Author's Name:
Alexis Bennett

Email:
lex@alexisbennett.co.uk

Affiliation:
Goldsmiths, University of London, and British Library Sound Archive

Mailing Address (all authors):
TBC

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The British Library's Francis Chagrin Collection: Joining the Dots

Abstract:
Francis Chagrin (1905-1972), a Romanian who settled in Britain via France, worked on several film scores in the UK from the 1930s through to the 1960s. This paper will assess what the archive of Chagrin papers and audio recordings held by the British Library has contributed to my study of his film scores from the period. I will ask how Chagrin's work fits in to the general frame of British scores in the period, and how correspondence between the composer and filmmakers enlightens our understanding of the creative process. The work of cross-referencing audio material with archived sketches, scores, and other documents will be explained and interrogated.

Key words:
TBC

Methodology:
Case study of an audio-visual archive, with a case study film from that archive embedded within it

Francis Chagrin was, appropriately, a great proponent of music archives. He wrote at length on the inauguration of the Centre de Documentation de Musique Internationale in Paris:

> The aim of the C.D.M.I. is to house music in print and sound, with special emphasis on old works recently brought to light as well as contemporary music of all descriptions. The Centre has in its library not only printed works, which most publishers in Britain and abroad are supplying; original manuscripts and photostat copies or microfilms of scores are also at the disposal of subscribers, to enable them to get acquainted with the music.[1]

Chagrin demonstrates here a vigorous sensibility when discussing the role of the Paris archive: he applauds the fact that the Centre de Documentation will not merely retain printed music, but will collect and protect audio materials; furthermore, he celebrates that the C.D.M.I. will enable musicians and researchers to access the scores and manuscripts in a variety of formats so that materials can be cross-referenced with ease. The passage also indicates that he was comfortable with music from a range of historical periods garnering equal attention from scholarly institutions. Indeed Chagrin's piece resonates with the aim of the present paper which, as an introduction to the Francis Chagrin[2] Collection at the British Library and the collection of sound recordings held at the same institution, is intended to give a sense of the detail of the materials held whilst demonstrating how these sources illuminate the composer's working methods and processes.

After a general overview of the collection and some discussion of the life of the composer via an exploration of the process of comparing sound materials with the manuscripts, there follows a case study of an early project: the little-known 36-minute documentary *Five Faces* (dir. Alexander Shaw, 1937), made by Strand Films[3]. The intention is to give a sense of the depth of the Chagrin collection through concentrating on a specific part of it. The choice of *Five Faces* as an example demonstrates the historical reach of the archive alongside its impressive detail.

Born Alexander Paucker in Romania in 1905, Chagrin trained as an engineer in Zurich and graduated in 1928. Leaving for Paris shortly afterwards, he studied with Nadia Boulanger and Paul Dukas at the Ecole Normale. Whilst in France, Chagrin's first foray into film was *Ça Colle* (dir. Christian Jacque, 1933) a comedy four-reeler starring Fernandel, a celebrated theatre comedian and singer. A handful of other small film projects followed alongside concert work, but Chagrin became increasingly frustrated by the lack of traction his work was finding in France. He changed his name in an attempt to draw French concertgoers,[4] but finally settled in London where he became

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[1] Francis Chagrin, untitled article, *Music Parade: Magazine for Music Lovers,* Vol. II, No.10. Francis Chagrin Collection, British Library. Loose leaf held in archive – no page number visible.

[2] The French pronunciation of Chagrin's name should be used. Indeed, Chagrin spoke perfect French after a long period in Paris and was often mistaken for being of that nationality.

[3] Also known as *Five Faces of Malaya*

[4] Launchbury, *Music, Poetry, Propaganda* p.133.

musical adviser and composer-in-chief to the BBC French Service.[5] For his wartime contribution – writing and arranging music for BBC programmes broadcast in occupied France – he was made an Officier d'Academie by the French government in 1948.[6] In 1943 he founded what is now known as the Society for the Promotion of New Music, which thrives to the present day, and he became something of a champion of the rights of composers and musicians. He was by all accounts a kind and good-natured man, and Chagrin's death in 1972 left the composer Benjamin Frankel

> with a sense of loss that is quite personal. He had acted as a spokesman for us [composers] on so many occasions, had served on so many committees, had become associated in our minds so regularly as the man to consult when action was necessary. […] He had, in fact, become the first person to whom we turned when composer's [*sic*] problems arose, that we had come to take him for granted.[7]

Chagrin's concert music, and indeed much of his media work, bears the hallmarks of the vigorous training and attention to detail instilled through his studies with Boulanger and Dukas in Paris, but he was also a stylistic magpie whose complete works span a substantial aesthetic and generic palette. Located in a tonal but extended harmonic range and with an acknowledgement of neo-classicism alongside an apparent rejection of serialism, Chagrin's music betrays the influence of Ravel, Poulenc, and mid-to-late Stravinsky. His *Prelude and Fugue* (1947) for orchestra, serious and solemn in tone, essentially tonal but with a thoughtful and exploratory chromatic range of colours, was premiered at the BBC Promenade Concerts (now officially called the Proms)[8]; other well-known works include the *Roumanian Fantasy* (1956) for harmonica and orchestra, dedicated to the celebrated soloist on that instrument, Larry Adler. Many of his works were performed by the Francis Chagrin Ensemble, which he formed in 1951. Chagrin also had a keen sense of humour, as evidenced by the virtuoso patchwork quilt of well-known musical quotations in *The Hoffnung Symphony Orchestra* (1965) and his numerous witty scores for animated commercials and similar shorts. Sci-fi fans might note that he scored six episodes of *Doctor Who* in 1964.[9]

Often within a single film score he explored several idioms, as exemplified by the suite from the Alec Guinness comedy vehicle *Last Holiday* (dir. Henry Cass, 1950),[10] which sets a light and tender 'Romance' for piano and strings next to a mischievous 'Samba' and a dark and thoughtful 'Nocturne'.

In the 1930s he began writing music for documentaries and commercials, and later

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[5] This branch of the BBC was discontinued in the 1990s, having been operational since 1938.
[6] The composer noted this in a biographical programme item, Francis Chagrin Collection MS Mus 65
[7] Frankel, Obituary of Francis Chagrin, p. 65.
[8] This broadcast can be found on the disc 1LL0000430
[9] The episodes are listed on Chagrin's page on the Internet Movie Database, under 'Music Department'. See 'Francis Chagrin', *Internet Movie Database* (2015) <http://www.imdb.com/name/nm0149614/?ref_=fn_al_nm_1> [Accessed 17 December 2015].
[10] As recorded on the CD *The Film Music of Francis Chagrin* (2005).

scored several major pictures including *An Inspector Calls* (dir. Guy Hamilton, 1954) and Disney's *Greyfriars Bobby* (dir. Don Chaffey, 1961), the latter of which embraces the Scottish fable with Chagrin's characteristic flair and sense of fun. The prisoner-of-war drama *The Colditz Story* (dir. Guy Hamilton, 1955) is arguably the best-known picture that Chagrin scored, but in some respects it is musically unusual: viewing and hearing the heavy, claustrophobic opening alone gives one the sense that Chagrin was taking stylistic risks, since it certainly does not ease the audience gently into the gritty subject matter. The above works are all represented by various items in the manuscripts collection, which was bequeathed to the British Library in the late-1990s by the composer's family.

The archive of written material, available to registered readers at the British Library, comprises 83 separate volumes, each containing up to 200 pages of material. There are many autograph scores and sketches, with fair copies and conductor's scores, categorized into different genres, and nineteen volumes of private papers, plus items of special interest beyond this composer, including original harmony and counterpoint worksheets from Nadia Boulanger's classes in Paris. Further subsections of the archive include the volumes relating to Public and Commercial Films and Television Broadcasts – documentaries, commercials, and so on. Held separately by the Sound Archive department at the British Library, the audio material consists of 484 discs of a wide variety of music (digitized upon their donation in 2006, some years after the manuscripts and papers were given), mostly master recordings from sessions for films (features, documentaries and short public information pieces), radio broadcasts, and television commercials. Discovered packed into boxes in the family's garage, the majority of these are lacquer discs, and are quite fragile, but there are also some vinyl pressings made by Decca and taken from the original lacquers. Had the lacquers remained stored away undiscovered for much longer, their condition might have gone beyond repair, rendering digitization impossible. The vinyl pressings seem to have been made of certain recordings that might have been required for repeated broadcast at the BBC. This audio collection is not as readily available to general readers, and requires staff status or special permission to gain access. I am assisting with the cataloguing of the material at the time of writing, the ultimate intention being to make the music available to readers. Eventually, once this process is complete, some of the audio material will be available to browse online to the general public, and all of the files will be online for registered listeners, accessible via the normal search tools provided by the British Library's catalogue.

Much of Chagrin's work for the BBC French Service, such as wartime songs, propaganda jingles and announcements, usually sung or spoken in French, is included in the audio collection. These items occasionally recycle other material. Indeed some of the music for *Five Faces* was re-used during Chagrin's wartime radio period, and this instance of the re-use of music as identified by archival work is explored later in this article. Only the pencil handwriting on the original discs was noted in the British Library Sound Archive's digital database, the Library staff transcribing exactly all of the information including often unhelpful, misleading or incorrect information noted by the original recording engineers or other personnel at the time of recording. Some of this handwriting is clearly Chagrin's own. However, cross-referencing Chagrin's scores and sketches with the recordings reveals further information about the actual contents of

the discs. The digitized sound recordings are, for the most part, one or two takes of any given cue or movement, or as much as could be accommodated on the original discs. Occasionally some studio discussion is audible, and frequently some pre-take practicing in the ensemble can be heard. Most were recorded in the 1940s and 1950s, with a significant number of discs originating from Chagrin's war years. There appears to be nothing from the 1930s, which can be explained partly by that decade being prior to his BBC period (this is explored further below). The music for the BBC French Service (not to be confused with Radio Londres, the clandestine French resistance station under the Vichy regime) was written in a variety of styles according to the needs of the particular item as requested by the producers of the respective projects. This branch of the BBC was in operation throughout the war and beyond, and took a key role in cultural propaganda throughout the conflict. Orchestral material from Chagrin's BBC work sits alongside chamber jingles and catchy vocal ditties. Adaptations of revolutionary songs with new lyrics (e.g. 'Ça ira', adapted from the popular 1790 refrain, and 'C'etait pas la peine') can be heard on the same discs as spoken announcements underscored by stirring or emotive music.

The size and depth of the archive is quite striking when compared with the broader picture of audio-visual archives. Documents relating to *The Colditz Story* in shelfmark 32 for example, include several letters of correspondence between the filmmakers and the composer, complete typed cue sheets listing footage, timings and musical descriptions of each cue, recording session documentation and the complete autograph score. This comprehensiveness is reflected in most of the archive's volumes, some of which also include orchestral call sheets listing the players who worked on the sessions.

It is interesting to assess the reasons why these materials have survived whilst the papers and master recordings of some other well-known contemporaries are not similarly represented in peer institutions[11]. The archive's accessibility at the British Library is largely thanks to the Chagrin family, who donated the material, continuing Chagrin's own appreciation of the importance of protecting his works, and by extension (as revealed by his comments on the Centre de Documentation de Musique Internationale above), his belief in the essential work of archiving such items. Indeed it emerges that Chagrin intervened in the BBC's use of his music, and the survival of the archive dates back to this moment. Claire Launchbury, in her study of French culture at the BBC during the Second World War, comments on the unusual depth of the Chagrin collection, noting a 1942 memo in the BBC archives with the subject "Ownership of M. Chagrin's Scores":

> [Chagrin] has now agreed that we should have technical ownership of the scores provided that he has permanent possession of them.[12]

[11] My forthcoming PhD thesis features an interview with Philip Lane (who has done much to champion Chagrin's music on disc). Lane explains why it is impossible to find many of the hugely prolific screen composer Richard Addinsell's scores in manuscript or otherwise: John Huntley apparently recalled throwing countless scores and parts away after sessions. This was seemingly routine in the 1930s.

[12] BBC WAC RContI: Francis Chagrin/Music Copying/ IA: Memo from Programme Copyright to Miss Duncan, Bedford [Music Dept]. Cited in Launchbury, *Music, Poetry, Propaganda,* 134.

Launchbury's contention in isolating this revealing fragment is that the archive as it currently exists at the British Library may not have survived if the BBC had retained physical custody of the materials. For the scholar of audio-visual material, it is not unusual to encounter frustrating dead-ends when tracking down original manuscripts and recordings, and often this is due to studios or other media institutions retaining the material for a few years and then quietly destroying them to make space.[13] Whilst there is no evidence to suggest that the BBC would have destroyed any of this material, Launchbury credits Chagrin himself with the survival of these items, and traces this back to the deal he apparently made with the BBC. The implication is that there was a chance that the BBC might have lost or destroyed the material at some future date, and that Chagrin had some reason to suspect this were to happen if he did not take steps to prevent it.

The collection contains several items which give an insight into the composer's approach to film scoring and his thought process in taking on any given project. In 1952 Chagrin gave a talk at the Hampstead Film Society, a London cinema enthusiasts' group, and a little of what he spoke about can be gleaned from notes he made at the time, which are held in the archive. He discussed the craft of the film composer, the respective stages of scoring a picture, the aesthetics of film music, and various practical considerations, and we can glimpse Chagrin's methodical approach in a series of handwritten bullet points,. The lecture is introduced with the question of why films should have music written for them at all, and he poses aesthetic questions about the different nuances that the scoring approach can take. Indeed Chagrin's musicological thought processes are in evidence throughout the archive. In one of the various autobiographical notes in the collection, he explores the art/commercial dilemma facing the composer seeking to make a living:

> But "serious" as opposed to "light" is – to my mind – an artificial and misleading division of music;
> I prefer to make a distinction between –
> "applied" music (songs, theatre, radio, film, television, etc., operetta, and in some cases even opera) where historical period, national characteristics, required atmosphere etc. are frequent ingredients demanded by extra –musical necessities;
> and "pure" music, such as a symphony, where only the pursuit of the musical thought matters. In such cases one is the sum total of all ones [*sic*] previous musical experience.[14]

He is careful not to impose a qualitative aesthetic judgement on the commercial side of the divide. But seeking an ontological explanation, and attempting to codify a methodology for media music of various kinds, Chagrin aligns himself with the handful of film musicological pioneers who had projected their ideas into the public arena only a few years before, among them Kurt London, Leonid Sabaneev and Hans Keller[15].

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[13] According to Lane (see footnote 11) Pinewood destroyed many items in its library, and those scores that survived, including Walton's *Henry V*, did so only because Muir Mathieson was asked if he wanted any of it.

[14] Francis Chagrin Collection, MS Mus 65.

[15] Kurt London, *Film Music* (London: Faber, 1936); Leonid Sabaneev, *Music for the Films.*

Whether he had read these authors remains unknown, and is not clear from these materials, but like his contemporary in British film music, Muir Mathieson (whose papers are also archived at the British Library), Chagrin's rigorous musical training and concert-hall background helped to form an intellectualized approach to the craft in practice.

Chagrin was fond of either sketching out biographical information on scraps of paper, or keeping fragments listing career milestones that must have been made before interviews or whilst preparing biographical items for programme notes. Additionally, unlike many composers working in film whose works and lives scholars attempt to study, Chagrin was a hoarder, keeping scores, letters, and other ephemera throughout his career; this has resulted in a rich and rewarding archive. What emerges in this collection is a detailed account of his working methods, his process of drafting and sketching musical material, and a valuable store of items that give an insight into his relationship with film-makers and the process by which scoring was undertaken.

Case Study: *Five Faces*

Indicative of these facets of the archive are the papers relating to an early project, among the first film jobs Chagrin undertook shortly after moving to the UK in the 1930s. This was *Five Faces* (1937)*,* a three-reel documentary, which was one of a handful produced by Alexander Shaw for Strand Pictures (a print of the film is currently held by the BFI). Also known in some versions as *The Five Faces of Malaya,* it examines the various different ethnic groups in that country. The British documentary tradition, in its infancy but already galvanised by John Grierson at the GPO and others, was the field through which Chagrin entered the film-music profession. He continued to work on documentaries, at least until 1950 with Pathé's *Wealth of the World: Congo Harvest.* An orchestral concert piece produced later in Chagrin's career, *Yougoslav Sketches*, was adapted and arranged from music composed for *The Bridge* (dir. J.D.Chambers, 1946), which tackled the complexities of post-war reconstruction in Bosnia (*Yougoslav Sketches* is held in manuscript, fair copy, and audio recording in the archive).

Five Faces dates from a rather distant pre-war era that was almost painfully optimistic about the possibilities of peoples with contrasting traditions and lifestyles living together peacefully. Made only two years before the outbreak of hostilities, it might be seen in the context of a trend in 1930s British film-making, in fiction and non-fiction alike, which celebrated or wondered at the exotic in a period of great hardship for most people in Britain, although films like *Five Faces* will have been seen primarily by those filmgoers who preferred their movies highbrow. Britain led the way in establishing documentary as a thriving art form, as chronicled in the pages of the arthouse journals. Still, that which Stephen Shafer calls the 'cinema of reassurance'– films that relentlessly promoted optimism in the midst of widespread unemployment and economic misery – might be applied to documentaries which offered the exotic, when in every sense it was out of reach. But while these works of factual exotica attracted those cinemagoers for whom the far- or middle-East might be an exciting escape, even in a non-dramatic form,

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Trans. S. W. Pring (London: Pitman & Sons, 1935); Hans Keller, *Film Music and Beyond* ed. C. Wintle (London: Plumbago, 2006)

they were engendered by means of an unreconstructed orientalism which can sit uneasily on the modern screen. Furthermore, they carried the colours of empire proudly (a sentiment often difficult to understand when viewed today), being made as they were in the shadow of a growing propaganda war (at first *de facto* and subsequently official and state-sponsored) with an increasingly belligerent Germany. The John Grierson-produced and Walter Leigh-scored *Song of Ceylon* (dir. Basil Wright, 1934) is directly comparable to *Five Faces*, but feature films such as London Films' *Elephant Boy* (dir. Robert J. Flaherty & Zoltán Korda, 1937), or even the controversial *Sanders of the River* (dir. Zoltán Korda, 1935) carry the same sense of transport and wonderment despite their differences in actual content and mandate. Other near-contemporary documentaries share characteristics: Andre de la Varre's *Screen Traveller: Damascus and Jerusalem* (1936), one of several similar works from that director, gazes at the relative strangeness of the eponymous middle-Eastern cities as seen from a Western perspective, and the American James A. Fitzpatrick's *Tropical Ceylon* (1932), an example among his many travel films, engages with similar geographical and demographical subject matter. The principle difference, however, between *Five Faces* and these last two, is that the Shaw project called on a composer (Chagrin) to compose original music. The majority of documentaries during the decade used cheap stock music, often owned by the production company, or at least unidentified material that is highly likely to have been extant before the film went into production. In contrast, Shaw and Grierson shared a creative and budgetary freedom that enabled them to commission music.

The finished picture features "Malay music performed by the Kuala Lumpur Police Band, recorded in Malaya" (as declared in the opening titles) alongside Chagrin's score, and passages of music that either come from recordings that Shaw urged Chagrin to hear or were recorded on location. In an introductory letter, held in the archive and dated 9 December 1937, which asks Chagrin if he might be interested in writing music for Shaw's new documentary, the tone is strikingly formal and interestingly trusting of the composer's abilities:

> Dear Sir,
>
> I have been given your name by Mr. [Stuart] Legg, who tells me that you might be willing to write music for Documentary Films.
>
> I am at the moment finishing a film on Malaya and require some music for this film. I have a certain amount of Malayan music already recorded, but want some more music written specially to cover Chinese, Indian and historical sequences.
>
> If you are free and at all interested I should be very glad if you would come along and see me as soon as possible. If you will ring this office and ask for Miss Nyman she will make an appointment on my behalf.
>
> Yours faithfully,
>
> p.p. ALEXANDER SHAW

The "already recorded" music that Shaw refers to included certain kinds of location-specific singing, drumming and other instrumental playing as captured by the film team during the shoot. Another letter follows, dated 13 December, enclosing more information, and the "rough outline" that Chagrin receives shows the stylistic challenge of writing this score.

> Dear Shagrin, [*sic*]
> I enclose herewith a rough outline of "Five Faces" and hope that it will be enough for you to start working out some ideas. As soon as I can arrange it I will fix for you to hear the Malayan records and see the film again.
>
> Yours sincerely,
> Alexander Shaw

Insert Figure 1 here. "Rough outline" of *Five Faces* sent to Francis Chagrin by Alexander Shaw (Courtesy of British Library Board)

The column on the right of the "rough outline" in Figure 1 details the variety of cues that Chagrin was being asked to compose for the film, and exhibits an awareness of the imaginative interplay of music and sound design that the finished film was to have. The document is evidently written with Chagrin personally in mind as the recipient, hence the last comment directed at Chagrin: "Commentary and music - will use commentary as little as possible here – your chance to go all out – perhaps try and recapitulate in the music all the themes of the film in the same way that the visuals are doing it."

The film was intended to present a portrait of five ethnic groups – the Semang, the Chinese, the Europeans, the Tamil, and the Malayans – all living in the same collection of states on the Malay Peninsula (known then as British Malaya), which included present-day Singapore. Shaw's intention was that Chagrin's music should reflect these groups and their contrasting cultures and identities whilst promoting a sense of inter-racial harmony. Figure 2 shows notes from an initial meeting, apparently held on the same day as the letter containing the "rough outline" (therefore it is entirely possible that that their discussion was conducted by telephone). The notes give a brief outline of the proposed chronology of music production.

Insert Figure 2 here. Notes from an initial (telephone?) meeting about *Five Faces*, 13 December 1937 (Courtesy of British Library Board)

The composer's notes from the aforementioned Hampstead lecture function as a guide to the scoring process, and observe that it is imperative at an early stage for the composer to know the lengths of time that the cues will eventually run to. After receiving this rough outline, Chagrin must have written to Shaw requesting this information, the evidence for this assumption coming in the reply he received, which informs him that the footage figures are not quite ready – clearly the film is still being

edited and that process is being overseen by the director – and that Chagrin must wait:

> Dear Mr Shagrin [*sic*]
> Mr Shaw regrets that he will be unable to let you have the exact music lengths of the Malay Film until he has himself seen the film in its present state. This he hopes to do to-morrow and will communicate you [*sic*] as soon as possible.

Chagrin was eventually provided with timings, and the cue sheets for each reel of the film are held in the archive. Interestingly, the title of the film is not fixed, since in some of the letters and on the cue sheet for the first reel it is referred to as "Malay Film" or "Malayan Film", whilst the letter dated 13 December uses the eventual title "Five Faces". The reel 1 cue sheet (see Figure 3, below) shows the names of the sections of the film on the left, named after subjects focused on in the narration (mountain, elephant, monkey, etc.) and the length of film in feet on the right. A total footage is given at the bottom of the chart. The pencil markings at the far right are Chagrin's initial calculations for how the length in feet might translate into duration in minutes and seconds. Throughout these documents, Chagrin repeatedly uses a fairly reliable and reasonably accurate formula for calculating this: he takes the length of film in feet, doubles it, then divides by three, although the number he ends up with is always rounded up or down.

Insert Figure 3 here. Cue sheet for reel 1 of *Five Faces* (Courtesy of British Library Board)

Elsewhere in the collection, in handwritten notes and a typed script of an article about "cartoon music", commissioned by John Halas (the co-creator of the CIA-funded animated version of George Orwell's *Animal Farm* (1954)), Chagrin explains the importance of knowing the cue lengths for a particular project:

> The composer should always insist on being given lengths for each detailed sequence, as well as the total length, of the section from the beginning of it up to and including the latest sequence. […] Unnecessary mistakes and time can be avoided if the composer knows: a) how many seconds the sequence lasts (it may be a wild race which has to stop dead); b) at which moment during the sequence there should be a special effect, or climax, or pause; c) the total timing from the beginning of the full section (a section being a part of the music which is recorded by itself).[16]

Back in Hampstead, as revealed by the notes to his 1952 talk, Chagrin told his audience of keen film enthusiasts that the next consideration, after securing the "lengths" is less mathematical and more aesthetic. Ideas for orchestration, colour, and texture are considered, and the interaction with commentary and dialogue is taken into consideration. Figure 4 shows the opening of *Five Faces* in manuscript full score at fair copy stage, with a modal approach clearly intended to evoke the exotic. Chagrin's

[16] Francis Chagrin Collection, MS Mus 65.

orchestration attempts to reflect a certain local colour in the use of winds for the melody and strings for the answering phrase, alongside percussion gestures.

Insert Figure 4 here. Opening of *Five Faces* at fair copy stage (Courtesy of British Library Board)

Although the original recordings of the music for *Five Faces* is not included in the audio collection, since the discs all originate from the 1940s and 1950s, an oddity does stand out among the wartime recordings because it can be linked directly back to the Shaw documentary. The disc is listed in the Sound Archive's spreadsheet as shown below, and this is representative of the information logged for most of the discs (many have no date but should be reasonably assumed to be from roughly the same time period):

Accession number: 1CS0089705
Filename: 026A-1CS0089705XX-AAZZM0
Composition (Gelatine/Cellulose Nitrate): Shellac **Cleaned:** X **Size:** 10"
RPM: 78 **Sides:** 2 **Technical comments:** No continuous groove (2 edits)
Programme description:
BBC French Musical Bands 1) 2) Five faces intervals [*illegible* films] 3) Bringing up baby …(?) [Moderato Allegro Scherzo]
Date aired/recorded: 1942 **Inscribed:** BBC7100
Playlist / start times:
0:03 track 1
0:39 track 2
1:21 track 3 no audio
1:45 track 4

The text in square brackets shows further pencilled information on the label of the disc that was not noted at the time of the digital transfer but has been observed by the author. Further information, not reproduced here, is given regarding the playback device used for the transfer, such as the turntable used by the British Library engineer, stylus weight, and so on. This disc, as implied by the markings, re-uses the opening material (a few bars at most) of *Five Faces* for a BBC French Service jingle.

Insert Figure 5 here. Disc label for 1CS0089705

The music in the re-recording is unchanged in orchestration, tempo and dynamic from the 1937 version, and thus a link can be made between Chagrin's early film work and his wartime radio music, which could not have been made without the comprehensive nature of the archive.

The various items relating to *Five Faces* are just as detailed as many of the other projects that are held in the collection, and the purpose here has been to demonstrate the extensive reach of the materials through focusing on one or two points from this case study. My work continues in cross-referencing the audio recordings in the British Library Sound Archive (whose labels often omit key information, as demonstrated above), with the scores and sketches in the collection of Chagrin papers. Exploring the

Chagrin archive in this way, and making such connections between the audio material and the manuscripts and documents, permits a more direct way of engaging with the composer's life and music. This process has already uncovered relationships between Chagrin projects several years apart, such as the two appearances of music from *Five Faces* in 1937 and 1942, as well as connections between his film and concert music (as a concert composer Chagrin's legacy extends far beyond his own catalogue). This project thus demonstrates how studying sound material alongside related written manuscripts and other documents can assist in identifying links between projects in a composer's career over several decades and emphasises the value of archival materials in audio-visual research.

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