowski (1973) and John Gritten’s study of Constantin Silvestri (1998)—but it is still relatively unusual. As a cellist, I

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would have been interested to read a more substantial contribution by David Watkin on Mackerras and period performance, beyond the passing reference to chordal realization of recitative. But that is a very minor point given what is offered here—especially since bassist Chi-chi Nwanoku’s vivid portrait of Mackerras’s conducting of Hadyn’s *Creation* jumps off the page with detail and enthusiasm.

The strongest impression one receives of Mackerras is of a musician always on the lookout for new ideas, not afraid to change his views in line with scholarly findings, and insatiable for new challenges. The handwritten list of “Large Works which I would like to conduct before I die!” (fig. 4, p. 187) includes some items that he had conducted and indeed recorded but presumably wanted to repeat, and some that he was never to conduct, such as Strauss’s *Ein Heldenleben*. Readers of this journal will be interested to know that the list included many works by Delius, Elgar’s Symphony No. 1, and his *Introduction and Allegro* for strings.



This book has benefited from apparently unlimited access to the Mackerras family archive. We can therefore read extensive extracts from correspondence on a wide range of topics, including the substantial list of questions Mackerras compiled when offered the music directorship of Sadlers’ Wells Opera (later English National Opera [ENO]) in London. This document expressed concerns as to the extent of his responsibilities, the contractual status of the singers, problems arising from the great size of the Coliseum theatre, the lack of other experienced conductors, a long list of suggested new productions, an equally long list of unaccountably ignored singers, and many other issues. Here is the same rigorous, direct, perhaps sometimes confrontational, attitude that characterizes his discussion of the use of the appoggiatura (originally published in articles in 1963 and 1965, and included as an appendix in Phelan’s biography). While Mackerras certainly speaks his mind, he does so in terms that are

always accurate and honest—there is no unnecessary sniping or bitchiness.

On one topic, this book and Nancy Phelan’s complement each other. At the 1958 Aldeburgh Festival, Mackerras conducted the première of Britten’s *Noye’s Fludde* and remarked that a cast with so many boys was “Ben’s paradise.” This comment prompted a meeting with an icily restrained and furious Britten. Phelan was more openly critical of Mackerras’s “facetious and indiscreet remarks” about homosexuality (Phelan, p. 118), and referred to other pejorative hearsay evidence, emphasizing Mackerras’s regret at the incident. Nigel Simeone details Mackerras’s further engagements at Aldeburgh, and his conducting of other Britten operas, from the 1965 revival of *Peter Grimes* at Sadlers’ Wells to *The Turn of the Screw* for ENO in 2009. He also quotes appreciative later correspondence from Britten. Simeone’s greater detail suggests that Mackerras was not, in fact, turned into one of what Phelan, quoting Lord Harewood, called “Britten’s corpses.” An anecdote told by Patrick Summers concerning a technical question of how to conduct a passage in *The Turn of the Screw* confirms that Mackerras was aware of how Britten could “get rid of people who suddenly didn’t appeal to him anymore [sic],” and reveals how Mackerras began a section beating time the way Britten preferred and then changed to a more effective beating pattern without Britten noticing.

Of all the personal reminiscences of Mackerras offered here, the chapter by David Lloyd-Jones, who was a colleague and close friend of Mackerras’s for over forty years, is especially worthy of mention, as much for the diverting anecdotes in the footnotes as for his affectionate but balanced assessment of Mackerras’s strengths and weaknesses. John Tyrrell’s chapter on Mackerras and Janáček gives a

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detailed account of the latter's work with an oeuvre that has now become standard repertoire, and for which Mackerras himself thought he would be most remembered. Tyrrell also gives an absorbing account of their collaboration on new editions of Janáček operas, and we see a page of Tyrrell's questions with Mackerras's laconic replies (fig. 3, p, 59). Heinz Stolba's account of his three meetings with Mackerras culminates in a hilarious description of a meeting to discuss a new edition of *The Cunning Little Vixen* for Universal Edition. What started as an afternoon discussion over coffee and strudel gradually became dinner with several bottles of wine until they were the last to leave, having discussed textual questions without a break the entire time. Patrick Summers's chapter offers much valuable information about Mackerras's conducting from a technical and practical point of view, as well as revealing his deeper intellectual perspectives on his craft. The account of a dispute with Renée Fleming—he insisted on a faster tempo than she was comfortable with, but at the première they met halfway in an ideal speed for both parties—is both revealing and touching, as is Summers's entire contribution.

As a whole, this book is rich in personal views and memories. Those people associated with Mackerras for the longest time convey a clear sense of his warmth, an aspect of his personality sometimes lost on his more casual acquaintances. There is invaluable data concerning recordings and performances (I had not hitherto realised that Mackerras conducted the 1962 première of Haydn's recently discovered C major cello concerto – all cellists know that the soloist was Miloš Sádlo). There is a discography, a calendar of his performances with those ensembles with which he was particularly associated (to list all his performances would be indeed a daunting task), and a summary timeline that sets out Mackerras's career at a glance.

This book will be invaluable for students of performance history, for aspiring conductors, and for anyone who is intrigued by the art and craft of conducting. It is, as one would expect from Boydell, beautifully produced and edited, with over forty illustrations. Just as its subject was concerned to deal with as much detailed editing as possible before rehearsals began, Nigel Simeone and John Tyrrell have worked very hard to ensure that the reader's experience of this book is uniformly pleasurable and stimulating.

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Jon Stratton and Nabeel Zuberi, eds. *Black Popular Music in Britain since 1945*. Farnham, Surrey; Burlington, VT: Ashgate, 2014. xv + 240 pp. ISBN 978-1-4094-6913-1 (hardcover)

An obstinate problem with common conceptions of British popular music is its nearly ubiquitous figuration in racial terms as "white." This problem is exacerbated by an ongoing reluctance in the broader culture in Britain to conceive of its black citizens as fully British. Jon Stratton and Nabeel Zuberi have assembled a collection of widely disparate voices and approaches that helps to mitigate this problem in music studies, by joining the recent spate of work examining the incredibly vibrant and varied presence of black popular music in Britain. Their book *Black Popular Music in Britain since 1945* advances the budding discussion with a chronologically arranged overview of dozens of genres and movements, beginning with Catherine Tackley's argument that upheavals during the Second World War allowed all too briefly for the emergence of a genuinely black British cultural expression via jazz, and ending with Zuberi's analysis of grime and the navigations by MCs/DJs of our current multi-platiformed mediascape amidst a renewed criminalization of black bodies.

The collection's approaches vary widely, resulting in a repeated contrast between a sometimes tepid

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celebration of “hybridity” and “syncretism” in both ostensibly black and white musics and a more overtly counterhegemonic explication of the enduring difficulties for black British cultural workers in establishing an uncompromised musical presence. These difficulties arise primarily from often contradictory white British responses, which include limited recognition and appreciation, but also disregard, fear, condescension, appropriation, and exploitation. Chapters taking less political approaches offer future scholars rich materials to work with, such as Stratton’s discussion of reciprocal exchanges in the 1950s and 1960s between different forms of black British popular music and between black forms and dominant white forms, Rehan Hyder’s excavation of complex black-and-white interactions in “Black Music and Cultural Exchange in Bristol,” and Julian Henriques and Beatrice Ferrara’s vivid “sounding” of the pulsing collective organism that is the Notting Hill Carnival in London.

As I read through this richly compelling volume, such approaches often raised an implicit question, which began to be answered by those chapters that more

directly grapple with the inevitable and obdurately hegemonic structure of racial formations. To put that question more directly: While African, Caribbean, and African American diasporic importations express vibrant black British identities and cultures, and these do intermingle continually with more widely appreciated white British operators in popular music production, what exactly is it that continues to impede not only popular but also scholarly and institutional recognition of the multivalent significance of black popular music in Britain? The book’s greater emphasis on reclamation and celebration of heretofore unacknowledged black musical expression, of its own diasporic and localized syncretism, and of the influence that black cultures have had on ostensibly white British music is all necessary work, but just why such recognition is so long in coming may well be the more, or perhaps the next, pressing problem.

The harsh realities of black British music production, and the success that some have achieved despite them, appear most directly in “Bass Culture: An Alternative Soundtrack to Britishness,” a chapter by Mykaell S. Riley, who currently serves as “Head of Music Production at the Centre for Commercial Music, University of Westminster, London, where he is also Director of the Black Music Research Unit” (p. x). More on the significance of the latter position in a moment; of equal import to Riley’s chapter is his previous life as a member of the groundbreaking British reggae group, Steel Pulse, and his subsequent work as a highly sought-after producer for both black and white chart climbers. In a straightforwardly personal account, Riley recalls the mixed musical backgrounds of his first-generation Jamaican immigrant childhood in Birmingham and the first performances of Steel Pulse there at the Santa Rosa Club, where they shared the stage and audiences with “our newfound friends the punks.” The venue and the clashing musics provided a surprisingly “neutral space for cultural exchange” once Steel Pulse had gained respect by jokingly subverting punk ideology, “sometimes even wearing Ku Klux Klan hoods” (presumably for a song of the same name, a live version of which is available, complete with Klan hood, on YouTube). Nevertheless, the band also met with “members of our audience [who] could and sometimes did turn nasty if encountered outside of the venue” (p. 106). While repeatedly

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charting the extra mile that black musicians always seemed expected to travel, Riley recounts the rise of Steel Pulse and other purveyors of British reggae to international acclaim, as well as the hit-making covers of reggae songs by such acts as the Rolling Stones, 10cc, and Eric Clapton. Riley does not begrudge the greater success of such appropriative acts so much as the lack of widespread understanding of the contributions made by Jamaican-identified writers, musicians, and producers. As the director of the Black Music Research Unit, Riley decries the current paucity in academic approaches to and offerings of black music studies; while UK institutions “offer numerous variations in Popular Music degrees. . . . encountering a course that includes a focus on Black British music today is as difficult as finding a student listening to music on a Sony Walkman or cassette player” (p. 102). In broader terms, Riley’s fundamental point applies to academic disregard thus far for the extensive existence and contributions of black popular music in Britain.

Fortunately, this music is finally beginning to receive wider attention, with this volume commendably joining several recent and significant studies.¹ In his discussion of his work as a successful crossover producer in the 1980s and 1990s, Riley writes, that:

there were no schools, mentors, role models or higher education courses that focused on equipping music producers, let alone Black music producers. This was not America with a defined if not always recognized history of Black contribution. This was Britain, still struggling with remnants of a colonial mindset. Blacks were at best foreigners with the right to stay. At worst, they were perceived as taking jobs from whites and constantly engaged in crime (p. 109).

Unfortunately, as Jeremy Gilbert adumbrates in his chapter’s astute sociopolitical contextualization of the recent confluence of disparate peoples and musics into the cultural formation of “jungle,” with the advent of neoliberal economic policies, new immigrant populations, and resurgent xenophobic political opportunism, Riley’s use of the past tense describes a racialized reality that differs all too little from today’s urban and institutional settings for Britain’s black populations. In the minds of many, black Britons remain, in Nirmal Puwar’s helpful terms, “space invaders,” people who face entry barriers to social spaces “which have not been ‘reserved’ for them [because] they are not, in short, the somatic norm.”² In the interest of further addressing the racialized resistance and, at best, indifference that continue to impede not only black British cultural production but also the scholarly attention and resources that should be dedicated to it, future researchers might consult (as Stratton and Zuberi initially acknowledge) additional methods deployed in the extensive corpus of black popular music conducted in the more explicitly racialized United States context, particularly that which is driven by cognizance of the power and durability of sociopolitically entrenched power dynamics.³ With its enticingly varied approaches and especially its wealth of excavated source materials, *Black Popular Music in Britain since 1945* goes far in furthering this conversation, pointing toward the roles that music studies can play in creating, as editors Stratton and Zuberi write, “a future in which Britain and Britishness are conceived first and foremost on multi-ethnic terms, rather than on the basis of whiteness” (p. 10).

1. Notable recent studies of black music in England include Christian O’Connell’s *Blues, How Do You Do? Paul Oliver and the Transatlantic Story of the Blues* (Ann Arbor: University of Michigan Press, 2015); Jon Stratton’s *When Music Migrates: Crossing British and European Racial Faultlines, 1945-2010* (Farnham, Surrey; Burlington, VT: Ashgate, 2014); Jason Toynbee, Catherine Tackley, and Mark Dorfmann’s collection *Black British Jazz: Routes, Ownership and Performance* (Farnham, Surrey; Burlington, VT: Ashgate, 2014); and Lloyd Bradley’s *Sounds Like London: 100 Years of Black Music in the Capital* (London: Serpent’s Tail, 2013).

2. Nirmal Puwar, *Space Invaders: Race, Gender and Bodies Out of Place* (Oxford: Berg, 2004), 1.

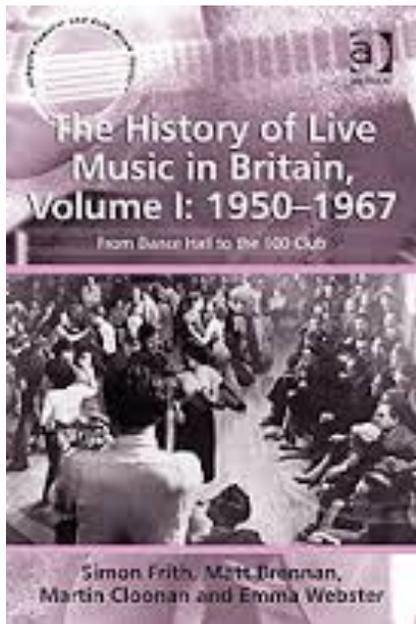
3. A sampling of such work could include Ed Pavlic’s forthcoming *Who Can Afford to Improvise? James Baldwin and Black Music, the Lyric and the Listeners* (Bronx: Fordham University Press, 2015); Lakeyta M. Bonnette’s *Pulse of the People: Political Rap Music and Black Politics* (Philadelphia: University of Pennsylvania Press, 2015); Richard Iton’s *In Search of the*

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Black Fantastic: Politics and Popular Culture in the Post-Civil Rights Era (New York: Oxford University Press, 2010); Tricia Rose's *The Hip Hop Wars: What We Talk About When We Talk About Hip Hop--and Why It Matters* (New York: Basic Books, 2008); Eithne Quinn's *Nuthin' but a "G" Thang: The Culture and Commerce of Gangsta Rap* (New York: Columbia University Press, 2004); and Eric Porter's *What Is This Thing Called Jazz? African American Musicians as Artists, Critics and Activists* (Berkeley: University of California Press, 2002).

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Simon Frith, Matt Brennan, Martin Cloonan, and Emma Webster. *The History of Live Music in Britain, volume I: 1950-1967: From Dance Hall to the 100 Club*. Farnham, Surrey; Burlington, VT: Ashgate 2013. xi + 236 pp. ISBN 978-1-4094-2280-8 (hardcover); 978-1-4094-2281-5 (ebook).



This is the first volume of an expected series of three by Frith, Brennan, Cloonan, and Webster, and it proves to be a highly illuminating study of aspects of musical activity that have often been underrepresented in musicological studies. Although this series focuses on the role of live music in Britain specifically, it provides a potential model for reorienting musicological studies focused on a diverse range of geographical areas, musical styles, and time periods. Much musicology, whether investigating popular music or the art music tradition, has tended to focus on musical objects such as recordings and scores and on the aspects of the music industry that deal with creating, publishing, and distributing these products. Perhaps this is to be expected, if only because recordings and scores provide scholars with tangible artifacts for study in situations where otherwise only memories and ghosts remain. However, the authors argue that the recording industry of the twentieth century is deeply intertwined with the business of live music,

and their study aims to chart the changes in this relationship. They also note that investigating live music highlights the importance of place and locality, as it details the workings of music venues, city nightlife, and leisure activities. Finally, focusing on live music illuminates the regulatory and legal frameworks around musical activity, often dealing with venue licensing and alcohol sales, as well as the ways in which state authorities on multiple levels have worked to promote live music. The authors' sources for this history include extensive archival sources, interviews with promoters, autobiographies, local histories, and the music press. Four short "snapshot" intermezzi chapters focus on the happenings in specific cities in October and November 1962 and the Rolling Stones residency in Richmond (to the west of London) in 1963 in order to show the live music industry in action.

The authors begin this volume with a discussion of the ways in which British musical life was attempting a return to normalcy after the deprivations of World War II. In setting the stage for the later volumes, the authors do an admirable job of articulating the interactions between those musicians and promoters who were enthusiasts and amateurs, those who were state-funded, and those who were more commercially minded. The book teases out the sometimes complex interactions between the talent, their booking agents, concert promoters, and the owners of music venues and how these changed over time. The second chapter details the ways in which national and local authorities promoted and regulated live music, with specific attention paid to issues of noise and alcohol licensing, as well as to authorities' attempts to promote musical activity deemed beneficial to society on the one hand while

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discouraging that which was considered delinquent on the other.

The next section of the book focuses on professional musicians and musicians' unions, the growing trend towards "do-it-yourself" music-making, teenager-oriented commerce, and the increasing importance of the recording industry. Chapter 3 begins with an exploration of the lives and concerns of professional musicians, including the permeable boundaries set up between musicians and "not-musicians," and between professionals and amateurs. A comparative case-study of the careers of the percussionist James Blades and the guitarist Vic Flick demonstrates the different ways in which professional musicians navigated the rapidly changing worlds of studio sessions, live performances, cinema, and other opportunities. The chapter also documents the relationships and negotiations between the Musicians' Union, the BBC, and other institutions. In particular, the chapter notes that the protectionist policies of musicians' unions in Britain, particularly towards American musicians, ultimately cultivated the skills of British musicians, who imitated American styles or played cover versions of songs by American artists who were unable to tour Britain themselves. Chapter 4 documents stories of amateur and semi-professional musicians and promoters, particularly during the skiffle boom of the late fifties. The authors also note that the emergence of do-it-yourselfers was not separate from other avenues of music commerce, including the BBC. In Chapter 5 the authors turn their attention to the growing audience of teen listeners in the 1960s, noting particularly that this new market was centered around the purchase of records, "accessible" teen pop idols, and that it relied heavily on multimedia marketing, including television, radio, magazines, and fashion retail. Even if the teen audience itself was diverse, teen-oriented pop music bound its members together.

The book's last two chapters detail the ways in which the boom in record production and consumption in the latter half of the 1950s affected the live music industry. In particular, records began to compete with live musicians as entertainment for dances, and recordings began to assert themselves as the ideal medium for experiencing music. The final chapter focuses on the ways in which established venues adapted to these changes and to the new youth audience, which was often reported on as being hysterical and prone to misbehavior and violence. The authors provide detailed accounts of how promoters and booking agents who had made their names in the older variety and dance hall entertainment adapted to rock'n'roll and pop audiences, venues, and tours.

This volume explores a number of specific case studies involving people working on all sides of both the live and recorded music industry of Britain in the 1960s, many of whom are not particularly well known. Yet this series of volumes promises to be important for scholars beyond those who are specifically researching music from this time period, or even British music itself. This study demonstrates the importance of the live music business to musicological inquiry, providing a valuable model for the study of musical activity in both the past and the present. The authors also illuminate an additional perspective for the studies of live music that focus on the rituals and behaviors of audiences and performers, encouraging musicologists and other scholars to consider the people, institutions, and legal frameworks that work (sometimes more or less invisibly) to shape live music experiences around the world.

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NABMSA Reviews (ISSN 2377-2573) is published twice yearly by the North American British Music Studies Association (www.nabmsa.org). Individuals interested in reviewing or having their books reviewed should contact the Chair of the Book Reviews Committee, Christina Bashford, at bashford@illinois.edu.