Hans Keller writes:

An interim handlist of published articles
from the Hans Keller Archive at Cambridge University Library
compiled by
Alison Garnham and Susi Woodhouse
Introduction

Hans Keller’s written output was prodigious: over the course of some forty years his output encompassed several books, translations, libretti, lectures and conference papers as well as at least 1,300 published articles. His articles form the substance of this handlist and include hundreds of reviews of concerts, festivals, operas, film music, recordings, newly-published music and first performances; book reviews covering not only music but also psychology, sport, literature and politics; regular columns for journals such as The Listener, Spectator, Music and Musicians and New Statesman which included elegant short pieces on football, on individual composers from Britten to Wagner via Skalkottas, Schoenberg, Mozart and his beloved Haydn, criticism and analysis (including his own Functional Analysis) and on political issues such as the future of the BBC. Through these columns and other articles, he also explored with élan themes close to his heart such as teaching, competitions and the concept of professionalism and crafted many profoundly illuminating discussions of individual compositions from Peter Grimes to Haydn Quartets. He wrote, always, with deep conviction, believing that at all costs, it was important to present the truth (as he saw it), however inconvenient.

This list includes only material held in the Hans Keller Archive at Cambridge University Library. It is not, nor is it intended to be, a comprehensive bibliography. Furthermore, the list is temporary in two respects: (a) its numbering reflects box numbers in which material was held as at September 2015 – this will change as documentation of the entire archive progresses and (b) it is intended to provide an interim finding aid whilst an online catalogue of the archive is prepared and made available via JANUS, the catalogue of Cambridge archives.

Articles are presented for the most part in chronological order, although short snippets for Radio Times are grouped together at the beginning of each year where relevant, as are ‘Film music notes’ published in the British Film Institute’s Monthly Film Bulletin.

Enquiries about items in the list may be directed to music@lib.cam.ac.uk or by telephone to +44 1223 333072.

Susi Woodhouse
Cambridge University Library Music Department

September 2015
B1 : Published manuscripts, 1939-49

B1/1: 1939 - 47

1939 - 45

- ‘...denn sie wissen nicht, was sie tun’, letter published in Das neue Tage-Buch 7/2 (7 Jan. 1939), p. 31, TS., dated 30 Dec. 1938, 2 pp., with carbon of p. 1. With copy of Das neue Tage-Buch in which this appears. A photocopy of correspondence from 1974 with Sr Mary Stephen, of the Convent of the Assumption, Richmond, in which this publication is mentioned, has been added (original not yet found).

- ‘Schonend, weil in Kuerze’ (set of aphorisms), Zeitspiegl III/43 (25 Oct. 1941), p. 10, carbon TS., 3 pp. With copy of Zeitspiegl in which this appears, TS. of previous version, 3 pp., letter to the editor (carbon TS.), and exercise book containing (among other things) drafts of these and other aphorisms [all in German].

- ‘What I would do with Hitler’, letter published in the Evening Standard (3 Apr. 1945), p. 6, carbon TS., with article as published, copy of Standard 3 April 1945 in which all responses were published and cuttings of the Standard’s original invitation to its readers to send in letters on this subject, and later report.

- Aphorisms published in The Psychologist as follows:
  - ‘On Maturity’ (set of aphorisms), The Psychologist 13/151 (July 1945), p. 5, TS., 2 pp., with cutting of article as published and copy of The Psychologist in which this appears. Also with: ‘Reife’, TS., 2 pp (translation by HK of ‘On Maturity’), Die Weltwoche (Zurich), (27 Dec. 1946), copy of newspaper in which published and TS. note by HK giving publication details;
  - ‘What IS Maturity?’ (further set of aphorisms), The Psychologist 15/176 (Aug. 1947), p. 17, cutting of article as published and copy of The Psychologist in which this appears; letter from Die Weltwoche rejecting a German translation of this second set; note that in this issue Keller’s name appears as “Han Keiler”
  - ‘On Maturity...’ (3rd set of aphorisms), The Psychologist 15/177 (Sept. 1947), p. 18, copy of The Psychologist in which this appears;
  - ‘On Maturity...’ (5th set of aphorisms) The Psychologist 15/179 (Nov. 1947), p. 27, copy of The Psychologist in which this appears;
  - drafts of ‘Maturity’ and other aphorisms, MS., 30 sheets.


1946 - 47

• Concert reviews and notices for 1946 published in *National Entertainment Monthly*. As follows:
  
  o Orange folder containing reviews and notices for the year 1946, mostly Feb and Mar. TSS, 60pp [These have not been checked as there is no copy of NEM at either UL or BL]. With three concert programmes and two exercise books containing brief reviews of concerts for August 1946. Associated correspondence in C2.
  
  o ‘Music in London: some future events.’ [covers Feb – May 1946] Carbon TS, 5pp, with notice of Royal Albert Hall concert 23rd March 1946. [Found with other NEM materials, so probably also intended for that magazine but could also be *London Musical Events*].
  
  o Radio reviews and notices of forthcoming concerts for April 1946. Carbon TSS, 22pp. With copy of *National Entertainment Monthly* vol.1 no.2, April 1946 in which an edited version of these notices appears. Also CBSO forthcoming schedules and season cards for 1945-46.
  
  
  
  


• 'Film Music: Some Objections', *Sight and Sound* 15/60 (Winter 1946-7), p.136. Copy of *Sight and Sound* in which article published ONLY. (Note page torn out, now replaced). Begins: “The most serious flaw about articles on film music...” With cutting from *World Film Digest* which reprinted the article. [1947]


• ‘Benjamin Britten’s Second Quartet’, *Tempo* 3 (Mar. 1947), pp. 6-8. 10 versions:
  o (1) ‘Britten’s C Major Quartet’, labelled by HK ‘draft to final version’, TS., 7 pp.;
  o (2) ‘Britten’s C Major Quartet’, annotated carbon copy of (1), p. 7 not present;
  o (3) ‘Britten’s C Major Quartet’, labelled by HK ‘discarded pages final version’, TS./carbon, 11 pp., incomplete;
  o (4) ‘Britten’s C Major Quartet: the Sonata Movement’, labelled by HK ‘last but one’, carbon TS., 7 pp., 2 copies;
  o (5) ‘Britten’s C Major Quartet: The Sonata Movement’, TS. and 2 carbon copies., 1 p., incomplete;
  o (6) ‘Britten’s C Major Quartet’, carbon TS., 7 pp., with MS. notes, 1 p.;
  o (7) untitled MS. (found with MS. draft of ‘A Great English Composer’), 4 pp., unfinished, p. 1 not present;
  o (8)’Britten’s C Major Quartet: The Sonata Movement’, labelled by HK ‘3rd draft’, MS., 3 pp., unfinished;
  o (9) ‘Britten’s C Major Quartet’, labelled by HK ‘2nd draft according to Stein’s suggestions’, TS., 7 pp.;
  o With: MS. notes, 10 sheets; music examples, 5 pp; programme of Zorian Quartet’s performance, 4 Jan. 1946; and letters to and from Ernest Chapman of *Tempo*, 24 Jan., 5 Feb. 7 Feb. and 10 Feb. 1947. With photocopy of final article as published and issue of *Tempo*.
• ‘A Film Analysis of the Orchestra’ (review of film version of Britten’s *Young Person’s Guide*), *Sight and Sound* 16/61 (Spring 1947), pp. 31-1, carbon TS., 10 pp. With copy of *Sight and Sound* in which article appears and correspondence with R. W. Dickinson (of British Film Institute), 16 and 20 Feb. 1947, Ken Cameron of the Central Office of Information, 19th, 22nd May and 4th June and letter to the Editor dated 1 June published in *Sight and sound* 16/62 (summer 1947).

• [Essay competition results] *The Reading Lamp*, vol.1 no.6 (Mar/Apr 1947), pp. 44-46. Begins: “The title-question depends on (a) the State and (b) the writers. A truism?” Copy of journal in which article published ONLY. The subject was the idea of state subsidy for writers.


• ‘The First Filmized Opera: Revolution or Retrogression?’ (Rossini’s *Barber of Seville*), *Sight and Sound* 16/62 (Summer 1947), pp. 63-64, carbon TS., 10 pp. With copy of *Sight and Sound* in which this appears.

• Glyndebourne preface’. *Sound Wave Illustrated*, June 1947, p.22. Cutting of article as published ONLY. Begins: “Glyndebourne is once again going into battle.”

• ‘A Note on Film Music’, *Tribune*, 13 June 1947, carbon TS., 3 pp. With letters from *Tribune*, 1 May and 5 June 1947, and cutting of article as published.

• ‘Music’ *New Life*, July 1947, p.30. Cutting of article as published ONLY. Begins: “The significance of any concert can only be fully appraised if its sociological context is taken into account…”


B1/2 1948-49

1948


- ‘Film music: Frankel and Walton’, TS. 2pp. *Screen Review* No.5 [1948?] “S 24.11.47” in Keller’s handwriting at top of script. With cutting of article as published [issue no and date not on cutting].


• 'Film Music: Theme Song and Leading Motif', *Film Monthly Review* 6/4 (Jan 1948), pp.10 – 12. Copy of journal in which article published ONLY. Begins: “Undoubtedly many film-musical scores are empty stuff...”


• ‘Film music: the simple tune’, *Film Monthly Review* 6/5 (Feb 1948), p. 13. Cutting of article as published ONLY. Begins: “Readers may remember that I suggested....”


• ‘The Psychology of Film Music’, *World Psychology* 3/3 (Mar. 1948), pp. 23-26, carbon TS., 5 pp., incomplete (pp. 3, 4 not present). With incomplete MS. draft, 3 pp., MS. notes, 1 p., and copy of *World Psychology* in which this appears.


• 'The English Opera Group', *Music Parade* 1/7 (Apr – Jun 1948), pp. 16 – 18. Copy of journal in which article published ONLY. Begins: “Readers may remember that I wound up my last article...”

• ‘Music from the film’ [Hamlet], *Film Monthly Review* 6/7 (Apr. 1948), pp.10 – 13. [Hamlet souvenir number]. Copy of journal in which article published ONLY. Begins: “The person watching the film is already in an emotionally responsive condition...”
• ‘Films and the opera’, Film Monthly Review 6/8 (May 1948), pp.12 – 13. Copy of journal in which article published ONLY. Begins: “Film and opera have not so far come to terms with one another…”

• 'Benjamin Britten: Film Composer', British Film Review 1/3 (May 1948). Reprinted in Film Monthly Review 6/5 (June 1948), pp.15 – 16. Copy of Film Monthly Review in which article published ONLY. Begins: “In my last article on “Film and opera”, I examined a documentary…”

• ‘A Britten Festival’, Everybody’s, 5 June 1948. 6 versions: (1) carbon TS., labelled by HK ‘original version’, 10 pp., with retyped p. 7; (2) carbon TS., p. 2 only; (3) TS., p. 2 only [possibly part of 4 below]; (4) corrected carbon TS., pp. 3, 4 and 6 only; (5) carbon TS., p. 10 only; (6) carbon TS., p. 2 not present, 10 pp. Also with MS. draft, 2 pp., and copy of letter to P. J. Lewis [of Everybody’s], 26 May 1948. With cutting.


• Cheltenham Festival, Music Review 9/3 (Aug 1948), pp. 194-5. MS draft, 2pp ONLY.


• ‘Alan Bush’s *Meditation on a German Song of 1848*, *Music Review* 9/4 (Nov. 1948), p. 311. 4 versions: (1) carbon TS., 1 p. (2) carbon TS., 1 p., incomplete; (3) carbon TS., 1 p. (2 copies), with notes for ‘Bax’s “Oliver Twist” Film Music’. With cutting of article as published.


• ‘Britten’s *Beggar’s Opera*, *Tempo* 10 (Winter 1948-9), pp. 7-13, carbon TS., 13 pp. With several duplicates and alternative versions of pages, 23 pp. Also with extensive MS. notes, two incomplete MS drafts, 18pp and 7pp, music MS analysis, programme from the English Opera Group’s production at the People’s Palace (Mile End Road), no date; two reviews by Charles Stuart in the *Observer* 30 May and 12 Sept 1948, letter (unpublished?) to *The Listener* and photocopy of article as published.

1949

• ‘Prokofiev’s Symphony No. 5 in B flat’, *HMV Analytical Note*, 1949, carbon TS., 19 pp., including multiple versions of pp. 2, 3, 6, 9 and 10. With carbon copy of note to publisher, and MS. notes and drafts, 21 pp. Also with 5pp of MS of analysis possibly for these sleeve notes. Begins “SIDE 9. The introduction to the last movement...” See also correspondence with EMI, C7/1.

• ‘Morley College Concerts Society’, *Music Survey* 1/5 (1949), p. 173. 5 versions: (1) carbon TS., 3 pp.; (2) TS., pp. 1 and 3 only; (3) carbon TS., pp. 1 and 3 only; (4) MS., 3 pp., (5) MS. draft, unfinished, 2 pp. With concert programme.

• 'Film Music', *Music Survey* 1/6 (1949), pp. 196-7. Photocopy of article as published ONLY.

• ‘New Music in the Old Year’, *Music Parade* 1/10 [Jan.-Mar. 1949], pp. 4-5, 9, carbon TS., 7 pp. With 3 other versions of p. 2 and one of p. 6, unfinished MS. draft, 4 pp., and copy of *Music Parade* in which this appears.

• ‘Furtwängler “On Conducting Beethoven”’, *Music Review* 10/1 (Feb. 1949), p. 37, carbon TS., 2 pp. (2 copies). With MS. draft, 2 pp., p. 2 on reverse of unfinished draft of letter of application for the Israel Zangwill Research Grant, no date. Also with cutting from *Radio Times*, 29 Nov. [1948], giving details of the broadcast on which the article reports, and an envelope covered with HK’s notes.


• ‘New Era Concert Society: Philharmonia Orchestra, Albert Hall ...12th November... 6th December [1948]’. Begins: “Scherchen paraded his imposing knowledge...” Music Review Vol. 10, 1949, p.43. MS draft, 1p; Carbon TS, 1p.


• ‘Film Music and No Film Music’, Music Review 10/1 (Feb. 1949), pp. 50-1, carbon TS., 2 pp. With MS. notes, programmes and cuttings of other reviews of the films discussed.


• ‘The Covent Garden Opera’. Music Parade 1/12 (Jul – Sept 1949), pp. 9 – 11. Copy of journal in which article published ONLY. Begins: “If the problems of criticism are of less importance...”


• 'Film music: Nine Swiss Shorts', Music Review 10/3 (August 1949), pp. 225-6. MS draft and notes, publicity flyer and photocopy of article as published ONLY

• 'Benjamin Britten and the Young', The Listener 42/1079 (29 Sep 1949), p.552. Photocopy of article as published ONLY.


- Envelope labelled “original copy of no. 8” in Donald Mitchell’s hand, containing 19 contributions for *Music Survey* II/2 (Autumn 1949) by various contributors. They comprise music, record, concert and book reviews together with Arthur Hutchings’ article on Wilfrid Mellers. The following are by Keller:
  - ‘The Enock instrument demonstrated.’, TS, 1p. *Music Survey* II/2, p.135
  - ‘Benjamin Britten’ incomplete carbon TS, 5pp (p.1 missing); corrected carbon TS, 6pp. *Crescendo*, Oct 1949 (Robert Mayer children’s concerts magazine)
B2/1-2 : Published Manuscripts, 1950-59

B2/1a: 1950 - 1952

1950


- 'Film music and beyond: Arnell - Frankel', Music Review, 11/1 (Feb 1950), pp.52-3. Photocopy of article as published ONLY.


• ‘*Hans Pfitzner: Musik zwischen den Zeiten* by Hans Rutz’, *Tempo* 16 (Summer 1950), p. 32, TS., 1 p.

• Review: ‘*Philosophie der neuen Musik* by Theodore W. Adorno', *Tempo* 16 (Summer 1950), p.32. Notes for article ONLY.

• ‘Cheltenham Festival: piano trios’, *Guardian* 14 Jul 1950. Cutting of article as published ONLY.

• ‘Florence the fabulous’, *Illustrated* (15 Jul 1950), pp. 40 – 43. MS drafts; draft carbon TS, 9pp entitled “Fabulous Florence”, MS and TS of captions for Milein Cosman’s illustrations [not all were used], 2pp. With copy of *Illustrated* in which article appears.

• ‘The Salzburg Festival’, *Tribune*, 18 August 1950, pp. 23 – 24. TS, 6pp. With copy of issue of *Tribune* and letter from Bruce Bain, Literary Editor.


• 'Film music and beyond: William Alwyn - Bad and Great Works', Music Review 11/3 (August 1950), pp. 216-17. Photocopy of article as published ONLY. With p.5 of TS only.


• ‘Furtwängler’s pervading religious sense’ Christian Science Monitor 9 Sept 1950, p.11. Copy of article as published ONLY.

• ‘Ein grosser Erfolg der Komponisten Elisabeth Lutyens’ Basler Nachrichten 25 Sept 1950. Copy of article as published ONLY.


1951

• Paragraph from Music Survey editorial for vol.3 no.2. Begins “The Third programme broadcast (9 January), mysteriously unrepeated…”. Carbon TS, 1p. CHECK


• ‘The first Dallapiccola’, European Digest, Vol.1 no.4 March 1951, p.21. Copy of journal in which article published ONLY. Begins: “The place is Luigi Dallapiccola’s villa at the outskirts of Florence…”


• ‘People X: Peter Pears’, *Opera* 2/6 (May 1951), pp. 287 – 292. Copy of journal in which article published ONLY. Begins: “Somewhere in the Wells gallery, years ago. The overture to Cosi has started…”


• ‘Music and musicians’ *Jewish Literary Gazette*, no.5, 7 June 1951, p.1. Copy of Gazette in which article published ONLY.


• ‘Perspective’ [on the death of Schoenberg]. Music Survey 4/1 (Oct 1951) p. 315. TS, 1p. With photocopy of article as published and TS (1p) of Benjamin Britten’s tribute.

• 'Britten: Thematic Relations and the "Mad" Interlude's 5th Motif', Music Survey 4/1 (October 1951), pp.332-4. Photocopy of article as published ONLY.


• ‘(Trennpunkte)’ (reply to William Mann), Music Survey 4/1 (Oct. 1951), pp. 381-2, carbon TS., 1 p. With previous version, carbon TS., 1 p, and MS. notes, 1 sheet.


1952


• ‘First performances: Searle, Piano sonata; Fricker, Concertante for cor anglais and strings, op.13; Malcolm Arnold, 1st string quartet, 1st symphony’. Music Review 13/1 (Feb. 1952), pp.43 – 44. Photocopy of article as published ONLY.

• 'Concerts: Private Recitals at Morley College', Music Review 13/1 (February 1952), pp. 45-6. Photocopy of article as published ONLY.

• 'Film music: Continental British and American', Music Review 13/1 (February 1952), pp. 54-6. Photocopy of article as published ONLY.


• 'The BBC's Victory over Schoenberg', Music Review 13/2 (May 1952), pp.130-2. Photocopy of article as published ONLY.

• ‘The Eclecticism of Wozzeck - II', Music Review; 13/2 (May 1952), 133-137. Photocopy of article as published ONLY.

• 'Film music and beyond: Noisy Music and Musical Noise', Music Review 13/2 (May 1952), pp. 138-40. Photocopy of article as published ONLY.


• ‘Schönbergisches Holland-Festival’, Basler Nachrichten 25 Jul 1952. Cutting of article as published ONLY. Begins: “Man traute seinen Ohren...”


• (including cuttings from *Radio Times and Spectator*) for the following works: “Denis Apilvor, violin concerto; Arnell, Symphony no. 3; Milhaud, Symphony no.1; Hartmann, String Quartet no.2.


**B2/1b: 1953 – Oct 55**

• ‘First Performances and Their Reviews’, *Music Review* 14/1 (Feb. 1953), pp. 55-9, carbon TS., 25 pp. With photocopy of article as published. Includes ‘*Porgy and Bess* and the Possibility of an Exact Critical Tool’ (intended for the same issue of *Music Review*, but not published: see correspondence with *Music Review*, C2/1) and the original draft of ‘Film Music and Beyond’, *Music Review* 14/1 (Feb. 1953), p. 59. With: unpublished postscript, TS., 1 p.; revised version of ‘Film Music and Beyond’, carbon TS., 2 pp.; Gershwin music examples, MS., 4 sheets; instructions to engraver, TS., 1 p.; uncorrected proof of Gershwin music examples, 1 p.; list of references, TS., 1 p.; notes on Gershwin (on reverse of letter from Westminster Bank), MS., 1 p.; notes in Milein Cosman’s hand, MS., 1 p.; publicity sheet for production of *Porgy and Bess* at the Stoll Theatre; 2 annotated programmes for film *Hans Christian Andersen*; cutting of *News Chronicle* review of *Hans Christian Andersen*.


• ‘First Performances and Their Reviews: A New Scheme’, *Music Review* 14/2 (May 1953), pp. 139-41, carbon TS., 5 pp., and photocopy of article as published.


• ‘Holland Festival: Alban Berg’s “Lulu”’, The Stage (16 Jul 1953), p. 13. Cutting of article as published ONLY. Begins: “A festival is artistically justified inasmuch as it is able to offer....” With 14pp of MS analytical notes.


• ‘Munich Festival: Pfitzner’s “Palestrina”’, The Stage (13 Aug 1953), p.10. Cutting of article as published ONLY. Begins: “Among Hans Pfitzner’s works there is more than one poor piece...”

• ‘Salzburg in its shame and glory’, Musical Opinion (Oct 1953), pp. 21 – 22. Copy of journal in which article published ONLY. Begins: “Salzburg offered the best performances and the worst...”


1954


• 'The Ugly in Music - by Dr Eduard Hanslick', Musical Times 95/1334 (April 1954), pp.187-182 [Keller’s winning entry for the January Competition]. Carbon TS, 6pp. With copy of Musical Times in which the winning entry was published.
- 'Mátyás Seiber and His Twelve Notes', *The Listener* 51/1311 (15 April 1954), p.669. Cutting and photocopy of article as published ONLY
• 'The foreground of Schoenberg's Gurrelieder', *The Listener* 52/1329 (19 August 1954), p.301. Cutting of article as published ONLY.


• ‘Salzburg Festival: Liebermann’s Penelope’. *The Stage*, 26 Aug 1954, p.10. TS, 3pp. CHECK. Note: p.3 of TS for report for *Musical Opinion* Sept 54 on Holland and Salzburg Festivals on reverse of p.1 of this TS.


• 'Film music and beyond: Georges Auric at Film Music's Best', *Music Review* 15/4 (November 1954), pp. 311-13. Photocopy of article as published ONLY.


1955


- "'Contemporary" Music', Musical Times 96/1345 (March 1955), pp. 131-132. Copy of MT in which article was published.

- 'First Performances: Their Pre- and Reviews', Music Review 16/2 (May 1955), pp.141-147. Photocopy of article as published ONLY.

- 'Recent Film Music', Musical Times 96/1347 (May 1955), pp. 265-6. Photocopy of article as published ONLY.


- ‘The Israel Philharmonic’ Jewish Quarterly (Summer 1950, PP. 17 – 18. Cutting of article as published ONLY. Begins: “The Jews are the only people who had an orchestra before they had a country.”

- 'Wilhelm Furtwängler by Curt Riess, translated by Margaret Goldsmith', Musical Times 96/1358 (June 1955), 307-308. Copy of MT in which the review appeared ONLY.

- 'On the Waterfront', The Score 12 (June 1955), pp.81-84. Photocopy of article as published ONLY.

- ‘Artistic spirit in Holland’, The Stage (21 Jun 1955), p. 13. Cutting of article as published ONLY. Begins: “At the Holland Festival art may be regarded as a means towards art....”


B2/2 1955 – 59

Nov 1955 – Dec 1956

- Mátyás Seiber’, *Musical Times* 96/1353 (Nov. 1955), pp. 590-4, carbon TS., 10 pp. With copy of *Musical Times* in which it was published.
• ‘Schoenberg: Das Buch der hängenden Gärten, op. 15’ [Review], Phono 3/1 Spring 1956. Copy of journal in which article published ONLY. Begins: “Mit den ‘Lieder nach George’ ist es mir zum...”


• ‘Contemporary Tone Structures by Allen Forte’, Music and Letters 37/2 (Apr. 1956), pp. 287-9, carbon TS., 4 pp., with TS., of earlier version on reverse. With MS. notes, 1 p and cutting of article as published..


• ‘This festival ache...’. Jewish Quarterly (Summer 1956), p.29. Cutting of article as published ONLY. Begins: “In aid of Congress House Trust, the British section of the World Jewish Congress promoted a Jewish Music Week...”


• 'Key Characteristics', Tempo 40 (Summer 1956), pp. 5-16. Copy of Tempo in which article published ONLY. Begins: “The subject indicated by my title...”. With TS of letter to The Observer dated 19 Sep 1956 from Keller concerning references to the article by Eric Blom in his article Colours of the keys for the Observer 19 Aug 1956 (cutting with letter).

• ‘Neue Musik in London’. Basler Nachrichten, 26 June 1956. Cutting of article as published ONLY. Begins: “Die Londoner Frühjahrsaison enttäuschte mit regelwidriger ...


• ‘Holland Festival’ The Stage, 28 June 1956, p.10. Incomplete draft carbon TS, 2pp. With cutting of article as published.


• ‘Notes from Abroad: the Bayreuth Festival’, Musical Times 97/1363 (Sept. 1956), pp. 489-90, carbon TS., 4 pp. With carbon copy, 3 pp., p. 4 not present.

• ‘Neue englische Musik’ Basler Nachrichten (25 Sep 1956). Cutting of article as published ONLY. Begins: “Das Cheltenham-Festival…”

• A Slip of Mozart’s: its Analytical Significance’, Tempo 42 (Winter 1956-7), pp. 12-15. Copy of Tempo in which article published ONLY. With galley proofs marked up by Keller, 2pp; and proof of musical examples for the article, 1p.

‘Entertainments: Susan Slivko’, *Jewish Chronicle* Oct 12, 1956, p.22. Cutting of article as published ONLY. Begins: “At the Wigmore Hall on Sunday Susan Slivko offered serious interpretation…”


'Film Music and Beyond' *Music Review* 17/4 (November 1956), pp. 337-40. Carbon TS, 9pp. With photocopy of article as published. Begins: “This feature has always conscientiously recorded those rare and remarkable instances of music-less sound tracks…”

1957


‘I.S.C.M. Festival: Jewish progressiveness’, carbon TS, 3pp. “JQ Summer 57” typed at top LH corner of p.1. Begins: “As a matter of group psychology, the Jews have for along time tended towards “progressive” and “revolutionary” movements.”

• ‘Rhythm: Gershwin and Stravinsky’, The Score 20 (June 1957), pp. 19-31, 73, carbon TS., 13 pp., including duplicates of pp. 14, 16 and 17. Incomplete: pp. 1-7, 9, 18-23 not present. With correction sheet, carbon TS., 1 p., and biographical details, carbon TS., 1 p. Also with copy of The Score in which the article appears.

• ‘World première at Zürich’ [Review of Schoenberg’s opera Moses and Aron]. Tempo, Summer 1957, pp. 3 – 4. Corrected carbon TS, 2pp. With copy of Tempo in which article published. Begins: “June 6 was the greatest day in our modern operatic history…”


• ‘Schoenberg Premiere’ [on Moses and Aron], Jewish Chronicle 14 Jun 1957. TS, 3pp. “JC 6/57” typed in top LH corner of p.1. Begins: “the Jewish contribution to this year’s world festival of the International Society for Contemporary Music at Zürich was overwhelming.” With cutting of article as published.


• 'The New in Review', Music Review 18/3 (August 1957), pp. 221-4. Photocopy of article as published ONLY.


• ‘The Unity of contrasting themes: an experiment in Functional Analysis.’ MS, 1p.; TS, 1p. Radio Times billing and announcement script for the first functional analysis broadcast on Sept 7 1957. [Mozart’s D minor string quartet K.421]

• European Music in the Twentieth Century by Howard Hartog [Review] Tempo, New Series, No. 45 (Autumn, 1957), pp. 31-32. Copy of journal in which article published ONLY. Note also review of Milein Cosman’s Sketchbook and a letter to the Editor from Keller in the same issue.

• 'Schoenberg's Moses and Aron', The Score 21 (October 1957), pp. 30-45. Photocopy of article as published. With annotated copy of whole journal

• ‘Art and effect’ Observer 25 Oct 1959. [Review of Donaueschingen Festival]. Cutting of article as published ONLY. Begins: “Sociologically, the two most revealing events...”


• ‘Stravinsky’s new ballet’, The Stage, 7 Nov 1957, p.10. Carbon TS, 1p. entitled “New Strawinsky ballet at Donaueschingen’ With cutting of article as published. Begins: “The chief event of this year’s Donaueschingen Festival was the concert performance ...[Agon]”


• 'Neo-Classical Jazz at the Festival Hall' [The Modern Jazz Quartet], The Sunday Times, 1 Dec 1957. Cutting of article as published and laminated photocopy of article as published, with letter from D. Robinson dated 17 Dec 1959 responding to request from Keller for a copy of the article. Begins: “Four masters of their instruments and of ensemble playing...”


• 'The "Lucky" Hand and Other Errors', The Listener 58/1497 (5 December 1957), p.961. Copy of journal in which article published ONLY. Begins: “The vast majority of listeners tuning in on Wednesday will hear Schoenberg’s...”

1958


• ‘Michael Tippetts zweite’, *Basler Nachrichten* Feb or Mar 1958 [possibly unpublished]. Carbon TS, 2pp. Begins: “Der Elften Schostakowitsch (s. BN No.67) weich auf den Fersen folgte die Zweite Tippett...”

• 'Britten's Sinfonia da Requiem', *The Listener* 59/1508 (20 February 1958), p.341. Cutting of article as published ONLY.


• ‘Early Mozart in Hamburg’, *The Stage* 29 May 1958, p.10. Cutting of article as published ONLY. Begins: “The other day in Hamburg, I went to the State Opera...”


• ‘Schoenberg works lead at Holland Festival’, *The Stage*, 17 Jul 1958, p.17. Cutting of article as published ONLY. Begins: “I have no hesitation in calling this year’s Holland Festival…”


• ‘Dartington Summer School of Music’, *Musical Opinion* 973 (Oct 1958), pp. 15 – 16. Copy of journal in which article published ONLY. Begins: “In a way, a member of the teaching staff…”

• 'Knowing Things Backwards', *Tempo* 46 (Winter 1958), pp. 14-20. Marked up galley proofs3pp, and photocopy of article as published ONLY.


• 'The Interpretation of the Haydn Quartets', *The Score* 24 (November 1958), pp. 14-35. Incomplete carbon TS, 6pp. With galley proofs, 8pp and photocopy of article as published. Begins: “The present notes are based on my work at this year’s Summer School of Music at Dartington.” [See also letters on the subject to William Glock]


1959

• *Radio Times* articles 1959: ‘Functional analysis no.8’ (programme listings for May 1, p.11 and p.41); 'Musical Short Talks', (27 November 1959). Cutting of articles as published ONLY.


• 'Pondering Over Mozart's Inconsistencies', *Monthly Musical Record* 89/993 (May-June 1959), pp.103-6. Photocopy of article as published ONLY.


• "'Conversations with Igor Stravinsky'”, *Tempo* 52 (Autumn 1959), pp. 16, 21-5. [Review of the book]. Photocopy of article as published ONLY.


• 'Schoenberg and the First Sacred Opera', *The Listener* 62 (12 November 1959), p.848. Photocopy of article as published ONLY.

• 'The Schoenberg Test', *New Statesman* 58 (12 Dec 1959), p.837-838. Cutting of article as published ONLY.
B3/1-2 : Published Manuscripts, 1960-69

B3/1a: 1960 – 65

1960


‘New Music: Beethoven’s Choral


'Deryck Cooke's Achievement', Music Review 22/1 (February 1961), pp. 34-8. Photocopy of article as published ONLY.


'Karajan's Beethoven', Observer (23 Apr 1961), galley proofs and cutting of article as published. Review of the whole cycle of symphonies performed at the Festival Hall in April 1961.


'Zak on Stockhausen', Musical Times 103/1433 (July 1962), pp.484-485. Photocopy of article as published ONLY.


40
1963


- ‘Schoenberg: Erwartung (Philips ABL 3393); Moses und Aron (Philips ABL 3398-9)’, *Opera* 14/1 (Jan. 1963), pp. 48-9, carbon TS., 5 pp. With cutting of article as published.


- ‘Elgar’, *The Listener* 69/1771 (7 Mar. 1963), p. 441, carbon TS., 4 pp. With corrected proof (not in HK’s hand) and photocopy of article as published.


- 'Five Misunderstandings about Gershwin', *The Listener*, 70/1798 (September 1963), pp.402-403. Cutting and photocopy of article as published ONLY.


• ‘Playing string quartets’, *Crescendo* 131, Dec 1963, pp.67 – 69. Copy of journal in which article published ONLY. Begins: “My title is supposed to mean something.”

1964


• 'On Variations', *Musical Times* 105/1572 (February 1964), pp. 109-11. Copy of *MT* in which the article appeared ONLY.


• 'Genius of Naivety' [Bruckner], *The Sunday Times* (3 May 1964), MS 6pp., carbon TS, 3pp. With cutting of article as published.


• ‘Tottenham Kick Off’, *The Spectator* (28 Aug. 1964), p. 277, MS., 4 pp. With carbon TS., 3 pp., covering note, galley proof and cutting of article as published. Begins: “It was the most curious start to a season…”

• ‘Must One Be All That Striking?’, *The Listener* 72/1853 (1 Oct. 1964), p. 530, carbon TS., 5 pp. With corrected proof and cutting of article as published.


• ‘Hans Keller on football – and Greaves’, *Sunday Times Magazine*, 29 Nov 1964. Early MS draft, 10pp; annotated carbon TS, 8pp. With page proofs, 2pp and copy of the Magazine containing article as finally published. Also letter to Peter Crookston, *Sunday Times Magazine* Features Editor responding to requested alterations to HK’s original draft.


• ‘Schoenberg & his “Moses and Aron”,’ *About the House* Vol.1 no.8 Christmas 1964, pp.42-43. Copy of journal in which article published ONLY.
1965


- ‘Schoenberg again or Schoenberg anew?’, *Hallé*, (season 1965-66), pp. 17 – 18. First page of TS. With copy of journal in which article was published. Begins: “There is something wrong with my having been asked to write this piece…”


• ‘Mendelssohn’s string quartets’, The Listener 22 Jul 1965, p.141. Incomplete MS, 1p. Photocopy of article as published ONLY.


• 'Whose Fault is the Speaking Voice?', Tempo 75 (Winter 1965-6), pp. 12-17. Carbon TS, 12pp. With copy of Tempo 75 in which the article was published.


• ‘Today’s Tomorrow, Music Review 16/4 (Nov. 1965), pp. 338-44, carbon TS., 11 pp.: pp. 1-3 typist’s copy, annotated by Pauline Beesley (in black) and HK (in blue), pp. 4-11 HK’s original. With photocopy of article as published.

B3/1b: 1966 - 67

1966


- ‘Schoenberg’s (Un)popularity’, TS, 4pp. With letter from Julian Langinger, Editor of *Sussex Outlook* dated 2 Feb 1966. [The journal was a private newspaper for University of Sussex 1965 – 67].


- ‘Music Criticism’, *New Statesman* (6 May 1966), p. 661, carbon TS., 6 pp. With cutting of article as published; cutting of letter to the *New Statesman* from Brigid Brophy; HK’s reply, carbon TS., 1 p., and cutting of letter as published.
• ‘Greaves in July’, New Statesman (13 May 1966), p. 704, carbon TS., 2 pp. With uncorrected proof and cutting of article as published. Begins: “I was sitting in the dining car on the way back from West Bromwich…”

• ‘The Soccer Fan’, New Statesman (20 May 1966), p. 748, carbon TS., 3 pp. With corrected proof and cutting of article as published. Begins: “I was sitting in a West End pub on Saturday night, with a whole family of Everton supporters around me.”

• 'Contemporary Music: Its Problems and Its Future', Composer 20 (Summer 1966), pp. 2-4. Transcript of a BBC interview with William Walton. Copy of Composer in which the article was published ONLY.


• ‘World Cup News’, New Statesman (8 July 1966), p. 62, carbon TS., 6 pp. With cutting of article as published. Begins: “Let me bring you up to date before we or Uruguay kick-off…”

• ‘Waiting for goals’, [New Statesman?] 15 Jul 1966?, pp.105-106. TS, 4pp. With cutting of article as published. Begins: “It was the perfect opening day and match.”


• ‘Finalwards’, New Statesman (29 July 1966), p. 176, carbon TS., 3 pp. With cutting of article as published. Begins: “Like the road to another place, that to the final has been paved with moralisations…”


• ‘Mozart and words’, New Statesman (23 Sep 1966), p.451-452. Cutting of article as published ONLY.


• ‘Two Interpretations of Gloriana as Music Drama: (1) A Re-affirmation’, Tempo 79 (Winter 1966-67), pp. 2-5, carbon TS., 8 pp. With copy of Tempo in which this appears.

• 'Four Aspects of Music', Composer 22 (Winter 1966-7), pp. 16-17. Transcript of a BBC interview with Arthur Bliss. Copy of Composer in which it was published ONLY.


1967

• Radio Times articles from 1967: ‘Quartet and Symphony’, 5 Jan., p. 12, carbon TS., 1 p., with cutting of article as published; ‘Schoenberg’s Concertos’, 16 Feb., p. 20, carbon TS., annotated by Pauline Beesley (in blue), 1 p., with cutting of article as published, and internal BBC memorandum to R. D. Usherwood, 20 Feb. 1967; ‘The British Symphony’, 6 Apr., p. 6, carbon TS., 1 p., with proof, annotated by HK and Usherwood, and cutting of article as published; ‘Elgar, The “Imperialist”?’, 1 June, p. 32, TS., 1 p., with proof, annotated by Usherwood, and cutting of article as published; ‘Elgar and his Audiences’, 10 Aug., p. 27, carbon TS., 1 p., with earlier draft, TS., 2 pp., and cutting of article as published; ‘Beethoven Quartets in the Queen Elizabeth Hall’, 28 Sept., p. 21, carbon TS., 2 pp., with uncorrected proof, covering note, and cutting of article as published; ‘Opening Concert of the First International Concert Season of the European Broadcasting Union’, 23 Nov., p. 25, carbon TS., 2 pp., with cutting of article as published; ‘Gipsy Academician’, 14 Dec., p. 64, carbon TS., 1 p., with cutting of article as published.


• ‘Truth and Music’, Music and Musicians 15/12 (Aug. 1967), p. 17, carbon TS., 2 pp. With: TS. of earlier version, 2 pp.; corrected proof from Tempo (where this article was originally to be published), annotated by HK (in red), Colin Mason (editor, in blue ball-point), and Pauline Beesley (in blue felt-tip); concert programme and leaflet. With photocopy of article as published. Begins: “A regular feature this, until the Editor, or I, or both get fed up with it.”


• ‘Stravinsky the Downbeater’, The Listener 78/2012 (19 Oct. 1967), p. 509, carbon TS., originally headed ‘Downbeat Music’, 7 pp. With: uncorrected proof, 2 pp., with covering note; MS. music examples, 2 sheets (example 2 not present); proof of music examples, with covering note from Marjorie Redman; cutting of article as published.


• ‘The Contemporary Problem’, *Tempo* 83 (Winter 1967-8), pp. 24-5, carbon TS., 3 pp. With MS., 4 pp., corrected proof, and copy of *Tempo* in which this appears.
1968


- 'The Contemporary Problem' (continued), *Tempo* 84 (Spring 1968), pp. 25 – 26. Copy of *Tempo* 84 in which the article was published ONLY.


• ‘One Goal Up’, The Listener 79/2040 (2 May 1968), pp. 585-6, carbon TS., headed ‘1-0 UP’, 3 pp., with corrected proof and cutting of article as published.


• ‘Schopenhauer’s “Palestrina”’, The Listener 79/2043 (23 May 1968), p. 676, carbon TS., 6 pp. With corrected proof, 2 pp., proof of music examples, cutting of article as published, and cuttings from the Österreichische Musikzeitschrift and a Bayerische Staatsoper programme.


• ‘The Contemporary Problem’, Tempo 85 (Summer 1968), pp. 30-3, carbon TS., 4 pp. With copy of Tempo in which this appears.


• ‘Ramsey’s future’, The Listener 13 June 1968. Cutting of article as published ONLY.

• ‘St Matthew Passion, Jacob’s Ladder’, *The Listener* 80/2051 (18 July 1968), p. 89, carbon TS., 6 pp. With corrected proof, 2 pp., and cutting of article as published.


• ‘The Contemporary Problem’, *Tempo* 86 (Autumn 1968), pp. 26-7, carbon TS., 4 pp. With MS., 9 pp., and copy of *Tempo* in which this appears.


• ‘Away Thoughts’, The Listener 80/2067 (7 Nov. 1968), p. 625, carbon TS., 3 pp. With cutting of article as published.

• ‘The Contemporary Problem’, Tempo 87 (Winter 1968-9), pp. 33-34, carbon TS., 3 pp. With MS., 5 pp., corrected proof, and copy of Tempo in which this appears.

• ‘Truth and Music’, Music and Musicians 17/4 (Dec. 1968), p. 18, carbon TS., 5 pp. With cutting of article as published. Begins: “It is true to say that Fidelio is a better work than The Merry Widow…”


1969


• ‘Truth and Music’, *Music and Musicians* 17/8 (Apr. 1969), pp. 21, 82, carbon TS., 4 pp. With cutting of article as published. Begins: “We are still, you may remember, on the subject of professionalism…”


• ‘The Contemporary Problem’, *Tempo* 89 (Summer 1969), pp. 25, 27-8, carbon TS., 4 pp. With copy of *Tempo* in which this appears.


• ‘Sport and Art: the Concept of Mastery’, *The Listener* 82/2107 (14 Aug. 1969), pp. 29-30 (originally given as a lecture at a Salford University conference), carbon TS., 7 pp. With corrected proof, 2 pp., cutting of article as published, MS. notes, 4 pp., and programme of Salford University conference.

• ‘The Contemporary Problem’, *Tempo* 90 (Autumn 1969), pp. 8-11, carbon TS., 10 pp. With copy of *Tempo* in which this appears. Also with undated unpublished letter to editor in reply to Ove Nordwall’s letter published in this issue, and notes on the same subject in another hand.
• ‘Truth and Music’, *Music and Musicians* 18/1 (Sept. 1969), pp. 18, 25, carbon TS., 7 pp. With cutting of article as published. Begins: “If I remember aright, I didn’t get very far with my recent introductory paragraph on the problem of musicality...”

• Six short biographies for *Sunday Times Magazine*: Fritz Kreisler, Max Rostal, Arnold Schoenberg, Wilhelm Furtwängler, Gustav Mahler, Karlheinz Stockhausen. Dated in HK MS 7.9.69 and 14.9.69. Cuttings of articles as published ONLY.


• ‘The Contemporary Problem’, *Tempo* 91 (Winter 1969-70), pp. 34-6, carbon TS., 4 pp. With copy of *Tempo* in which this appears.

B4/1-2: Published Manuscripts, 1970-79

B4/1: 1970 - 1972

1970


- ‘It’s Everton!, The Listener 16 Apr 1970. Cutting of article as published ONLY.


- ‘Bennett’s Victory’, The Listener 83/2145 (7 May 1970), pp. 624-5, carbon TS., 5 pp. With: corrected proof, 2 pp., and cutting of article as published; cutting of letter to The Listener from Tony Tanner; HK’s reply, carbon TS., 2 pp., with corrected proof and cutting of letter as published; and internal BBC memoranda, to the editor of The Listener, 15 May 1970, and to Pauline Beesley, no date.


- ‘Views’, *The Listener* 84/2156 (23 July 1970), pp. 105-6, carbon TS., 6 pp. With corrected proof, 2 pp., cutting of article as published, and cutting from the *Natal Mercury*. Begins: “Articles, as opposed to sonata forms…”


- 'The Symphony Orchestra: Has It a Future?', *Composer* 37 (Autumn 1970), pp. 1-4. Extracts from a recorded debate held at the Cheltenham Festival 1970 between Hans Keller, Peter Maxwell Davies, Gerald McDonald and Ivor Keys. Copy of *Composer* in which the article was published ONLY. [See also In Tune no.1 Spring 1972.]


1971


• ‘The Unpopularity of Mahler’s Popularity’, *The Listener* 85/2194 (5 Apr. 1971), p, 491, carbon TS., 5 pp. With MS. draft, 12 pp., corrected proof, 2 pp., and cutting of article as published.


• ‘Music and Psychopathology’, *History of Medicine* 3/2 (Summer 1971), pp. 3-7, carbon TS., 11 pp. With MS., notebook plus 7 loose sheets. Also with corrected proof, 3 pp., copy of *History of Medicine* in which this appears, and notes, 2 pp. With photocopy of article as published.

• ‘Arsenal’, *The Listener* 85/2198 (13 May 1971), pp. 630-1, carbon TS., 4 pp. With corrected proof and cutting of article as published.


• ‘Music, Metaphysics and Religion’, *The Listener* 85/2204 (24 June 1971), pp. 825-6, corrected, photocopied TS. of radio script on which article is based, 9 pp. With corrected proof, 2 pp., and cutting of article as published.


• ‘Trial and Error: Shall we ever know? The Trial of the Hosein Brothers for the Murder of Mrs McKay by William Cooper’, *The Listener* 86/2206 (8 July 1971), p. 54, carbon TS., 4 pp. With proof, corrected in HK’s and an unidentified hand, and cutting of article as published.


• ‘Troubadour plus’ Review of *This was Richard Tauber* by Charles Castle in collaboration with Diana Napier Tauber, *The Sunday Times* (18 July 1971). Corrected TS, 2pp [no title], with galley proof and cutting of article as published.


• ‘Schumann was a symphonist’, *The Listener* 86/2221 (21 Oct. 1971), p. 551, carbon TS., 4 pp. With corrected proof, 2 pp., and photocopy of article as published.


• ‘Football (sic)’, *The Listener* 86/2225 (18 Nov. 1971), p. 703, TS./carbon TS., 3 pp. With corrected proof and cutting of article as published.


1972


- ‘Mozart’s Wrong Key Signature’, *Tempo* 98 (1972), pp. 21-7, carbon TS., 12 pp. With corrected photocopied carbon TS., 12 pp., proof of music examples, note from HK to secretary, and copy of *Tempo* in which this appears.


- ‘The Symphony Orchestra: Has It a Future?’, *In Tune* no.1, Spring 1972, pp. 15 – 27. Extracts from a recorded debate held at the Cheltenham Festival 1970 between Hans Keller, Peter Maxwell Davies, Gerald McDonald and Ivor Keys. Copy of *In Tune* in which the article was published ONLY. [See also *Composer* 37 (Autumn 1970)]


- ‘Two Cup-Winners’, *The Listener* 87/2241 (9 Mar 1972), p. 323, TS., 3 pp. With cutting of article as published, and proof of earlier unpublished article (‘West Ham’s Win’, written for *The Listener* of 3 Feb.), some of which was reused in ‘Two Cup-Winners’.


• ‘Mozart’s Last Quartet’, The Listener 87/2257 (29 June 1972), p. 250, carbon TS., 4 pp. With corrected proof, 2 pp., cutting of article as published, and BBC production sheet for the broadcast to which it refers.


• ‘An interview with Hans Keller’, Frontier vol.15 no.3 (Aug 1972), pp.174 – 178. Copy of journal in which article published ONLY. [Interviewer was Richard Cohen. Discussion on the nature of the artist and on creativity].


• 'Why This Piece is about Billy Budd', Listener 88/2270 (28 September 1972), p. 419. Annotated TS, 4 pp. With galley proofs and cutting of article as published and cutting of letter from Paul Hamburger (Listener 5 Oct 1972) responding to the article.


• ‘Taverner: Royal Opera House, Covent Garden; Opera 23/11 (Nov. 1972), pp. 1023-5, TS., annotated in HK’s (red) and Pauline Beesley’s (blue) hands 3 pp. With corrected proof (not in HK’s hand), copy of proof (HK’s hand) and copy of Opera in which this appears.

• ‘The Past is Dead, Short Live the Present!’, The Listener 88/2275 (2 Nov. 1972), p. 612, carbon TS., 4 pp. With corrected proof, 2 pp., extra paragraph added at proof stage, MS., 1 p., and cutting of article as published.

• ‘Views’, The Listener 88/2281 (14 Dec. 1972), pp. 817-18, carbon TS., 6 pp. With corrected proof, 2 pp., cutting of article as broadcast, and cutting of Listener correspondence which followed.

B4/2a: 1973 - 75

1973


• ‘Ron Greenwood, manager of West Ham United Football Club, as seen by Hans Keller’, The Listener 89/2299 (19 Apr. 1973), pp. 514-5, carbon TS., 7 pp. With cutting of article as published.


• An Instrumental Problem in 'Pulcinella' Tempo, No. 105 (Jun., 1973), pp. 22-24 Begins: “STRAVINSKY knew little about violin technique. It happens in the best circles. Schumann, on the evidence of his highly substantial string quartets, knew as much about string playing as I know about the cimbalom. Brahms and Tchaikovsky wrote great violin concertos against the violin. Corrected galley proof and copy of Tempo in which article published ONLY [See 'Schmidt, Symphony no.4 for copy of Tempo]


• ‘Hans Keller writes about 30 September on Radio 3, which will be a day by and about women’, The Listener 90/2322 (27 Sept. 1973), pp. 428-9, carbon TS., headed ‘Wo(men)’, 5 pp. With uncorrected proof, 3 pp., and cutting of article as published.


• ‘Benjamin Britten and the role of suffering’. Interview with Keller by Richard Cohen in Frontier vol.16 no.4, winter 1973. Copy of journal ONLY.

• ‘Human Interest: My Own Trumpet by Adrian Boult; My Young Years by Artur Rubinstein; Anna Pavlova by Oleg Kerensky; Kinderkreuzzug by Benjamin Britten’, The Listener 90/2332 (6 Dec. 1973), pp. 790-1, carbon TS., headed ‘Words and Art’, 5 pp. With cutting of article as published and cutting of letter from Basil Ashmore (Listener 20 Dec 1973) commenting on the article.


1974


- [5] *Broadcast* early 1975? Carbon TS, 3pp., begins “At the pungent end of my last article...”;
- [6] *Broadcast* early 1975? Photocopied TS, 2pp., begins “WE are, it will be remembered, concerned with one of the managerial definitions of management...”;
- NOTE: nos 4 – 6 not yet checked against published item.
- ‘Schoenberg's Style and Idea'. Contribution to the catalogue for the Schoenberg Exhibition at the Wiener Stadtbibliothek, May 1974. English MS, 19pp., English TS, 10pp. German MS, 17pp., German TS, 10pp. With offprint of article (in German) as published in the catalogue and invitation to the launch. [See also letters at C4]
1974


1975


- ‘Net losses’ Sunday Times 23 Mar 1975. Cutting of article as published ONLY.


- 'Unmade History', Music and Musicians: Part 1(June 1975) pp.24-5; MS, 14pp., carbon TS, 7pp. with cutting of article as published; Part 2 (July 1975), pp. 22-3; MS (incomplete) final 6pp. only, carbon TS, 7pp., with cutting of article as published. Part 3 (August 1975), pp. 22-3 [NB Part III not yet found in archive]. SEE XX17 A4 notebook for first 2pp of Unmade history II.


• ‘Not playing the game’, *Spectator* 29 Nov 1975, p.691. MS, 4 pp. Annotated draft carbon TS, 4 pp., carbon TS, 4 pp. With cutting of article as published.


**B4/2b:1976-79**

**1976**


• 'Ermanno Wolf-Ferrari: the Problem of our Time', *Opera* 27 (January 1976), pp.9-13. Part MS, 6pp. [from “When you hear, or overhear, you react to…”Carbon TS, 5pp. With copy of *Opera* in which article published. Begins: “The fact that my title is incomprehensible to you…”


• ‘Away goals’, The Spectator 24 Apr 1976, MS, 10pp; corrected carbon TS, 5pp entitled ‘European football”. With cutting of article as published.


• ‘Season’s end’ [Football], The Spectator 22 May 1976, pp.14 – 15. Incomplete MS (final paragraph missing), 10pp; Photocopied corrected TS, 5pp., and two sheet analysis of the game. With cutting of article as published.

• 'New Music: Radio’s Responsibility', Composer 58 (Summer 1976), pp.41-3. Speech made by Keller at the Guild’s annual luncheon, Dec 1975. Copy of Composer in which article published ONLY.


• 'Phoney Professions', Spectator 237/7734 (17 September 1976), pp.32 – 33. Cutting of article as published ONLY.


1977


• ‘Restricted areas’ Keller’s ‘Private Line’ column in *The Observer* 17 Apr 1977. Corrected carbon TS, 4pp. entitled “Human’s Lib”. Begins: “This room is reserved for members and their male guests only…” With cutting of article as published.


• ‘Freud and anti-Freud’: review of *Karl Kraus and the Soul Doctors: A Pioneer Critic and His Criticism of Psychiatry and Psychoanalysis* by Thomas Szasz’, *Spectator* 238/7769 (27 May 1977), p. 19. MS, 3pp. (p.1 on cardboard, p.3 on compliments slip) and cutting of article as published.


• ‘Retrial: The Trial by Franz Kafka, translated by Douglas Scott and Chris Waller’, *The Spectator* 239/7785 (24 Sept. 1977), pp. 20-1, carbon TS., 5 pp. With cutting of article as published and copy of *Spectator* cover annotated by Keller


• ‘Bennet’s Actaeon’, *Tempo* 123 (Dec. 1977), pp. 50-1, carbon TS., 3 pp. With corrected proof and cutting of article as published.


1978


• ‘Psychoanalytic Psychology: Toys and Reasons by Erik H. Erikson; To Have or To Be by Erich Fromm’, The Spectator 240/7809 (4 Mar. 1978), pp. 22-3, TS., 3 pp. With corrected proof, covering note and copy of Spectator containing article (Note: issue also contains ‘Psychiatry and dissent’ by Thomas Szasz).

• ‘Changing ethics’, Spectator (8 Apr 1978), p. 28. Cutting of article as published ONLY. Begins: “Encouragingly, the appointment of Ron Greenwood…”

• 'Musicocide Across Our Culture', Spectator 240/7816 (22 April 1978), p.25. Cutting of article as published ONLY. Begins: “Of course, the killer, like Oedipus…”


• ‘Shy Schubert’, The Spectator 240/8924 (7 June 1978), pp. 25-6, carbon TS., 6 pp. Also photocopy of published article.

• ‘Caged’, The Spectator 240/7825 (24 June 1978), p. 27, TS., 3 pp. Also copy of published article.

• World cup football. ‘Mixed joys’. Spectator240/7826 (1 July 1978), pp. 32 – 33. Copy of Spectator in which article published ONLY.


• 'Wordless Musical Analysis', Spectator 241/7844 (4 November 1978), pp.23-4. Marked up proof and cutting of article as published ONLY. Begins: “Imagine you didn’t understand Kant’s *Critique of pure reason*”…


1979


• ‘Football: sad old year’ Spectator 6 Jan 1979, p.24. TS, 3pp. entitled “Unhappy old year”. With cutting of article as published. Begins: “Now that the New Year euphoria about nothing is over…”


• ‘Act and guilt.’ Review of *Freewill and Responsibility* by Anthony Kenny, Spectator 242/7856 (3 February 1979), p. 23. TS, 3pp. With cutting of article as published and carbon TS of letter to the Editor of Spectator concerning the accuracy of the published TS.


• 'Lulu Sensationalized', *Spectator* 242/7865 (7 April 1979), pp.23-4. Part first draft, MS and TS, 4pp; TS second draft, 4pp; TS final version, 4pp. With copy of *Spectator* in which article published.

• ‘Little-known greatness’. *Spectator* 242/7869 (5 May 1979) pp. 33 – 34. [On the last EBU concert at the Wigmore Hall]. Copy of *Spectator* in which article published ONLY.

• 'Britten’s Last Masterpiece', *Spectator* 242/7873 (2 June 1979), pp.27-8. TS, 5pp. With cutting of article as published.


• 'Fare Better, BBC', *Spectator* (30 June 1979), pp.29-30. First draft TS, 3pp; final draft TS, 3pp. With cutting of article as published.


• *Radio Times* 5 Sept 1979. P.56 “Tonight’s new symphony loves ignorant ears, says Hans Keller”. On Josef Tal’s third symphony to be performed at the 5 Sept 1979 Prom. Cutting of article as published ONLY.


• ‘Serenades - or are they?’, *The Spectator* 243/7895 (5 Nov. 1979), pp. 25-6, carbon TS, 5 pp. With cutting of article as published.


B5 : Published Manuscripts, 1980-85


1980


- 'Unrecognised, unneglected', *Spectator* 244/7908 (2 February 1980), pp.22-3 [on Robert Simpson and Beethoven quartets]. Carbon TS, 5pp. With copy of *Spectator* in which article published.


• ‘Ghetto or Elite?’, The Listener 104/2680 (25 Sept. 1980), p. 416, MS, 8pp., photocopied TS., 4 pp. With cutting of article as published.


• ‘Neglected Classics’, The Listener 104/2689 (27 Nov. 1980), pp. 735-6, 4 pp. 2pp. of draft MS entitled “And Now?”. With cutting of article as published.


1981


• 'Rivals', The Listener 105/2701 (26 February 1981), pp.292-3., MS, 10pp. with cutting of article as published.


B5b: 1982 - 85

1982


• 'The Nature of Mastery', Yehudi Menuhin School Newsletter (Feb. 1984), pp. 2-3, draft MS fragments (5pp); carbon TS, 5 pp. With copy of Menuhin School Newsletter in which article published and letter dated 6 Jan 1984 from Peter Renshaw, YMS Principal, congratulating Keller on the article.

• 'Computer Mozart', The Listener 111/2857 (10 May 1984), pp.33-4. MS, 10pp, two drafts of parts, 3pp, and 4pp, with MS notes; Photocopied TS, 4pp. With cutting of article as published.


• ‘Composer Profile: Mozart the Absolute Musician’, Music and Musicians (June 1984), pp. 35-6. Fragment of draft MS, 2pp; photocopied TS., 5 pp.


1985


- ‘Major Mozart!’ *The Listener* 114/2921 (1 Aug. 1985), pp. 41-2, photocopied TS., 5 pp


