

## **Foreword**

### **Keith Bennett**

*The major change to the Yearbook this year is in this section, which provides a first step towards greatly expanded editorial content. We hope in doing this to provide not only greater variety and interest from year to year, but also to develop a growing resource-bank supplementing the listings.*

Below you will find the first articles in what I hope will become useful and interesting series on local and regional festivals, the regional Fora, individual small-scale music publishers, historical instrument collections and the internet. Topics to follow will include local/regional early music concert series, summer schools and courses, and instrument makers. There will also be one-off articles of more general interest: in this issue Tess Knighton, editor of *Early Music* and Artistic Director of the Early Music Weekend at the South Bank Centre, looks at music journals and periodicals. Also included is a brief note from Jane Beeson and Ted Copper updating the information about NEMA's own website.

We begin as always, however, with a centennial celebration. 2005 is the birth-centenary of several composers worthy of a profile, including John Sheppard (1505-1563) and Giacomo Carissimi (1605-1674) – to say nothing of many who died in \*\*05 – but surely none is more important or appropriate for NEMA to celebrate than Thomas Tallis, the 500<sup>th</sup> anniversary of whose (probable) birth falls in 2005. Tallis is a major figure in English musical history, but the 400<sup>th</sup> anniversary of his death in 1985 was inevitably overshadowed, if not swamped, by the birthday celebrations for Bach, Handel and Scarlatti. It is to be hoped that he will be given his full due over the next year. Here we present our own tribute. I am delighted that Alistair Dixon, who has made such a speciality of Tallis, has been able to find time to write an article that considers his own approach to the performance of the music as well as Tallis's achievement as a whole.

It has been deliberate policy to invite people to write about things with which they are directly involved, to capture their enthusiasm and a sense of their approach rather than aim at critical impartiality. The authors have been constrained only in length, and any views expressed are entirely their own. To all of them I am grateful. I will also gratefully receive any suggestions for editorial improvement or additional topics, and indeed offers to write articles, which can be emailed to me at [kmb.rickfield@tiscali.co.uk](mailto:kmb.rickfield@tiscali.co.uk) (other contact details are in the Directory).

---

## **Thomas Tallis c.1505-1585**

### **Alistair Dixon**

*Alistair Dixon reviews the life and output of “the Father of English Church Music” and describes the inspiration behind Chapelle du Roi’s eight-year recording project of Tallis’s complete works.*

Following the death of Tallis in 1585 William Byrd wrote in his consort song *Ye sacred muses* “Tallis is dead, and music dies”. Tallis’s claim to the ‘crown’ of English music is supported by the quantity of music he left, his lasting influence on English musical composition, his un-paralleled versatility in style of composition and the irresistible and emotional ‘pulling’ power of his music.

Tallis was appointed a Gentleman of the Chapel Royal in about 1542 where he served for the next forty years under four monarchs and four political regimes: those of Henry VIII, Edward VI, Mary and Elizabeth I.

He was a supreme craftsman, and unlike some of his contemporaries, his politics were that of adaptation and service to the prevailing political regime. This contrasts with his elder contemporary

John Taverner who ran into difficulties in Oxford because of his reformatory tendencies, and the younger William Byrd who was so fiercely counter-reformatory in the later years of the century.

Tallis stuck the course and continued writing; his corpus of music, viewed end to end, holds up a mirror to the political changes of Tallis's lifetime in the sixteenth century.



In 1994 the vocal ensemble Chapelle du Roi gave its first concert; the group's chosen name reflected an interest in Franco-Flemish music. However, the power of Tallis's music, particularly as expressed through the two recordings by Andrew Parrot and the Taverner Consort, proved irresistible. A series of six concerts surveying Tallis's *oeuvre* in 1995 led to the plans for a nine-CD series of recordings.

Devising a series of nine discs from such a breadth of music and style proved fascinating. Usually when planning the repertoire for a CD the artist or producer has the freedom to choose a theme and select music to create a balanced programme to stimulate and keep the listeners' interest. Here the challenge was the discipline of dividing over ten hours of music into nine self-contained programmes. By following a broadly chronological theme the repertoire divided itself up very obligingly.

As a young man, in the early 1530s, Thomas Tallis worked as organist at Dover Priory, a small Benedictine monastery of around a dozen monks. The small scale of this establishment and its modest annual income suggest that the opportunities for Tallis to work with professional singers would have been scarce. However, in his next appointment (probably from 1535) at the musically rich establishment of St Mary-at-Hill the opposite was true. Tallis's early works in Volume 1 contain music from these periods, and we see how he was influenced by the English pre-Reformation style and in particular by the music of Robert Fayrfax, whose antiphon *Ave Dei Patris Filia* was evidently a model for Tallis's own setting of the same text.

In 1538 Tallis moved to Waltham Abbey where he spent the next two years working with the Lady Chapel choir which would have consisted of around a dozen singers. Presumably Tallis continued composing music for use at the mass and for the offices (the daily services). In 1540 the dissolution of the monastery led to Tallis taking up an appointment at the newly founded cathedral at Canterbury, and he stayed here until his appointment in 1542 to the Chapel Royal in London.

Tallis's extant vocal music for the offices, composed in the 1540s, consists of responds, hymns and a setting of the Magnificat. We include this repertoire on volumes 4 and 5 where the liturgical organ music is also to be found. Tallis was an organist and a small number of pieces survive. As with the vocal settings, the liturgical organ music always provides a substitute for sections of plainchant that would otherwise have been sung by the members of the community. We were fortunate to have been allowed to record this music on the organ at Knole where the earliest surviving English organ, dating from around 1625, still functions. It is fascinating to at last hear the organ music in its proper context – each piece set in its plainchant “wrap arounds”.

The 1540s saw England's preparations for the introduction of Protestantism. Henry's marital complications had resulted in England's excommunication from the Catholic church in 1535 and ten years later Henry published *The King's Primer*, which was a prelude to the first English prayer book. In volume 2 we explore music written just before and after the introduction of the new prayer book on Whit Sunday in 1549. In the case of the Latin-texted music we see how Tallis's style of writing had become much more concise than ten years earlier.

As a senior musician at the Chapel Royal, along with his colleague John Sheppard, Tallis was responsible for working out the musical implications of the new liturgy. Since nothing was specified in the rubrics they started with a clean sheet. In the remainder of volume 2 and in volume 6 we see how Tallis created or paved the way for six new musical forms; harmonised settings of the *Preces* and *Responses*, the grouping of canticles into compositional sets (for instance the so-called *Dorian Service*), the “great service” format using two five voice choirs *in alternatim* (*decani* and *cantoris*

exemplified by the Te Deum ‘for meanes’), the English anthem, English hymn settings and the precursor to what was to become Anglican chant.

The accession of Queen Mary in 1553 saw a return to Catholicism and consequently the music for the old Use. On volume 3 we find Tallis back to composing music in a self-consciously old-fashioned English style, and, in the case of *Suscipe quaeso*, in a more modern ‘continental’ style. This period was musically rich in terms of Tallis’s output, his legacy including the extensive seven part mass *Puer natus*, the giant votive antiphon *Gaude Gloriosa* and the sublime motet *Suscipe quaeso*.

Whilst being a Protestant in political terms, Elizabeth I had nevertheless been brought up as a Catholic and must, at times, have hankered after the old ways. English composers were permitted to write music with Latin texts and, indeed, in 1575 Elizabeth licensed Tallis and his younger contemporary William Byrd to publish a collection of Latin motets under the title *Cantiones Sacrae*. This was England’s first serious publishing venture and on volume 7 we hear these motets, concluding with Tallis’s masterpiece, the giant 40 part motet *Spem in Alium*.

Despite Elizabeth’s encouragement of Latin music at court and in the Chapel Royal, further afield, in many English cathedrals, it would have been unthinkable to sing music set to ‘popish ditties’. To augment the repertoire of original English anthems, the tradition grew up of creating *contrafacta* – Latin motets adapted to English texts. Volume 8 presents the *contrafacta* and continues the experiment begun in volume 7 where we perform the music using two different pitch standards. It is notable that, unlike in the pre-Reformation music, Tallis’s vocal ranges in the motets are narrower – often closer to an octave and three notes rather than an octave and a half. This gives rise to the possibility that he intended the music to be sung at two different pitches; ‘high’ pitch if sung domestically where a lady was available to take the top line in an SAATB configuration, and ‘low’ pitch if sung at court by men only in an ATTBarB configuration.

Although best known for his vocal music Tallis also wrote for keyboard (organ and virginals) and for viol consort. In the final disc in the series, volume 9, we present the instrumental music which includes the intriguing reconstruction by John Milsom of *Fantasia* – a piece for viols which includes a large section of the motet *O sacrum convivium* and a fragment also to be found in *Absterge Domine*. Also intriguing is a 17<sup>th</sup> century version of the second *Felix Namque* setting for virginals, adapted for lute in a version which is as technically demanding as anything in the repertoire. We were delighted to be allowed to use two instruments at Fenton House to record the domestic keyboard music for virginals, and the volume concludes with the songs which were probably written for use by the Chapel Royal in their secular stage performances.

In order to make the series of recordings possible many new editions of the works were required. It seems strange that, four hundred years after his death, not all of Tallis’s music was available in modern published form. These “missing” works will in due course be published by The Cantiones Press and choirs will then be able to perform all the music of Thomas Tallis as well as have it available in recorded form.

---

## ***Early Music Journals***

### ***Tess Knighton***

*National and international journals and periodicals have played an important part in promoting early music for many years. Tess Knighton provides an illuminating introduction to their history and continuing rôle.*

It's no surprise that journals dedicated to various aspects of early music should have been founded and have continued to flourish from almost the very beginning of the early music revival.

Scholars, performers and instrument-makers have all needed – and continue to need – a forum in which to present, discuss and circulate their latest ideas and thoughts on the multi-faceted world of historically-aware performance. In most European countries interest in the music of the past initially developed as part of a more general interest in antiquarianism, a tradition that was never slow to produce journals or newsletters in which to publish the findings of the august members of one usually highly specialised society or another. With its roots in this tradition was one of the earliest dedicated early music journals, *The Consort*, published by the Dolmetsch Foundation, which appeared sporadically from 1929 and continuously from 1948. Other society-based journals followed, including those of the Lute Society (from 1957), the Viola da Gamba Society (from 1948) and the Society of Plainsong and Medieval Music (which produced a journal from 1978 but a newsletter from much earlier). This phenomenon can be observed elsewhere: the Lute Society of America followed hard on the heels of its British counterpart, and has produced a journal since 1968.

As the relatively new discipline of musicology developed over the course of the last hundred years, academic journals began to flourish in both Europe and America; these were not necessarily dedicated to early music, but the field proved so rich that they often include – and, indeed, continue to include – a high proportion of articles about pre-1800 music. One of the earliest was the *Journal of the Royal Musical Association*, but there are many other venerable and authoritative periodicals such as *Music and Letters*, *The Musical Quarterly*, *Musica Disciplina* and the *Journal of the American Musicological Society*. Thus, knowledge of early music was quickly expanded and disseminated through the regular appearance of studies on all aspects of the field, and this provided a backdrop to and fed into the marked increase in activity in historically-aware performance from the 1960s onwards. Scholarly discourse, however, was not always seen as a positive force; the gulf between performers and scholars seemed only to be widening as more and more articles were published. The tension between a scholar's often vehemently held view – which purported to be based on historical fact or more or less scientific evidence – and the performer's equally deeply felt needs and creativity began to grow and grow.

So it was that in 1973 John Thomson, an editor and writer from New Zealand with a strong interest in early music, founded *Early Music*, a magazine (as it was referred to then) that aimed to bring the two ends of the spectrum together in a periodical that would publish the latest scholarly research and viewpoints in a such as a way as to be accessible to the 'man on the Clapham omnibus'. Thomson also encouraged scholar-performers to write about how their scholarly findings interacted with their experience as interpreters. However, one early review of *Early Music*, by the critic Hugo Cole writing in, of all places, *Country life*, commented on the high proportion of what he described as 'bad-tempered articles'. The debate – and the strongly held beliefs – did not disappear, but at least there was now a journal in which these views could be expressed and made available to all who were interested. You didn't have to belong to a society if you subscribed to *Early Music*, and the range and depth of the advertising printed in its pages (as well as the *actualité* of the Gazette that listed concerts and other happenings) meant that it attracted a more general readership as well as the specialists.

As the 1970s and 80s witnessed the veritable explosion of early music activity in the concert hall and on disc, other journals and newsletters began to proliferate accordingly. Two main developments occurred, which were largely consolidated in the 1990s. With the increased experience and maturity of the early music revival, *Early Music*, published by an academic publisher, Oxford University Press, continued to push at the boundaries of research, dropping the Gazette and so its more newsy role, while other journals and magazines sprang up to look more at the personalities involved, the latest trends in recordings—by this time big business—and those aspects that most closely concerned the amateur music-maker. In the UK appeared *Early Music Today* and the short-lived *Early Music Gramophone*; and in Europe perhaps the most glossy of them all, *Goldberg*, with its bilingual text and worldwide distribution.

Disconcertingly, perhaps, but absolutely in tune with a certain need, *Early Music America's* elegantly-produced and thoughtful *Historical performance* (1988-1994) was transmuted into a

magazine-format, 'news n' views' publication. Meanwhile, NEMA's own journal, *Leading notes*, was set up in part to look at current issues of performance practice, and has continued this line with *Early Music Performer*. So, in this period a new, purely academic journal appeared, *Early Music History*, published by Cambridge University Press, at one end of the spectrum, while a whole range of more news-based publications, including Clifford Bartlett's desk-topped *Early Music Review* (which includes a concerts listing) continued to flourish as the other, with most shades in between. It should also be remembered that early music newsletters, magazines and journals have continued to flourish in Europe, with Holland being a major centre from relatively early on, but also Poland (*Canor*), Italy (*Il Saggiatore*, *Recercare* and *Imago Musicae*) and Germany (*Tibia*), to name but a few.

There is, therefore, a wealth of material from which to choose, whether according to a specific interest in viols or recorders or keyboards or plainsong, or whether it is interviews with early music artists or articles based on the latest research that appeals. Such an all-encompassing range is welcome, and, surprisingly perhaps, presents relatively little overlap in material and comment. This range is set to broaden still further with on-line publication. Already there are many relevant websites which offer news and views on just about every aspect of the early music world: that established by the publishers of *Goldberg* aims to be one of the most comprehensive. *Early Music* itself is now available on-line, which will, for example, make searching its information-packed pages very much easier in the future. One thing is true: nothing stands still in publishing, and we can expect to see many further changes in production method and shifts of gear in content over the next decade. What should early music journals aim to do? What could be the advantages of electronic over hardcopy publishing? What do those interested in early music want to read about? These questions are as relevant today as they ever were. As members of NEMA, your views are important, so don't hesitate to make them heard ([tessknighton@oup.org.uk](mailto:tessknighton@oup.org.uk)).

---

## ***Leicester Early Music Festival***

### ***John Bence***

*Local and regional Early Music Festivals vary widely in approach, but together with promoters of longer concert series have played an important role in bringing professional performances of early music to the regions. John Bence provides the first in a series of articles.*

Leicester Early Music Festival was started in 1990 and has run each year since around the late Spring Bank Holiday. The main aim of the Festival is to present professional Early Music as the exciting and colourful spectacle that it is, especially to people to whom it would otherwise be a closed book. Thus audiences include youngsters (and their parents) who view the recorder as a beginner's instrument, used at school before progressing to a 'real' one; it includes many of the people who have bought *The Four Seasons* but do not realise that Vivaldi wrote much other exciting music; and it brings together many whose interests may be as diverse as dance, rhythm, social history, authentic recipes, and families who want some 'different' entertainment for a Bank Holiday. The potential audience is enormous, but probably does not include those for whom no music is good enough unless performed in the very building for which it was written, with antique instruments played in the authentic way. Not that we feel that the latter is unimportant - it is just that as professional musicians we passionately believe that Early Music should be able to be lived and enjoyed by all, regardless of their musical background. Now approaching its sixteenth successful year, the Leicester Early Music Festival is second in size only to York Early Music Festival, but with very different aims and a larger potential audience.

The Festival uses St. Mary de Castro Church as a base but events take place in a variety of churches and museums in the heart of Old Leicester. In addition to concerts, workshops and exhibitions, each Festival has featured a Family Day, including mock fights in full armour, masque day, dance day, opportunities for Junior School children and those interested in small consort playing and master-classes. An essential part of the Festival philosophy is the appeal to children, and accompanied children attend all concerts free. To ensure that performers have a clear understanding of our aims, somewhat unusually we publish clear guidelines for prospective performers, which help to ensure they understand what we expect of them.

In addition to NEMA and the Early Music Fora, the Leicester Early Music Festival is supported by professional and semi-professional players from the region and beyond. As part of the Festival, there have been exhibitions by a variety of instrument makers, professional groups and music shops. These are all offered free to anyone who wishes to take part and play an important part in the overall package.

Starting with 6 professional concerts, the Festival has gradually expanded to a total of around 50 events in 2004. Well-known groups that have performed in the Festival include I Fagiolini, The Tallis Scholars, The York Waits, The Parley of Instruments and The Sixteen. Public sponsors have included East Midlands Arts, Leicestershire County Council, Leicester City Council, Foundation for Sport and the Arts and A4E Lottery Funding. Commercial sponsorship has included firms such as Everards Brewery and Dominos Pizzas, and a 3 year deal with Hyperama Plc.

Recently, the Festival has received considerable local and national recognition from the media and has been mentioned in such diverse publications as *Out and About* and *AA Guide*, as well as in the national and local press, radio and TV. In 2003, the Festival was awarded the "Best Classical Music Performance, 2002" (*Leicester Mercury* "The Week" Award).

Working on a shoestring, with an unpaid administrator, the Festival has to make the most of partnership working. It has established strong links with the local council, especially the local museum service, which has helped with both venues and youth work initiatives. To help widen audiences, there have been regular wine tastings in association with a local wine merchant and whisky tastings led by the Scotch Malt Whisky Society. All help to bring new people, many of whom stop for a musical event as well; even the ghost walk finishes with a glass of wine in the same building as an historical dance workshop.

Since its inception, Leicester Early Music Festival has aimed to provide a forum for the new professional. Every year therefore, we offer performing opportunities for relatively unknown professional "early musicians" for whom access to the 'circuit' may be difficult. Groups such as Florilegium have gone on from debut concerts at the Festival to establish for themselves excellent reputations.

The overall success of the festival may be judged by a review written by a local music critic. The following gives a flavour of the material:

What is it that makes the Leicester Early Music Festival so special? There are so many reasons: the wonderful variety of events, the beautiful and historic venues, the combination of education and entertainment, the friendly informal atmosphere and of course, the superb quality of the interval wine!

But above all there is the outstanding musicianship on offer at every concert. Festival Director John Bence knows a thing or two when it comes to choosing artists and this year we've had wonderful concerts from the masterly Quadriga Consort in an enchanting programme based on variation form. ... Michaela Petri lived up to expectations when, with her husband Lars Hannibal, they gave a concert of stunning virtuosity and musical perception. These renowned artists flew to England just for this one concert, which was rapturously received by a packed house.

There's no doubt about it - audiences for the festival are growing and it's not surprising. Like all good festivals there are lots of opportunities for participation such as workshops for dance, plainsong, choral and instrumental music and there are countless fringe events from ghost walks to wine tasting.

The Leicester Early Music Festival is a unique award-winning event that combines high standards with fun and discovery. There's a real family atmosphere about it - and it's a family anyone can join!"

*Neil Crutchley - Leicester Mercury music critic*

Leicester Early Music Festival will run from 21 May-11 June 2005 and from 20 May-11 June 2006. Further information may be obtained from the Festival's Director, John Bence, The Grange, 126 Shanklin Drive, Leicester, LE2 3QB (0116 270 9984), website [www.earlymusicleicester.co.uk](http://www.earlymusicleicester.co.uk).

---

## ***Early Music on the Internet***

### ***David Fletcher***

*Print has been supplemented in recent years by the worldwide web but, as many are surely aware, it is a dangerous – and ever-changing – place, with much inaccurate information, opinion and half-truth sitting alongside some valuable resources. From next year we hope to provide an ongoing guide to more specific areas of the internet: here David Fletcher gives an introductory overview, including advice for those wishing to publish music online. Jane Beeson & Ted Copper follow this with an update on NEMA's own website, <http://www.nema-uk.org/>.*

It seems that early music enthusiasts are often computer-literate, and the number who use computers at home or at work is still increasing. About a thousand of those in the Register have email addresses and over half the organisation in the Directory have Worldwide Web addresses compared with only 8% in 1998.

There are so many Web pages devoted to early music that it is hard to know which ones to single out. Indeed by starting with just a handful of sites one could probably find links to almost everything else. The NEMA pages are intended to provide a good starting point for surfing the early music pages of the Internet. All those whose Web pages are given in the Directory section of the Yearbook can be visited along with many others. You can also fill in an electronic form to submit an entry for the Register or Directory sections of the next Yearbook. Several of the entries in this year's register came by that means.

A feature of the Internet is its rapid rate of change, which means that to publish a long list of URLs (Universal Resource Locators) is probably futile, since several will undoubtedly be out of date before you read this. Indeed the NEMA home page URL has changed twice during its existence. NEMA now has its own domain so the address is likely to remain as <http://www.nema-uk.org>.

#### **Useful resources on the Internet**

- The newsgroup [rec.music.early](http://rec.music.early) is very active and varied - topics range from discussion of CDs to questions of instrument or vocal technique and obscure points of scholarship.
- The Choral Public Domain Library (<http://www.cpd.org>) claims to be the largest website devoted exclusively to free choral sheet music. Begun in December 1998, the site has over 300 contributors and 7,500 scores.
- The idea of the Mutopia Project (<http://www.mutopiaproject.org>) is to make as much out-of-copyright music as possible available for free download. This is in the spirit of Project Gutenberg (<http://promo.net/pg>) which aims to do the same for books. As I write, there are 427 works available but only a fraction are "early".
- Lilypond (<http://lilypond.org/web>) is a free music typesetting system which will run under either Windows or Unix (possibly others too). It claims to achieve an appearance comparable with high-quality music set by traditional methods. It is used by the Mutopia Project (see

above). Because it is not system-specific it is fairly bulky and rather cumbersome to run on a PC.

- There are free viewers for Sibelius (Scorch - download from <http://www.sibelius.com>) and Finale (download from <http://www.finalemusic.com>).
- There are details of some 29,000 manuscripts worldwide compiled by Répertoire International des Sources Musicales at <http://www.rism.org.uk>. This site even has a tune-search feature whereby you can type in the first few notes of a piece of music and can find a match or near match.

### **Preserve your music for posterity**

I feel strongly that the many small-scale publishers of early music should consider carefully what will happen to their music when they cease to look after it themselves. It seems a great pity that music on which they have lavished so much care should be lost to the community. This can even happen whilst the originator is still alive: systems become obsolete, file formats are no longer supported, or the media on which they reside are no longer readable. Music XML (<http://www.musicxml.com/xml.html>) is an attempt to establish an interchange format for music, independent of any proprietary program. There are conversions available from many popular formats including Sibelius and Finale, and more are being added all the time. XML (eXtensible Markup Language) is the *de facto* industry-standard format for data interchange of all kinds, and being text-based is more portable than a binary format.

I would urge all those who have typeset any significant quantity of early music to consider bequeathing it to one of the public-domain music repositories. If anyone wants advice on the matter I will be happy to help as far as I am able (email [david@tvemf.org](mailto:david@tvemf.org); website [www.tvemf.org](http://www.tvemf.org)).

---

## ***A Note on NEMA's website***

### ***Jane Beeson & Ted Copper***

In 2003 the Council of Nema commissioned a new website designed and created by Ted Copper, at <http://www.nema-uk.org>. A year after going on line, the website is proving its worth in bringing together those involved in the world of early music in the UK and worldwide. Our presence on the Internet is one of the most important facets of Nema's work, and Ted continues to work, in conjunction with the Council, to keep the information on the site up to date and to ensure that links to other sites are current and relevant.

Features of the site include:-

- On-line forms to register oneself as a soloist, ensemble or organization for inclusion in the Register and Directory sections of the Nema Yearbook.
- A printable page for Nema Membership form submission.
- Direct email links to key Nema personnel.
- A page previewing the contents of *Early Music Performer*.
- A UK map showing regional fora with links to each.
- A news page.

The site is made up of the following pages:-

- *Introduction* – readers learn about the work of Nema, our President and Chairman, and the history of the Association.
- *Membership* – details of how to become a member of Nema.
- *Yearbook* – details of the book, and how to obtain it.
- *AddEntry* – online forms to add your details to the Yearbook's Register and Directory sections.
- *Performer* – details of Nema's journal, and how to obtain it, with a preview of each issue's contents.



- *People* – the Council and Office-holders of Nema, with short biographies.
- *Contacts* – how to get in touch with the relevant person in Nema.
- *Links* to other early music websites
- *Fora* – a map of the Early Music Fora of the UK with links to their own websites.
- *News* - planned Nema events and details of the annual Nema Day plus news from the world of early music.

The process of improving the site, and keeping it up to date, is an on-going one, and we welcome the suggestions and comments of visitors to the site. Please let us know what you think of the site, and what you would like to see there. It is also helpful to know if you find redundant links to our old sites. We are always happy to add reliable and relevant links, which help to make our site a powerful tool for anyone wishing to explore the wealth of early music material available on the web.

---

## ***Join Your Early Music Forum***

### ***David Fletcher***

*At the local but largely amateur level the early music movement in this country has flourished particularly through the regional Fora. Each year we shall profile one of them, beginning here with David Fletcher's look at TVEMF (and enthusiastic encouragement to participate!).*

Unlike Gaul, which was famously divided into three parts, our country is currently divided amongst nine Fora. It used to be ten, but sadly the East Midlands Forum had to be incorporated in to the Midlands Forum a few years back. Unless you live in the extremities of the mainland United Kingdom such as the North of Scotland, West Wales or Cornwall you are likely to come under the auspices of an Early Music Forum. In spite of the rather academic-sounding title, these organisations exist to promote the singing and playing of early music (roughly defined as that composed before about 1750). The emphasis is on learning through participating, so these will be workshops of one kind or another for making music together.

Some 17 years ago I belatedly discovered the existence of the Early Music Fora , but found myself living at the geometric centre of a hole in their coverage of the country. I therefore joined the Midland, Southern, South West and Border Marches and discovered the joys of meeting their many enthusiastic members for a variety of musical events. Thanks to help from Simon Hill and Jeremy Montagu of NEMA and Victoria Helby, our current Secretary, the Thames Valley Early Music Forum came into being in 1988 at a meeting in the Faculty of Music at Oxford University. The initial membership was 24, mostly instrumentalists, but we now have 341 members, about 250 of whom claim to sing. Of the instruments played we have 158 recorders, 32 flutes, 12 oboes, 69 viols, 27 violins, 11 violas, 15 cellos, 8 lutes, 7 cornetts, 10 sackbuts, 14 curtals, 16 harpsichords and sundry others including double-basses, crumhorns, shawms, bagpipes and even a nyckelharpa. This means that we can put on almost any kind of workshop and be sure of adequate forces.

Each year we usually have one or two Baroque chamber music days run by Victoria Helby and Peter Collier and a Renaissance consort day, and in 2004 we organised the following other events:

- Polychoral music by the Bach family with Peter Leech
- Madrigals with JanJoost van Elburg
- Mass in St Mary Le Strand with Michael Procter
- Music for the Virgin Mary with Margaret Westlake
- Charpentier mass for four choirs with Jeffrey Skidmore
- Choral music from Rome with David Allinson
- Rosenmuller Vespers with Philip Thorby

➤ West Gallery Music with Peter Holman

A major benefit of these events is that one can meet like-minded people and get together informally for music, or indeed other purposes - at least one marriage has resulted from meeting at a TVEMF event. Enterprising members such as our former chairman, Chris Thorn, sometimes hold smaller events such as a crumhorn day and there are many groups that owe their existence to the Fora. My own musical life has been enriched greatly by people I met at Forum workshops.

One of the functions of an Early Music Forum is to produce a newsletter, magazine or journal. These vary considerably in frequency and content but will normally contain details of workshops and perhaps concerts in the area. Nearly all the Fora have web sites, and ours ([www.tvemf.org](http://www.tvemf.org)) has the current month's events and concerts, forms for membership and events and some of the back-numbers of our magazine, *Tamesis*.

If you play or sing (and you probably do if you are reading this) then you should certainly join your local Forum – see *Sources of Information* for a list. Although we are mostly amateurs, there are a number of professional musicians amongst our members and it is good to see them taking part, perhaps singing or playing an instrument other than their speciality. The standard of performance has improved markedly over the years but all are welcome as long as their sight-reading ability is reasonable.

---

## ***Small-scale music publishing: Edition Michael Procter*** **Michael Procter**

*Small specialist publishers have long played a crucial part in making early music more widely available. A vital feature of the best of them has been the authoritative nature of their output, which has also often explored exciting new repertoire. Not least among the more recent of these has been King's Music, run by NEMA's current chairman, Clifford Bartlett. With the advent of more user-friendly computer music programs many are now venturing into the field and providing an invaluable service for their fellow enthusiasts. They deserve to be better known and more widely used. Michael Procter surveys this development and introduces his own extensive catalogue.*

The availability of efficient and affordable computer typesetting programmes has led to the emergence of a new generation of small-scale publishers. Two categories of user in particular have benefited from the new technology: self-publishing composers and editors of early music. For early music in particular, the ability to produce scores and parts in different transpositions, and parts in a variety of clefs, has transformed the supply of performing material. Visitors to major libraries such as the British Library will have observed the gradual transition from scribbling pencils to tapping keyboards, as transcriptions are made directly into publishing programmes. Capella, Finale and Sibelius are among the best-known and most popular of these.

I began producing editions, encouraged by Bruno Turner, while still a student in the 1970s. The earliest editions, driven by the need for practical performing material, were handwritten, and over 20 years I produced more than 100 editions for use in courses and summer schools, and in my work with choirs generally. In the late 1980s I persuaded Jon Dixon (whose own extensive catalogue of Renaissance choral music was already well under way) that the *Gradualia* of William Byrd should be given a practical and liturgical edition, which appeared in 20 volumes in the catalogue of JOED Music. In 1993 I was invited by Alan Lumsden to become joint General Editor of the Beauchamp Press, producing editions mainly of larger-scale Renaissance and early Baroque works in which instrumental participation was appropriate or essential. These editions grew primarily out of our joint work as directors of the Beauchamp House Early Music Week. The first edition was Palestrina's *Missa Papae Marcelli*, printed for the first time in accordance with the transposition clefs, a landmark in music publishing which has been followed by many other editions presenting the music at the appropriate pitch.

In 1998 it finally became possible to typeset many of my own editions, using Sibelius® software, and thus Edition Michael Procter was born. The number of editions produced in this way is now about 400, and growing constantly, driven by the many courses I direct, including the International Academy of Sacred Music in Venice, and by the establishment in 1998 of the all-male vocal ensemble Hofkapelle (details of the courses and of Hofkapelle can be found on their respective websites, addresses at end). There are particular emphases on (a) Venetian music, with works by Adrian Willaert, Giovanni Croce, Andrea Gabrieli, Giovanni Gabrieli, Claudio Merulo, Baldassare Donato, Ippolito Baccusi, Cipriano de Rore and others (b) early Renaissance music including many works of Heinrich Isaac, Josquin des Pres, Heinrich Finck, Pierre de La Rue and Antoine Brumel, (c) English repertoire including works by Byrd, Tallis, Taverner and Sheppard, (d) High Renaissance works including long lists of pieces by Giovanni da Palestrina and especially Orlando de Lassus, whose *Melancholia - Aphorisms on Life and Death I* was able to identify and entitle, and which I recorded with Hofkapelle in 2003. A certain attention to German literature (including both Catholic and Protestant works) has inevitably followed my move to Germany in 1995.

The majority of the catalogue comprises sacred music, including hundreds of motets, and masses by Baccusi\*, Byrd, Croce\*, de Vento, Andrea Gabrieli\*, Isaac\*, Josquin, LaRue, Lassus, Palestrina, Taverner and Willaert\* (\*indicates a first modern edition). Although the bulk of the catalogue is Renaissance there are some excursions into other repertoire areas, including Russian sacred music and a series of Purcell Anthems edited from British Library manuscripts.

Another important development over many years of early music activities has been collaboration with other editors who were pleased to make their transcriptions available for use on courses. In recent years a major contributor has been Martin Morell, the New York-based biographer of Andrea Gabrieli, who has made available many of his editions especially of Italian madrigals, which are entering the catalogue as they are transferred into Sibelius. Other editors include Keith Bennett, Bob Mitchell and Paul Fugler.

The list thus includes several types of material. What they have in common is (i) preparation from original source material, (ii) conscientious application of musicological principles regarding text underlay, *musica ficta* etc., (iii) they are practical performing editions, not overloaded with appendices and critical apparatus (although works appearing in modern print for the first time are provided with more detailed information). With access to some of the greatest libraries of Europe, including Berlin, London and Munich as well as the fabulous collection of some 25,000 microfilms in Kassel, I am able to consult sources for a great deal of the repertoire.

One particular element of my work has been in the area of transposing clefs (often known under the much more recent name *Chiavette*) and those who sing with me are used to tackling alto parts written in the same modern clef as the Tenor. The editions are characterised by adherence to transposing clef indications, so that pieces are presented either at the original 'low' (i.e. vocal) pitch with sopranos in the Soprano (C1) clef, or transposed down from high clef originals with soprano parts in the Treble (Violin) clef. Naturally, all editions once computerised can be transposed comparatively easily, and parts for instruments can be generated in a variety of clefs.

The catalogue is available most conveniently and updated on the Internet at [www.Edition-MP.com](http://www.Edition-MP.com). A printed catalogue is available from the British distributor, Jacks, Pipes & Hammers (01422 882751). For details of courses see [www.Michael-Procter.com](http://www.Michael-Procter.com) and [www.Venice.Academy.com](http://www.Venice.Academy.com). For the ensemble Hofkapelle see [www.Hofkapelle.de](http://www.Hofkapelle.de) (also in English). For Sibelius software see [www.sibelius.com](http://www.sibelius.com).

---

## ***Some Musical Instrument Collections in Saxony and Saxony Anhalt***

### ***Mark Windisch***

*The antiquarian interest in early instruments arose shortly after Mendelssohn's Bach revival in 1829. Mark Windisch begins a series of articles on instrument collections with a look at an eclectic but highly interesting collection in Leipzig (coincidentally where Mendelssohn moved shortly after his performance of the St Matthew Passion in Berlin).*

The city of Leipzig is famous for Bach, Mendelssohn and many other composers but it also has a fine collection of earlier instruments. While the Grassi Museum complex is being rebuilt a selection of these is temporarily housed in a building near St Thomas' Church. At the end of 2005 the Grassi Museum Complex will be re-opened and the Musical Instrument Museum will be on full display. In the meantime any visitors to Leipzig will be made most welcome at Thomaskirchhof 20, Leipzig (tel. 44 49 341 21 20 180; email [musik.museum@uni.leipzig.de](mailto:musik.museum@uni.leipzig.de); website <http://www.uni-leipzig.de/~mim/>).

The earliest part of the collection dates from around 1880 when Paul de Wit, a Dutchman based in Leipzig, took a post with *Neue Zeitschrift für Musik*, the periodical started by Robert Schumann. Three years after taking up this post de Wit founded his own magazine, *Zeitschrift für Instrumentenbau*. A short time afterwards he acquired an early harpsichord by Jacob Kirckman and this stimulated him to become a collector in his own right. In view of the poor condition of many of the instruments de Wit opened a repair workshop and hired one Herman Seyffrath, a skilled piano technician, as his repairer. In 1886 a museum was set up next to St Thomas's Church in Leipzig in what is today the Bach Memorial Museum and Archive. Eventually in 1905 de Wit offered to sell his collection to the City of Leipzig, but as they were unable to raise the money it was sold instead to Wilhelm Heyer (1849-1913). Heyer was a wealthy paper manufacturer and already had his own collection. In 1913 he opened his enlarged collection in Cologne's Worringerstrasse, incorporating further additions from the collection of Baron Alessandro Kraus, which included a very early Cristofori piano. Later a set of keyboard instruments from the piano manufacturer Ibach was added. In turn Heyer employed an instrument technician called Kinsky (1882-1951) as curator. Kinsky was a scholar as well and published several important works on musical instruments.

Heyer died suddenly in 1913. In 1920, after World War 1, his heirs wished to sell the collection to the City of Cologne, but Konrad Adenauer, then Lord Mayor, needed all spare finance to build a new bridge over the Rhine and the Museum was offered to Leipzig. The city of Leipzig was itself in severe financial difficulties, but eventually Henri Hinrichsen, Jewish owner of the publisher Peters, put up 25% of the money to buy just the instruments, the State of Saxony providing the remainder. The autographs, portraits and letters which were part of the collection were sold separately. Sadly the Nazis repaid Hinrichsen's generosity by consigning him to the death camps of Auschwitz.

From 1929 the collection was housed in the Grassi Museum complex. Although some of the more valuable instruments were moved to nearby castles, bombing of the city in 1943 destroyed the Grassi museum and the Ibach collection as well as the library and the archive. As much as possible was salvaged after the war and further instruments have since been acquired. The University of Leipzig has published a book called *Für Aug' und Öhren gleich erfreulich* (translated into English as "Pleasures for both eye and ear") by Eszter Fontana and Birgit Hesse (ISBN 3-9804574-2-7), from which much of the information in this article has been taken.

Currently the Grassi museum is undergoing extensive renovation, but the following folk, world and historical instruments can be seen alongside a smaller selection of modern instruments in the temporary exhibition.

#### *Brass Instruments*

Dung Chen (Tibetan, played by monks)

Horagai (mussel shell, 7<sup>th</sup> century Japanese)

#### Alphorn

Shofar (made from ram's horn, used for Jewish call to prayer)

French Horn (early 18<sup>th</sup> century)

Valved Horn with 2 valves based on Stoelzel Instrument

Cornetto

Natural Trumpet

#### *Free Reed Instruments*

Sho (Japanese mouth organ, c.1000BC)

Accordion (early German model, 19<sup>th</sup> century)

English concertina (1844)

German concertina

Bandoneon

#### *Woodwind Instruments*

Pungi (India)

Arghul (Egyptian double clarinet, one part with drone)

Zummara (two-melody pipes - Iraq and Egypt)

Clarinet (Denner, c.1700)

Early modern Clarinet (Oskar Oehler, 1885-1936)

Bassethorn (German c.1770)

Zurna (Arabian Peninsula)

Hichiriki (Japanese oboe)

Suona (Chinese oboe)

Schalmei (medieval European)

#### *Friction Instruments*

Clavicylinder using tuned and bent iron bars against rotating glass cylinder

Nail violin (Johann Wilde of Petersburg)

#### *Bowed String Instruments*

Ehru (Chinese two-string fiddle, Han dynasty)

Apache Violin (Arizona)

Rabab (North African short-necked instrument)

Rebec

Gusle Fiddle (Serbia-Herzegovina)

Wulke serbske husle (large Sorbian violin)

Viola da Gamba

Hurdy Gurdy

Tromba Marina

#### *Plucked String Instruments*

Ichigen-kin (Japanese, no date, but popular in 18<sup>th</sup> and 19<sup>th</sup> centuries)

Qin (Chinese zither-like instrument)

Gusli (Russian zither-like instrument used in folk music)

Gimbri (North African spike bowl lute)

Cifteli (Albanian lute)

Pipa (Chinese/Korean plucked instrument with silk strings)

Yeqin (also called moon guitar, common in China for several centuries)

#### *Percussion Instruments*

Muyu (Chinese, Han dynasty)

Skakujo (Japanese stick rattle)

Straw Fiddle (similar to xylophone - wooden bars on straw)

Other instruments may be seen at the Handel House Museum at Grosse Nikolai Strasse 5 in nearby Halle, and a few in Weissenfels, the birthplace of Heinrich Schütz. The Handel House collection is not large but has some interesting examples and had on my visit an exhibition of Samuel Scheidt, who was organist and Director of Music in Halle from 1619 until his death in 1654. The house in Weissenfels is unfortunately not the house where Schütz lived in the early and final days of his long life. That was destroyed during the East German days. However, it is a similar house and contains much of historic interest. The address is Heinrich-Schütz-Haus, Nicolaistrasse 13, 06667 Weissenfels (email [schuetz-weissenfels@t-online.de](mailto:schuetz-weissenfels@t-online.de); website [www.weissenfels.de/kultur/schuetzhaus.html](http://www.weissenfels.de/kultur/schuetzhaus.html)). For those interested in organs of the 19<sup>th</sup> century the museum dedicated to Friedrich Ladegast is nearby.

---