Editorial

Thomas Tomkins *1572-1656*

John Morehen

This first of two anniversary articles is devoted to Thomas Tomkins, who was born in St David's, Wales in 1572 and died in Martin Hussingtree, near Worcester, in 1656. John Morehen is Emeritus Professor of Music / Church Musicians at Nottingham University and Director of Studies for the Fellowship programme of the Guild of Church musicians. He has been extensively involved in editing sixteenth-and seventeenth-century music for many years and written widely about it, and is also internationally renowned as an organ recitalist. Here he discusses Tomkins's past and current reputation and gives some suggestions for exploring the music of this fine but sometimes underrated composer.

A recently published book on Thomas Tomkins (Anthony Boden's *Thomas Tomkins*: *The Last Elizabethan*, Ashgate, 2005) describes him both as 'The Last Elizabethan' and as 'arguably the greatest of all Welsh-born composers'. The second claim is perhaps more well-founded than the first, since it is likely that the greater part of Tomkins's considerable output dates from the Jacobean – rather than the Elizabethan – period. Even so, the impending 350th anniversary of the composer's death is a timely occasion on which to take stock of the reputation of a musician, who, despite his obvious eminence, signally failed to secure a place in the lists of leading musicians provided by Elizabethan commentators such as Frances Meres (*Palladis Tamia*, 1598) and Henry Peacham (*The Compleat Gentleman*, 1622).

The twentieth century witnessed the publication of virtually all of Tomkins's music in a series of scholarly editions which reflect the varying editorial standards and conventions of their day. Leading the field was his *Songs of 3, 4, 5 & 6 parts* (1622), which Fellowes included in *The English Madrigalist School* (vol.18, 1922, revised Dart 1960). This collection offers a rare insight into the life of a Jacobean composer, since all 28 madrigals carry individual dedications to the composer's relatives, friends and colleagues, thus shedding valuable light on the social circle of a composer who concurrently held prestigious posts in London and in the provinces. Tomkins's keyboard music, edited by Stephen Tuttle, made an early appearance on the *Musica Britannica* scene (vol.5, 1955, revised 1964; a new edition, by John Irving, is at an advanced state of preparation), with the consort music following hard on its heels (vol.9, also 1955, with revisions in 1962, 1971 & 1977). The publication in 1992 of volume 39 of *Early English Church Music*,

comprising the last of six volumes dedicated to the 94 anthems in Tomkins's posthumously published *Musica deo sacra* (1668), virtually completed the publication of the composer's music in modern editions, although some isolated items still languish in manuscript. Unlike many of his most illustrious contemporaries Tomkins appears to have had no interest in composing for the lute - the most popular domestic instrument of his day – and it is perhaps unsurprising, in view of this, that his legacy includes no lute ayres.

These editions were complemented by books and articles concerning the composer. Pre-eminent amongst these was Denis Stevens early monograph on the composer (Macmillan, 1957). In keeping with the mood of its time, it was a work of respectful homage, intentionally short on critical analysis, and strong on easily-digestible stylistic comment. Despite its undoubted value as an introduction to the composer, it lacks the robust objectivity to be found in David Brown's fine monograph on Tomkins's distinguished near-contemporary Thomas Weelkes (Faber, 1969).

Yet despite the easy accessibility of Tomkins's music in respectable editions, he has struggled to establish a place in the top echelon of British composers of the period. Unfortunately, Anthony Boden's new book is unlikely to propel Tomkins into a position of greater prominence, since in some important respects it represents a missed opportunity. Although Boden's biographical material contains some new and fascinating information, the 70-plus pages devoted to Tomkins's church music, madrigals, keyboard music and consort music are merely revisions of chapters from Stevens' monograph. Two further sections - a general appreciation of Tomkins by Bernard Rose and a study by Peter James of Tomkins's sacred music that was omitted from *Musica deo sacra* – are revised reprints of papers or articles which have been in the public domain for over thirty years. Tomkins research has since moved on, however, and rather than reprinting this somewhat dated material it would have been preferable to have included commissioned chapters from living scholars (Denis Stevens and Bernard Rose are sadly no longer living). One obvious area for inclusion would have been a progress report from John Milsom of his pioneering bibliographical study of the surviving copies of Tomkins's *Musica deo sacra*.

As matters stand at present Tomkins is most likely to be remembered by many performers of early music for the remarks about pitch and tempo which are to be found in the Bodleian Library's copy of the organ book of his *Musica deo sacra* (1668). While the information about pitch – that an organ pipe two feet long produced what at current pitch levels would be tenor f – is of obvious interest as contemporary evidence, it tells us nothing that could not be deduced empirically or from the internal evidence of the music itself. Equally, the ex cathedra

statement in *Musica deo sacra* that a semibreve equates to two beats of the human heart, an observation that was almost certainly derived from a similar observation in Christopher Simpson's *The Principles of Practical Musick* (1665), is neither convincing in theory nor particularly helpful in practice.

Thomas Tomkins deserves better than this. Perhaps one may be forgiven for using this forum to encourage readers to use the impending anniversary as an excuse, if one be needed, to give some of Tomkins's music a fresh lease of life, and to explore beyond the few pieces reproduced in anthologies like *The Oxford Book of English Madrigals* and *The Oxford Book of Tudor Anthems*. Readers of this brief summary are unlikely to be short of ideas, but here are some nevertheless. First, Tomkins's first-rate *Fancy: for Two to Play*, one of only two English keyboard duets from this period, not only has value as a novelty but is also intrinsically worthy of inclusion in any concert of early keyboard music. Secondly, his five-part madrigal *When David heard that Absolom was slain* could be given concert performance alongside settings of the same text by Weelkes and East (yes, all three are *madrigals*, and not church anthems). Thirdly, choirs that regularly perform Byrd's 'Great Service' might perhaps be encouraged to add Tomkins's Third Service or his twelve-part full anthem *O praise the Lord all ye heathen* to their repertoire; although undoubtedly challenging for choirs, they are impressive in performance, and fully deserve more performances than they currently receive. Fourthly, crossing the sacred/secular divide, the composer's madrigals *See, see the shepherd's Queen* and *When I observe those beauty's wonderments* are highly effective when performed alongside their sacred contrafacta *Holy, Holy, Holy, Lord God Almighty* and *Who shall ascend the hill of God*. Finally, instrumentalists should explore Stainer & Bell's offprints (including sets of parts) of some of Tomkins's wonderful consort and keyboard music from the respective *Musica Britannica* volumes.

[For those wishing to listen to Tomkins's music a number of fine recordings are available, including anthologies of choral works by the Tallis Scholars (Gimell) and the choir of St George's Chapel, Windsor (Hyperion), both of which include the Third (or 'Great') service mentioned above by John Morehen; an anthology of choral and organ works by Oxford Camerata (Naxos); anthologies of vocal and instrumental music featuring among others Fretwork (Harmonia Mundi) and the Rose Consort (Naxos); a complete recording (4 CDs) of the keyboard music by Bernard Klapprott (Mdg); and a recent complete recording of *Songs for 3,4,5 & 6 Parts*, entitled *Music Divine*, by I Fagiolini (Chandos). - Ed.]

Johann Pachelbel 1653-1706

Michael Robertson

Many will be familiar with the name of Johann Pachelbel, rather fewer (except perhaps organists) with much of his music, most of which is still not widely available. Michael Robertson, who has recently completed his doctoral research on the seventeenth-century German consort suite, examines Pachelbel's output in our second anniversary article.

For many music lovers, the name 'Johann Pachelbel' is associated with one work, the 'canon and gigue' for three violins and bass. While the enduring popularity of 'Pachelbel's canon', as it is often erroneously known, ensures that Pachelbel's name does not fall into obscurity, it is fair to say that much of his music is still largely unknown. For example, there are a number of large-scale settings of the *Magnificat* by Pachelbel for five-part chorus and orchestra, sometimes including trumpets and timpani. In performance, any of these would make excellent companion pieces for J. S. Bach's well-known setting. But few, if any, of them seem to have been published in easily available scholarly editions, and performances are rare. Conversely, Pachelbel's music was well known during his lifetime. For example, his music was clearly known to J. S. Bach; a number of the organ works exist in copies made by members of the Bach family. He also had a fine reputation as a teacher.

Pachelbel's biographical details are fairly simple. Born in Nuremberg in 1653, he never left the German-speaking lands, and he always worked as a court or town organist. His first post, in 1673, was as a sub-organist at the Cathedral in Vienna, and after spending four years there, he moved to Eisenach, and then to Erfurt where he became organist at the *Predigerkirche*. He spent twelve years at Erfurt, his longest time in a single post. After a brief time at the Stuttgart court and in Gotha, he became organist of St Sebaldus in Nuremberg, a post that he held for eleven years until his death in 1706.

This article deals mainly with Pachelbel's works for instrumental ensembles, but as a prelude to this, it is worth briefly considering his output as a whole. Sadly, we have to contend with the fact that a great deal of his work appears to have been lost, some of it as recently as the end of the Second World War. In addition, there are problems with the authorship of some works ascribed to Pachelbel, and this is particularly an issue in the case of the harpsichord suites. The following list of

works is only intended to show the range and scope of the composer's output; it is certainly not exhaustive.

Works preserved in printed sources:
Musicalische Ergötzung (Nuremberg, undated, six suites for two violins and bass).
Erster Theil etlicher Chorale zum præambuliren (Nuremberg, 1693, organ chorales).
Hexachordum Apollinis (Nuremberg, 1699, six arias and variations for organ or harpsichord).

Choral works preserved in manuscript sources:
2 Latin Masses
13 settings of the Magnificat
12 settings of the verse and response at the start of Vespers *Deus in adjutorium meum intende*
Eleven sacred concertos (i.e. cantatas), but only nine are complete
2 Latin motets
9 German motets
13 Arias for solo voice and instruments (1 with five-part chorus)
2 Arias for 2 solo voices and instruments (1 with five-part chorus)
2 Arias for 4 solo voices and instruments
(These are not arias in the operatic sense, but strophic songs written for weddings, birthdays and other similar occasions.)

Chamber works in manuscript sources:
3 suites for string consort, canon and gigue for three violins and bass. (A sonata for violin and *obligato* harpsichord is clearly not by Pachelbel, and probably dates from the middle of the eighteenth century.)

Keyboard works in manuscript sources:
A large number of organ works based on chorales, and 98 fugues relating to the *Magnificat*
Various *toccatas, fantasias,* fugues and miscellaneous works, all for organ
21 suites for harpsichord, although the authorship of many, if not all of them, is questionable
Various harpsichord pieces based on chorales.

Turning now to Pachelbel's chamber music, there are the three consort suites in manuscript sources and a printed collection of six trio suites in addition to the famous 'canon and gigue'. Two of the consort suites, in F sharp major and G major, are written for the typical seventeenth-century combination of violin, two violas and bass. Another G major suite is written for two violins, two violas and bass. Sadly, the only source of the latter appears to have been lost during the Second World War. However, it was edited for publication by Max Seiffert in the early part of the twentieth century, although this edition hardly conforms to standards of modern scholarship. The movements are: *sonatina / ballet / sarabande / aria / gigue / finale*. In all but the *sarabande*, Pachelbel uses here a traditional technique of suite composition: a short melodic tag motif is used to link the start of some of the movements and create a unity throughout much of the suite. In this case, a descending five-note scale, d-g, is used in the *sonatina, ballet, aria* and *gigue*; the same five notes, but in inversion, serve to open the finale. In addition, the same harmonic progression is used at the start of the *sonatina, ballet* and *aria*.

Both G major suites end with a movement entitled 'finale': this may give us a clue to their origins. As we have seen, Pachelbel's first post was in Vienna. In suites by Viennese court composers, the sequence of dances is often brought to a close by a movement entitled 'retirada'. This rarely happens in any other tradition of suite writing. The origin of the *retirada* was in staged ballet music where it marked the exit of a group of dancers. The movement was often short, slow, dissonant and mournful, and it is possible that this was meant to represent sadness at the departure of the dancers, which might well have sometimes included the Emperor Leopold himself. Pachelbel's two *finales* are *retiradae* under another name, and this strongly suggests that both G major suites were written during the composer's time in Vienna. The example in the four-part suite contains a particularly splendid example with typical dissonance and modulation. It is given in full at the end of this article.

The third of these surviving string consort suites is in F sharp minor and somewhat different in style. Admittedly, it contains a *gigue*-like dance entitled *trezza*, a movement that is often an indication of Viennese or Austrian origin. But the trezza was also known in other parts of Germany. More telling is the inclusion of a *courante* written in the French manner that is full of the rhythmic complexity so typical of the French *courante*. As French music was not popular in Vienna until well after Pachelbel's time there, it rather suggests that this suite is later than the other two. Indeed, the other dance movements have a greater degree of sophistication than those in either of the G major suites.

However, as interesting as these three suites are, there can be little doubt that Pachelbel's finest surviving achievement in the suite genre is the collection of six trio suites, published under the title *Musicalische Ergötzung bestehend in Sechs Verstimten Partien â 2.Violin nebst den Basso Continuo*. Unusually for a suite collection, it was engraved, and not printed in moveable type; indeed, it is possible that the composer may himself have been partially responsible for the engravings. It is undated, but almost certainly comes from the 1690s.

All six suites require *scordatura* tuning where one or more strings of the violin are re-tuned to other pitches. For example, in the opening suite of the collection, both violins are tuned to C,F,C,F. Some composers, especially Biber, used this technique to achieve extraordinary and dazzling effects. Others, including Pachelbel, wrote far more simply; they appear to have required no more than a different sonority. Certainly, experience with modern performances suggests that *scordatura* tuning gives the violin quite a different, often far more brilliant sound. Unfortunately, the only modern edition of the collection gives both violin parts in a transposition for instruments in standard tuning and suppresses the original *scordatura* tunings.

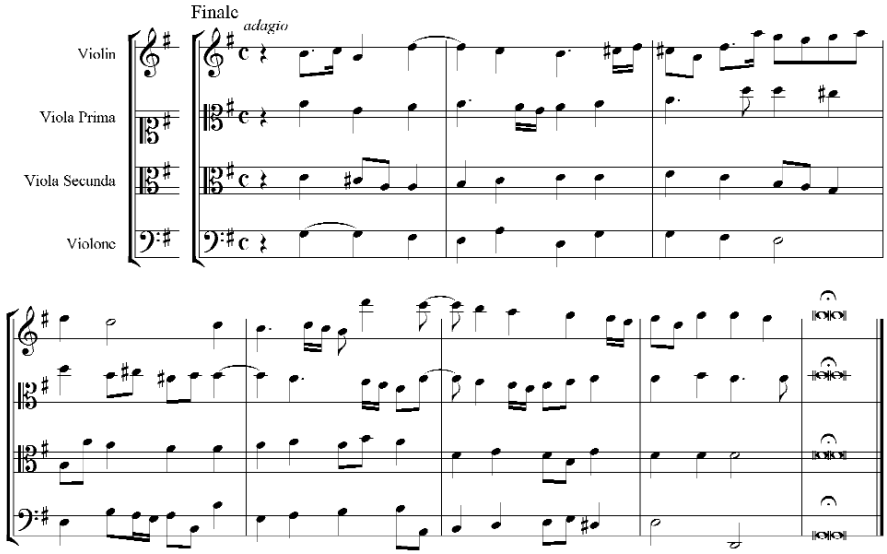
Whether the player re-tunes the violin, or plays a transposed version in normal tuning, the collection presents six fine examples of the trio suite repertoire; they are on an altogether grander scale than the four- and five-part manuscript suites and fall into two basic patterns of movement sequences. All start with a sonata, but four finish with a *sarabande* followed by a *gigue*: the remaining two are shorter, and finish with a *ciaconna*. There were several different types of *ciaconna* or *chaconne* available to seventeenth-century musicians. Pachebel uses the type that is familiar to modern audiences: a ground bass is reiterated throughout the movement while the top parts often play sets of variations based on the opening melody. This type of movement often inspired German composers to write at their very best. Pachelbel is no exception: the two *ciaconnas* in *Musicalische Ergötzung* are very fine. We should have some sympathy for the bass players playing from the original edition: in each case, only one rendition of the chaconne bass is printed, and no indication is given of the number of repetitions. Presumably, the director of the ensemble gave clear indications of when the pieces were about to finish! In fact, Pachelbel seems to have been especially fond of writing variations; the use of variation technique features in many of his keyboard works, especially those for organ, and variation technique also features in other movements of *Musicalische Ergötzung*. The first suite has a ballet that is followed by a variation, and the last suite has a gavotte that is treated in the same way. It is also interesting to note that the collection has further examples of the *trezza* and the French-style *courante*.

And what of the 'canon and gigue'? The term 'canon' hardly does justice to the music. In a manner similar to the *ciaconnas* in *Musicalische Ergötzung*, there is a ground bass that runs throughout the movement, and the top parts play variations of the opening melody. But in addition, these top parts are also in canon. Pachelbel's mastery of variation technique allows him to use increasingly complex rhythmic patterns, and then to let them fall away again. In other words, a simple progression of crotchets becomes quavers, semiquavers, and then demisemiquavers, and then reverts to quaver and crotchet movement. It was not uncommon for a gigue to end a complex sonata in the seventeenth century, and Pachelbel uses the same technique here. The complexity of the canon is followed by a comparatively simple but compellingly propulsive gigue. It is a pity that the canon is not always played with its associated dance.

At the start of this article, I referred to problems with source material and authorship. But the discovery in Kiev of the Pachelbel material originally in the Berlin Sing-Akademie is cause for considerable hope and optimism, especially as these manuscripts are now back in Berlin. Indeed, works formerly thought to be lost are already starting to re-appear, and the article on Pachelbel in the *New Grove* dictionary, for example, is already out of date in this respect. Likewise, the position regarding modern editions of Pachelbel's music seems to be increasingly healthy. A new edition of the complete keyboard works is well under way from Wayne Leupold Editions in America. Also, it appears that a new edition of the choral works is at the planning stage, this time from Bärenreiter. As far as the ensemble suites are concerned, both four-part string consort suites have been reliably edited by Richard Gwilt for RG editions. A new edition of the G major five-part suite will also soon be available from the same publisher and editor. An elegant and remarkably clear facsimile of the original edition of *Musicalische Ergötzung* is available from Fuzeau in the 'collection Dominantes' series, and a modern edition of the same work is in preparation from the Peacock Press. The 'canon and gigue' is available in the 'King's Music' series. Finally, a new thematic catalogue of Pachelbel's music has been compiled by Jean M. Perreault, and published in 2004.

There are a number of CD recordings of Pachelbel's music, but a disc of instrumental music performed by *London Baroque* (Harmonia Mundi, HMX 2901539) makes an excellent introduction to the work of this fine, but neglected, composer.

Johann Pachelbel, suite in F sharp minor, finale.



Apart from a change of clef in the first viola part, the music given above is taken from text given in RG editions no. RG 204, where it has been edited by Richard Gwilt. I am very grateful to Richard Gwilt for permission to use his edition.

The Early Music Network
Glyn Russ

The Early Music Network has been at the forefront of the early music movement in England for almost thirty years. Its administrator, Glyn Russ, uses the occasion of its impending anniversary to outline the Network's current rôle.

What is the Early Music Network (EMN)? Well, like all well-behaved structures in receipt of public funds, it has been encouraged to evolve a 'mission statement', so I am able to provide a simple answer to that question – we aim 'to develop the audiences for *early music and historically-informed performance* by providing opportunities for them to increase their understanding, appreciation, and enjoyment of such music'. This may be limpid; it is also vague: I should expand.

At its foundation in 1976 (when it was known as the Early Music Centre) the Early Music Network provided the first meeting-point of its kind for performers, scholars, educationalists, instrument-makers, and the general public, running a library and in-house courses and workshops. With increased provision for early music being made in the public education sector and elsewhere, these activities were discontinued in 1984, and since the 1980s the EMN has focused on raising public awareness and appreciation of early music predominantly through its support to professional performers and to promoters programming such music. Unlike NEMA and the Early Music Fora, which largely concentrate on the lively scene of amateur music-making, EMN focuses specifically on the world of professional performance. Most of what we do is 'behind the scenes', acting as a marriage broker between performers and promoters, and only with our biennial Competitions and Showcases do we have much direct contact with the larger public.

We use 'Early Music' as a conventional rather than a chronological term, and take it to mean 'historically-informed performance': the (cumbersome) phrasing we have currently adopted is - 'performance, particularly that on forms of instruments with which a composer would have been familiar and music performed with techniques and in styles which get closer to the composer's original conception, or of particular later traditions of performance, than is possible if other approaches are employed'. I would happily offer a bottle of (non-

vintage) champagne to a reader who can come up with a *really elegant and accurate* form of words the better to express this.

The EMN, which is a registered charity and a company limited by guarantee with no share capital, is controlled by a Board of non-executive Directors, advised by a Committee, representing the various interests of the professional early music world: promoters, performers, publishers, educationalists, and musicologists. The staff comprises one full-time Administrator. The EMN is primarily funded by Arts Council England (ACE) and the priority for our work is England, but we are also involved in initiatives which have an impact further afield both within Britain and overseas.

There are currently six major strands of the EMN's activities:

1) EMN encourages promoters across England to programme early music, or to increase the range of early music in their concert series, by providing appropriately targeted and monitored financial assistance with funds from the Arts Council, usually for a renewable period of three years. Promoters are identified and assessed for their abilities in the imaginative and successful programming and presentation of early music, to enable performances and other events to take place that might not otherwise be feasible.

2) EMN produces an annual Directory (in book form and as a website) providing details of ensembles and performers, designed to inform, encourage, and enable promoters, festival directors and others in the music trade in Britain and overseas to select and book early music performers, distributed to over 1,200 recipients in Britain and overseas.

3) EMN has recently devised a complementary Directory of Promoters, providing details not only of those who already identify themselves as programmers of early music but also of those, ranging from large festivals and municipal venues to much smaller structures, who might include some early music in their programming alongside classical, jazz, folk, or 'world' music.

4) EMN collaborates in the organisation of biennial Showcases to enable predominantly younger or less well established professional musicians of great quality to be heard and seen by music promoters from Britain and overseas, and to encourage networking between such promoters and musicians - we aim to showcase a dozen groups who include some very well-known names among the less well known, but all highly attractive and of serious quality; we try to cover as wide a range of repertoire as practicable (chronologically, from medieval to 19th century), and a wide range of sound (instrumental, chamber, vocal, choral); offering a range of costs to potential promoters, from quite expensive to relatively modest; and including a couple of international groups. These Showcases got off

to a flying start at York in 1997: there has been a succession of memorable meetings in Birmingham, Wingfield, Greenwich, and most recently a splendid gathering at Warwick in 2004 - we are very much looking forward to the next, at the end of September 2006 in Brighton.

5) EMN collaborates in the running of the biennial International EMN Young Artists Competition (currently in conjunction with the York Early Music Festival) which since 1985 has provided a platform for the best of those early in their careers (focusing on musicians in the 17-35 age range) to show off their talents and be seen by the public and also by decision-makers within the profession – we are currently looking to develop further the opportunities for professional exposure made available for eventual Finalists. Previous winners include Paul Goodwin with Nicholas Parle, the Locke Consort, I Fagiolini, the Palladian Ensemble, Mhairi Lawson with Olga Tverskaya, the Private Music, Apollo & Pan and savādi; in 2005 the winners were ensemble fidicinium.

6) EMN does not seek to duplicate music education carried out in schools, universities, or conservatoires: as far as 'education' is concerned, EMN's brief is the development of an informed and enthusiastic potential audience for professional performances of early music. We are currently supporting a research project to explore the quality, scope, and geographical coverage of education and community work currently delivered by early music ensembles and supported by promoters of early music.

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website: www.earlymusic.org.uk

The Early Music Showcase: Warwick, 24-26 September 2004

Richard Phillips

Richard Phillips recounts the origins of the Early Music Network's biennial Showcase and reports on the 2004 event.

My first encounter with the idea of a showcase for early music was in Utrecht in 1994 and I remember, over a damp winter weekend, the copious amount of food and alcohol made available in some spectacular buildings to keep body and soul together to listen, if I recall correctly, to seventeen different groups. It was also a great opportunity to meet with kindred spirits.

Having, as Music Officer of Yorkshire Arts Association, introduced the concept from Holland of Coffee Concerts to this country in Bradford in 1979, following a visit to Holland by the music officers of the regional arts associations the previous Autumn, it was only right that the Utrecht showcase idea should be launched in the same county. In 1997 York hosted the first one, to coincide with the British Arts Festivals Association annual conference. Birmingham followed in 1998, and that coincided with ArtsFest, an idea imported from Amsterdam. The Showcase really got into its stride at Wingfield College in Suffolk in 2000, and yet it must have seemed quite a risk deciding to have it in such a rural setting. Food and drink were outstanding by this time and balmy, early Autumn days completed the experience. The contrast with Greenwich in 2002 was very marked, as high winds put some parts of the former Royal Naval College out of bounds, but what a privilege it was to enjoy that architecture as well as a range of wonderful music-making.

And so to Warwick, the town in which I was born and where since the early 1980s I have run the local festival. In May 1998 we put on the only Warwick Early Music Festival that we have ever had, and every concert was in a building or part of a building where the music, ranging from Hildegard of Bingen to Mozart, was contemporary with it. The only exception was an evening of music that might have been heard by King James I when he dined in the medieval hall of the Lord Leycester Hospital in 1607. The success of this and our ongoing programming of early music gave me the confidence to propose the town for the biennial Showcase.

It took place over the weekend 24-26 September 2004. Six half-hour presentation concerts by thirteen groups were interspersed with receptions, meetings, lectures and talks, but all ran smoothly not least because everywhere was within walking distance and the two hotels being used for delegates were right in the centre of town.

There were over sixty delegates from all over Britain and Austria, Belgium, France, Hungary, Italy, Latvia and Spain. That there were fewer delegates from abroad was mostly due to a change of policy by The British Council, previously a major supporter of the Showcases.

There were many highlights packed into the forty-eight hours and a few surprises. Receptions in the Georgian Ballroom of the Court House, Warwick Castle and the medieval Lord Leycester Hospital greatly enhanced the social side of the weekend and a range of groups performed not only to the delight of the audiences but also persuaded promoters to offer concerts and tours.

There was however one absolutely unforgettable half-hour. The Saturday evening session at St Mary's Church started in style with The Cardinall's Musick making a recording used soon afterwards by Radio 3. This was followed by Ricordo playing with all the skills one expects of this exceptional group. But hardly had the applause died down than a singer sitting in the audience launched into a Monteverdi madrigal. For the next five minutes many in the audience were trying to track down where the singing was coming from and by then other voices had started to emerge. I Fagiolini were delivering The Full Monteverdi. Designed and directed for a restaurant, certainly not a church, the six singers and actors held the audience spellbound for half an hour. At the end there was a standing ovation and such a buzz.

The Saturday morning session had been quite something too. The Beauchamp Chapel in St Mary's Church, with its monuments and stained glass windows of the 1450s with many musical instruments of the time depicted in them, would in France "mérite un détour", if not "vaut le voyage", and Alexandra Buckle gave a talk about these and recently discovered music from the Household of Richard Beauchamp. Some of this music was then performed by Vinum Bonum under Matthew Vine and a strong case made for the composers who included Chirbury, Pycard and Soursby. The mood for the second half of the concert changed completely when Ex Cathedra under Jeffrey Skidmore gave half a dozen works from their South American Baroque programme. An exhilarated pack of delegates repaired across the road for lunch and ran the caterers off their feet!

The final Sunday morning session moved to a modern building, The Bridge House Theatre opened in May 2000 by Dame Judi Dench, and was one of many contrasts – the Armonico Consort starting with extracts from a very new production of *The Fairy Queen*; savādi, the winners of the 2003 Early Music Network's Young Artists Competition in York, charming everybody; and finally The Bach Players bringing us back to reality with *The Art of Fugue*. In our dumbed-down society, Bach is one of our best weapons of defence.

The Early Music Network's Young Artists' Competition: York, 14-16 July 2005

Lindsay Kemp

Lindsay Kemp reports on this year's biennial Young Artists' Competition.

Ten years after going into partnership with the York Early Music Festival, the biennial Early Music Network International Young Artists' Competition has found a settled format. Taking place at the converted church that is the National Centre for Early Music, it starts with two days of preliminary concerts during which each of the eight participating ensembles gives a short, relatively informal public performance with not a judge in sight, then climaxes with the main event itself on the festival's final Saturday. The advantages of doing things this way are clear enough to anyone who attends all three days: the musicians have time to get a feel for the venue, for the atmosphere of the festival, and to discover that the audience is a devotedly warm and friendly one. They get to know each other (you can see the friendships starting up all around), they attend other festival concerts, and they get valuable coaching and feel-good advice from the event's compère, Catherine Bott. By the time they actually take part in the competition, they are probably about as relaxed as it is possible to be under the circumstances.

This year there were groups from Germany, the Netherlands, Canada and the UK, though with the study of early music such an international business these days, this represents only a fraction of the countries actually represented. The overall standard was as high as many can remember; every one of these groups has a future if they can put their minds to it, and judges Colin Lawson, Lynne Dawson, Pamela

Thorby, Philip Thorby and Robina Young were duly faced with the traditional 'impossible task'.

First on were the Halcyon Ensemble, a piano-and-wind quintet who have already won a number of prizes back home in the Netherlands. With period-instrument classical ensembles still fairly thin on the ground, it was refreshing to start a hot summer day with movements from glorious quintets by Mozart and Beethoven, especially when rendered as smoothly as they were here. Chie Hirae's nimble fortepiano-playing may have been a little self-effacing, but the sublime balance between the winds gave these performances a cosy glow and augured well for the rest of the day.

Also nominally from the Netherlands were the Arcus Ensemble, though these four students of the Royal Conservatory at The Hague were actually from Poland and New Zealand. A standard string trio sonata group, they presented works by Purcell, Vitali and Falconieri in performances full of style and polish. Like many a young group, however, they need to project their interpretation more, to help the audience out with more overt musical gestures. Whether they ever will or not, and thus be able to turn their performances from pleasant to truly engaging, time perhaps will tell, because it can be just a matter of experience. In the meantime, much else seems to be well in place.

Similar things could be said of Stella Maris, a multi-national group based in Germany, who like to let their line-up of two violins, viola, cello and harpsichord roam around the stylistically murky mid-eighteenth-century territory which lies between the trio sonata and the string quartet, in this case in the form of works by Galuppi, Janitsch and Kraus. It is an interesting idea, one which provides them with plenty of 'unusual' repertoire (if not too much 'great'), and which has already brought them a residency at Rheinsberg Castle. Again, they were promising without being gripping; one suspects that the ability to make such apparently simple and straightforward music come across strongly to an audience takes more than a couple of years to learn.

The British group Dramma per Musica arrived bringing a baritone and a string trio-sonata group, though their biography listed some more ambitious musico-dramatic projects. In Italian cantatas by Steffani and Handel they were strong and confident, though Alex Ashworth's impressive but slightly unfocussed voice failed to register quite the required level of theatricality; perhaps we have just got too used to hearing feisty sopranos in this kind of repertoire.

Escape from the eighteenth century came courtesy of Ensemble La Rota, a four-piece group from Montreal, who gave us a selection from the medieval *Cantigas de Santa Maria*. These were highly attractive and accomplished performances, well-chosen and artfully presented; over suitably medieval-sounding 'vamp-till-ready'

drones or strumming, each song-text was explained in English and (partly) read in fruity Spanish before being sung with exquisite care and tenderness by vocalist Sarah Barnes. Beguiling stuff, though the group's future viability may require a little more interpretative variety than was shown here.

There was more 'early' early music from the Trio L'Art du Bois, three female recorder players originally from Freiburg, but currently studying in the recorder-land that is Holland. They have already bagged a number of prizes, and no wonder; playing music of stunning intricacy by Dunstable and Jacopo da Bologna from memory, they were technically and musically superb, and surely only doubts about such a group's ultimate marketability can have counted against them.

In the end, however, the choice of winner had to be between two ensembles, one from Germany and one from the UK. Stile Antico was a 13-piece choir of Oxbridge choral scholars who impressed deeply with their maturity and musicianship. Singing works by Peerson, Lassus, Morales and Byrd without a conductor, their performances were detailed, sensitively shaped and, above all, communicative. Listening to them (and watching them watch each other) was a sheer delight, and was enough for them to land the Audience Prize, awarded for the first time this year by the York Festival Friends. The perfect antedote to the complacent rent-a-choir, this is a group which, if it can stick together and maintain its healthy attitude, will surely go far.

Yet the winners of the £500 cash prize and promise of a concert at the 2006 festival were ensemble fidicinium (lower case *sic*), a seven-strong string ensemble from Germany returning to the competition after going through the Stile Antico near-miss experience in 2003. Specialising in seventeenth-century German and Austrian chamber music, they performed sumptuous works by Biber, Schmelzer and Weichlein with verve, discipline and great style. They are a talented group who have obviously worked long and hard at their act, and perhaps need only a touch more swagger and fantasy to perfect it.

In the end, though, the abiding memory of the 2005 Competition was surely of just how 'uncompetitive' it was. Within half an hour of the finish, the beer garden of the nearby Red Lion was packed with young musicians, and the curry houses of York were being solicited for space for a party of several dozen.

The Early Music Exhibition
Richard Wood

The Early Music Shop and its offspring, the London Early Music Exhibition, have been fixtures in the UK early music scene for even longer than the Early Music Network. Richard Wood, Director of the Early Music Shop, gives a brief history of the Exhibition.

The London Exhibition and Festival started in a very humble way in 1972. It was staged by the Early Music Shop (EMS) at the Royal College of Music simply as an exhibition of its own products. Some of the participants at the exhibition were simply suppliers of the EMS and there was no attempt to turn it into a general exhibition. A dozen or so exhibitors more or less filled the Great Hall at the Royal College of Music.

These were early days in the history of the revival of Early Music in the UK and it is significant that this was contemporary with the meteoric rise in the career of David Munrow, who was able to be present at both the first and the second exhibition at the RCM. Since then many performers have graced the exhibition and regular concerts are now a prime feature of the event.

The second and third years were arranged on a much grander scale; invitations were sent out to other potential exhibitors, not necessarily those who supplied the shop, and it became a more general exhibition. It was advertised in what was then the only periodical devoted to early music, OUP's *Early Music* magazine. The response to the exhibition from both public and potential exhibitors was overwhelming and it was quite obvious that the RCM Great Hall, the only space that was available within the college, was going to be far too small for subsequent exhibitions.

The EMS therefore scoured London for a bigger site and it found one, a very, very much bigger hall, the large hall of the Royal Horticultural Society in Westminster. To fill this vast space – there was something like fifteen thousand square feet of space available – was a daunting proposition and took a deal of promotion. For nearly twenty years the exhibition was housed at the Horticultural Hall and, whilst the acoustics of the single room were not ideal, the atmosphere and the cacophony which accompanied the exhibitions there were excitingly different. At one side of the hall there might be bagpipes and hurdy gurdies playing against shawms whilst at the other side of the Hall there might be people making a serious

attempt to assess the qualities of a baroque cello. It was certainly not a perfect environment, but the Hall provided a very welcome home for the exhibition and the exhibition was loath to move.

Early Music, of course, hasn't got quite the standing of an international flower show and eventually the cost of exhibiting at the Horticultural Hall became excessive. Again the exhibition was on the move, firstly back to the Royal College of Music for a few years, where the College authorities made every inch of space within the college available, and then more recently to the Old Royal Naval College in Greenwich, where both the cost and sensationally attractive buildings, including the Painted Hall, are more commensurate with the International Festival of Early Music, as it is now become.

2005 will mark the fourth exhibition on this site and it is already beginning to feel like home. There are plenty of venues for the recitals which accompany the exhibition and plenty of other attractions such as the Cutty Sark, the Observatory and Greenwich Market and much, much more. Greenwich is also the home of Trinity College of Music, which arranges the recitals and all the musical events attached to the Festival. BBC Radio 3 is a regular attender and the Festival has attained international status. Both format and venue have proved hugely successful, and there are certainly no plans to alter either in the foreseeable future.

Early Music in the 21st century: a promoter's insight

Kevin Appleby

Kevin Appelby, manager of Southampton's Turner Sims Concert Hall, outlines the rôle played by early music in its concert series and discusses some of the issues involved in programming early music as part of a broader provision.

A cursory glance through any early music directory will reveal hundreds of solo artists, and ensembles of every size and combination vying for the attention of the promoter. With such a range of possibilities it's no wonder that planning an early music series often feels like attempting a cryptic crossword (or Sudoku if we are thinking of current fads). To summarise very crudely, we tend to programme around four priority areas - major names, national tours, research projects and outreach initiatives. Before I explain this, however, I ought to put these in some sort of context.

The 370-seat Turner Sims Concert Hall is situated on the University of Southampton's main campus and opened in 1974. In its thirty-year history the venue has presented an extensive programme of classical music with an emphasis on chamber performances, to which the outstanding acoustics and intimate auditorium space best lend themselves. Early music has been a regular part of the programme and the initial seasons saw visits from, among others, the Deller Consort, the Tavener Players directed by Andrew Parrott and Christopher Hogwood, who gave a fortepiano recital. Slightly different fare came from the Five Centuries Ensemble who in 1980 gave the opening night of their Contemporary Music Network tour at the Turner Sims. Music of Two Cities: *16th Century Ferrara and 20th Century New York* presented audiences with everything from Luzzaschi and Frescobaldi to Cage and Steve Reich.

Twenty-five years later the look of our promotional material is markedly different but the early music strand is as strong as ever. Our current season includes visits from Jian Wang for the second of two recitals presenting Bach's complete cello suites, The English Concert directed by Andrew Manze in a programme which includes Handel's complete *Water Music*, and Belinda Sykes'

Joglaresa performing *The Carpet of Dreams - Ancient stories and songs of the Arabic and Jewish Tradition.*

Of the four areas I mentioned at the outset major names, whether artists or composers, are the most obvious. They create a buzz and if there happens to be an anniversary in the air then so much the better (although after the promised glut of 2006 you may never wish to hear another note of Mozart).

National tours, meanwhile, offer us the opportunity to present artists and programmes that for reasons of unfamiliar repertoire, complex staging or cost would not otherwise be feasible. Viol consort Concordia's magnificent *Ecco Venezia Bella*, which we presented in 2003, was one such example. Music from 16th century Venice was put in context by an expert from the National Gallery, accompanied by images from the gallery's own collection projected as a backdrop. With promotional leaflets that included a striking image from the collection and a free CD of music from the programme covermounted on *BBC Music Magazine* in the month of the tour the whole experience was an outstanding example of joined-up promotion.

The Academy of Ancient Music's inspired series of commissions in recent years have all been heard in Southampton as part of national tours. David Bedford's *Like a strand of scarlet* alongside Telemann and CPE Bach in 2001 and John Woolrich's *Arcangelo* following Corelli in 2003 have both shown the great potential for placing new and old together. Spring 2006 sees the latest initiative when Thea Musgrave's new work *Journey into Light* receives its premiere. A companion piece to Mozart's *Exsultate Jubilate* it uses the same forces and soprano soloist.

On a local level our University of Southampton base brings access to and close co-operation with the academic music staff. The faculty's track record on research includes a strong early music focus and 2006 sees the start of two exciting new projects. Violinist Adrian Chandler and lutenist Elizabeth Kenny have both recently been awarded Arts and Humanities Research Council funding. As part of Chandler's research into *The North Italian Violin Concerto 1690-1740* he and his group La Serenissima will give an annual performance at the Turner Sims, presenting repertoire linked to each stage of the research. Elizabeth Kenny's *The Lion and the Unicorn - towards a reconstructed aural history of seventeenth-century English song* (direct web-link) will be presented in a range of formats, whether as solo recitals or within the context of a larger event.

New discoveries are central to our outreach programme too, with our most significant project being the annual Recorder Extravaganza. Co-ordinated with the local authority's Music Services it brings together some 100 young recorder

players from city schools to work with a professional artist or ensemble. Piers Adams, the Fontanella Recorder Ensemble and Sirinu have all worked with us on this initiative, each offering the children the opportunity not only to witness top professional musicians at close quarters but also to work with and perform alongside them too. The look of wonder on the faces of the performers (both children and professionals) at the final event is a marvellous sight.

I end this article with some hopes for the future. I still feel that we lack appearances by artists and ensembles from abroad. Few of the visitors who grace venues in London or larger festivals make it out to the regions and this remains a frustration. There is also much work to be done to give promoters the impression that artists and record companies are working together. If jazz, world music and pop can do it then why is it so difficult in classical music? Jian Wang's current Bach series coincides with the release of his disc of the repertoire. Deutsche Grammophon listed the live concerts within their press advertising for the disc and we have sold the disc at the performances - a simple sequence of events but sadly this joined-up approach is a rarity. Finally I hope that in programming the Turner Sims I can continue to be bombarded with new ideas. The options open to me are probably greater than at any time in the history of the venue. For that reason I remain enthused about early music's ability to engage, enrich and excite us in the 21st century.

Kevin Appleby can be contacted at kma@soton.ac.uk. Details of the concert programme and other events can be obtained from the Turner Sims Concert Hall, University of Southampton, Southampton, SO17 1BJ or found at www.turnersims.co.uk

The Suffolk Villages Festival
Peter Holman

Peter Holman continues our series looking at Early Music Festivals with an account of his own festival in Suffolk.

The Suffolk Villages Festival puts on ten concerts a year in a rural part of East Anglia: it uses the beautiful mediaeval churches of Stoke by Nayland, Nayland, Boxford, Polstead and Hadleigh, all located in a triangle bounded by Ipswich, Colchester and Sudbury. Six of the concerts are concentrated in the Festival itself, which takes place over the August bank holiday, and the other four are distributed over the rest of the year, usually in November, December (a Christmas concert), March and the bank holiday at the end of May. Although the Suffolk Villages Festival is not billed as an early music festival, it concentrates on music of the seventeenth and eighteenth centuries, with occasional forays into the Middle Ages and the Renaissance, and (using period instruments) the nineteenth century. The aim is to provide a mixture of historically informed performances of familiar works such as Handel's *Messiah*, Mozart's Mass in C minor or Purcell's *The Fairy Queen*, and programmes that explore unknown or unfamiliar areas of the repertory or unfamiliar versions of well-known works. Thus in recent years we have put on complete concerts of music by Thomas Linley junior and Samuel Wesley, we have performed rarities such as Biber's *Missa Salisburgensis* and Haydn's operas *Lo speziale* and *La canterina*, and we have done the first version of Bach's *St Matthew Passion* (apparently a first modern performance) and the 1725 version of the *St John Passion*. The performance we have just given of John Stanley's opera *Teraminta* may well have been the first live one ever - it is not known to have been produced in the eighteenth century, and its only outing in the twentieth century seems to have been a BBC Third Programme studio broadcast in the 1950s.

The Suffolk Villages Festival began in 1988 with three concerts over the August bank holiday weekend. At that time it was called the Stoke by Nayland Festival of Georgian Music, because it was held in Stoke by Nayland's soaring cathedral-like church overlooking the Stour valley and because it was concerned with English music of the eighteenth century – particularly from the period of the two artists associated with the area, Thomas Gainsborough and John

Constable. However, it soon began to expand the range of music performed, and to travel to other churches in the area, so by 1992 a change of name was appropriate. From the beginning the Festival has had a resident period-instrument orchestra, Essex Baroque Orchestra, and a resident choir, initially a fairly large Festival Choir, and then the smaller and more specialised chamber choir, Psalmody. Both ensembles use a mixture of amateurs and professionals, and by working with a stable personnel over a long period achieve high standards. As the Festival has developed we have been able to bring in distinguished soloists like Crispian Steele-Perkins, Stephen Varcoe, Elizabeth Wallfisch, Sebastian Comberti, Mark Caudle, Fred Jacobs and Colin Lawson. We also bring in groups that specialize in areas of the repertory that are not suitable for our resident ensembles. Thus in recent years we have had the Eroica Quartet playing Schubert and Mendelssohn, I Fagiolini singing Monteverdi, Tomkins and Vecchi's *L'Amfiparnaso*, Gothic Voices in Machaut and Dufay and Musica Antiqua of London in music associated with the six wives of Henry VIII.

From the start, the Festival has been fortunate to have the support of an active committee of local supporters, who run the Festival in conjunction with its administrator, Louise Jameson. Behind them is a large and active group of Festival Friends, who pay a subscription to secure priority seat reservations, meet several times a year for friends events, and help us by distributing leaflets, ushering at concerts and providing food and accommodation for artists. This means that we are able to function without relying unduly on uncertain commercial sponsorship, though local firms support us by advertising in our leaflets and programmes, and we receive funding from Arts Council England via the Early Music Network to enable us to bring in soloists and ensembles that we would not otherwise be able to afford. Throughout its eighteen-year history, we have tried to keep and develop the Festival's links with the local community. Our audiences mostly come from the local area, though we also attract enthusiasts from Bury St Edmunds, Cambridge, London and further afield. For major works, such as Purcell's *The Fairy Queen*, Mozart's Mass in C minor or the Bach passions, we regularly attract audiences of more than 300, and our core audience has learned to trust us, so that even concerts of unknown music attract a substantial crowd.

In planning our festivals we try to reflect current anniversaries and new developments in early music. Thus the 2006 festival will celebrate Mozart's 250th birthday with performances of the opera *Il re pastore* and the Requiem (in Richard Maunder's edition), while not forgetting the 300th anniversary of the death of Johann Pachelbel. In 2007 and 2008 we plan to mark the 300th

anniversaries of the deaths of Jeremiah Clarke and John Blow. Haydn will surely feature in the 2009 festival. At the same time, we try to feature artists at the start of their careers. Apollo & Pan gave a concert for us soon after they won the 2001 International Early Music Competition at York, and we have invited savādi, the winners of the 2003 competition, to appear in March 2006. Another regular strand is a series of lecture recitals featuring particular instruments: those covered over the years include the trumpet (Crispian Steele-Perkins), the trombone (Susan Addison), the viol (Alison Crum), the oboe (Gail Hennessy), the flute (Rachel Brown), the bassoon (Sally Holman) and two harpsichords (Steven Devine and Colin Booth). In the future we would also like to develop our educational work, with workshops in schools and day courses for adults. All this activity is part of our mission to educate our audiences in early music, and, of course, to entertain them in the process.

For more details of the Suffolk Villages Festival or to be put on our mailing list, visit our web site, www.suffolkvillagesfestival.com, or contact us at 119 Maldon Rd, Colchester, Essex CO3 3AX (01206 366603).

North West Early Music Forum
Roger Wilkes

Roger Wilkes, President of NWEMF, continues our series of articles about the regional Fora.

NWEMF – the oldest of the regional early music fora - came into existence in November 1977, the main product of a conference held at the College of Adult Education in Manchester, convened by Roger Wilkes (then Staff Tutor in Music at the College) and David Fallows, who had then recently joined the teaching staff of the University of Manchester, and attended by ninety or so people from various parts of north-west England and beyond. A modest initial aim for the conference at the College – where courses in recorder-playing and Renaissance Music-making had recently been established – was to enable College students to meet with other like-minded individuals from across the region, and to establish a central point of information about who was involved and interested in 'early music', what different groups and individuals were singing and playing pre-Classical music as either professionals or amateurs, when and where concerts, recitals and educational courses were be found – and so on. David Fallows' involvement in the planning of the Conference broadened its scope appreciably. He was able to attract interested individuals from a far wider geographical area, and did so largely by inviting 'keynote' speakers such as Anthony Rooley and Richard Phillips to address the company.

So - NWEMF came into existence with David Fallows as its founder chairman, Roger Wilkes (President since 1985) acting as secretary and treasurer and as editor of the Newsletter, and a committee which initially comprised Morris Davies, Alan Hamilton, Richard Langham Smith, Ephraim Segerman and Joan Wess. John Turner drew up a Constitution for us, which facilitated our registration as a Charity [508218], and the objectives were set: 'the education of the public in the study, practice and appreciation of the art of music and in particular….music of the mediaeval renaissance and baroque periods....'. We resolved to achieve these aims through courses and events of sundry kinds, to 'print publish and distribute books pamphlets and leaflets relating to early music', and to issue a regular Newsletter. We worked largely on instinct, reflecting our own interests and specialisms to a large extent, as there were no equivalent models

to guide us. Not the least important decision concerned the nature of our membership: in fact, through limited yet vital arts association funding, we were able to offer an open membership, and freely to disseminate information about concerts, courses and our initiatives to a large number of interested individuals, organisations and educational establishments.

During the lifetime of an organisation now nearly 30 years old fortunes and priorities have inevitably fluctuated, but NWEMF is now arguably as strong and self-confident as it has ever been. Since 1982 it has run a highly-successful Summer School of Renaissance Music in what is now St Martin's (formerly Charlotte Mason) College, Ambleside, the idea initiated by its director for 21 years, Clive Walkley, then a lecturer at the College. The highly-experimental 1982 summer school attracted some 40 adult participants, just 6 of them singers. The 2005 event – which filled within a month of advertising – drew nearer to 80 participants (from the United Kingdom, from Germany, Switzerland and the Bahamas!), with, as every year, a healthy mixture of newcomers with folk who have attending for many years. Alongside the adult singers and instrumentalists (violists and lutenists, recordists and other wind players) is an important corps of junior participants – NWEMF's mission to persons of school-age and university/college students has been a prominent one in recent years. Deborah Catterall, Director of the National Youth Training Choir, has been a major factor in the development of our work with young people, and the Summer School in particular would be unthinkable without the active and enthusiastic involvement of its youngest participants.

As with other fora, though without the benefit of arts council funding, NWEMF, almost from day one, has run a richly-varied programme of day workshops, with occasional longer programmes (besides the summer school), tutored by the customary mix of 'local' professional tutors and distinguished visiting tutors such as Philip Thorby, Jeffrey Skidmore and David Allinson (to mention three recent examples). The popularity of these workshops has not been diminished by a steady increase in their number over recent years: NWEMF's web site – www.nwemf.org.uk – bears amply testimony to the society's vitality and vibrancy. The Newsletter – NWEMF's most vital communicative organ in its first few years – continues to be the main means by which members and others learn of NWEMF and other early music workshops, and of professional and amateur concerts and recitals in and around our region.

NWEMF has benefited enormously from the contribution and vision of individual officers and members. An important early example was Joan Wess, still our longest-serving Chairman, who succeeded David Fallows in 1978 and

remained in office until her tragically early death in 1989, a singularly charismatic teacher, performer, enlightened organiser and animateur. Since 1977 a whole succession of Chairmen, Secretaries, Treasurers, Editors of *Newsletters*, together with a handful of remarkably long-serving Committee members and co-opted members, have served NWEMF. One 'key' landmark in our history, in November 1998, was the 21st-birthday concert of music by Purcell, including *Dido & Aeneas*, held at Tabley House, near Knutsford in Cheshire. All parts, and a healthily high proportion, of NWEMF's membership participated in, or attended, this remarkable celebration, since which time the society has been on a 'roll' with a growing membership, a dynamic Committee spearheaded by an inspired and inspiring chairman, David Allen, and a programme of well-supported workshops in subjects encompassing (during the past year) Sweelinck (Morris Davies), the Toledo Passion (Clive Walkley), Byrd (Peter Syrus), Tudor Mass settings (David Allinson), separate workshops for Baroque Strings (Peter Holman) and for Recorders (Andrew Mayes, Grace Barton), Charpentier for 4 choirs (Jeffrey Skidmore), and Tridentine Vespers (Roger Wilkes).

During 2005-06 NWEMF will be maintaining that kind of range, including an Advent workshop with Nancy Hadden, Buxtehude (Peter Leech), Psalmody (Sally Drage), paired workshops devoted to *L'homme armé* and *Musica Transalpina* (Roger Wilkes)…and much else. Lastly, the 25th Renaissance Music Summer School in July 2006 will see special celebrations, a climax to the 2005-06 season, and, hopefully, another watershed in the development of an enterprising, friendly, enthusiastic and ever-maturing organisation.

Musical instruments in the Horniman Museum

Matthew Spring

Continuing our series of articles on musical instrument collections, Matthew Spring explores the instruments in London's Horniman Museum.

Tucked away in a leafy part of South London is one of Britain's more interesting and well-displayed musical instrument collections. It is certainly a large collection (with over 7000 instruments), and a very diverse one, with the emphasis on instruments in their musical and performance context rather than as examples of craftsmanship within the realm of the decorative arts. The musical instrument department employs a number of expert organologists and instrument conservators, and supports an excellent and well-attended (and notably free) series of concerts and events that adds to the work of the department. It is frequently visited by parties of schoolchildren and students, but will also accommodate and help the serious amateur and professional instrument researcher or maker. It has teaching and demonstration rooms and a huge glass conservatory for concerts. Recent years have seen a big emphasis on collecting recordings of ethnographic musical material as well as filling gaps in the world coverage of the collection.

The Horniman Museum was founded by the Victorian tea trader Frederick J. Horniman and featured musical instruments from the first. Collected in the nineteenth century, they were given as part of the original bequest to the people of London in 1901. More instruments came to the museum by way of the Percy Bull collection and a large number of European wind instruments was donated by Adam Carse in 1947. Many of the Victoria and Albert Museum's folk and oriental art instruments were transferred to the Horniman after the V&A's decision to concentrate on European art music instruments. More recently, between 1981 and 1983, the Horniman Museum was able to purchase the Arnold Dolmetsch collection with generous support from the National Art Collections Fund, though some of keyboard instruments may be found at Rangers House (in Chesterfield Walk, Blackheath, London SE10).

From early on the instruments were rigorously organised and displayed according to the Hornbostel-Sachs system of musical instrument classification. The emphasis throughout the museum on ethnic artefacts and anthropology

dictated the strong emphasis on music in culture. In recent years the musical collection has been completely re-organised in a new display area and in new and accessible cases, making the viewing of the collection a pleasure and exciting for people of all ages.

The collection of early wind instruments shows the formative development of keys and valves in the all the main orchestral instruments and many that fell by the wayside. Highlights of the collection include the earliest dated horn made in England, and woodwind instruments by the pre-eminent London makers of the 18th century, Thomas Stanesby, father and son. Fine early examples of single and double reed instruments are present including a Stanesby oboe and early clarinets, bassoons and saxophones. Dolmetsch's own Peter Bressan recorder was lost in 1917. He needed a substitute for his concerts, and developed one in the early 1920s which became the prototype for the recorder now used in schools all over the UK. Both Dolmetsch's Bressan, which was subsequently recovered, and recorders by Dolmetsch himself are shown in a new exhibition.

Dolmetsch's collection includes some fine examples of plucked and bowed stringed instruments. Among them are bass viols by Barak Norman (1713) and George Miller (1669), and a 17th century violone attributed to Giovanni Paolo Maggini. A violoncello converted from a viol by Joachim Tielke of Hamburg, dating from 1687, is one of the instruments acquired for the museum before 1898 by Frederick Horniman. The collection recently acquired a fine Johann Christian Hoffman 13-course 'swan-necked' baroque lute made in Leipzig c.1740: an instrument possibly owned by one of Bach's pupils and certainly the type of lute that would have been familiar to Bach.

Among the thirty string keyboard instruments is a double manual harpsichord by Jacob Kirkman (London, 1772) and a miniature virginal made in Germany and dated 1575. There are virginals by the Italian makers Dominicus Venetus (1564) and Petrus Orlandus (early C18). There are also keyboards of the early music revival by Arnold Dolmetsch himself. Dolmetsch's richly decorated 'Green harpsichord' of 1898, with its unique action, was made at the suggestion of William Morris for an Arts and Crafts Exhibition Society show. The Horniman also has a collection of London pianos including ones by Robert Stodart (1790), George Garcka (1793), John Broadwood Son (1799 & 1801), William Rolfe (1825) and Robert Wornum (c.1870). Among the collection of organs is a composite instrument with a rank of 17th century Iberian pipes, and a bureau organ attributed to the great London 18th century maker of Swiss origin, John (Johannes) Snetzler.

While the main emphasis of the collection is on ethnic instruments, the addition of the Carse and Dolmetsch collections means that it has historical depth as well as broad coverage. Among the different sections are particular instruments of great interest, not so much because of their decorative effect, but because they are fine examples of working instruments of their period and type.

The Horniman Museum is situated at 100 London Road, Forest Hill, tel. 020 8699 1872. Details of the museum and its collections can be found on its excellent website, http://www.horniman.ac.uk/.