



Project
MUSE[®]
Scholarly journals online

SOUND RECORDING REVIEWS

BY RICK ANDERSON



The BBC Radiophonic Workshop: Recent Reissues of British Electronic Music From 1955–1996

BY LOUIS NIEBUR

With the CD release this year by the British Library of Samuel Beckett's seven works written for BBC radio comes a chance to reevaluate the commercial releases from the sound effects studio that made these recordings possible, the British Broadcasting Corporation's (BBC) Radiophonic Workshop. The Radiophonic Workshop (RW) was the BBC's in-house electronic music studio from 1958 to 1998. During those years, the workshop's largely anonymous composers wrote thousands of works for television and radio, exerting an enormous influence on the development of electronic music in both the popular and, to a lesser extent, academic realms. For millions of people, including musicians and composers such as The Beatles, Pink Floyd, Luciano Berio, Vladimir Ussachevsky, and more recently, Orbital and the Pet Shop Boys, the RW *was* British electronic music. The kind of primitive but effective electronic tape music and effects employed in several of Beckett's works, available now for the first time on CD, quickly shifted to a more mainstream tonal style, before finally settling on a purely synthesizer-based model of composition by the early 1970s. This essay will sample a collection of recordings and DVDs from throughout the RW's history.

In the beginning, the RW was in some ways the equivalent of the more famous *Groupe de recherches musicales* formed by Pierre Schaeffer for the production of *musique concrète* at the Parisian *Radiodiffusion télévision française*. The two studios initially shared similar methods of musical production, i.e., tape manipulation of recorded "found sounds" and minimal electronic sound generation. In this, both studios differed from the predominantly electronically generated works emerging from the *Westdeutscher Rundfunk* studio as populated by composers like Herbert Eimert and Karlheinz Stockhausen. Both the French and German studios, however, were accompanied by associated "schools" of composition; Schaeffer's complex system of *objets sonores* guided his studio's output, and the Germans saw their music as the continuation of the development of serial techniques. No such philosophical mandate controlled the direction of the RW's productions. Rather, owing to the overwhelm-

ingly hostile reaction both French and German electronic music received from within the BBC's Music Department, individuals from within that same organization's Drama and Features Departments worked to create a commensurate electronic studio in Britain.

Working outside the heated contemporary musical debates of the time, these two departments were able to forge a studio free from the particular ideological musical forces at work on the Continent. Two BBC producers in particular were the driving force behind its creation, broadcasting several early experiments in electronic music as part of dramatic productions. Douglas Cleverdon and Donald McWhinnie found inspiration in Schaeffer's experimentation with manipulated sounds, seeing a vast new area of sound fit for exploration. The growing desire in the mid-1950s for a wider array of sound effects in dramatic productions reflected a larger desire by British producers and playwrights for a new kind of production: what McWhinnie called "pure radio," a blending of spoken dialogue, sound effects, and music into an entirely organic whole, and only possible in the medium of radio.¹ The emergence and popularity of a revolutionary new avant-garde continental theatre in the mid-fifties, the Theatre of the Absurd, gave these producers a new willingness to invest their productions with an anti-realist aesthetic that embraced sound techniques geared towards the odd, surreal, and distorted. This sound world, borrowed and expanded upon from comedy and science fiction, existed as a bridge between music and reality. By alienating its audience from a familiar reality, the works combined electronics and words in a way unique to Britain.

The first of the productions utilizing "radiophonic sound" (the name chosen by the BBC for these new electro-musical effects in an attempt to avoid comparison with both Germanic *elektronische Musik* and French *musique concrète*) to gain serious critical and popular attention was Beckett's *All That Fall* (1957), the first play on the British Library's CD collection and Beckett's first work specifically for the medium of radio. The story of the commissioning and production of this play have been excellently described in literary terms by Clas Zilliacus, but it is important to highlight here the contribution made by radiophonic sound.² Beckett's original radio work continued the trajectory of his earlier plays, such as *Waiting for Godot* (1952), which had explored issues of isolation and existential angst against a backdrop of a world in half-focus. Reducing the sensory spectrum to pure sound, Beckett is able to move beyond language to explore the way other kinds of sound impact the total

1. Donald McWhinnie, *The Art of Radio* (London: Faber and Faber, 1959).

2. Clas Zilliacus, *Beckett and Broadcasting* (Abo: Abo Akademi, 1976).

experience of the play. Producer Donald McWhinnie commissioned composer Desmond Briscoe and engineer Norman Bain to work with him to fashion this play's effects. Probably the most extended effect in the play was the arrival of the up-mail and down trains, as the main character, Ma Rooney, waits for her husband's arrival. The stage directions are thus:

Immediately exaggerated station sounds. Falling signals. Bells. Whistles. Crescendo of train whistle approaching. Sound of train rushing through station.

Mrs. Rooney: (above rush of train). The up mail! The up mail! (The up mail recedes, the down train approaches, enters the station, pulls up with great hissing of steam and clashing of couplings. Noise of passengers descending, doors banging, Mr. Barrel shouting "Boghill! Boghill!, etc. Piercingly.) Dan! . . . Are you all right? . . . Where is he? . . . Dan! . . . Did you see my husband? . . . Dan! . . . (Noise of station emptying. Guard's whistle. Train departing, receding. Silence.) [. . .]

McWhinnie wrote of this scene: "in production it is impossible to exaggerate this moment. The sound-complex in its grotesque fantasy must fulfill the wildest expectations and fears of the people who have been biting their nails on the platform; we should hear it as the nightmare realization of their own heightened anxiety."³ The answer Briscoe arrived at was to treat the sound of the up-mail train as it arrives by replaying the recorded sound of a train, and the accompanying whistles, back on itself, creating what is known as a "flutter-echo" effect, and this in turn is recorded, resulting in a blurry, confusing, echo-like sound. As the train is meant to be coming closer, the volume is both brought up on the main playback head while at the same time the signal to the recording head is reduced, gradually resulting in a simple untreated sound effect.

The sound of rain presented another big challenge for the production team. Again, McWhinnie wanted a stylized sound to replace a realistic one, and Briscoe came up with quite a unique solution, and one that highlights the interest experimental techniques were garnering among the more ambitious young producers within the BBC:

I got various people who happened to be around for one reason or another, and when we started doing these sorts of things, when we were working in the studio all sorts of people used to turn up just to watch and listen to see what we were doing, and on this particular occasion, amongst the others, there was John Gibson and Michael Bakewell [producers who would be among the first to use radiophonic techniques after this production] amongst this group of

3. Donald McWhinnie, *The Art of Radio* (London: Faber and Faber, 1959), 146–7.

people I had all standing around the microphone all going “tsts tst tsstttst ts” with their lips and this was the rain, of course.⁴

Briscoe ran the sound through an equalizer, removing all bass frequencies, and played back the treble-heavy “rain” into the studio live at the production. The result sounds more like light tapping on a drum head, with very little reverberation, each iteration specifically distinct but somehow slightly distorted.

It was the overwhelmingly favorable reception, both popular and critical, of this play that led to the greenlight for the RW as a distinct studio a year later, albeit with an extremely limited budget and with equipment gathered from the refuse of other departments. With an initial staff of three, the composers Daphne Oram and Desmond Briscoe, and engineer Richard “Dickie” Bird, the RW’s first commissions were modest to say the least, but within five years the RW’s mandate had expanded to include program signature tunes, incidental music and sound effects, and the demand from television continued to increase. Throughout these years, the composers constantly faced the combined pressure of an ambivalent Music Department and a frequently bewildered public.

The only “official” collaboration between the newly-formed RW and Beckett is *Embers* (1959), which is also included on the British Library’s collection and which may demonstrate the inherently collaborative nature of radio drama better than any other contemporary broadcast. Also produced by Donald McWhinnie, *Embers* pares down the dramatic forces required by having only two primary characters: Henry, an old man prone to talking to himself, and the sound of the sea, which radiophonically shifts and alters to represent the monotony of our hero’s life. Here, the RW molds the abstract sound of the sea using distinct pitches, a model for the direction the RW would take in the following years. The script is beautiful on its own, but the musical contribution, in the form of continual ambient noise, establishes the melancholy tone of the play from the outset.

The ephemeral nature of much of the output of the RW has certainly worked against its reputation in the history of electronic music, leading to the exclusion of several important musical pioneers. This has been particularly true of the women working at the RW during the 1960s. Daphne Oram, without a doubt a central figure in British electronic music and a founding composer at the RW, has, for all intents and purposes, been forgotten. Luckily, one of her best early compositions has recently been issued on CD on an exciting collection of British contemporary music,

4. Desmond Briscoe, interview with the author, London, 25 March 2002.

Not Necessarily "English Music" (Electronic Music Foundation EMF CD 036, 2001). Oram left the RW in late 1959 in frustration at the limitations of the ill-equipped workshop, but assembled "Four Aspects" in 1960 using largely the same tools she had at the BBC. The work contains the same beautiful abstract sound design to be heard in the earliest RW projects for television, in particular the music and sounds composed for the BBC's serial *Quatermass and the Pit* (1959), available only on Region 2 DVD as *The Quatermass Collection—The Quatermass Experiment / Quatermass 2 / Quatermass and The Pit* (BBC Video BBCDVD 1478, 2005). Unlike the often aggressive and abrasive musical palette drawn upon for that early BBC venture into science fiction, the four "aspects" to this work move from dissonance to consonance, showing that electronic music could evoke more than horror.

Much of the earliest RW material has never been heard since broadcast; many productions were destroyed or taped over in the 1970s, common practices at the budget-conscious BBC at the time. Those recordings that do survive have languished in the BBC's archives, unheard, with the exception of several hard-to-acquire vinyl releases in the late 1960s and 1970s. Recently, however, with the growth of interest in the early history of electronic music, particularly that music which has exerted an influence on contemporary electronic dance music such as the RW's, the BBC has begun to capitalize on its holdings with a series of excellent reissues.

The first of these, *BBC Radiophonic Music* (BBC Music REC 25MCD, 2002), was originally released in 1968 and is now presented with a couple of extra tracks. This first collection of RW music assembles tracks from the second generation of composers to work there in the first half of the 1960s, and reflects the move away from abstract soundscapes and sound effects of the early "Theatre of the Absurd" productions towards a more tonal, tuneful output, mostly written for signature tunes and incidental music. The method of production remained the same, however, and the majority of these brief tracks (thirty-three in all) are minor masterpieces of tape music, especially when one realizes the difficulty of painstakingly constructing each of these tunes out of thousands of minuscule pieces of magnetic tape. Three composers are highlighted in this collection, each with an individual sound. David Cain, best known for his music for the BBC's radio adaptation of *The Hobbit* (1968), performed in collaboration with David Munrow's Early Music Consort of London, (*Music of David Cain* [BBC Records ZBBC 1925, n.d.]) here contributes five tracks of abstract atmospheric music. Of note is his electronic suite of music from a radio adaptation of *War of the Worlds* (1966). John Baker, jazz pianist turned electronic musician, was one of the most original and creative

artists to ever work at the RW, and a sense of rhythmic freedom so foreign to academic electronic music fills his tracks, incorporating swinging, syncopated rhythms into most of his tunes. It is difficult to single out any of his contributions since he rarely repeated himself, bringing a sense of originality and complexity to even the smallest commission. Finally, Delia Derbyshire is represented by a combination of well-known tunes and more obscure tracks. Derbyshire and her music have been enjoying a bit of a renaissance since her death in 2001. Most famous for her arrangement and realization of the original *Doctor Who* theme, undoubtedly the most famous individual track to emerge from the RW in its long history, the recent successful revival of that series (which incorporates elements of her version of the theme) is only the latest publicity for the workshop's most eccentric heroine. In 2004 a stage play, *Standing Wave: Delia Derbyshire in the '60s*, premiered in Glasgow, and in 2002 the BBC aired a radio play dramatizing her life, *Blue Veils and Golden Sands*, which has since been released on CD (*Doctor Who at the BBC: The Plays* [BBC Audiobooks, 2006]). Derbyshire's music could be as tuneful and rhythmic as Baker's, but her specialty was creating evocative timbres. The tracks "The Delian Mode" and "Blue Veils and Golden Sands" both resonate with an organic warmth foreign to digitally created electronic music, the concrete sound sources familiar but unidentifiable, mysterious but inviting. These two tracks were often used as stock music for BBC productions during the 1970s: a recent DVD release of the 1971 *Doctor Who* story *Inferno* (BBC Video BBCDVD E2667, 2006) contains both.

The second reissue, *The Radiophonic Workshop* (BBC Music BBC 196MCD, 2002) dates from nearly ten years later and contains music that chronicles the arrival of the synthesizer to the RW, in particular the Synthi 100, known in-house as the "Delaware." This massive monophonic synthesizer forms the backbone of the output from the RW during the first half of the 1970s, but the tonal variety made possible by this instrument is most effectively revealed by the next generation of composers represented on this disc. John Baker is the only holdover from the earlier group, here offering three tracks (two of which are new to this CD reissue) combining his standard tape techniques with occasional electronically generated sounds. Dick Mills, longtime *Doctor Who* sound effects man, also contributes three tracks, including the enigmatic and beautiful "Adagio," a tonal yet abstract evocation of isolation. Shaking the boat, however, were two new composers, Malcolm Clarke and Paddy Kingsland. Kingsland's music is familiar to many from his electronic scores in the early 1980s for *Doctor Who*, several episodes of which are available on DVD, and the original radio and television versions of Douglas Adams' *Hitchhiker's Guide to the Galaxy* (1979, 1981), also available

on CD and DVD. He was the first composer at the RW to bring with him a penchant for popular music, in particular a melodic guitar-driven sound that he frequently combines with electronic instruments. His predominantly popular style contrasts with Clarke's distinctly avant-garde sensibilities. Clarke's fully electronic score for the *Doctor Who* episode "The Sea Devils," realized entirely on the Delaware, and released on a separate CD (*Doctor Who at the BBC Radiophonic Workshop, Volume 2: New Beginnings* [BBC CD 6024-2, 2000]), still shocks in its intrusiveness, dissonance, and sheer aggressive strength. On *BBC Radiophonic Workshop*, however, it is Clarke's humor that strikes one as the predominant inspiration for many of the tunes. The album opener, Clarke's "La Grande pièce de la foire de la rue Delaware" acts as a test run for the synthesizer before branching out into truly bizarre areas with "Romanescan Rout" and "Bath Time," a splish-splashy signature tune for a children's program. Finally, mention must be made of Glynis Jones's two contributions to the collection. "Schlum Rooli" and "Veils and Mirrors" both recall Derbyshire at her most abstract, but with a dissonance not found in that earlier music. If electronic music is often used to evoke the supernatural or alien, then Jones's tracks certainly fit the bill.

While none of the collections mentioned above contains Derbyshire's *Doctor Who* theme, the program and its long-running collaboration with the RW has been admirably represented on the BBC Music label in recent years, most importantly with a four-volume (released separately) survey of the RW's work on the show. This program was, throughout the 1960s and 1970s the primary employer of the RW both for sound effects and incidental music, and consequently the archives are bursting at the seams with excellent material used there. The first volume (*Doctor Who at the BBC Radiophonic Workshop, Volume One: The Early Years 1963–1969* [BBC Music, BBC CD 6023-2, 2000]), despite its seemingly limited range, ranks among the best compilations of 1960s electronic music, combining original music and sound effects written for the show alongside more general stock music created by the RW and used in *Doctor Who*. Highlights include a remastered version of the *Doctor Who* theme; supervisor Mark Ayres returned to each of Derbyshire's original tape loops, digitized them, cleaned them up, and reassembled them for this new, definitive release. Two tracks by John Baker also stand out: "Musak," originally written for the episode "Time in Advance" from the anthology series *Out of the Unknown* (BBC, 1965-1971) is presented in two versions. The first is purely electronic, and strongly reminiscent of what Brian Eno would label "ambient music" seven years later on his album *Discreet Music* (Editions EG Records Ltd. EGS 303, 1975, 1990). Baker uses a slowly moving looped tonal bass line to ground a series of higher-frequency

tape loops that recur in regular patterns. The soothing “Muzak”-like texture contains enough variety to prevent boredom, while remaining incongruous enough to function as background music. The second version uses this original as a foundation upon which Baker plays a “cool” jazzy improvisation on the piano. Here, his harmonizations reconfigure the original bass loops into a much more interesting progression, and constitute one of the earliest examples of jazz performed with acoustic and electronic instruments in combination.

Including music up to 1969, this first volume ends after the introduction of the synthesizer to the RW, and the final tracks here are thoroughly infused with its sound. The second volume, as mentioned above, continues in this direction with the inclusion of Malcolm Clarke’s *The Sea Devils* score, as well as selections from three other stories. As a contrast to Clarke’s anarchic score, Dudley Simpson’s music for *The Mind of Evil* (1971) and *The Claws of Axos* (1971) show what happens when the synthesizer is treated as just another orchestral instrument. Simpson was to become the primary composer for the program throughout the 1970s, but his decision in the early 1970s to “perform” his music entirely on the EMS VCS3 (a smaller version of the Delaware), leads on this recording to some hilariously dated sounds, a frequent problem with early analog synthesizer music, and his are among the least successful tracks on this CD. By 1972, Simpson had begun composing for traditional instruments in combination with electronics provided by Brian Hodgson and Dick Mills of the RW, an arrangement that lasted nearly seven years. At the end of the decade the *Doctor Who* production team was looking to change the sound of the program again and asked if the RW could start providing them with entirely electronic scores on a full time basis. The third and fourth volumes in this series represent some of the best examples of this music. The third, *Doctor Who at the BBC Radiophonic Workshop, Volume Three: The Leisure Hive* (BBC Music BBC WMSF6052-2, 2002) presents in its entirety Peter Howell’s score for *The Leisure Hive* (1980), a synthesizer score that attempts the repeat on a smaller scale the grandeur of Jean-Michel Jarre or Vangelis’s contemporary popular music. The warmth of Howell’s analog synthesizers (in a studio comprised of a Yamaha CS80, Roland Jupiter 4, 100M Modular, and an EMS Vocoder) radiates throughout the score, emulating the epic force of Gustav Holst’s *The Planets*. Moving away from the alien dissonance of Clarke’s *Sea Devils* sound, Howell’s tonality nevertheless mirrors the “science fiction” nature of the program through its use of “futuristic” electronic timbres.

The fourth volume, *Doctor Who at the BBC Radiophonic Workshop, Volume Four: Meglos and Full Circle* (BBC Music BBC CD WMSF6053-2, 2002) collects two scores, *Meglos* (1980), also by Howells, and *Full Circle*, by Paddy

Kingsland. Written in 1980 during the recording of his music for *Hitchhiker's Guide to the Galaxy*, *Full Circle* betrays the popular tendencies of Kingsland's style in his use of the electric guitar and a Roland CR78 drum machine, but the characteristic sounds of the Roland SY2 and Oberheim OBX synthesizers also give his tracks that distinctive "space age" quality. As *Doctor Who's* music gained prominence in the show's production, so the scores themselves grew in ambitiousness, becoming more "cinematic." Kingsland, for example, composed a short recurring motif for a character, a filmic practice rarely attempted in television music of the day.

One of the initial decisions made by the committee overseeing the RW in the late 1950s was to limit the number of outside composers who would be granted access to its equipment. Unlike the French, Italian and German state-run studios, due to its close ties to dramatic productions rather than music, the workshop's doors were essentially closed to the contemporary musical community excepting those few "approved" composers, and these were admitted only after attending an orientation familiarizing the musicians with the equipment. Of the composers admitted access to the workshop, two have produced commercial recordings of works written there or in association with composers there. Catalan composer Roberto Gerhard (1896–1970) wrote two works in collaboration with the RW. His first interaction was an excellent electronic musical interpretation of Lorca's poem "Lament on the Death of a Bullfighter" in 1959, which has yet to see commercial release. His second effort was his Third Symphony, "Collages" for Orchestra and Tape (1960). This symphony represents one of the first attempts to integrate magnetic tape with a live orchestra, and is still one of the most successful. Three recordings incorporating his 1967 revisions have been issued, two of which are currently available on CD, both using the original RW tape. The initial recording, never reissued on CD (HMV ASD 2427, n.d.), was made during its performance under the baton of Frederick Prausnitz as part of the 1968 Promenade series and, as a live recording, preserves a fair amount of audience noise as well as Gerhard's rhythmic vitality. The second recording, performed by the Tenerife Symphony Orchestra, conducted by Victor Pablo Pérez, captures the directness of Gerhard's style; open, brash, dissonant yet always beautiful (Montaigne Auvidis MO 782103, 1997). Gerhard's most successful music, like this symphony, betrays the underlying romanticism behind his brand of mid-century modernism. On this recording, the tape portion of the recording occasionally sounds a bit overpowering; the most recent recording of this work, performed by the BBC Symphony Orchestra and conducted by Matthias Bamert (Chandos Records 1013104, 1997) gets much closer to the preci-

sion of Gerhard's score, and the balance seems just about perfect. The largely abstract electronic tape music seamlessly weaves in and out of the orchestral melodies with a sensitivity the piece deserves.

The second outside composer to be allowed access to the RW in its earliest years was Tristram Cary who in addition to drawing upon the resources of the BBC also assembled the first private electronic music studio in Britain. Cary has written both academic music and music for film, television and radio, combining traditional instruments with electronic sounds from a very early date. While his award winning scores for *The Ladykillers* (1955) and Hammer Studio's film adaptation of *Quatermass and the Pit* (1968) are probably his most famous works, two other CDs currently available better reflect his varied style, and the input and influence of the RW. *Soundings*, a two-CD set (Tall Poppies 139, 2001), combines selections of academic music with his earliest radio and television music. Two works stand out here from his music for radio. Most importantly, Cary includes a suite from the first play in Britain to use original electronic music, *The Japanese Fishermen*, broadcast on 5 October 1955. Cary's music and the techniques used here would influence British electronic composers for a generation. The music was created on Cary's equipment in his Earls Court studio, and used oscillators recorded onto 78 rpm discs, since in 1955 tape was still quite difficult to come by, and Cary had, like Schaeffer before him, perfected his techniques on shellac discs. The sounds he created were used in combination with traditional percussion instruments (and due to the uncertainty of what this experimental sound was to be called, his credit in the *Radio Times* runs "Special effects devised by Tristram Cary"). A suite from Cary's music for the radio adaptation of *Children of Lir* (1959), produced by Douglas Cleverdon, and assembled at the RW, demonstrates the variety possible with the most primitive tape manipulation equipment, rivaling the output of any continental studio in its scope, integrating Irish folk tunes with eerie ambient textures and relentless rhythmic patterns.

Another release by BBC Music collects Cary's television scores for *Doctor Who*. Three separate commissions written in three very different styles, his *Doctor Who* music encapsulates his wide range: his music for the original appearance of the Doctor's arch-foes in *The Daleks* (1964) is entirely electronic, constructed out of concrete materials, and its ominous churning quality remains unsettling today. *The Daleks' Master Plan* combines electronics with traditional instruments, with Cary also electronically altering many of the instrumental tracks as well. The result is disturbing, disorienting, and very clever. *Doctor Who's* production team notoriously scraped by on the tiniest of budgets, and often relied on music to say what the visuals could not. Cary's abstract representations of

desolate alien worlds says much more about their nature than cardboard sets ever could.

These recordings are only the smallest sampling of the RW's output, with the continuing popularity of *Doctor Who* largely responsible for those few recordings that are available. Hopefully with the release of the collection of Beckett's work for radio (a total of seven plays including the two with RW contributions), in combination with the two reissues of excellent radiophonic music, this studio's contributions to the history of electronic music will receive a fresh appraisal.

SELECTED DISCOGRAPHY

Compact Discs:

- Baker, John, David Cain, and Delia Derbyshire. *BBC Radiophonic Music*. BBC Records REC 25MCD, 2002.
- Beckett, Samuel. *Samuel Beckett: Works for Radio, The Original Broadcasts*. British Library, NSACD 24-27, 2006.
- Cary, Tristram. *Devils' Planets: The Music of Tristram Cary*. BBC WMSF 6072-2
- . *Soundings: Electroacoustic Works 1955–1996*. Tall Poppies 139, 2001.
- Doctor Who at the BBC Radiophonic Workshop, Volume One: The Early Years 1963–1969*. BBC CD 6023-2, 2000.
- Doctor Who at the BBC Radiophonic Workshop, Volume Two: New Beginnings: 1970–1980*. BBC CD 6024-2, 2000.
- Doctor Who at the BBC Radiophonic Workshop, Volume Three: The Leisure Hive*. BBC CD WMSF6052-2, 2002.
- Doctor Who at the BBC Radiophonic Workshop, Volume Four: Meglos and Full Circle*. BBC CD WMSF6053-2, 2002.
- Doctor Who: 30 Years at The BBC Radiophonic Workshop*. BBC Enterprises BBCCD 871, 1993.
- Gerhard, Roberto. *Symphony no. 3: Collages (for orchestra and tape)* Tenerife Symphony Orchestra/Victor Pablo Pérez, Montaigne Auvidis MO 782103 (1997)
- Gerhard, Roberto. *Symphony no. 3: Collages (for orchestra and tape)* BBC Symphony Orchestra/Matthias Bamert, Chandos Records 1013104 (1997)
- Not Necessarily "English Music."* Electronic Music Foundation EMF CD 036, 2001.
- The Radiophonic Workshop*. BBC Records REC 196MCD, 2002.

Additional Recordings (out of print):

- BBC Radiophonic Workshop. *Out of This World*. BBC Records REC 225, 1976.

- BBC Radiophonic Workshop. *Soundhouse*. BBC Records REC 467, 1983.
- Fagandini, Maddalena. *Time Beat* b/w *Waltz In Orbit*. Parlophone 45-R 4901, 1960.
- Hodgson, Brian, ed. *BBC Radiophonic Workshop – 21*. BBC Records REC 354, 1979.
- Howell, Peter and the BBC Radiophonic Workshop. *Through a Glass Darkly*. BBC Records REC 307, 1978.
- Kingsland, Paddy. *Fourth Dimension*. BBC Records RED 93S, 1973.

SELECTED DVD VIDEOGRAPHY

- Baker, Roy Ward, dir. *Quatermass and the Pit aka Five Million Years to Earth*. Music by Tristram Cary. Anchor Bay DV10505, 1968. Region 1 DVD (U.S.).
- Barry, Christopher and Ken Hannam, dirs. *Moonbase 3*. Music by Dudley Simpson, with Special Sound by BBC Radiophonic Workshop. Second Sight 2NDVD 3038. Region 2 DVD (U.K. only).
- Camfield, Douglas and Barry Letts, dirs. *Doctor Who: "Inferno."* Music by Delia Derbyshire and stock. BBCDVD E2667. Region 1 DVD (U.S.).
- Camfield, Douglas, dir. *The Nightmare Man*. Special Sound by BBC Radiophonic Workshop. BBCDVD 1454. Region 2 DVD (U.K. only).
- Cartier, Rudolf, prod. *The Quatermass Collection—The Quatermass Experiment / Quatermass 2 / Quatermass and The Pit*: Music by BBC Radiophonic Workshop. BBCDVD 1478. Region 2 DVD (U.K. only).
- Doctor Who: The Beginning Collection*. Contains "The Unearthly Child," "The Daleks," and "Edge of Destruction." Music by Tristram Cary and BBC Radiophonic Workshop. Also contains documentary footage inside early Workshop. BBC024890, 2006. Region 1 DVD (U.S.)
- Sasdy, Peter, dir. *The Stone Tape*. Music by Desmond Briscoe and the BBC Radiophonic Workshop. BFIVD 516, 1972. Region 0 disc (playable in all areas).

BRIEFLY NOTED

BY RICK ANDERSON

Taverner & Tudor Music I: The Western Wind. Ars Nova Copenhagen / Paul Hillier. Dacapo 8.226050, 2006.

Around 1510 or 1520, when John Taverner wrote his now-famous parody mass on the popular song "The Westron Wynde," the practice of using a popular melody as the cantus firmus for a Mass setting had yet to gain a real foothold in

England, although it was already widespread in continental Europe. This Mass remains one of Taverner's most popular works and a widely acknowledged masterpiece of Tudor choral music, and a new recording of it, however lovely, would hardly be a noteworthy event under normal circumstances. However, Paul Hillier (in his relatively recent role as chief conductor of the excellent vocal ensemble Ars Nova