

Nema NEWSLETTER

Editor: Francis Knights

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Welcome to the first issue of the *NEMA Newsletter*, a new online publication for members of the National Early Music Association UK, which will appear twice yearly. It will share and circulate information and resources between Britain's regional early music Fora, amateur musicians, professional performers, scholars, instrument makers, early music societies, publishers and retailers; and contributions and news items are welcomed. As well as the listings section (including news, events, obituaries, and listings of international conferences and festivals) there will be an interview and a number of articles, including work from leading writers, scholars and performers.



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Interview with Peter Holman, Part 1

NEMA's President, Professor Peter Holman, was interviewed by Francis Knights in Cambridge last November, to mark Peter's 70th birthday.



Peter in 2016 (photo: Thérèse de Goede)

FK: *How did you become interested in early music?*

PH: My background in early music came about because my father was a record dealer of a very particular type: he set up his own business importing and selling second-hand discs by mail order, a bit like an antiquarian book-seller. He started with 78s, but of course LPs were a great benefit when they came in because they didn't break in the post! At a certain point I became interested in listening to them, and we were also living within reach of London so I was taken to concerts there. He liked early music, but wasn't especially interested in it. As a child I instinctively found my way to early music by listening to recordings, such as I Musici's very first recording of Vivaldi's *Four Seasons* [1955], or the first recording of Monteverdi's *Orfeo* with period instruments [directed by August Wenzinger, 1955]; that was a big revelation to me. As a teenager, I was obsessed by Bach's cantatas, and tried to collect recordings of all of them.

What other recordings were coming out at that point?

Well, there were an awful lot of German ones, which my father was in a position to import; you couldn't just go to a record shop and buy them in those days. One of the things he did was to order hard-to-get recordings. Harnoncourt was a big influence, for example his recordings of Heinrich Biber with Concentus Musicus on Austrian Amadeo. I also started collecting the Harnoncourt-Leonhardt Bach cantata cycle as it came out, but never got to the end.

What other figures influenced you back then?

Thurston Dart of course. At my rather sport-loving, philistine boarding school I was told I wasn't allowed to take Music A-level, and anyway, music wasn't a suitable profession for a gentleman! So I went to Durham University to study English, because I hardly had any formal music training, and when I'd been there for a week I realised I wanted to do music, so I spoke to the Professor, Arthur Hutchings - a rather forgotten figure now - about changing to Music, and he offered to give me extra harmony lessons. At the end of the first year I came top in the history exam and bottom in the harmony exam; not being a Mozart, I wasn't able to pick up harmony instantly! So Hutchings said he would write to his friend Thurston Dart, who was starting a new music course at King's College, London, which was less focused on harmony and counterpoint. It happened that one of the students who had been accepted on the course dropped out, so I got in at the last moment.

Dart was very influential: you could learn more from him in an hour than from other people in a whole term. But he was a strange man in many ways. For instance, at the end of the second year at King's he announced that he wanted us students to choose a research project we would work on during the summer holidays. Off the top of my head I suggested the violin in seventeenth-century England, a subject he had virtually invented. I suppose I wanted to please him but instead he was rather annoyed and tried to tell me that I wouldn't find it very productive; there wasn't much material. I realised later that it was symptom of his insecurity: he could even feel threatened by an undergraduate becoming interested in a subject he had made his own.

But Dart was certainly my role model as someone who combined scholarship and practice in early music. It was a good time, as you had to work out things for yourself. Early music wasn't established as a 'subject', so there weren't courses you could go on, or worse, recordings you could imitate – though I doubtless did my fair share of imitating *Concentus Musicus*! I recently bought a CD reissue of an LP by them, *Instrumental Music of 1600* [Amadeo AVRS 6234 (1961)] that I found a revelation at the time and wore out playing it repeatedly. It sounds rather quaint now; it's the mixture of continuous vibrato and a very legato approach to string playing. But that disc introduced me to the consort music of the early seventeenth-century, and particularly to the Anglo-German consort repertoire of William Brade, Thomas Simpson and their German imitators, which became one of my core interests.

What were your other influences?

Margaret Bent, my tutor at King's, expanded my horizons, introducing me to Medieval music as well as Schubert. I remember her playing me the slow movement of Schubert's String Quintet, which I had never heard before and was a revelation. Like many people of my generation I was an anti-Romantic at that time: I liked music up to Mozart and Haydn and from Stravinsky and Schoenberg. It's taken most of my life to repair my deficient musical education and come to appreciate most nineteenth-century music!

It sounds as if all the things you discovered early on stayed with you.

Yes, and my first book *Four and Twenty Fiddlers* started with that moment at King's College with Dart. I was so annoyed by his response that I went to the library and filled up a sheet with references that afternoon. It started more than 20 years research, leading to what turned out to be a 500-page book. I wrote it really just to answer a simple question: was the English consort repertoire intended for violins or viols, and how can you tell? I rapidly came to the conclusion that you usually can't tell from the music; the whole point of the book was that you have to look at the institutions that played the repertoire, mostly at the English court.

I realised fairly soon that, though I loved Bach and Handel, as a performer and as a researcher I wanted to investigate earlier music, and the string consort repertoire attracted me very much; even though I'm a harpsichordist I've always been interested in ensemble music than the solo keyboard music. Apart from English consort music, I developed an interest in German instrumental music, and in about 1969 I put on a whole concert of Heinrich Biber in London, probably the first ever in this country! Editions of his music had long been available, but there was a barrier in that seventeenth-century German string music just didn't work on modern instruments; it was only when I heard *Concentus Musicus* playing it on period instruments that I realized what the music was meant to sound like. With consort music the further you go back in time the more that's true.

With your interest in string music, did you play the viol yourself?

I started to play the bass viol when I was at King's College but never got terribly far with it, even though I had learned the viola before I went to university so that I could get some experience playing in an orchestra, and that was very good for me. I played in an evening class for viols at Chiswick Polytechnic that Francis Baines taught. It was quite a high-powered group, certainly as far as intellect was concerned, if not string technique. Its other members included Tony Rooley, Jim Tyler and Clifford Bartlett; I was by far the worst! I was also taught the harpsichord at Chiswick Polytechnic by John Beckett, though I'm afraid I wasn't a very good pupil. He was such a naturally gifted keyboard player that he couldn't understand someone who couldn't do it instantly, and used to get frustrated with me. He was a very stimulating person, but with rather dogmatic ideas about performing early music, and he wasn't actually a very good teacher, at least for me.

When you graduated, what was your first job?

I was very fortunate: I just walked into a job. I did a Masters degree at King's in 1970-1, and Adrienne Simpson, who was a year or two ahead of me, said 'Do you want a job?' She had been teaching part-time at Colchester Institute but had decided to go back to New Zealand. So I phoned up the Head of Music,

Dr Swinburne, and he said, ‘come and see me next week’. So I did; he talked to me for about ten minutes and said, ‘Right, start on Monday’! He was a friend of Dart’s, and clearly thought that anyone who had been his student must have something to offer. I mostly taught music history and keyboard harmony, including a lot of figured bass. At the time the Music Department of Colchester Institute really was cutting edge; for a long time it and Huddersfield Polytechnic were the only places in the country offering music degrees that combined academic and practical work at a fairly high level. I was full time there for quite a few years, but became busier and busier playing and writing, so I went half-time then quarter-time as a lecturer. Eventually, in 2000, I got a job at Leeds University, where for the first time I was paid to do research.



Illus.2 Sacred Vocal Music of Monteverdi, on Hyperion (1981)

CDA66039 (1981)] and The Parley’s Monteverdi disc, also with Emma Kirkby as well as Ian Partridge and David Thomas [*Monteverdi: Sacred Vocal Music*, Hyperion CDA66021 (1981), illus.2]. Those two recordings really helped to put Hyperion on the map, and gave us the credit with Ted that allowed us to record a lot of unknown music. I had the idea of the ‘English Orpheus’ series to explore seventeenth- and eighteenth-century English music. It ended up being 50 CDs, mostly first recordings. The Parley made most of them, but Tim Roberts and Paul Nicholson also contributed to it.

Which is your favourite disc from the English Orpheus series?

That’s difficult, but I would say probably Thomas Linley’s short oratorio *The Song of Moses*, a fantastic piece and Linley’s masterpiece; we recorded it with the fine orchestral anthem ‘Let God arise’ [Hyperion CDA67038 (1997)]. But we didn’t corner the market for eighteenth-century English music. Graham Lea-Cox recorded a number of major works by William Boyce on ASV with the Hanover Band and the choir of New College, Oxford, and in recent years there have been a number of recordings of English music by continental groups. The problem with English music of that period is that people have tended to think only of native composers, but there were lots of important immigrant musicians because London was the most exciting place to be in the eighteenth century for a musician. I’ve argued that England had the richest musical life of any European country at the time, judged by the sheer amount of musical activity of all types. The most impressive thing about it was that it wasn’t confined to London: there were music societies all over the country, and a lot of significant musical activity going on in the provinces at a professional level. We’re used to that in Germany and Italy, but of course they weren’t single countries at the time.

What about your performing career? Before the Parley of Instruments I remember an early Jenkins disc with Ars Nova - almost unknown repertoire.

Yes, it was a pioneering disc, with my first group, Ars Nova [Meridian E77020 (1978)]; I started The Parley of Instruments, its successor, with Roy Goodman in 1981. Actually, the Jenkins disc wasn’t the first devoted to him. There was a much earlier one by the Oxford Chamber Players directed by Raymond Clauson [Argo RG73 (1957)]. I seem to remember that it’s played on viols of some sort, though sounding rather like modern strings. In the 1970s and 80s there was a market for recordings of little-known composers such as Jenkins, and the record companies would even pay you to make them! When Ted Perry started Hyperion, his early music list really took off with the success of his Hildegard of Bingen recording made by Emma Kirkby and Gothic Voices [*A Feather on the Breath of God*, Hyperion

So by this stage, your writing and playing were moving in tandem?

At this point, in the 1980s, I started producing ideas for recordings based on research I was doing for *Four and Twenty Fiddlers*. A good example is the CD of music by the early seventeenth-century expatriate composer Thomas Simpson, another favourite of mine from the English Orpheus series [*An Englishman Abroad: Consort Music by Thomas Simpson*, Hyperion CDA66435 (1989)]. Thurston Dart was the first person to point out the significance of the Anglo-German repertoire, and Simpson's place in it; he recorded some Simpson with the Boyd Neel orchestra [*Dances of Shakespeare's Time*, L'Oiseau Lyre OLS 159 (1956)]. *Four and Twenty Fiddlers* was important to me. It took me about 24 years to write – one per fiddler! – and after it was published I was able to get a doctorate by publication from London University. It's a DMus, historically a degree awarded to composers, including Haydn in 1791. I think I was the first person to receive one who was a musicologist rather than a composer. It's a higher degree than a normal doctorate which means that I can pull rank on mere PhDs!



Illus.3 Peter directing a rehearsal of Handel's Messiah from his 1778 Kirckman harpsichord in Great St Mary's Church, Cambridge in June 2011 (photo: Francis Knights)

Tell us the story of your Kirckman harpsichord.

I'd had various modern harpsichords, including one by Michael Thomas which was a sort of two-manual Italian, a strange beast, but a nice instrument. I started off as a teenager with a John Morley single manual; the late Clifford West improved it by putting bottom boards on it, and quills, which improved the sound. I came across the Kirckman (illus.3) because the technician at Colchester Institute told me that he knew somebody with an old harpsichord who wanted me to look at it. He turned out to be a dentist in Thorpe-le-Soken near Colchester, and he wanted to sell it for two reasons. It was partly because as a dentist the sound of the drill has destroyed his upper partials of his hearing so that he couldn't hear the beats to tune it anymore, and partly because his wife didn't like music, and didn't like him playing it – particularly when it was out of tune! So his solution to the problem – quite ingenious – was to sell the Kirckman to me and instead to buy himself a three-manual North German Baroque-style electronic organ that he could play with earphones. So I got the Kirckman very reasonably; he'd bought it in the 1950s and he just calculated what he thought was the inflation from then. He wanted it to go to a good

home. It was made in 1778 and is a single-manual with two eights and a four. It's a remarkably good instrument in extremely original condition; just about the only replacement parts are the jack-rail and the stick! It must now be one of the most-recorded old harpsichords.

I've also got a chest organ by Goetze & Gwynn, their op.2, made in 1981. My challenge to them was to make a worthwhile instrument that would also fit into the back of the Ford Escort estate I had at the time. In particular, I wanted an instrument that would be suitable for English consort music, and that's what it is. It's not just an anonymous box organ but what Monteverdi called an *organo di legno*, with all wooden pipes. They modelled the pipes on English seventeenth-century instruments, which don't have much chuff. Dominic Gwynn reckons this is the English sound, designed to blend with strings. In addition, I've got an Italian-style harpsichord by Colin Booth, which is marvellous: quite small, very light, with tremendous attack – an ideal continuo instrument.

Tell us about the opera projects you've worked on.

Well, that came about through my working relationship with the actor and costumier Jack Edwards, who had an uncanny ability to bring the acting style and movement of the eighteenth century to life. The late Wendy Hancock knew Robin Brackenbury, the owner of Holme Pierrepont Hall near Nottingham, who wanted to put on early music concerts in the house. In those days it was semi-derelict, and so in 1979 we put on the first production, James Shirley's masque *Cupid and Death* with music by Matthew Locke and Christopher Gibbons, in the church next door. That was great fun, and it led to productions with a stage built in a room in the house. The next year we put on the first modern performance of J. C. Pepusch's *Venus and Adonis*, followed in succeeding years by Thomas Arne's setting of Milton's masque *Comus*, Maurice Greene's *Phoebe*, and Arne's *Thomas and Sally* with Purcell's *Dido and Aeneas*; we concentrated on English Baroque masques or operas.

After that the company went public, and did a couple of years on the Fringe at the Edinburgh Festival using the eighteenth-century St Andrew and St George's Church in George Street, which we were very lucky to be able to use – a great venue for classical music. There we did the first modern production of Pepusch's opera *The Death of Dido* together with John Frederick Lampe's *Pyramus and Thisbe*, a hilarious operatic version of the play-within-a-play in *A Midsummer Night's Dream*. After that we became a touring company with the name Opera Restor'd. We were greatly helped at an early stage by inheriting the assets of Opera da Camera, which had put on productions of English eighteenth-century operas in the 1960s, with Roger Fiske as the driving force. It was inheriting his library of scores and parts that introduced me to the operas of Charles Dibdin, and we eventually recorded Dibdin's *The Ephesian Matron* with two of the short operatic dialogues he wrote for Sadler's Wells [Hyperion CDA 66608 (1992)]. Opera Restor'd was very successful as a touring company for many years, though it eventually ceased operations because several key members of the company died or stopped working; Jack Edwards died in 2015.

So did the Suffolk Villages Festival appear at that point?

That started in 1988, I decided I wanted to put on concerts local to me in Colchester, and the opportunity came about because Mark Caudle, the cellist and bass viol player in The Parley of Instruments, was living near me, in Polstead in Suffolk. He had met one of the churchwardens at Stoke by Nayland nearby, who wanted to have some music in the church. We put on a concert of eighteenth-century music there with a few players and 150 people turned up to listen! That was the start of it all. We use the wonderful churches in the Essex-Suffolk borders – an area bounded by Colchester, Sudbury and Hadleigh – and we have kept the Festival small and intimate. We're largely self-funded, though we have an excellent group of local supporters who have fundraised for particular projects. At the moment we're in the middle of a Monteverdi project, for example; it started last year with a very successful concert performance of *The Coronation of Poppea*. We have a resident chamber choir, Psalmody, whose members nearly all come from East Anglia, and a period-instrument orchestra, Essex Baroque Orchestra, whose members come from a wider area. It's encouraged quite a lot of people locally to take up period instruments, and some well-known players have passed through its ranks, including the horn player Anneke Scott and my bassoonist daughter Sally.

[to be continued in the next issue]

Samuel Pepys unplugged

Christopher Page

While rummaging through the financial records of King Charles II in the Dorset History Centre, among the manuscripts that have come to rest there, I recently found a record that Charles paid for a guitar in April 1660. By the standards of a seventeenth-century king, he lived in some penury at this time, with linen and plate, for example, that could be inventoried on half a page. Although Charles bought ‘a little Harpsicall’ for his own use during these years, there is little in these accounts to suggest that he wished to spend any of the money he had acquiring skill in music. Yet by the Spring of 1660 Charles had acquired a guitar through agents in Paris and was paying 50 *livres* to have it brought, with a number of tennis rackets, to the Coudenberg Palace in Brussels.



Illus.1 Samuel Pepys, from his own bookplate

Soon afterwards the most famous diarist in the English language, Samuel Pepys (illus.1), was deputed to carry Charles’s guitar – perhaps the very instrument cited in the accounts mentioned above – from the English coast to Whitehall, upon the king’s return to the bells and bonfires of Restoration London. It is no surprise that Pepys complained about the task he was given. He records several encounters with the guitar but his attitude to the instrument was always either detached or disparaging; the diary provides no indication that he cultivated it during the period covered, from January 1660 to May 1669. So it is all the more surprising that Pepys eventually commissioned the largest collection of guitar-accompanied song to survive from seventeenth century Europe.

The question of how Samuel Pepys began to learn the guitar leads directly to Pepys’s fondness for singing. He had a more than acceptable bass voice – in modern terms he was a baritone – and could hold a part among the singers of the Chapel Royal in the presence of the king. He sang whenever the opportunity arose: in boats on the Thames, in echoing and unfurnished rooms, on the leads of his house by moonshine. Italian song made a particular impression upon him during the diary years. In the summer of 1661 he hired a Gentleman of the

Chapel Royal, John Goodgroome, to be his singing master, and their first exercise was the light Italian song, ‘La cruda la bella’. Some two years later Pepys was present in the Earl of Sandwich’s lodgings when the Master of the Chapel Royal choristers, Henry Cooke, together with some of his boys, sang Italian works that Pepys (with a characteristic warmth of feeling) judged to be ‘fully the best Musique that I ever yet heard in all my life’. By April 1666 he had composed the melody of a song himself that he was proudly calling ‘my new Recitative’; it was a setting of lines from the first Act of Ben Jonson’s play *Catiline’s Conspiracy*, beginning ‘It is decreed’.

Pepys did not understand Italian. When he heard anything sung in that tongue he was therefore sensitive to the sonority of the language and the singer’s manner of declamation. Various entries in the diary find him reflecting that there is a ‘proper accent’ in the discourse of every country, where the meaning of the term ‘accent’ evidently reaches beyond mere emphasis on syllables to a more comprehensive sense of musicality (this is the ancient meaning of the term). Pepys reasoned that the distinctive accent of each language ensured that nobody finds a song in a foreign tongue as natural or pleasing as a song in their

own. He could hear guitar-accompanied Italian music all around him, to judge by Obadiah Walker's comment of 1673 (principally addressed to young gentlemen like Pepys) that to 'thrum a Guitar to 2 or 3 Italian Ballad tunes, may be agreeable for once, but often practised is ridiculous'. What Pepys desired, it seems, was not only to hear Italian song but also to enjoy (and indeed to compose) English song marked by an Italianate concern for the sense, the rhetorical movement and the spoken enunciation of the words. He therefore became increasingly dissatisfied with English part-songs, for the manner of setting obscured the clarity of the text, and was ready to cultivate an art of accompanied solo song where the music 'humoured', in contemporary language, the conceit of the words.

In 1665 Pepys had heard an especially influential advocate make an enthusiastic case for the guitar. This was his distant cousin and patron Edward Montagu, Earl of Sandwich. On 17 November that year Pepys found the Earl playing a guitar aboard his flagship and praising it 'above all Musique in the world, because it is bass enough for a single voice, and is so portable, and manageable without much trouble'. The term 'bass' here is probably a noun, so the meaning is that the guitar can offer all the basso continuo that a single voice requires: a texture of plucked or strummed chords to fill out the harmony of a composition notated only as treble and bass. This was therefore a well-informed as well as a lordly commendation, and even in the privacy of his shorthand journal Pepys did not presume to exercise his very well attested independence of mind and dissent from it. There is no record of what Pepys heard the Earl singing that day, but there may be a clue in a diary entry written two days later. Pepys there records how he took a journey by water, 'all the way with my song-book singing of Mr. Lawes' long recitative Song in the beginning of his book'. This was almost certainly 'The Lament of Ariadne' that opens Henry Lawes' volume of 1653, *Ayres and dialogues, for one, two, and three voyces*. Pepys had not used the term 'recitative' in his diary before this; perhaps he had recently heard the Earl singing the piece to the guitar.

By the early months of 1671, when Pepys was no longer keeping his diary for fear it should ruin his eyesight, he had finally decided to obtain a guitar from Italy. For an amateur composer of songs, who once considered ordering a little harpsichord because it would 'do my business as to finding out of Chords', this was a wise and almost an inevitable step. Pepys had a useful Italian contact in Thomas Clutterbuck, the English consul at Livorno, who regularly sent shipments of fine goods home to London, as those with government postings in foreign countries commonly did during the seventeenth century, both at the request of others and for their own financial interest. Clutterbuck was ideal for Pepys's purpose since he was also a navy contractor and therefore had much to gain from doing Pepys a service or even offering him a bribe. On 27 March, Pepys accordingly wrote to him with his request, and although the letter is lost Clutterbuck's reply of 1 May survives:

I recommended to the Care of Captain Wyld a bundle of those muscicall Cards, which I hope will proue to your Intire Sattisfaction, having sent to Venice on purpose for them. By Captain Bowen you may expect one of the best Chitarres this Country affoards. As Likewise some of our best Compositions, and Aires and other Trifles.

Clutterbuck wrote again in September expressing his hope that Captain Worden, a naval officer, had by now delivered the guitar.

Pepys's search for musical pleasure and instruction took a new turn later that same year when he decided to send abroad 'for a man of learning, and a good Musician'. He wrote to his old friend Thomas Hill, a merchant then residing in Lisbon, and on 14 April Hill replied commending a young musician named Cesare Morelli keen to find employment in England. Born 'in Flanders but bred at Rome', Morelli could sing to the theorbo with great skill and spoke Latin, Italian, French and Spanish, all of which was well calculated to please Pepys. In October Hill wrote again praising Morelli for his manner of singing 'most perfectly in the Italian manner' or *alla Italiana di tutta perfettione* – a slight affectation of phrase which says much about the tastes and interests he and Pepys now shared. Enclosed with this second letter was one from Morelli himself, handsomely addressing Pepys as 'Illustrissimo Signore Padrone mio Colendissimo' and expressing an eagerness to enter his service. All went well, and by June 1675 Morelli was installed among the other servants in Pepys's lodgings at Derby House, the new Admiralty headquarters between Whitehall and Westminster. He was to remain with his new master for just over a decade.

Three years later Pepys and Morelli together were engulfed by the greatest catastrophe of Pepys's career.

Paradoxical as it may seem, it was this disaster which prompted Pepys to begin (or to accelerate) the work of compiling his unrivalled collection of guitar-accompanied songs. It also explains why we know so much about the work of compiling them. On 13 August 1678 King Charles II was informed of a Catholic conspiracy to murder him, to impose arbitrary government and to return England to popery. Pepys's house musician Cesare Morelli was both a foreigner and a Catholic known to have attended the chapel of Queen Catherine; when Morelli refused to renounce his Catholicism Pepys complied with an edict against Catholics and sent him to Brentwood on the coaching (and therefore the postal) route from London to Yarmouth. Master and servant were henceforth compelled to communicate by letter, and



Illus.2 Anon, 'The thief', reproduced by permission of the Pepys Library, Magdalene College, Cambridge

since Pepys kept the papers from this turbulent period of his life we possess a unique epistolary record, now in the Bodleian Libraries, of a Restoration gentleman's dealings with his guitar master. 'The little knowledge in musick which I have', Pepys wrote at this time, 'never was of more use to me than it is now, under the molestations of mind which I have at this time, more than ordinary, to contend with'.

In circumstances that were far from ideal, Morelli composed or arranged a substantial repertoire of guitar-accompanied song for Pepys, making copies on good quality paper that Pepys posted to him from London. The four volumes of song, all in the original binding, are now in the Pepys Library at the diarist's old college of Magdalene in Cambridge (see *illus.2* for an example). Even by the standards of Pepys, whom one associates with so many kinds of plenitude, they represent a cornucopia. There are songs in French, including arrangements of pieces from two operas by Lully (*Cadmus et Hermione* of 1673 and *Thésée* of 1675), together with Italian works by Stradella, Draghi, Cesti and Carissimi. The settings of English poets, mostly in a declamatory style, include verse by Davenant, Ben Jonson and Shakespeare, including a setting of Hamlet's 'To be or not to be soliloquy', a difficult libretto for any composer but one to which Morelli responds handsomely. There is a substantial amount of music for Latin and English psalms, texts from Divine Service (including a Creed, a colossal litany and an arrangement of an

anthem by Gibbons) in addition to sombre items that show Pepys in a penitential mode not often associated with him, such as 'Lord, I have sinn'd'. There is even a small handful of pieces in Spanish. This is Pepys discovering, in the words of his old and now departed cousin the Earl of Sandwich, that the guitar 'is bass enough for a single voice...and manageable without much trouble'. The manuscripts Pepys commissioned reveal no interest in minuets, giguees or other dance forms, for Pepys the guitarist was Pepys the singer from the beginning. A few recordings and editions aside, the large repertoire he commissioned remains virtually unknown today. He was often afraid that he neglected his daily business; it would be a shame to continue neglecting one of his occasional pleasures.

For editions of accompanied songs from the Pepys manuscripts see now D. Kyropoulos (ed), *Eight Songs for Samuel Pepys: Light, Grave and Sacred* (London, 2014) and J. Rattenbury (ed), *Cesare Morelli's Arrangements of Jean-Baptiste Lully* (Guildford, 2014).

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A concise account of historical harpsichord ranges

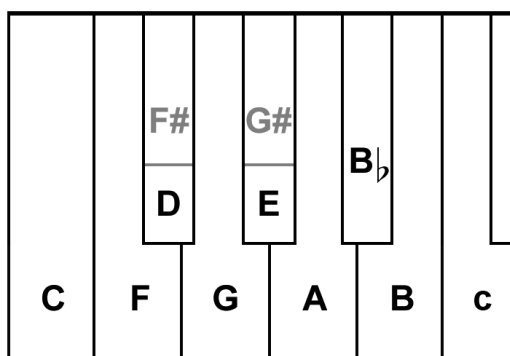
Claudio Di Veroli

Introduction

By ‘harpsichord’ we here mean the instrument typically related to the repertoire, i.e. any plucked-string 8’ instrument. We include virginals and spinets, but not pipe organs, clavichords and octave virginal/spinets. We do not treat here keyboards with more than 12 notes per octave or split-sharps: they do not change the overall extension of the instrument, and are anyway fully discussed in the specialised literature. Part of the material explained here has been extracted and adapted from my ‘Keyboard Ranges’ book discussion (Section 1.3 in *Playing the Baroque Harpsichord*, Bray Baroque, 2/2014).

Short octave from C (C/E-c” bass short octave)

The keyboard looks as if it has a chromatic compass starting from E, but actually the keywork, jacks and strings are built so that most accidentals are lacking in the lowest octave, as shown in illus.1. The goal is to reduce the size and cost of the instrument by omitting the lowest two naturals and associated accidentals. Some instruments were provided with split keys in the bass short octave, providing for two often-needed accidentals, shown in grey in illus.1: this arrangement is named ‘broken octave’.



Illus.1 Bass short octave from C, with optional split keys shown in grey

The short octave from C is the earliest harpsichord standard range. It was predominant in:

- (a) Italy in the Renaissance and Early-to-Middle Baroque eras (16th and 17th centuries). This information is confirmed by the full statistics in Denzil Wraight, ‘Compasses of Italian String Keyboard Instruments’, <http://www.denzilwraight.com/compasses.htm>
- (b) Elsewhere in Europe in the Renaissance and Early Baroque eras (16th century and first decades of the 17th century)

Especially in Italy, the range in the treble was sometimes extended up to F”, but these high notes - virtually never scored in the solo keyboard music of the time - were used for transposing a fourth in the accompaniment of singers or melodic instruments. Quite a few keyboard pieces of the time - e.g. some of those by Peter Phillips in the Fitzwilliam Virginal Book - specifically took advantage of the peculiar short-octave key disposition, scoring for the left hand wide intervals that would be unplayable on a fully chromatic keyboard. The following passage from Phillips’s *Galiarda Dolorosa* (ex.1) looks awkward, but is actually very easy to play on an instrument with short-octave from C: the alternation of octaves and tenths in the left hand is mostly obtained by simply moving the hand as if playing chromatic parallel octaves.



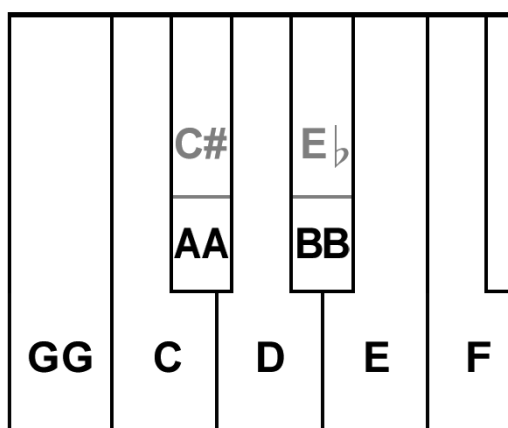
Ex.1 Peter Philips, *Galiarda Dolorosa* (1593), final bars. *Fitzwilliam Virginal Book*

Harpsichords with split keys ('broken octave') are perfect for the Baroque continuo role, where the occasional Eb is not a problem and the C# is very rarely needed at all. Very importantly, since the continuo role never required ranges either below C or above c'', the later expansion of the harpsichord range during the Baroque era was largely unrelated to its use for the continuo, and strongly related instead to its use as a solo/concertato instrument.

To the modern harpsichordist, instruments with short octave from C look very attractive for their small size, low cost and portability. It has to be borne in mind, however, that some early Baroque music for solo harpsichord, e.g. by Louis Couperin, already - and often - requires GG, AA and BB and therefore requires a larger range.

Short octave from GG (GG/BB-c'' bass short octave)

This is essentially the Renaissance range transposed down a fourth, as shown in illus.2, with the treble now going up to c'' (sometimes up to d'' and even further, though these notes were seldom if ever scored in contemporary music). This range became quite common during the middle and second half of the 17th century: it was called *petit ravalement* in France, where it was still considered standard at the end of the century (see for example M. de Saint-Lambert, *Les Principes du Clavecin* (Principles of the Harpsichord), (Paris, 1702), modern English edition by Rebecca Harris-Warrick (Cambridge, 1984))



Illus.2 Bass short octave from GG, with optional split keys shown in grey

Here also some instruments were provided with split keys in the bass, providing the necessary accidentals shown in grey in illus.2, in the arrangement known as 'broken octave'. For modern players the broken octave is really convenient, as it extends the use of the instrument to a larger repertoire. Except for a single piece, François Couperin's *Premier Livre* (1713) was entirely composed for this keyboard range.

Similarly to the short octave from C, the new short octave range from GG also found composers using it to facilitate playing intervals of a tenth or even a twelfth with the left hand. The Gaillarde in F by Louis Couperin, composed c.1650, has on bar 16 a seemingly unplayable chord: left-hand AA-e, right-hand c#'-e'-a'. A similar chord with even more notes is found at the end of one of his Courantes in a minor,

as well as in the Allemande in D major, as shown in ex.2. Far from unplayable, these passages are actually easy to play on a keyboard with short octave from GG, where the 'C#' key actually plays the note AA.



Ex.2 Louis Couperin, excerpt from *Allemande in D major*, c.1655

The modern player of 17th century music has to be flexible in either playing or tuning: the short octave tuning shown in illus.2 was the most frequent one but - with the same keyboard design - other schemes were in use as well. Louis Couperin provides a good example of different standards used by the same composer.

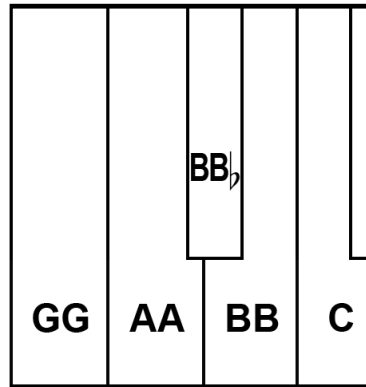
Louis Couperin's works have survived only in manuscripts and probably were composed at different times for diversely-tuned instruments, all of them with a short octave from GG. He never wrote either C# or Eb, because his keyboard did not have split keys (common in Italy and England but not in France). His pieces can be divided in two groups:

- (1) Most of them only use the AA, occasionally also the BB, and are playable on a short octave from GG, including keyboards built as in illus.2 but lacking the GG, thus appearing to be chromatic from C
- (2) Some pieces include the AA and also either the GG or the BB^b, and one piece uses all three notes. These works are inevitably meant for a short octave from GG where the BB was retuned to BB^b.

This range was still in use in Italy in the late Baroque era, where the harpsichord was now mostly restricted to an accompaniment role. North of the Alps in the 18th century, however, with pieces asking for the retuning of some bass notes, the brass strings would break sooner or later. Another problem of short octave instruments was that the saving in space in many instruments yielded cases and strings that were too short to produce a good sound quality in the extreme bass range. Eventually these problems were resolved by leaving aside all the short octave variants, extending the harpsichord range chromatically down to GG.

Chromatic from GG (GG-AA-d'''chromatic)

The range was now fully chromatic in the bass (see illus.3), although most instruments did not include the very rarely used GG#/AA^b. Compared with the short octave from GG with split keys, the new chromatic arrangement required more space for the keyboard, which now sported two additional naturals in the bass. However, only one more key was actually needed. In the treble the harpsichord range went up to c''', but the extension up to d''' soon became standard. This is the range typically scored by François Couperin, Handel, the young Rameau, J. S. Bach and others in the first decades of the 18th century. A significant amount of masterpieces fitting this range were composed up to the end of the Baroque era, even decades after the larger range FF-f''' had become common.



*Illus.3 Bass chromatic keyboard
from GG, without GG#/AA^b*

Chromatic from FF (FF-f^{'''} chromatic)

In the first decades of the 18th century, the previous GG-AA-d^{'''} chromatic extended to a fully chromatic FF-f^{'''}, which remained standard until the end of the 18th century. The details, note by note, are as follows:

FF is only exceptionally found in 17th century instruments, and its use was still virtually unheard of when François Couperin scored it in 'La Bandoline' (1713), where he had it printed in diamond shape as optional. A decade later Rameau featured the FF in 'Les Cyclopes' (1724). Corrette scored FF in his *Premier Livre* (1734) and the note became common within a few years.

GG#/AA^b was scored by Corrette in the Prelude of his *IIIe Suite de Pieces de Clavecin* (1734), and also by J. S. Bach in the third movement of the Concerto for Four Harpsichords BWV1065 (c.1736). Rameau first scored GG# in 'La Timide' from the *Pieces de Clavecin en Concert* (1741). A few years later GG#/AA^b had become common, used by Royer (1746) and many later composers.

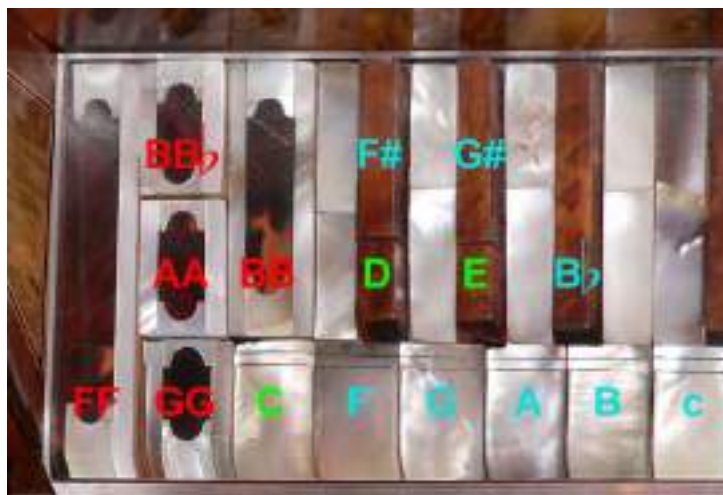
FF# first appeared in the 1740's and is found very exceptionally in the harpsichord repertoire, for example in Royer's 'Le Vertigo' (1746) and in Forqueray's 'La Bouron' (1747).

d^{'''}/e^{b'''} and **e^{'''}** both appeared frequently from 1733 onwards, for example in Rameau's 'Les Indes Galantes' (1735) and in Bach's above-mentioned Concerto for Four Harpsichords. A fully chromatic keyboard FF-e^{'''} was depicted by Corrette in 1749.

f^{'''} was the last addition, scored by Rameau in his *Pieces de Clavecin en Concert* (1741), in 'La Rameau'. This high note only became common in the post-Baroque era.

Exceptional ranges

John Bull composed for the range AA, C, D-a^{''}, implying a chromatic keyboard from C, with C# tuned to AA, which also fits many pieces by other composers (for example, as seen above, by Louis Couperin). Starting in the last decades of the 17th century we occasionally find instruments with a 'Viennese' short octave (see Edward L. Kottick, *A History of the Harpsichord* (Bloomington, 2003), pp.344-7). The range is chromatic from FF but lacking FF#, GG#, C# and E^b: it has only two diatonic keys left of low C, instead of the usual four. The pitches are described by Bohuslav Čížek (*Instruments de Musique*, trans. Cécile Boiffin (Prague 2008)): the three-split natural produces GG-AA-BB^b, as shown in illus.4.



Illus.4 Bass keys in a harpsichord with Viennese short octave, Bohemia c.1690. National Museum, Prague. Photo by the author, with permission, with computer-added pitches colour-coded as follows: Cyan = keys following the standard chromatic keyboard arrangement; Green = keys following the standard C/E short-octave arrangement; Red = additional keys peculiar to the Viennese short octave

Unfortunately, the problem of the short octave implying excessively short strings in the extreme bass was exacerbated in the Viennese design, with only two natural keys between FF and F.

Some 18th-century harpsichords made in the Iberian peninsula, as well as English spinets, had a range from GG to g''' chromatic. This is also the compass used in Spain by Domenico Scarlatti, though he only used it fully in a few of his 555+ Sonatas. He employed the range from FF to g''' in K483 and K485, but he used neither FF# or GG# there: he is thus likely to have used an instrument with the Iberian GG-g''' range, retuning to FF the otherwise-unused GG#. Scarlatti's pupil Antonio Soler, in some sonatas composed after mid-18th century, was the first (and for decades, the only) composer scoring for a full FF to g''' chromatic range.

Some rare harpsichords went down to EE, DD or even CC. From the mid-18th century onwards, Shudi in London made some instruments going down chromatically to CC, even though these additional notes are virtually never found in any 18th century music score (in the piano the range down to CC was only reached decades later, around 1820). Three of these instruments are extant. The most likely explanation of this range is in the continuo role, to allow playing the bass part transposed one octave down in loud passages, doubling the double bass rather than the cello (see also John Koster, *Keyboard Musical Instruments in the Museum of Fine Arts, Boston* (Boston, 1994), p.169).

Acknowledgements

I thank Jonathan Addleman and Davitt Moroney for reminding me of the Forqueray and Rameau references respectively on the HPSCDH-L discussion list on 29 October 2016. A full list of exceptional extreme-range notes in the late Baroque repertoire was listed by Gordon Collins in the HPSCDH-L discussion list on 30 October 2016.

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Crumhorns give a delightful buzz

Mark Windisch

The earliest mention in print of the crumhorn is in a treatise describing an organ in Dresden from 1489, so it is surmised that the organ stop copied the sound of a pre-existing instrument. This image below is taken from a series of prints by Hans Burgkmaier from around 1512 celebrating the *Triumph of Emperor Maximilian I* (illus.1). The prints show many different instruments in procession and this one shows a crumhorn consort and a sackbut. One noted composition from 1621, a Padouana by J. H. Schein, specifies 'krummhorns'. Crumhorns and their various cousins including cornamuses are windcap instruments where the lips do not come directly in contact with the reed, but are blown through a windcap which causes the reed inside to vibrate. Blowing harder raises the pitch.



Illus.1 The Triumph of Emperor Maximilian I

may be played without causing noise nuisance. Because you have to play at quite high pressure a certain amount of practice is necessary to enable your cheeks to allow a firm grip, to avoid escape of air around the side of the lips.

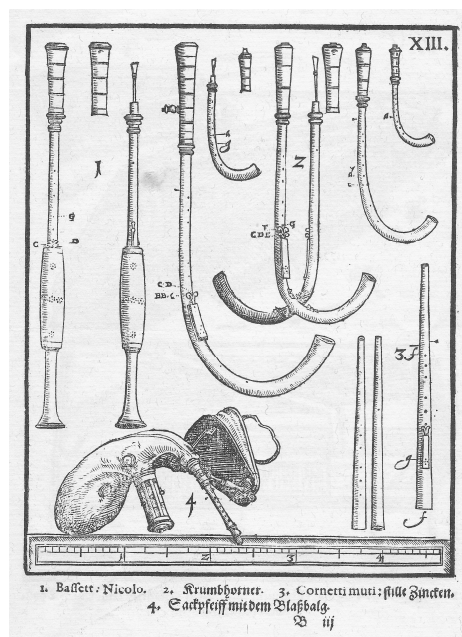
Keeping a steady acceptable intonation takes practice, but when it works crumhorns make a delightful and fulfilling sound, especially when played in consorts of four or five instruments. London Pro Musica publishes three books covering arrangements from 3 to 6 players in the MRC series and there are several other publishers too. If you play a recorder and wish to extend your range, a windcap instrument makes an easy transition. If you are new to crumhorns be prepared to play for short periods only until your stamina has built up.

Currently I have twelve people who are available to play from time to time and it is usual that we can arrange four or five people about once or twice a month in one of two homes in West and North West London. If you are interested, and even if you do not have a windcap instrument, please contact me at mark@windisch.co.uk.

*Mark Windisch is a retired engineer and civil servant, and
past NEMA Chairman*

Since the 1950s and the start of the early music movement, modern reproductions have been made and they can now be bought from makers like Eric Moulder and Moeck, and you can even build your own from a kit supplied by the Early Music Shop. Fingering is substantially identical with recorder fingering and the most commonly available models are soprano, alto, tenor and bass (illus.2), corresponding exactly with recorders at A440. The range is normally one octave but some instruments have one or two keys played with the left hand extending the range a minor third upwards.

Reeds are either of plastic or cane. The former are quieter but a much easier blow. Neither type though is intrinsically loud and the instrument



*Illus.2 Sizes of crumhorn, from Michael
Praetorius, Syntagma Musicum (1619)*

Beaks and Quills re-invented: a new repertoire for recorder quartet with harpsichord

Alexander Blustin

Do you ever have the feeling that you always play the same eight pieces? Have you explored the entire extant historical repertoire of your instrument ... twice? Curious about whether there is anything new out there, but uncertain whether you'd like it, or even be able to play it?

Early music performers are often aware that music is still being written for their instruments. They might not, however, know that they can influence the process to obtain the repertoire they really want. In 2016 the Colchester New Music (CNM) composers' co-operative completed a project to generate works for an 'early instrument ensemble' with no existing historical repertoire: recorder quartet with harpsichord. What follows is how did we do it, and what we discovered along the way.

CNM's membership includes NEMA's Francis Knights, and Stephen Watkins, who directs the Dulcis Venti recorder quartet. Since recorders and harpsichords tend to be found in the same places – concerts, workshops, festivals and so on – we thought that SATB recorder quartet with harpsichord seemed an obvious combination. Intriguingly, though, it appeared to be completely unexplored by composers of the past, thereby offering today's composers the chance to be the first to write for it.

So this presented an ideal opportunity for a Call for Scores. This is an exercise where a performer or promoter issues a public request for composers to submit works, with the ultimate aim of selecting some for performance. We compiled a Call document inviting composers to write for Dulcis Venti with Francis Knights as harpsichordist. It contained the technical parameters of the instruments, maximum duration for pieces and a submission deadline; we asked for 'attractive, imaginative, practical and programmable works ... feasible for performance by professional players with limited rehearsal time'.

The Call for Scores was posted on CNM's website, and linked from listings on sites frequented by composers seeking competitions and opportunities: womeninmusic.org.uk, composerssite.com and soundandmusic.org. Adverts also went to some university music departments.

We received 23 entries originating from composers in the UK, Italy, Serbia, USA, Australia, Austria and Germany; ten of these were selected for performance, plus one from a parallel student project with the Colchester Institute. There was also a commissioned work from Ivan Moody and a suite of pieces by Stephen Watkins himself.



Dulcis Venti and Francis Knights at the premieres in Colchester, June 2016 (photo: Alexander Blustin)

Who entered the call? Submitters ranged from students and amateurs to established professional composers. Styles ranged widely. Pastiche baroque, serial, experimental, neo-romantic, soundscape, minimalist and even cartoon soundtracks were all represented. The recorder writing was generally competent, and given the current prevalence of computer typesetting, score presentation was usually good. The keyboard writing was more variable, however, and some of the music was clearly conceived for Sibelius software rather than human performers.

Since the purpose of this project was to generate a practical repertoire which performers would want to use, the players themselves had total control over selection. This can be controversial with composers. Will the musicians just choose the easy pieces? Will they be biased against anything original and challenging? How far will they dare to move outside their comfort zone, stylistically and technically?

The rehearsal process turned out to be a lot more effort than anyone expected, partly due to this latter issue. *Dulcis Venti* had to work hard to come to terms with aesthetics far removed from normal recorder territory. As well as technical difficulties, there were questions of taste, quality, and how much effort should be made with something totally alien before ruling it out. Are certain works not music at all but 'sound art', and therefore beyond the remit of musicians altogether?

The other major source of difficulty was having a complete concert programme of new works for a new ensemble in a new genre, written by composers often new to the instruments. Classical musicians can easily forget that their repertoire has gone through generations of editors. Newly composed works are, by contrast, sometimes in a raw state. Early musicians are well positioned to cope with this, being used to critical engagement with their sources, though there are the extra factors of copyright and opinionated living composers to consider. The ideal approach is for performer and composer to collaborate on editing, as this is the only way to ensure that the composer will do it right next time.

The final concert was held on 4 June 2016 at the Headgate Theatre, Colchester, an intimate space ideal for chamber music. The audience of around 40 included several of the composers, who had come from as far afield as Austria and Germany. A review of the concert appeared in the Autumn 2016 issue of *Recorder Magazine*, with detailed commentary on the individual works. Recordings of many of them are now available on CNM's website <https://colchesternew.music.com/>, and enquiries about the sheet music are most welcome; the harpsichord parts are playable on any five-octave instrument.

Across the programme as a whole, the main difficulties for performers were caused by the surprisingly widespread use of 5/8 time signatures, impractically fast tempi, virtuosic, complex writing, and discomfort with serialism. In hindsight, a workshop with the composers would have been ideal for problem-solving and managing expectations. We also learned that there is a safe limit to the amount of new music for chamber ensemble which can sensibly be tackled in a single concert.

Did we discover why nobody has ever composed for recorder quartet with harpsichord? No. Professional recorder quartets and harpsichordists have separate repertoires and therefore no reason to share a stage. But that is simply saying that because there is no repertoire they don't play together, and because they don't play together there is no repertoire. The mystery continues.

Overall, though, it was a fascinating project which certainly achieved its aims. There are thousands of contemporary classical composers active around the world today, working in a vast range of styles. They are there to write music for you, the performer, and they would love to hear from you.

*Composer, artist and author Alexander Blustin is Administrator of Colchester New Music,
calls@colchesternewmusic.com*

Composer Anniversaries in 2017

John Collins

Heinrich Isaac (c.1450-1517) A leading Flemish contemporary of Josquin who left much vocal and also some instrumental music. Some 19 intabulations of sacred and 27 of secular works exist, scattered among the tablatures of Bonifacius Amerbach – written mainly by Hans Kotter, Fridolin, Leonhard Kleber, August Nörmiger and Clemens Hör.

Pedro Alberch Vila (1517-82) Organist of Barcelona cathedral, he published a *Libro de Tientos* but unfortunately no copies are known to have survived. Two Tientos were published in the *Libro de Cifra Nueva* printed in 1557 by Venegas de Henestrosa.

Bernhard Schmid der Jünger (c.1567-1625) Lived in Strasbourg all his life, becoming organist of the cathedral. Instead of preparing a new edition of his father's two tablature books of 1577 he published his own *Tablaturbuch* containing 90 pieces in 1607, these being divided into 30 Intonations on the Eight Tones by Giovanni (22) and Andrea Gabrieli (eight), six Toccatas by the Gabrielis (two by Andrea, one by Giovanni), Diruta (two) and Merulo, 12 Motet settings from four to six voices, 16 Canzonetta settings from four to six voices, 12 four-voice Fugues or Canzoni alla Francese by Mortaro (three), Brignoli (two) and one each by Anon, Soriano, Vecchi, Malvezzi, Maschera, Banchieri and A. Gabrieli (his *Canzon Ariosa*), and 14 dances including two Pass'e mezzi (the second being by G. M. Radino and included in his book of 1592) and 12 Gagliardas, of which the first is by Hans Leo Hassler. The complete book has been edited by Willem Poot in five volumes for Interlude Music productions I.M.P. 2021-2025. A facsimile has been published by Broude Bros as *Monuments of Music and Music Literature in Facsimile*, I/20.

Melchior Schildt (c.1592-1667) Studied with Sweelinck and became organist of the Marktkirche, Hannover in 1629. His preserved keyboard works include preludes, chorale settings and variations, which have been edited by Klaus Beckmann for Schott as *Masters of the North German Organ School*, vol.5, ED9585.

Franz Tunder (1614-67) Probably born in Lübeck, where he became organist of the Marienkirche in 1641. Some 17 organ pieces have survived in various manuscripts, comprising five Praeludia (one is just a five-bar fragment), a Canzona for manuals only and 11 lengthy chorale settings. 15 pieces have been edited by Klaus Beckmann in Breitkopf & Härtel EB8825, and he has also edited the chorale fantasias on Allein zu dir, Herr Jesu Christ and Ein Feste Burg ist unser Gott in *Zwei Choralfantasien* for Breitkopf & Härtel EB8576 (previously attributed to Heinrich Scheidemann by Jerzy Golos and Adam Sutkowski for the American Institute of Musicology as CEKM 10, *Keyboard Music from Polish Manuscripts*, vol. II).

Johann Jakob Froberger (1616-67) Spent much time as court organist in Vienna, and can be regarded as the most influential keyboard composer of the second half of the 17th century, whose wide ranging travels took him to France, England and Italy. His large output comprises free-form and contrapuntal pieces as well as over 50 dance suites, surviving in many sources including four autograph volumes (a recently discovered one is not accessible, and two have been lost). The three surviving autographs of 1649, 1656 and 1658 contain between them 12 Toccatas, 12 Ricercars, 12 Capriccios, six Fantasias, six Canzonas, and 12 Suites of dance movements, with several more pieces in each category as well as singles dances, Tombeaux and Lamentations from other MSS being reliably attributed to the canon. Pieces were included in publications from 1693 onwards, but many contain a corrupt and unreliable presentation of the text. Siegbert Rampe has edited the keyboard pieces in six volumes for Bärenreiter, of which no.1 is devoted to the 1649 autograph, no.2 to the 1656 and 1658 autographs, vols.3 and 4 to Partitas (Suites) from copied sources, vol.5 to Toccatas and polyphonic works from copied sources and vol.6 to new readings and new pieces from newly discovered sources (vols.3-6 are each in two parts); a seventh volume includes the vocal music and a catalogue of Froberger's output.

Nikolaus Hasse (1617-72) Born in Lübeck and succeeded David Abel as organist in Rostock in 1642. In addition to chamber music, he left a few chorale settings for organ.

Christian Witte (1660-1717) Studied with Georg Wecker in Nuremberg and became court organist at Altenburg. His compositions include vocal and instrumental music, but unfortunately much keyboard music seems to have been lost. His preserved compositions include chorale preludes, fugues, ciaconas and suites. A complete critical edition is much to be desired.

Daniel Purcell (c.1664-1717) Younger brother of Henry, he composed much stage and sacred and secular vocal music as well as some instrumental music. His few keyboard pieces include a Suite in D minor published in *A collection of lessons and airs* ...1702, a Toccata in A minor which was included in the *2nd book of the Lady's Entertainment or Banquet of Music*, 1708, facsimile available from Broude Bros PF205 and together with the 1st book included in *Seventeenth Century Keyboard Music*, vol.17 edited by Alexander Silbiger for Garland Press. His *Psalms set full for Organ or Harpsichord* was published in 1718 as an addition to the *Harpsichord Master Improved... with a choice collection of newest and most airy lessons with a variety of passages by Mr. Babel*, and reprinted separately in 1731, facsimile of the latter available from Broude Bros PF264.

Johann Christoph Pepusch (1667-1752) Born in Berlin and, like Handel, settled in London during the early 18th century, becoming one of the founders of the Academy of Ancient Music. After about 1728 he gave up composition (works include stage and church music as well as chamber music) and became renowned as a teacher (pupils included Boyce, Greene and Roman). In 1737 he became organist of the Charterhouse and left a Voluntary which is found in a MS now in the Royal Academy. This is unique in having no fewer than 12 movements, possibly intended to be played at the opening of an organ to demonstrate the stops.

Georg Philipp Telemann (1681-1767) Born in Magdeburg, he worked in Leipzig and Frankfurt before settling in Hamburg in 1721. A most prolific composer across all genres, his many keyboard pieces include the 36 Fantasias for Keyboard of 1732 in three sets of 12, each piece in the first and third sets being in ternary form with a slow movement enclosed by the fast movements, and the second set having an additional fast movement played after the repeat of the opening movement which is slow, the second movement being fast. Modern editions include that by Max Seiffert for Bärenreiter BA733. The set of *VI Ouverturen* of 1742/5 comprise the traditional slow-fast opening movement with both sections repeated followed by two further movements in various forms. They have been edited by Erhard Franke for Edition Peters 9107, by Hugo Ruf for Schott ED5774 and by Adolf Hoffmann for Mösel Verlag MOS18016; a facsimile is available from Edition Walhall EW307. Four different Ouvertures together with a Suite and a Sonata have been edited by Raymond Schächer for Cornetto Verlag, and an Overture in A has been edited by Roberto Loreggian for Armelin AMM090. The Overture in E \flat from the Andreas-Bach Buch has been edited by Igor Kipnis for Oxford University Press. Two multi-movement *Solos für Cembalo* taken from the *Essercizi Musici* have been edited by Hugo Ruf for Edition Schott 5296. A collection of *Sieben mal sieben und ein Menuett*, arranged in ascending key order from A to G, was published in 1728 and has been edited by Isabella Eisenstadt-Amster for Mösel Verlag. A set of 12 Marches published as *Musique Héroïque* for melody instrument and continuo or for harpsichord has been edited by Willy Hess for Amadeus Verlag. The 48 Chorale Preludes (two settings, one in three voices, one in 2 voices for each of 24 Chorales) are for manuals only and could sound well on the clavichord. They have been edited by Traugott Fedke and published as *Orgelwerke Volume I* by Bärenreiter BA3581, and the Twenty Little Fugues have also edited by Traugott Fedke and published as *Orgelwerke Volume II* by Bärenreiter BA3582. A set of (6) *Fugues légères et petits jeux à clavessin seul* consists of a fugue followed by several short pieces. It has been edited by Martin Lange for Bärenreiter BA268, by Hugo Ruf as *Galanterie-Fugen und kleine Stücke fürs Clavier* for Schott ED9015 (also contains six little suites) and is also available in B-Note Musikverlag BN15396 and Schott ED9015.

Pere Rabassa (1683-1767) Born in Barcelona he worked in Vic, Valencia and Seville cathedrals. Two Tocatas have been tentatively assigned to him by one editor - although anonymous in the MS they follow a four-movement sonata ascribed to him. These Tocatas include a *Tocata de mano derecha de 8 Tono ad libitum* in four movements and a rare example of a *Tocata de ecos y contraecos para clarines de mano derecha de 5 Tono*, which requires the use of an enclosed second manual. These have been edited by Agueda Pedrero-

Encabo in *Vicent Rodríguez, Obres per a orgue* (the second piece she ascribes to Rodríguez without reference and also suggests Rabassa as composer of a four-movement *Tocata de 5 Tono punto alto* included in this volume).

Nicolò Antonio Porpora (1686-1767) Born and died in Naples, he worked in Rome, London and Venice. Principally known for his operas and church music, seven Fugues were included in Clementi's *Selection of Practical Harmony for the Organ or Piano-Forte* published 1803-15 (the seventh piece, in E^b, was published by Johann Albrechtsberger as Fugue III, op.7) and have been edited by Maurizio Machella for Armelin CM002.

Hinrich Philip Johnsen (1717-79) Born in Germany, he came to Sweden in 1743 where he took up organist's posts in Klara and at the court, as well as being a founding member of the Swedish Academy of Music in 1771. He left operas, stage music, chamber music, and a set of six keyboard sonatas (each in one movement in two parts) were published in 1754 and have been edited by Laura Cerutti for Cornetto Verlag and are also available in facsimile as *Autographus Musicus*, 16. Bandhagen. A further sonata, in A minor, was included in an anthology published by Haffner in 1757 and has been edited by Eva Nordenfelt-Aberg in *A collection of Swedish harpsichord sonatas from the 18th century* published by Autographus Musicus.

Georg Monn (1717-50) Choirmaster and organist of the Karlskirche, Vienna and left masses, oratorios, some 16 symphonies, chamber music, concertos and some keyboard music.

Christoph Nichelmann (1717-62) He attended the Thomasschule in Leipzig where he was accepted by J. S. Bach and studied with W. F. Bach. In Hamburg he studied with Telemann and Mattheson and in Berlin with Quantz before travelling to France and England, later returning to Berlin. He composed concertos, symphonies, choral works, songs, an overture, and keyboard pieces including two sets of six sonatas for keyboard, op.1 being entitled *Sei brevi sonate da cembalo massime al uso delle dame*, and op.2 *Brevi sonate da cembalo*.

Rudolph Straube (1717-c.1780) Born in Trzebnica, Silesia, he lived in London from 1759 until his death in the 1780s. He composed pieces for keyboard, lute and guitar. His compositions for harpsichord include two three-movement sonatas in A and G and a Gavotte in B^b with six variations; Kah-Ming Ng has edited these piece for Charivari CAP016.

Carlo Lancelotti (c.1717-82) Born in Rimini where he became organist of the cathedral. He left 11 one-movement Sonatas (six Allegros and five Adagios) in a manuscript, which have been edited by Maurizio Machella for Armelin AMM143.

Francesco Pasquale Ricci (1732-1817) Born in Como, where he returned to in 1780 after travelling through Northern Europe. In 1779 he published the *Recueil de Connaissances Elementaires pour le Forte-piano*, which was later re-issued in 1786 by LeDuc in Paris containing 118 pieces but with some textual changes, many errors and the addition of J. C. Bach's name to the cover (they had met in Milan and London). This latter edition is available in facsimile from Minkoff, and from Paideia Editrice, Brescia.

Anton Bemetzrieder (1739-c.1817) Born in Dauendorf he moved to Paris and in c.1769 taught Diderot's daughter to play the harpsichord, collaborating with the French writer on various texts. He moved to London in 1781. Bemetzrieder left several treatises and playing methods for keyboard instruments, of which the *Leçons de clavecin et principes d'harmonie* of 1771 is available in *Facsimile Monuments of Music and Music Literature in Facsimile*, II/18 from Broude Bros. The *Nouvelles Leçons...* of 1782 and 1796 have been edited by Jeanne Roudet and are available in facsimile in the series *Fortepiano methods and treatises* and also *Harpsichord Methods and Treatises* from Anne Fuzeau. For those who are interested, <http://catalogue.philippe-lescat-asso.fr/listeouvrage?id=52> offers an overview of his publications.

Johann Friedrich Christmann (1752-1817) Born at Ludwigsburg, he left compositions for piano, violin and flute, and was also a theorist. He published three pieces for keyboard (Rondo, March and Minuetto) in *Blumenlese für Klavierliebhaber*, 1783, and a facsimile of this collection of 124 pieces - mainly for voice

and keyboard - is available as *Das Erbe Deutscher Musik* Edm111 from Bärenreiter.

Justin Heinrich Knecht (1752-1817) A Lutheran Preceptor and music director in Biberach, becoming organist at the Martinkirche in 1792, briefly employed in Stuttgart from 1806-8. He left numerous compositions for church and stage as well as a few chamber pieces. He also left theoretical treatises for Klavier and on numerous other subjects as well as many sets of organ pieces.

Friedrich Ludwig Aemilius Kunzen (1761-1817) Born in Lübeck, he spent much of his life in Denmark. His compositions include an oratorio, opera and vocal pieces. His 17 collected pieces for keyboard have been edited by Gorm Busk and Heinrich Wilhelm Schwab as *Gesammelte Klavierwerke in Monumenta Musica Regionis Balticae* K/1, Capella Hafniensis editions.

Etienne-Nicholas Méhul (1763-1817) Best known today as a composer of operas, but he also left vocal music, symphonies, ballets and incidental music for plays. He also published a set of *Trois sonates pour le clavecin ou fortepiano*, op.1 in 1783, followed by op.2, *Trois sonates pour le clavecin ou fortepiano avec accompagnement d'un violon ad libitum* in 1788. Both sets, his only known keyboard music, are available in facsimile in one volume from Anne Fuzeau.

Vicenzo Benatti (1767-97) Organist and Maestro di Cappella in Mantova and composer of chamber and keyboard music. Three volumes of organ pieces with 23 pieces in total have been edited by Carlo Benatti for Armelin as AMM 219 -221, a detailed biography of the composer in Italian only is available in volume 1.

August Eberhardt Müller (1767-1817) He studied with J. C. F. Bach and became an organist in Leipzig. Müller left numerous compositions for keyboard, of which a *Caprice pour le clavecin ou fortepiano*, op.4, 1793 and a *Grande Sonate pour le fortepiano*, op.36 have been edited in one volume by van Sambeek for van Sambeek Editions VSE01.

Another 2017 anniversary which deserves mention is the 500th anniversary of the publication of *Frottole Intabulate da Sonari Organi* by Andrea Antico in Rome in January 1517, the oldest printed volume to consist exclusively of keyboard music. Its 26 settings are available in a modern edition by Christopher Hogwood for Zen-On Music, and by Maria Luisa Baldassari from Ut Orpheus ES69. A facsimile is available from Forni.

*John Collins is an organist, writer and translator based in Worthing, <http://www.jobncollinsworthing.org.uk/music.shtml>.
This year's survey of composers known and unknown concentrates particularly on keyboard repertoire.*

Joining NEMA

The National Early Music Association of the UK has existed since 1981 to bring together all concerned with early music and to forge links with other early music organisations in the UK and around the world. NEMA also acts to represent musicians in the early music field to outside bodies, when required. Whatever your interest in early music - amateur or professional, scholar or performer, listener, instrument maker or CD buyer - you should join NEMA. See <http://www.earlymusic.info/nema.php> for more about the organization and its history.

For just £11 per year, Members have access to an online database with all the information previously printed in the yearbook, and twice times a year receive NEMA's journal *Early Music Performer* and the new *NEMA Newsletter*, which brings the most important new scholarship to practising early musicians and keeps readers up to date with the latest news from the world of historically informed performance.

The NEMA Early Music Database is the essential resource for the early music enthusiast. There is a Directory section giving sources of information, societies, music publishers, providers of performing material, concert promoters and artists' agents, record companies, early music fairs and courses, including summer schools. It has a Buyers' Guide to some 600 makers of early musical instrument worldwide, and a Register section includes names and addresses of over 400 individuals, including details of their instruments and interests.

News & Events

NEWS

Dr **John Kitchen** (University of Edinburgh) has been awarded an MBE and Professor **Colin Lawson** (Royal College of Music) a CBE in the Queen's Birthday Honours List.

Robert Levin has been appointed inaugural Hogwood Fellow by the Academy of Ancient Music.

Dr **Christopher Roberts** has been appointed Head of Music at Benslow Music Trust.

On 19 October 2016 Professor **Peter Holman** MBE celebrated his 70th birthday.

On 7 November 2016 the **London Bach Society** celebrated 70 years since its foundation by Paul Steinitz in 1946. Website <http://www.bachlive.co.uk/>

On 16 December 2016 **Trevor Pinnock** CBE celebrated his 70th birthday.

Harpsichordist **Zuzana Růžicková** celebrated her 90th birthday on 14 January 2017.

Mark Williams is the new *Informator Choristarum* at Magdalen College, Oxford.

Lord Black of Brentwood has been appointed Chairman of Council at the Royal College of Music, London.

The Eighth **Mae and Irving Jurow International Harpsichord Performance Competition**, which took place at Oberlin College Conservatory in March 2016, was won by Eunji Lee (Korea).

21 March 2017 is the **European Day of Early Music**. Website <https://earlymusicday.eu/>

The **First International Harpsichord Competition in Milan** will take place on 23-26 July 2017; website http://www.lacappellamusicale.com/concorso/harpsichord_competition.html

Harpsichord classes take place at Morley College, London on Wednesday evenings and Friday afternoons, tutored by Katarzyna Kowalik. Website <https://www.morleycollege.ac.uk/contact>

Revoice, a new online magazine for 'historical performance in its widest possible interpretation', edited by Fatima Lahham, launched last November. Website <https://fatima-lahham-wg7x.squarespace.com/editorial/>

The **Musical Instrument Museums Online** database is now online at <http://www.mimo-db.eu>, and contains records of 56,404 instruments.

David Hackett has provided an illustrated online guide to building a spinet at <http://www.friendsofsquarepianos.co.uk/the-spinet-page/>

The **Bate Collection** in Oxford has produced files for the 3D printing of an 18th century French church serpent. Website <http://www.bate.ox.ac.uk/serpent.html>

The **British Library** has completed the digitisation of all of their Handel autographs, which are now freely available online at <https://www.bl.uk/manuscripts/About.aspx>

Early Modern Typography contains more than 80,000 examples of type, decoration, layout and bindings from 1450-1800. Website <https://earlymoderntypography.com/>

On 20-21 January 2017 the **Choir of St Mary Magdalen, Oxford**, under Will Dawes, undertook a performance of the complete Latin music of William Byrd to help the church restoration fund.

2017 marks the 100th anniversary of the creation of a musical instrument collection at the **Museum of Fine Arts** in Boston, starting with William Lindsey's purchase of 560 instruments from the Galpin collection. Website <http://www.mfa.org/programs/music>

The **National Centre for Early Music** has launched a new online Early Music Directory at <http://www.ncem.co.uk/Early-Music-Directory>

A list of recent **CD releases** of early music can be found at http://www.musica-dei-donum.org/cd_releases.html

The **Netherlands Bach Society** is presenting a complete online series of Bach performances. Website <http://allofbach.com/en/>

New York City ensemble Operamission, conducted by Jennifer Peterson, has begun a performance cycle of **Handel's complete operas**, in chronological order. Website <https://operamission.org/>

The **Royal College of Music** is giving the UK's first staged production of Rameau's 1739 *Les fêtes d'Hébé* on 5-6 April 2017. Website <http://www.rcm.ac.uk/events/seasonhighlights/rameau/>

Colchester New Music has a composers' Call for Scores out: music for two harpsichords, with a deadline of 1 December 2017. Website <https://colchesternewmusic.com/calls-for-scores/call-for-scores-harpsichord-duets/>

A new blog, **The Early Music Pioneers Archive** is online at <http://www.semibrevity.com/>

Margaret Murata's Thematic **Catalogue of Chamber Cantatas by Marc'Antonio Pasqualini** has been published by JSCM, <http://sscm-jscm.org/instrumenta/instrumenta-volumes/>

The **Cambridge Academy of Organ Studies** has issued the second part of Gillian Ward Russell's 2016 talk and recital on the newly renovated Lincoln organ of 1821 in Thaxted Parish Church. Weblink <https://www.youtube.com/watch?v=uJC6Blhva68&feature=youtu.be>

Tenor **Marco Beasley** has a new website at <http://www.marcobeasley.it/>

The **Dulwich Music Festival** is raising funds for a harpsichord for school and student use. Website <https://foundation.onefamily.com/projects/dulwich-music-festival-community-instrument-acquisition/>

OBITUARIES

Wendy Hancock (6 October 1951-24 October 2016) was a musician, teacher and researcher. She studied music at Exeter University and the University of Nottingham, specializing in baroque flute and recorder. She taught at numerous summer schools, founded Musica Donum Dei and Galliarda, and was for ten years editor of *Chehys*, the journal of the Viola da Gamba Society.

Sir **Ralph Kohn** (9 December 1927-11 November 2016) was a medical scientist who worked in the pharmaceutical industry. He gained a PhD from the University of Manchester, and in 1991 set up the Kohn Foundation, which supports science, the arts and education, including the Royal Academy of Music Bach Prize and the Royal Academy of Music / Kohn Foundation Bach Cantata Series.

Russell Oberlin (October 11, 1928-November 25, 2016) was an American singer who was for many years the best-known countertenor in the United States. He originally studied as a tenor at the Juilliard School of Music, was a founding member of the New York Pro Musica Antiqua and held a teaching post at Hunter College for nearly three decades.

Early Music Fora & Events

Websites

Border Marches Early Music Forum, <http://www.bmemf.org.uk/>
Early Music Forum of Scotland, <http://www.emfscotland.org.uk/>
Eastern Early Music Forum, <http://www.eemf.org.uk/>
North East Early Music Forum, <http://www.neemf.org.uk/>
North West Early Music Forum, <https://nwemf.org/>
Midlands Early Music Forum, <http://memf.org.uk/>
Southern Early Music Forum, <https://sites.google.com/site/southernearlymusicforum/home>
South West Early Music Forum, <http://www.swemf.org.uk/>
Thames Valley Early Music Forum, <http://www.tvemf.org/>

Events

Tutors and venues are given where known. For up-to-date information, see the Fora website.

25 February 2017 TVEMF

Renaissance playing/singing day. David Fletcher, Burnham

4 March 2017 BMEMF

Will Kemp's Nine-Days' Wonder. Alison Kinder, Yarpole Village Hall

4 March 2017 NEEMF

Small Groups Playing Day. Westfield School, Newcastle upon Tyne

4 March 2017 SWEMF

Renaissance Wind Band. Tim Bayley, Gloucester

11 March 2017 TVEMF

Music for the death of Prince Henry in 1612. Patrick Craig

18 March 2017 NEEMF

Giovanni Gabrieli, and AGM. Peter Syrus, Didsbury Baptist Church

18 March 2017 EEMF

Facsimile singing day. John Milsom, St Bene't's Church, Cambridge

18 March 2017 MEMF

Josquin, Dufay and Ockeghem. Andrew Kirkman, Birmingham University

18 March 2017 SEMF

Peerson motets and madrigals. Alison Kinder, Clapham near Worthing

25 March 2017 SWEMF

Music from the Spanish Golden Age. Frances Eustace, West Bay, Dorset

26 March 2017 TVEMF

Baroque chamber music. Peter Collier, Burnham

22 April 2017 MEMF

Monteverdi the Sacred Dramatist. Justin Doyle, St Andrew's Parish Centre, Barnt Green, Birmingham

22 April 2017 NEEMF

Recorder Workshop. Grace Barton, St Mary the Virgin, Cilcain, Flintshire

23 April 2017 NEEMF

Day Out at Temple Newsam, Leeds

29 April 2017 SEMF

Song of Songs. Deborah Roberts, Bosham Village Hall

30 April 2017 NEEMF

Northern Performing Day Out. Bowes Museum, Barnard Castle

6 May 2017 BMEMF

Princely Splendour. Peter Leech, Bishop's Palace, Hereford

6 May 2017 MEMF

The Catholic Kings – Music of the early Spanish Renaissance. Richard Wilberforce, St Faith & St Laurence Church, Harborne

6 May 2017 NEEMF

Montpellier motets. Elizabeth Gutteridge, Morley Green Club, Wilmslow

6 May 2017 SEMF

Renaissance flute workshop. Clare Beesley, Upland Primary School, Bexleyheath

13 May EEMF/TVEMF joint workshop

Polychoral music. Philip Thorby, St Paul's, Hills Road, Cambridge

13 May 2017 NEEMF

Spanish Ladies: Marian devotion in Iberian Renaissance polyphony. James Weeks, St Bartholomew's Church Hall, Benton, Newcastle upon Tyne

20 May 2017 SWEMF

Choral Workshop. William Carslake, Corsham

27 May 2017 SEMF

'Oranges and Clemens'. Will Dawes, Challock Memorial Hall, Ashford, Kent

27 May 2017 NEEMF

The Siege of York. Paul Gameson, Minster School Hall, York

3 June 2017 MEMF

Music from Hamburg around 1600. Andrew Carwood, Emmanuel Church, Loughborough

3 June 2017 NEEMF

Monteverdi Vespers. Justin Doyle, Lancaster Priory

17 June 2017 SWEMF

Voices and Instruments. Alison Kinder, Thornbury

24 June 2017 SEMF

Sacred music by Schein. Peter Syrus, Scaynes Hill Village Centre, near Haywards Heath

25 June 2017 BMEMF

The music of the Pleasure Gardens. Steven Devine and Kate Semmens, Burton Court, Eardisland

8 July 2017 SWEMF

‘Analytical’ Choral Workshop. Peter Leech, Yatton

15 July EEMF

‘Oranges and Clemens’. Will Dawes, Churchill College Chapel, Cambridge

22 July 2017 NEEMF

Medieval music. Rebecca Austen-Brown

22 July 2017 MEMF

French Music for Baroque band. Steven Devine, St Nicholas Church, Warwick

16 September 2017 MEMF

Purcell: King Arthur. John Hancorn, Selly Oak Methodist Church

16 September 2017 NEEMF

Philippe Rogier. Sally Dunkley, Didsbury Baptist Church

23 September 2017 SEMF

Padilla and Mexican music. Patrick Craig, Clapham and Patching Village Hall, near Worthing

14 October 2017 NEEMF

Bach. Philip Duffy, Liverpool

28 November 18 NEEMF

Russian Orthodox church music. Ivan Moody

Societies, Organizations & Events

The Academy of St Cecilia, <http://academyofsaintcecilia.co.uk/Home/index.shtml>

Bach Network UK, <http://www.bachnetwork.co.uk/>

10-15 July 2017, Madingley Hall, Cambridge

The eighth J. S. Bach Dialogue Meeting, <https://www.eventbrite.co.uk/e/bach-network-uk-dialogue-meeting-2017-tickets-30163100646>

Benslow Trust, <http://www.benslowmusic.org/>

24 March, Jadran Duncumb (lute)

21 April, Handel’s Athalia, conducted by Oliver-John Ruthven

18 July, Rose Consort of Viols

British Clavichord Society, <http://clavichord.org.uk/Home.html>

17 June 2017, Art Workers Guild, 6 Queen Square, London

Clavichord recital by Marcia Hadjimarkos, and AGM

British Harpsichord Society, <http://www.harpsichord.org.uk/>, <http://handelhendrix.org/>

14 February 2017, Handel & Hendrix in London, 25 Brook Street, London

Martyna Kaźmierczak (harpsichord) plays Helmont, Pachelbel, Dornel and Muffat

14 March 2017, Handel & Hendrix in London, 25 Brook Street, London

Robin Bigwood (harpsichord) plays Tomkins, Farnaby, Bull and Byrd

- 11 April 2017, Handel & Hendrix in London, 25 Brook Street, London, Marta López (harpsichord),
'The Art of Variation in Italy and France'
- 9 May 2017, Handel & Hendrix in London, 25 Brook Street, London
Ruta Bloomfield (harpsichord), 'Divergent Domains: French musical Portraits & German
Programme Music'
- 13 June 2017, Handel & Hendrix in London, 25 Brook Street, London
Jean Rondeau (harpsichord) plays Bach's Goldberg Variations
- 11 July 2017, Handel & Hendrix in London, 25 Brook Street, London
Medea Bindewald (harpsichord) plays Rameau, Couperin, Tapray and Mozart
- 8 August 2017, Handel & Hendrix in London, 25 Brook Street, London
David Chung (harpsichord), 'A 250-year journey from France to Spain'

British Institute of Organ Studies, <http://www.bios.org.uk/>

- 29 April 2017, St George's Church, Southwark, London
Conference and AGM
- 8 July 2017, St Mary's Church, Bleasby, Nottinghamshire
Conference on John Marsh's house organ
- 8-9 September 2017, Hull City Hall and Beverley Minster
OrganFest 2017

Cambridge Academy of Organ Studies, <http://www.cambridgeorganacademy.org/>

- 20-26 August 2017, Moulins and Souvigny, France
Summer course on two historic organs, with Jean-Luc Perrot, Pierre Dubois and Alexis Droy

Cobbe Collection, <http://www.cobbecollection.co.uk/events/>

- 2 March 2017, Hatchlands Park, Clandon
Tour of the Collection with Alec Cobbe

East Anglian Academy of Organ and Early Keyboard Music,

<http://www.eastanglianacademy.org.uk/>

Fellowship of Makers and Researchers of Historic Instruments, <http://fomrhi.org/>

The Friends of Square Pianos, <http://www.friendsofsquarepianos.co.uk/>

- 8 April 2017, Chelveston Village Hall, Northamptonshire
Spinnet Day

Galpin Society, <http://www.galpinsociety.org/>

- 1-4 June 2017, Edinburgh University, Scotland
Conference on Musical Instruments

London Handel Society, <http://www.london-handel-festival.com/>

- 18 March-24 April 2017, London Handel Festival

The Lute Society, <http://www.lutesociety.org/>

- 23-26 March 2017, Benslow Lutefest
- 22 April 2017, the Dutch Church, London
Joint study day with the Early Dance Circle
- 9 September 2017, the Dutch Church, London
Original Instruments day

National Centre for Early Music, <http://www.ncem.co.uk/>

- 26-29 May 2017, Beverley and East Riding Early Music Festival, <http://www.ncem.co.uk/?idno=229>
- 7-15 July 2017, York Early Music Festival, <http://www.ncem.co.uk/?idno=228>

Plainsong and Medieval Music Society, <http://plainsong.org.uk/>

Royal College of Organists, <https://www.rco.org.uk/>

18 March 2017, St Michael, Chester Square, London

J. S. Bach's *Orgelbüchlein* chorales, with Tom Bell

25 March 2017, St Giles Cripplegate Church, Barbican, London

Clérambault's *Première Livre d'Orgue*, with Anne Marsden Thomas

5-7 April 2017, Cambridge

RCO Academy Easter Course

31 July-5th August 2017, London

RCO Academy Summer Course for Organists

Scottish Lute and Early Guitar Society, <https://scottishluteandearlyguitarsociety.wordpress.com/>

25th February 2017, 1F1, 25 Haddington Place, Edinburgh

SLGS meeting

Society of Recorder Players, <http://www.srp.org.uk/>

7-9 April, Cambridge

Recorder Festival 2017

3 June 2017, Ibrox Parish Church, Glasgow

Scottish Recorder Festival

Viola da Gamba Society, <http://www.vdgs.org.uk/>

22 April 2017, Music Faculty, University of Oxford

The Lübeck school of viola da gamba players

28 October 2017, London

Autumn Meeting, Broken Consorts

FORTHCOMING

Early Music Performer, 2017

The contents of the Spring issue will include:

Articles

Michael Talbot, 'Three solo motets by Giuseppe Torelli in the Sing-Akademie Archive'

Simon Chadwick, 'Medieval Gaelic Harp setup'

Jeremy Barlow, 'Dibdin on Tour: Performer or Sightseer? Part 2'

Reviews

Ensemble Odyssee and Anna Stegmann, 'William Babel: Concertos Op. 3 for violins and small flute', reviewed by Isobel Clarke

Abby Karr and YiHeng Yang, 'Mendelssohn: Sonatas from Childhood, Adolescence, and Adulthood', reviewed by Clive Brown

Manuscripts and Medieval Song: Inscription, Performance, Context (Cambridge University Press, 2015), edited by Helen Deeming and Elizabeth Eva Leach, reviewed by Elsa de Luca

Recent publications relating to performance practice

Compiled by James Hume

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Cambridge Opera Journal, Vol.28/2 (July 2016)

Articles

Suzanne Aspden, Filial Enchaînements: Metastasio, 'Per quel paterno amplesso' (Arbace), *Artaserse*, Act II

Emanuele Senici, Slipping Out: Handel, 'As with rosy steps the morn' (Irene), Theodora, Act I

Susan Rutherford, Living, Loving and Dying in Song: Gluck, 'Che faro senza Euridice' (Orfeo), *Orfeo ed Euridice*, Act III

Early Music, Vol.44/2 (May 2016)

Articles

Kerry McCarthy, A late anthem by Tallis

Roger Bowers, Thomas Tallis at Dover Priory, 1530–1531

John Milsom, Tallis, the Parker psalter, and some known unknowns

Andrew Johnstone, Thomas Tallis and the five-part English Litany of 1544: evidence of 'the notes used in the king's majesty's chapel'

Magnus Williamson, Queen Mary I, Tallis's *O sacrum convivium* and a Latin Litany

Cheryll Duncan, Henry Purcell and the construction of identity: iconography, heraldry and the *Sonnata's of III Parts* (1683)

Graham Pont, Some questions concerning Handel's early London copyists

Panagiotis Pouloupoulos and Rachael Durkin, 'A very mistaken identification': the 'sultana' or 'cither viol' and its links to the bowed psaltery, viola d'amore and guitar

Book and music reviews of:

Christopher Page, *The guitar in Tudor England: a social and musical history*, and David Greer, *Manuscript incriptions in early English printed music*

Eroticism in early modern music, ed. Bonnie J. Blackburn and Laurie Stras

Daniel Trocmé-Latter, *The singing of the Strasbourg Protestants, 1523–1541*

Ruth Tatlow, *Bach's numbers: compositional proportion and significance*

Tom Beghin, *The virtual Haydn: paradox of a twenty-first-century keyboardist*

Marc-Antoine Charpentier, *Petits motets vol.7: cycles, vol.3*, ed. C. Jane Gosine

Nicolas Clérambault, *Histoire de la femme adultère*, ed. Louis Castelain

Jean Racine's Cantiques spirituels. Musical settings by Moreau, Lalande, Collasse, Marchand, Duhalles, and Bousset, ed. Deborah Kauffman

Early Music, Vol.44/1 (February 2016)

Articles

Elizabeth Roche, 'Coming events cast their shadows before': Christopher in Cambridge, 1960–67

Graham O'Reilly, 'Per divertimento del Cittadino Mesplet, amatore et conoscitore della vera Musica': two early sources of the *abbellimenti* used in Allegri's *Miserere*

Richard G. King, Who does what? On the roles of the violoncello and double bass in the performance of Handel's recitatives

Michael Talbot, Thomas Bowman, Vicar of Martham: evangelist and composer

Yo Tomita, Deciphering the performance hints hidden in J. S. Bach's quaver beams

Simon D. I. Fleming, The myth of the forgotten composer—the posthumous reputation of Charles Avison

Žak Ozmo, Should (early) Baroque music be equally tempered? Vincenzo Galilei's 1584 *Libro d'intavolatura di liuto* and its wider implications for historical performance practice

Book and music reviews of:

Friedemann Sallis, *Music sketches*

Ruth I. DeFord, *Tactus, mensuration, and rhythm in Renaissance Music*

Katherine Butler, *Music in Elizabethan court politics*

The Oxford handbook of opera, ed. Helen M. Greenwald

Eric Chafe, J. S. Bach's *Johannine theology: the St John Passion and the cantatas for spring 1725*

Peter van Tour, *Counterpoint and partimento: methods of teaching composition in late 18th-century Naples*

Jennifer Bain, *Hildegard of Bingen and musical reception: the modern revival of a medieval composer*

Joseph-Nicholas-Pancrace Royer, *Pirrhus*, ed. Lisa Goode Crawford, and Jean-Philippe Rameau, *Suite de Dardanus, arrange à 5 parties*

Carl Philipp Emanuel Bach, *The Complete Works: Keyboard concertos from manuscript sources III*, ed.

Barbara Wiermann; *Keyboard concertos from manuscript sources IV*, ed. Bernhard Schrammek and

Miklós Spányi; *Keyboard concertos from manuscript sources VI*, ed. Barbara Wiermann

Johann Samuel Schroeter, *Six keyboard concertos, op. 3*, ed. Evan Cortens; *English keyboard concertos 1740–1815*, ed. Peter Lynan

Early Music America, Vol.22/3 (Fall 2016)

Article

Anne Schuster Hunter, EMag: Piffaro Tilts at Musical Windmills

Early Music History, Vol.35 (October 2016)

Articles

John T. Brobeck, A music book for Mary Tudor, Queen of France

Stephanie Carter, 'Yong beginners, who live in the cuntry': John Playford and the printed music market in seventeenth-century England

Inga Mai Groote and Dietrich Hakelberg, Circulating musical knowledge in early seventeenth-century Germany: *Musica Poetica* treatises of Johann Hermann Schein and Michael Altenburg in the library of Johann Caspar Trost

Stephen Rose, Patriotic purification: cleansing Italian secular vocal music in Thuringia, 1575–1600

Book reviews of:

Anna Zayaruznaya, *The monstrous new art: divided forms in the late medieval motet*

Katherine Butler, *Music in Elizabethan court politics*

Early Music Review (August 2016)

Book and music reviews of:

Bryan Proksch, *Reviving Haydn: new appreciations in the twentieth century*

Recercare: Journal for the study and practice of early music XXVII/1–2 2015

E. A. Förster, *Six string quartets, op. 16*, ed. Nancy November

Georg Philipp Telemann, *Gott der Hoffnung erfülle euch: Cantata for Whit Sunday*, ed. Maik Richter

G.F. Handel, *Te deum for the victory at the battle of Dettingen, HWV 283*, ed. Amanda Babington

Early Music Review (June/July 2016)

Music reviews of:

Jean Sigismond Cousser (Kusser), *La cicala della cetra d'Eunomio Suite Nr.3*, ed. Michael Robertson

Antonio Caldara, *Missa Sancti Francisci*, ed. Alexander Opatrny

Johann Christian Schultze, *Konzert B-Dur für Altbloßflöte, Streicher und Basso continuo*, ed. Klaus Hofmann

Jean-Philippe Rameau, *Airs d'opéra: Dessus/soprano*, vol. 2, ed. Sylvie Boissou, Benoît Dratwicki, Julien Dubruque

Nicola Fiorenze, *Konzert in C-Moll für bloßflöte, streicher und basso continuo*, ed. Dario Benigno

G.F. Handel, *Organ works compiled after the urtext of the Halle Handel Edition*, ed. Siegbert Rampe

Parody masses on Josquin's motets from the court of Duke Albrecht V of Bavaria, ed. Stephanie P. Schlagel

Filippo Sauli, *6 Partitas for Mandolin*, ed. Davide Rebuffa

Palestrina, *Musiche della cappella di Santa Barbara in Mantova*, ed. Ottavio Beretta

Early Music Review (May 2016)

Music reviews of:

Two operas from the series Die Zween Anton, Part 2: Die Verdeckten Sachen (Vienna, 1789), ed. David J. Buch
German settings of Ossianic texts, 1770–1815, ed. Sarah Clemmens Waltz
Nine German arias for soprano, solo instrument and basso continuo, ed. Ullrich Scheideler
Emanuel Aloys Förster, *Six string quartets*, op. 7, ed. Nancy November

Eighteenth-Century Music, Vol. 13/2 (Sept 2016)

Articles

Nigel Springthorpe, The polonaise and mazurka in mid-eighteenth-century Dresden: style and structure in the music of Johann Christian Roellig

Matthew Head, C.P.E. Bach 'In torments': gout pain and body language in the Fantasia in A major, H278 (1782)

Book and music reviews of:

Stefano Castelveccchi, *Sentimental opera: questions of genre in the age of bourgeois drama*

The symphonic repertoire, volume I: the eighteenth-century symphony, ed. Mary Sue Morrow and Bathia Churgin

Bernard de Bury, *Four suites for harpsichord: critical edition*, ed. Ruta Bloomfield

William Shield, *Ode to Captain Cook from Omai, or a trip round the world*, ed. Robert Hoskins

Francesco Gasparini arr. J. S. Bach, *Missa a quattro voci*, ed. Peter Wollny

Johann Kuhanu, *Complete works for keyboard*, ed. Norbert Müllemann

Galpin Society Journal, vol. LXIX (April 2016)

Articles

Jayson Dobney, Royal kettledrums from the House of Hanover

Marie Kent, Update: William Frecker, grand piano maker c.1761–c.1834

Darryl Martin, A South-Netherlandish quint-pitch clavichord

Grant O'Brien, French harpsichord register-regulation plates

Daniel Rose-Jones, Reconstructing a sixteenth-century fiddle from a Cornish bench end carving

Alessandro Sanguineti, Da spalla or da gamba? The early cello in northern Italian repertoire, 1650–95

Music & Letters, Vol.97/2 (May 2016)

Articles

Andrew Cichy, Music, Meditation, and Martyrdom in a Seventeenth-Century English Seminary

Donald Burrows, Handel, Walsh, and the Publication of 'Messiah'

Book and music reviews of:

Katelijne Schiltz, *Music and riddle culture in the Renaissance*

Margaret Seares, *Johann Mattheson's Pièces de clavecin, and Das neu-eröffnete Orchestre*,
RMA Monographs

Richard Dering, *Motets and anthems*, ed. Jonathan Wainwright

Music & Letters, Vol.97/1 (February 2016)

Articles

Gregorio Bevilacqua, The earliest source of Notre-Dame polyphony? A new conductus fragment from the early thirteenth century

Katherine Butler, Changing attitudes towards classical mythology and their impact on notions of the powers of music in early modern England

Book and music reviews of:

Daniel Trocmé-Latter, *The Singing of the Strasbourg Protestants, 1523–1541*

Robert Toft, *With passionate voice: re-creative singing in sixteenth-century England and Italy*

Paul Schleuse, *Singing games in early modern Italy: the music books of Orazio Vecchi*

Sarah F. Williams, *Damnable practices: witches, dangerous women, and music in seventeenth-century English broadside ballads*

James Anderson Winn, *Queen Anne: patroness of arts*

Robert G. Rawson, *Bohemian Baroque: Czech musical culture and style, 1600–1750*

Siegbert Rampe, *Generalbasspraxis 1600–1800*

The Musical Times, Vol.157/3 (Autumn 2016)

Articles

Mary Cyr, Marin Marais, the *basse-continue* and a “different manner” of composing for the viol

Book reviews of:

Matthias Range, *British royal and state funerals: music and ceremonial since Elizabeth I*

Paul F. Rice, *Venançio Rauzzini in Britain: castrato, composer, and cultural leader*

The Musical Times, Vol.157/2 (Summer 2016)

Articles

David Humphreys, Why did Tallis compose the *Missa Puer nobis natus est?*

Alon Schab, Dowland's *Lachrimae*: a passionate interpretation

Steven Plank, ‘See, even Night herself is here’: night, Purcell and evocations of James II

Simon Fleming, Avison's op.1 trio sonatas and the influence of Corelli

Journal of the American Musicological Society, Vol.69/1 (Summer 2016)

Articles

Manuel Pedro Ferreira, The medieval fate of the Cantigas de Santa Maria: Iberian politics meets song

Derek Stauff, Schütz's *Saul*, *Saul was verfolgst du mich?* and the politics of the thirty years war

Journal of Musicology, Vol. 33/2 (2016)

Articles

Scott L. Edwards, Translating sorrow: Giovanni Battista Pinello, *Gentil'huomo Genovese* at the Dresden Court

Anthony R. Deldonna, Cantatas in honor of San Gennaro: early modern martyr, miracle worker, and musical protagonist

Journal of the Royal Musical Association, Vol. 141/1 (2016)

Articles

Giovanni Zanovello, ‘You will take this sacred book’, the musical strambotto as a learned gift

Deirdre Loughridge, Making, collecting and reading music facsimiles before photography

Review of:

Bernardo Pasquini, *Le cantate*, ed. Alexandra Nigito

Musicology Australia, Vol. 38/1 (2016)

Reviews of:

Fifteenth-century Liturgical Music, 6: Mass Settings from the Lucca Choirbook, ed. Reinhard Strohm

Secular Polyphony 1380–1480, ed. David Fallows

Margaret Bent, *Magister Jacobus de Ispania, Author of the Speculum Musicae*, RMA Monograph

Recercare, Vol. XXVII/1-2 (2015)

Lucia Marchi, For whom the fire burns: Medieval images of Saint Cecilia and music

Bonnie J. Blackburn, Making lutes in Quattrocento Venice: Nicolò Sconvelt and his German colleagues

Rebecca Cypess, Frescobaldi's *Toccate e partite... libro primo* (1615–16) as a pedagogical text: artisanship, imagination, and the process of learning

Cory M. Gavito, Oral transmission and the production of guitar tablature books in seventeenth-century Italy

Yale Journal of Music & Religion, Vol.2/2 (2016)

Jeffrey G. Kurtzman, Civic identity and civic glue: Venetian processions and ceremonies of the sixteenth and seventeenth centuries

Sara M. Pecknold, Relics, processions and the sounding of affections: Barbara Strozzi, the archduchess of Innsbruck, and Saint Anthony of Padua

New from Boydell and Brewer/University of Rochester Press

Frederick Aquilina, *Benigno Zerafa (1726–1804) and the Neapolitan Galant style*

Sandra Mangsen, *Songs without words: keyboard arrangements of vocal music in England, 1560–1760*

New from Brepols

The early keyboard sonata in Italy and beyond, ed. R. H. Steward-MacDonald

H. W. Vereecke, *The sixteenth-century trombone: dimensions, materials, and techniques*

New from Cambridge University Press

Victor Coelho and Keith Polk, *Instrumentalists and Renaissance culture, 1420–1600: players of function and fantasy*

Rebecca Harris-Warrick, *Dance and drama in French Baroque opera: a history*

Peter Williams, *Bach: A musical biography*

New from University of Chicago Press

Suzanne G. Cusick, *Francesca Caccini at the Medici Court*

New from Indiana University Press

David Dolata, *Meantone temperaments on lutes and viols*

Edward L. Kottick, *A history of the harpsichord*

New from Oxford University Press

Bruce Haynes and Geoffrey Burgess, *The pathetic musician: moving an audience in the age of eloquence*

Markus Rathey, *Johann Sebastian Bach's Christmas Oratorio: music, theology, culture*

Colleen Reardon, *A sociable moment: opera and festive culture in Baroque Siena*

New from Routledge (incorporating Ashgate)

Anatoly P. Milka, *Rethinking J.S. Bach's The Art of Fugue*, ed. Esti Sheinberg and trans. Marina Ritzarev

Michael Robertson, *Consort suites and dance music by town musicians in German-speaking Europe, 1648–1700*

Voices and texts in Early Modern Italian Society, ed. Stefano Dall'Aglio, Brian Richardson, and Massimo Rospocher

Andrew R. Walkling, *Masque and Opera in England, 1656–1688*

New from AR editions

Emanuel Aloys Förster, *Six string quartets, op. 21, Six string quartets, op. 16, Six string quartets, op. 7*, ed. Nancy November

German settings of Ossianic texts, ed. Sarah Clemmens Waltz

Benedetto Marcello, *Cassandra*, ed. Talya Berger, *Il trionfo della Poesia, e della Musica*, ed. Michael Burden

Masses by Ludwig Daser and Matthäus Le Maistre: Parody masses on Josquin's motets from the Court of Duke Albrecht V of Bavaria, ed. Stephanie P. Schlagel

Antonio Salieri, *Plenary Mass in C with De Deum*, ed. Jane Schatkin Hettrick

Two operas from the series Die zween Anton, Part 2: Die verdeckten Sachen (Vienna, 1789), ed.

David J. Buch

New from Bärenreiter Verlag

François Couperin, *Pièces de clavecin (1713), Premier livre*, ed. Denis Herlin

František Xaver Dušek, *Complete Sonatas for Keyboard, vol. 1*, ed. Vjotech Spurný

Georg Frideric Handel, *The King shall rejoice, HWV 260, Zadok the priest, HWV 258*, ed. Stephan Blaut

Giovanni Battista Pergolesi, *Mass F major "Missa Romana"*, ed. Malcolm Bruno and Caroline Ritchie

Georg Philipp Telemann, *Christus, der ist mein Leben, Chorale Setting, TVWV 1:138*, ed. Ute Poetzsch, *Gott der Hoffnung erfülle euch, Cantata for White Sunday, TVWV 1:634*, ed. Maik Richter

Jan Dismas Zelenka, *Missa Divi Xaverii, ZWV 12*, ed. Václav Luks

New from Centre de musique baroque de Versailles

André Campra, *Arion: cantata with symphony*, ed. Julien Dubrique
François Couperin, *Les Nations*, vol. 2, *Les Nations*, vol. 4, ed. Julien Dubrique
Jean-Marie Leclair, *Concerto pour violon op. X/1, Concerto pour violon op. X/6*, ed. Louis Castelain
Jean-Joseph-Cassané de Mondonville, *Les Sons harmoniques*, ed. Cyril Lacheze
Jean-Féry Rebel, *Les caractères de la danse*, ed. Louis Castelain

New from Edition HH

Henricus Albicastro, 'Kilravock' sonata in A minor, 'Leuven' sonata in D minor, 'London' sonata No. 1 in C minor, 'London' sonata No. 2 in B flat major, 'London' sonata No. 3 in F minor, 'London' sonata No. 4 in F major, ed. Andrew Woolley and Michael Talbot
Joseph Bodin de Boismortier, *Six quartet sonatas, Op. 34, volume 1*, ed. Michael Elphinstone
Johann Baptist Cramer, *Sonata in C major, Op. 22/2*, ed. Christopher Hogwood
Carl Friedrich Christian Fasch, *Sonata V in F major*, ed. Christopher Hogwood
Johann Friedrich Schreivogel, *Sonata in E flat major*, ed. Michael Talbot
Hardenack Otto Conrad Zinck, *Sonata VIII in G minor*, ed. Christopher Hogwood

New from Stainer & Bell

Thomas Arne, *Judith: an oratorio*, Musica Britannica, vol. 100, ed. Simon McVeigh & Peter Lynan
Henry Purcell, *The works of Henry Purcell, volume 13: sacred music Part I: nine anthems with strings*, ed. Margaret Laurie, Lionel Pike and Bruce Wood

New from Ut Orpheus

Luigi Boccherini, *Sextet Op. 23, no.1–6 for 2 violins, 2 violas and 2 violoncellos*, ed. Fabrizio Ammetto
Giovanni Paolo Colonna, *Oratorios: vol. ii, L'Assalonne (Modena 1684), Il Mosè legato di Dio e liberator del popolo ebreo (Modena 1686)*, ed. Francesco Lora
Francesco Geminiani, *12 sonatas for violin and figured bass, op.4 (1739) H. 85–96*, Opera Omnia vol. 4a, ed. Mark Kroll
Rose e Viole: Anthology from tablatures by Pietryo Paolo Borrono and Francesco da Milano for Lute, ed. Paolo Cherici
Giuseppe Sammartini, *12 trio sonatas (London 1727) for 2 treble recorders (2 violins) and continuo: vol. 2: sonatas vii–xii*, ed. Nicola Sansone

New from Edition Walhall

Giacobo Crevetto, *Three sonatas for viola da gamba and bass, op. 2/1-3, London ca. 1750*, ed. Thomas Fritzsche and Günter von Zadow
Giuseppe Sammartini, *Three sonatas for flue and bass, MS. Parma 2, 6, 14*, ed. Laura Dalla Libera
Domenico Sarri (Sarro), *Andate, o mieie sospiri*, Cantata for soprano, ed. Cedric Lee
Johan Schenck, *Le Nympe di Rbeno, op. 8 – Sonatas V–VIII*, for 2 violas da gamba, ed. Leonore and Günter von Zadow
Georg Philip Telemann, *Konzert D-Dur TWV 54:D4*, ed. Carlo Centemeri
Antonio Vivaldi, *Konzert g-Moll RV 317 Op. 12/1*, ed. Daniel Ivo de Oliveria

New from Web Library of Seventeenth-Century Music

Wolfgang Carl Briegel, *Zwölff Madrigalische Trost=Gesänge, for 5 or 6 voices and basso continuo*, ed. Gregory S. Johnston
Marc-Antoine Charpentier, *Conserva me Domine (H.230)*, ed. C. Jane Gosine

RESEARCH REPORTS

Alan Brown's (Sheffield University) edition of *Keyboard Music from Fitzwilliam Manuscripts* (Music Britannica, cii) will be published later this year, including works from the Fitzwilliam Virginal Book which have not so far appeared in the Musica Britannica series, including music by Morley, Peerson and Tisdall.

Clive Brown (Leeds University) has completed an article 'Understanding the Notation: Portamento as an Essential Feature of Ernst's *Élégie*' (*Göttingen Studies in Musicology*), a new critical, performing-practice oriented edition of the solo part of Mendelssohn's Violin Concerto (Bärenreiter), editions of the complete Beethoven Violin Sonatas and the complete Violin Sonatas of Anton Eberl, and a booklet on performing Viennese Classical music from Haydn to Schubert (Bärenreiter).

Pablo Padilla (UNAM, Mexico City), **Francis Knights** (Fitzwilliam College, Cambridge) and **Dan Tidhar** (Wolfson College, Cambridge) are working on a computational musicology project to identify and resolve disputed attributions to Louis and Charles Couperin.

Michael Talbot (University of Liverpool) is publishing an edition of the second set of eight sonatas for transverse flute and bass (1760) by Simon Balicourt (1706–57), a little-known flautist and composer of Huguenot parentage born in Brandenburg (Edition HH), together with a detailed study of Balicourt's life and music.

Jonathan Wainwright (University of York) has four editions forthcoming, including *John Wilson: Psalterium Carolinum* and *Divers Elegies, set in Musick by sev'rall Friends, upon the death of William Lawes* (York Early Music Press), *Walter Porter: Collected Works* (A-R Editions) and *Henry Lawes: Sacred Works* (EECM).

Andrew Woolley's edition *English Keyboard Music 1650–1695: Perspectives on Purcell*, an anthology of over 120 keyboard pieces for the Purcell Society's 'Companion' series, is due to be published later this year.

Early Music Performer

Editor: Dr Andrew Woolley

A twice-yearly journal containing features and articles of special interest to practical musicians, both amateur and professional. It also contains a wide-ranging list of recent journal articles dealing with issues related to performance practice. *Early Music Performer* is supplied free to members of NEMA and is obtained by becoming a member.

EMP contents, issue 39, Autumn 2016

Andrew Woolley, Editorial

Jeremy Barlow, 'Dibdin on tour: performer or sightseer? Part 1'

Beth Pei-Fen Chen, 'Mozart's pioneering attempts to prolong legato phrases and his unusual slurring patterns in instrumental music, 1781–1783'

Annabelle Lee, 'Social media and the early music industry'

Reports: John Irving, 'The Mozart project live!'; Simone Laghi, 'Per la recuperata salute di Ofelia'; Olivia Sham and Briony Cox-Williams, 'The historical pianist: a conference festival'

James Hume, 'Publications List'

<http://www.earlymusic.info/nema.php>



CONFERENCES

Operatic Objects

18 March 2017, Institute of Musical Research, Senate House, London

OBERTO opera research unit, Oxford Brookes University, presents a one-day conference on material culture in opera, including performance practice and how physical objects acquire 'meaning' in an operatic context. Website <https://obertobrookes.com/>

International Musicological Society Congress

19-23 March 2017, University of the Arts, Tokyo, Japan

Website <http://ims2017-tokyo.org/>

Historical Approaches to Music

24 March 2017, Trinity College, University of Oxford

A one-day interdisciplinary conference on history, historiography and music. Contact hatmusic2017@gmail.com

Renaissance Society of America conference

30 March–1 April 2017, The Palmer House Hilton, Chicago, USA

Website <http://www.rsa.org/page/2017Chicago>

The Italian Violin Tradition 1650-1850

6-8 April 2017, Ridotto del Teatro Masini, Faenza, Italy

The Centro Studi Opera Omnia Luigi Boccherini (Lucca) presents a conference on the characteristics of the Italian violin tradition, alongside the figure and work of Tommaso Paolo Albergini (1716-1785). Website <http://www.luigiboccherini.org/italiantradition.html>

Spinnet Day

8 April 2017, Chelveston Village Hall, Northamptonshire

This special study day is organized by the Friends of Square Pianos. Website <http://www.friendsofsquarepianos.co.uk/spinet-day-april-2017/>

Society for Seventeenth-Century Music 25th Annual Conference

20-23 April 2017, Providence College, RI, USA

Website <http://sscm-sscm.org/meetings-conferences/2017-annual-meeting/>

Musica Scotica 2017: 800 years of Scottish Music

22 April 2017, The Tolbooth, Jail Wynd, Stirling, Scotland

Musica Scotica's twelfth annual conference will address all aspects of Scottish music.

Website <http://www.musicascotica.org.uk/conferences.shtml>

From the Old World to the New

26-29 April 2017, Greenville, South Carolina, USA

The sixth annual meeting of the Historical Keyboard Society Of North America will examine the study of keyboard music and keyboard making in England and the Americas from 1700–1850. Website <http://historicalkeyboardsociety.org/>

Authenticity versus Improvisation in the Philosophy of Music

19-20 May 2017, University of Bern, Switzerland

A conference as part of the project 'Ontology of Musical Works and Analysis of Musical Practices'. Contact omw@philo.unibe.ch

Musical Improvisation in the Baroque era

19-21 May 2017, Complesso Monumentale di San Michele, Lucca, Italy

The Centro Studi Opera Omnia Luigi Boccherini, Lucca and Ad Parnassum journal present a symposium investigating the many different facets of music improvisation in the Baroque, including Gesture,

composition, performance practice, virtuososity, continuo and partimento. Contact: conferences@luigiboccherini.org

Historical Performance: Theory, Practice, and Interdisciplinarity

19-21 May 2017, Indiana University, Bloomington, USA

Website <http://blogs.music.indiana.edu/earlymusic/2017/01/24/call-for-papers-2017/>

Sounds of Prehistory and Antiquity

24 May 2017, City University of New York, USA

The fourteenth conference of the Research Center for Music Iconography will explore embodied, experiential, phenomenological, creative, practice-based and practice-led research that explores the sonic contexts of prehistory and antiquity, including examination of sound-producing objects and musical instruments, acoustics of performance spaces, or role of sound in rituals, ceremonies and everyday events.

Contact: Zdravko Blazekovic zblazekovic@gc.cuny.edu

Conference on Musical Instruments

1-4 June 2017, Edinburgh University, Scotland

The Galpin Society and American Musical Instrument Society will hold a joint meeting in the newly-refurbished St Cecilia's Hall. Website <http://www.euchmi.ed.ac.uk/gxsp.html>

The Making of a Genius: Claudio Monteverdi from Cremona to Mantua

7-8 June 2017 (Cremona) and 9-10 June 2017 (Mantua), Italy

The themes of this 450th Anniversary conference will include The Young Monteverdi and the Sacred Music, L'Orfeo and the Madrigals, and Culture and Society. Website: musicologia.unipv.it/monteverdi450

Data for the social historian of 18th-century English music

27 June 2017, Senate House, University of London

A one-day conference bringing together early career researchers, postgraduate students and family historians interested in using archival, bibliographic and other kinds of primary source data to illuminate the social history of culture in eighteenth-century England. Website: <http://www.the-imr.uk/becky-gribble>

Gaspar van Weerbeke: works and contexts

29 June-1 July 2017, University of Salzburg

Website www.gaspar-van-weerbeke.sbg.ac.at, contact paul.kolb@sbg.ac.at

Theater spaces for music in 18th century Europe

30 June-2 July 2017, Queluz National Palace, Portugal

Organized by Divino Sospiero. Website <http://cemsp.blogspot.pt/>

45th Medieval and Renaissance Music Conference

4-8 July 2017, St Agnes Convent, Prague, Czech Republic

The main themes are the Musical Culture of Central Europe, and Music and Reformation. Website www.medrenconference.org

John Marsh's house organ

8 July 2017, St Mary's Church, Bleasby, Nottinghamshire

British Institute of Organ Studies conference. Website <http://www.bios.org.uk/>

Historic Brass Society Symposium

13-16 July 2017, Metropolitan Museum of Art, New York City, USA

This will include all early brass topics from Antiquity through to the 20th century. Website <http://www.historicbrass.org/Newsamp;Events/Events/tabid/480/Default.aspx>

Early Keyboard Instruments: Repertoire, Use and Design

2 September 2017, Murray Edwards College, Cambridge

Organized by the National Early Music Association UK. Contact Francis Knights fk240@cam.ac.uk, website <http://nema-conference-2017.webnode.com/>

Modus-Modi-Modality

6-10 September 2017, European University Cyprus, Nicosia, Cyprus

The IMS Regional Association for the Study of Music of the Balkans presents a conference to promote interaction, research, discussion and intercultural dialogue among musicologists from Cyprus, Greece, the Balkans and other countries with an interest in their tradition, identity, diversity, new trends and musical cultures. Website www.modality2017conference.com

Royal Musical Association 53rd Annual Conference

7-9 September 2017, Department of Music, University of Liverpool

Website <https://www.liverpool.ac.uk/music/rma2017/>

Lutheran Music Culture

14-16 September 2017, Department of Musicology, Uppsala University, Sweden

A conference considering the impact and significance of the Reformation as a watershed in Western cultural history. Website: <http://musik.uu.se/lutheranmusic2017/?languageId=1>

lutheranmusic@musik.uu.se

The Future of Music History

28-30 September 2017, Serbian Academy of Sciences and Arts, Belgrade, Serbia

The conference will examine some of the latent assumptions underlying music historiography, and ask how it might better align itself to new political realities and new modes of critical thinking. Contact:

Srdan Atanasovski srdjanatanasovski@yahoo.co.uk

American Musicological Society conference

9-12 November 2017, Riverside Convention Center/Radisson and Hyatt Hotels, Rochester, NY, USA

Website <http://www.ams-net.org/rochester/>

Thinking musicology today: objects, methods and prospects

23-25 November 2017, Cité de la musique-Philharmonie de Paris and Conservatoire national supérieur de musique et de danse de Paris, France

The Société française de musicologie www.sfmusicologie.fr centenary conference, which aims to assess musicological literature and orientations over the last hundred years, and consider its potential of renewal by way of opening up new prospects for research. Contact: Solveig Serre solveig.serre@gmail.com

FESTIVALS

21-25 February 2017, Keble Early Music Festival, <http://www.keble.ox.ac.uk/about/events/kemf>

18 March-24 April 2017, London Handel Festival, <http://www.london-handel-festival.com/>

6-9 April 2017, American Handel Festival, Princeton, <http://americanhandelsociety.org/Festival.html>

22-23 April 2017, love: Handel Festival, Norwich, www.classicalsource.com/db_control/db_news.php?id=4238

23 April-16 July 2017, Indianapolis Early Music Festival, www.emindy.org

11-28 May 2017, Handel Festspiele Göttingen, www.haendel-festspiele.de

12-20 May 2017, London Festival of Baroque Music, <http://www.lfbm.org.uk/>

19-21 May 2017, Galway Early Music Festival, www.galwayearlymusic.com

26-29 May 2017, Beverley and East Riding Early Music Festival, <http://www.ncem.co.uk/?idno=229>

26 May-11 June 2017, Handel Festival Halle, www.haendelfestspiele.halle.de

30 May-12 October 2017, Leicester Early Music Festival, www.earlymusicleicester.co.uk

1-6 June 2017, Stockholm Early Music Festival, www.sem.se

2-5 June 2017, Tage Alter Musik Regensburg, www.tagealtermusik-regensburg.de

7-11 June 2017, English Haydn Festival, www.haydn.org.uk

9-18 June 2017, Das Bachfest Leipzig 2012, www.bach-leipzig.de

9-25 June 2017, Aldeburgh Festival, <https://snapemaltings.co.uk/season/aldeburgh-festival/>

9-25 June 2017, Connecticut Early Music Festival, www.ctearlymusic.org

11-18 June 2017, Boston Early Music Festival, www.bemf.org

15 June-22 July 2017, Aston Magna Festival, www.astonmagna.org

16-25 June 2017, Stour Music, <http://www.stourmusic.org.uk/>

22-25 June 2017, Montreal Baroque Festival, www.montrealbaroque.com

25 June 2017, Telemann Keyboard Festival, <http://telemann2017.webnode.com/>

7-15 July 2017, York Early Music Festival, <http://www.ncem.co.uk/?idno=228>

8-15 July 2017, Madison Early Music Festival, www.madisonearlymusic.org

9-23 July 2017, Amherst Early Music Festival, www.amherstearlymusic.org

15-29 July 2017, Carmel Bach Festival, www.bachfestival.org

18 July-27 August 2017, Innsbruck Festival of Early Music, www.altemusik.at

4-13 August 2017, American Bach Soloists Festival, www.americanbach.org

4-13 August 2017, Musica Antigua Festival, www.mafestival.be

25 August-3 September 2017, Holland Festival Oude Muziek, www.oudemuziek.nl

27 October-12 November 2017, Brighton Early Music Festival, <http://www.bremf.org.uk/>

NEMA Conference 2017

CALL FOR PAPERS

Early Keyboard Instruments – Repertoire, Use and Design

Murray Edwards College, University of Cambridge, Saturday 2nd September

This special one-day conference is open to all, and will bring together scholars, editors, performers, teachers, students and makers of early keyboard instruments, including harpsichord, clavichord, fortepiano, organ and others. The themes may include any of the following, separately or combined:

- Repertoire and composition, from 1400-1800
- The history, design and construction of early keyboards
- Unusual and non-standard instruments (such as claviorganum, lautenwerck and bogenklavier)
- Performance practice
- Editing and source studies
- Continuo usage and practice
- Restoration and maintenance
- Tuning and temperament

Suggestions for panel sessions are also very welcome; for example, discussion around restoration and conservation of musical instruments, or on any of the themes proposed above.

Registration begins at 10.00am and the conference will end at 5.30pm, with mid-morning and afternoon breaks, and lunch at 1.00. To conclude, at 6.00 there will be a complete performance of Bach's *Goldberg Variations* by Dr Dan Tidhar, free to delegates.

There will be space for nine papers of 25 minutes each, and a number of early keyboards will be available for demonstration purposes. Please submit Abstracts of 200-400 words to the Conference Committee at fk240@cam.ac.uk by 1 June 2017; decisions will be notified by 15 June.

Booking and other information can be found at <http://nema-conference-2017.webnode.com/>, and there is a special discount rate for NEMA members.

This conference is linked to the Third International Conference on Historical Keyboard Music (ICHKM), 'Authorship in Historical Keyboard Music', which is currently in planning.

<http://nema-conference-2017.webnode.com/>

Contact: Francis Knights fk240@cam.ac.uk