

and Fritz Hart. Marshall-Hall's music has potentially a unique perspective to offer about what Australian nationhood could mean at this time, both in terms of the developing relationship with Britain, and the creation of a self-consciously Australian sense of place and purpose. The biographical section of Radic's book indeed ends with the claim that 'Marshall-Hall was a vital and necessary element in the making of our national awareness' (p. 26).

If this is so, then it is no disrespect to Radic's pioneering achievement in compiling her study in the first place, to say that the case is not yet proven, and that this revised edition serves to remind us of what needs to be done. Perhaps we may eventually have to conclude that Marshall-Hall was less of a founding champion of classical music and music education in Australia, than a foiled idealist who, if he were once before his time, may indeed now be well past it. When Australia seems to lack the commitment to sustain world-class tertiary institutions, and its major operatic and symphonic institutions seem perpetually in crisis, or at the very least museum pieces, one might also ask: Where are our Marshall-Halls today?

PETER TREGEAR

### Suzanne Robinson (ed.). *Michael Tippett: Music and Literature*

Aldershot, UK: Ashgate Publishing Company, 2002

ISBN 0 7546 0132 3. xvii+260pp., index, ill., music exx.

There could hardly be a composer who deserves a volume in Ashgate's Music and Literature series more than Michael Tippett. As Suzanne Robinson notes in her impressive 'Introduction,' Tippett—one of the most widely read composers of the twentieth or indeed of any century—implanted allusions to literature and psychology into every one of his sung texts, from the early song-cycles through three oratorios and five operas to his penultimate work, *Byzantium*. Robinson rightly argues that the extent to which these allusions can be or should be overtly recognised by the audience is a central issue in Tippett studies. Is the audience required to be almost unbelievably literary, able to respond knowledgeably not only to Tippett's allusions but in some cases to the allusions made in their turn by such source texts as *The Waste Land*, or was Tippett simply reflecting the multicultural mosaic which emerged in European and American culture during the twentieth century, presenting a verbal collage and trusting, as a committed Jungian, that the 'collective unconscious' of humanity will enable his spectators to absorb subconsciously the many layers of meaning?

However, the actual book follows the issues raised in this introduction only intermittently. Its central concern should be the relationship between music and literature in Tippett's output, but only four papers contribute to this main theme. Edward Venn offers a good essay on Tippett's prose writings, and his three positions as Romantic, as idealist and as modernist. Robinson herself explores extremely well the rich literary and political background to *A Child of our Time*. Barbara Doherty makes an ambitious attempt to analyse the music as well as the texts and contexts of *The Heart's Assurance*, focussing on the places where Tippett in his setting either goes against or expands on the natural metres of the verse, and attempting to relate these choices to Tippett's own experiences. Finally, Rowena Harrison contributes a strong, very well-argued treatment of the use of the *Iliad* and other classical sources in *King Priam*.

The rest of the papers include two good articles on factual matters of Tippett history—his relationship to the BBC, and his performances at Morley College, and there is one article of lesser quality, on the reception of Tippett's music in Germany. Finally, there are two pieces of musical analysis—a rather too straightforward treatment by Sean Flanagan of the unpublished F minor Quartet and its relationship to Beethoven, and an over-ambitious but very insightful chapter by Arnold Whittall on the use of genre in Tippett's vocal compositions.

This leaves an obvious question: Why are there no articles on the relationship to literature of major Tippett vocal works, other than the three treated by Doherty, Robinson, and Harrison? Perhaps the editor thought that *The Midsummer Marriage* needed no further treatment after the exhaustive treatment in Ian Kemp's *Tippett: the Composer and his Music*. However, possible articles could (and should) have been commissioned on a range of other topics, for example the use of Shakespeare, especially of *The Tempest* in *The Knot Garden*; the deliberate cultural clash between American idioms and Soviet literature in *The Ice Break*; the roles played by Eliot and Yeats in Tippett's aesthetic and in his oeuvre as a whole; and Tippett's increasing reliance in later works (as his eyesight declined and he was able to read less) on visual rather than literary stimuli (for example, Bronowski's television series *The Ascent of Man*, which shaped *The Mask of Time*).

The referencing system is cumbersome. Major works by and about Tippett are assigned standard abbreviations throughout the volume, which in itself is helpful; however, each chapter (and most are very extensively annotated) requires one to search back through that chapter's endnotes to find titles, as works are only fully referenced on their first citation in each chapter. One wishes the editor had chosen to list all the works cited in the book in one bibliography at the end of the volume, and imposed the increasingly widely favoured (author, date, page) format on her contributors' main text.

I don't wish to end on a negative note. I was disappointed that only four out of ten chapters engaged with the book's potentially rich theme, and I regret the lost opportunities suggested above, but I was impressed by the very high quality of the introduction and of all but two of the articles. I didn't quite learn what the title led me to expect, but I did learn a great deal. Most of the contributors write well, and the book as a whole is a very interesting read.

MICHAEL EWANS

Alastair Mitchell and Alan Poulton (eds). *A Chronicle of First Broadcast Performances of Musical Works in the United Kingdom, 1923–1996*

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The BBC Written Archives Centre (WAC) on the outskirts of Reading, England, is a treasure trove of information for scholars of British music, drama, comedy and technology—indeed, for anyone with an interest in British social history of the twentieth century. Dating back to the earliest days of British radio in the 1920s, the Centre's holdings have enabled many crucial BBC studies and histories such as Jennifer Doctor's *The BBC and Ultra-Modern Music*