Nema NEWSLETTER

Editor: Francis Knights

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Welcome to the fourth issue of the *NEMA Newsletter*, the online publication for members of the National Early Music Association UK, which appears twice yearly. It is designed to share and circulate information and resources between the UK'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 a register of international conferences and festivals) there is an interview and a number of articles, including work from leading writers, scholars and performers.

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The NEMA Newsletter is produced twice yearly, in January and July. Contributions are welcomed by the Editor, email newsletternema@gmail.com.

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Interview with David Lasocki

Illus 1 David Lasocki

Dr David Lasocki (illus 1) was born in London in 1947 and grew up in Manchester. After studying chemistry at University College London, he switched to music when he was accepted as a (post)graduate student at The University of Iowa in the United States. He was eventually awarded a PhD in musicology at Iowa (1983) and his dissertation won a national prize. He worked as an academic music librarian from 1985 to his retirement in 2011, mostly as music reference librarian at Indiana University. Since retiring to Portland, Oregon, he has continued to write books and articles about music as well as edit early music, and he has his own publishing company, Instant Harmony. He is widely known for his research on the history of early woodwind instruments, particularly members of the flute family, although he has also done research on early brass as well as modern jazz. His website www.instantharmony.net includes a complete list of his publications.

Francis Knights: *How did you first get interested in music, and what was your early training?*

David Lasocki: My earliest memory of music is also my earliest memory—from about the age of four. In my day nursery in Manchester, we sang and played the triangle and tambourine, which I loved very much. We had a piano in the house, because my mother, a primary school teacher, was required to accompany her pupils. She was as close to being tone deaf as anyone I've ever known, but she made an enormous effort to learn the piano, so probably her valiant playing was among my earliest exposure to music. Around the age of seven, I started to take piano lessons, which were aborted when my mother discovered that the old-fashioned teacher was slapping my hand when I made mistakes.

Probably around the same age, and on into my teens, I listened a lot to the BBC: classical music, jazz, and pop. When I was about nine, two friends and I scandalized the headmistress of our primary school by proposing that we perform Bill Haley's 'Rock Around the Clock' at the school's Christmas performance. Although she was visibly uncomfortable, she relented and allowed the show to go on. Around ten, when I went a year early to grammar school, I learned the violin from a peripatetic teacher, until that too was aborted when I was ill for a few weeks and fell behind the other pupils. Also around ten, I joined the choir of my local Church of England church and stuck with that until my voice broke, very late, around fifteen, and at the same time I lost my faith in Christianity.

Despite these unpromising beginnings, my process of learning about music went through a surprising series of steps that I could never have imagined. When I was about fourteen, my family and I went to visit some friends for dinner. The man of the house, a research chemist by profession (like my grandfather), was a keen amateur flautist. After he reluctantly performed for us, claiming lack of practice, I found myself saying, to my own surprise, that I'd like to learn a

woodwind instrument, but I didn't know which one. He uttered the classic lines, 'If you don't know which instrument to learn, you should start with the recorder, which is easy to master; later you can graduate to a proper instrument'. I bought a cheap discant recorder—fortunately, a wooden one, not a plastic one—and an elementary tutor, then taught myself to play rapidly during a family holiday spent in a caravan in North Wales. Soon I joined the local branch of the Society of Recorder Players and took a playing class organized by the Manchester Education Committee that was taught by the director of the branch. Although I liked playing middle parts on the tenor recorder, she persuaded me to learn the treble recorder, which of course opened up a wealth of Baroque repertoire that I started to explore. Through the SRP I had a subscription to *Recorder and Music* magazine, published then by Schott's, which I devoured. I acquired a radio-gram (a combination of radio and gramophone), so that I could listen to the BBC more easily. My mother decided to give me a clothing allowance of £2 a week, so I could buy clothes for myself whenever I needed them. Instead, I spent the money recklessly on records, both classical and jazz, and when I eventually needed clothes she bought them for me anyway. Without her generous support and unfaltering willingness to foster whatever was arising in my life, I could never have made a life in music.

The chemist's words still haunted me. So I asked my mother to buy me a cheap (modern) flute for about £30 and the book *Flute Technique* by F. B. Chapman, from which I expected I could learn to play the instrument as easily as I had acquired the rudiments of the recorder. I did make enough progress that within a year I performed the flute sonata in E♭ major attributed to Bach, BWV1031, in a performance for a local music club, accompanied on the piano by a neighbour I had met at the SRP.

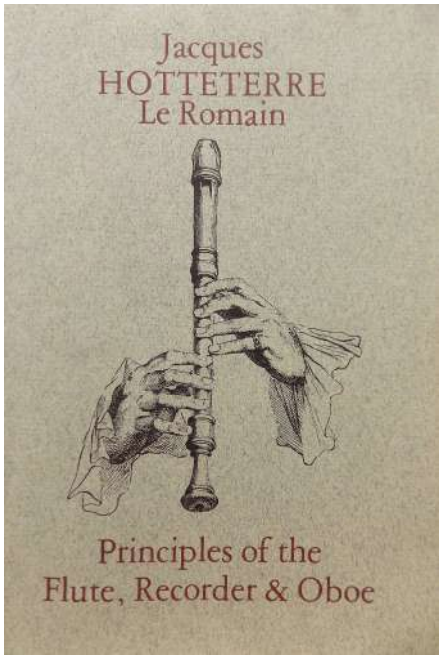
I don't know where exactly my interest in early music came from, except that the easier pieces I was naturally playing on the recorder and flute came from the Baroque period. Then I wished to know something of the history of my instruments, so I bought Edgar Hunt's *The Recorder and its Music* (1962) around the time it was published, and read it cover to cover several times, eventually making comments and corrections in pencil in the margins. I also borrowed Arnold Dolmetsch's *The Interpretation of the Music of the XVII and XVIII Centuries Revealed by Contemporary Evidence* (1915) from the Henry Watson Music Library of the Manchester Central Library. Given that Dolmetsch relied so much on Johann Joachim Quantz's *Versuch einer Anweisung die Flöte traversière zu spielen* (Berlin, 1752), it was a natural step for me to buy the Bärenreiter facsimile of Quantz and to start teaching myself German from a Linguaphone course so I could read it (Reilly's English translation didn't come out until 1966).

The next step, of course, was to acquire a traverso, or Baroque flute as we called it in those days. On a family holiday in London when I was about seventeen, I visited the shop of Musica Rara, then close to Schott's on Great Marlborough Street, and found a six-keyed boxwood flute by Richard Potter from the late 18th century on sale for only six guineas. Not exactly a one-keyed flute, and not exactly Baroque, but a good place to start exploring.

Armed with this treasure, in 1965 I went to a summer course in Germany for early woodwind instruments organized by Hermann Moeck Verlag. Moeck, well-known as publishers and mass recorder makers, had just expanded to other woodwinds under the direction of Otto Steinkopf. And at this course I had perhaps the most fateful meeting of my life, with Betty Bang (later Betty Bang Mather), who was professor of flute at The University of Iowa and an excellent traverso player—so excellent that I fell in love with the instrument and made a close connection with her that has continued to the present day (she's now 91).

In the autumn of that year, following in my grandfather's footsteps, I started reading chemistry

at University College London, but my heart had already been given to music. I took lessons with Edgar Hunt, first in traverso, then in recorder, once a week at Trinity College of Music. I skipped the afternoon lab as often as I could get away with to go to the British Museum (the name 'British Library' came later) to copy out original prints and manuscripts of Baroque and Classical music for flute and recorder. Partly it was because I couldn't afford to buy many editions of music for myself and this cost me only music paper; but also I liked the thrill of having access to music that hadn't yet been published in modern editions.



Illus 2 Hotteterre's Principles

At the end of my first year at university, I had three weeks after exams when I could continue to stay in my hall of residence free. So I decided to translate Jacques Hotteterre's *Principes de la flûte traversière, ou flûte d'Allemagne, de la flûte à bec, ou flute douce, et du haut-bois* (Paris, 1707), of which there wasn't yet a published English translation, and put my grammar-school French to good use. Hunt put me in contact with Walter Bergmann at Schott's, who didn't want to publish the translation, and John M. Thomson at Barrie & Rockliff, who did. The early work on this edition went quickly, then bogged down; but in 1968, when I was 21, I had my first music publication (illus 2) before I had ever formally studied music.

I scraped a pass degree in chemistry, despite spending most of time at university on music: playing, copying, and going to concerts. Then I had to figure out how to study music formally. At The University of Iowa, the director of the School of Music, Himie Voxman, who was a celebrated woodwind teacher and editor in the United States, was impressed enough with my Hotteterre translation to offer me a place in graduate school at Iowa. So in early 1969, after I had just turned 22, I set off for Iowa City to study the flute with Betty Bang and learn music history and theory.

At Iowa, I joined the Collegium Musicum, the university early-music ensemble, in which I played mostly Renaissance music on recorder, flute, crumhorn and Rauschpfeife. I also did some wild atonal improvising on the recorder with student composers and performed in the composition-department concerts. I gave little thought to how I was going to make a living after this training. There were few opportunities for players of the recorder and early flutes in the States then, and probably no official teaching positions. Betty taught the modern flute primarily, with traverso on the side for fun, despite her ability.

So what kind of work did you do then?

When my financial support ran out after I finished my Master's degree at Iowa in 1973, I took a one-year job teaching music history at Lake Forest College, near Chicago, whose academic status was so low that students joked its initials stood for Last F***ing Chance. After that, I couldn't find another academic job and was reduced to taking whatever work I could find: assistant manager of a record shop, then secretary at the university law school (making use of my fast typing), and a manager at a natural foods shop.

After two years of this, I decided that my luck had run out in the States, and returned to London. Not that my employment prospects were any better there. I worked as the administrator of

a natural foods organization for a year, then as a secretary at Rothschild's merchant bank for four years. Two great things about Rothschild's: it was located in central London and I didn't have much work to do. So in my (stretched) lunch hours, I began to do music research at the British Library, but mostly in archives in the City of London. Frans Brüggen, the great Dutch recorder player and period-orchestra conductor, commissioned me to do research on historical recorder players in England. This research, mostly archival, eventually led to a 1,000-page dissertation when I returned to The University of Iowa in 1981 to complete my PhD in musicology.

What kind of employment were you able to find after you finished your PhD?

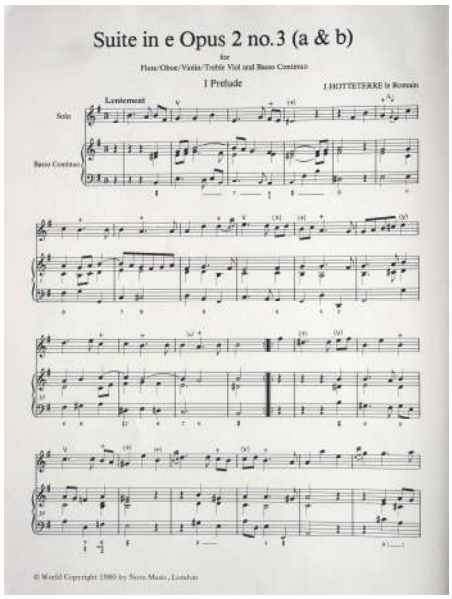
I found myself in the same position with a PhD in 1983 as I had been in with a Master's degree in 1973: no university really wanted to hire someone with a degree from Iowa and a speciality in woodwind instruments. So I enrolled in library school and, armed with another Master's degree, began a career as a music librarian. In 1987, I was fortunate to be hired by Indiana University, which has the largest music school in the States and (depending on what you measure) the largest academic music library in the world. Before long, I was able to specialize there in reference, which goes way beyond 'answering questions' about music and in such a setting is really about teaching people (largely graduate students) how to do music research, which I knew intimately from my own work. That proved to be a relaxed, fun and rewarding way of making a living, not to mention that librarians had Faculty-like status and were supported in their research. I even took a couple of one-semester sabbaticals.

What happened to your performing?

I have to confess that when it proved impossible to make a career as a performer or teacher, I rapidly lost interest, even in playing with friends, and played only sporadically after the mid-1970s. Only after I moved to Portland in 2011 did I take up the recorder again seriously. I played in the Recorder Orchestra of Oregon and did a few gigs with a family trio that included my wife Lilin, who's a professional piano teacher, and my youngest son on the cello. At the moment, I'm mostly content to write books and edit music, although I recently improvised some wild atonal music with a local composer who wants to do more….

When did you start editing music, and what were your ambitions for it then?

My practice of copying music in the British Museum as an undergraduate, not to mention buying microfilms from European libraries, took a practical turn when I went back to Musica Rara and proposed editing music for them. I just wanted to expand the repertoire available to performers, myself included, and I found copying and editing music fulfilling. It also earned me some extra money that came in handy as a graduate student and later, when working in lowly jobs. Musica Rara published largely Baroque and Classical woodwind music, which fitted my interests, and they would take virtually anything I proposed. I was especially happy to work on many editions of Vivaldi and C. P. E. Bach, whose woodwind music I loved and felt deserved to be known better. A little later, with Faber Music and Nova Music (illus 3), I published complete editions of Handel's solo sonatas for



Illus 3 Nova edition of Hotteterre Op.2

flute, oboe and recorder, which hadn't had reliable editions based on all the surviving manuscripts before. It was a proverbial thrill for me to get this music out and witness it being performed in concerts and on recordings. I'm still receiving messages from players in Europe who thank me for editions I published more than 40 years ago….

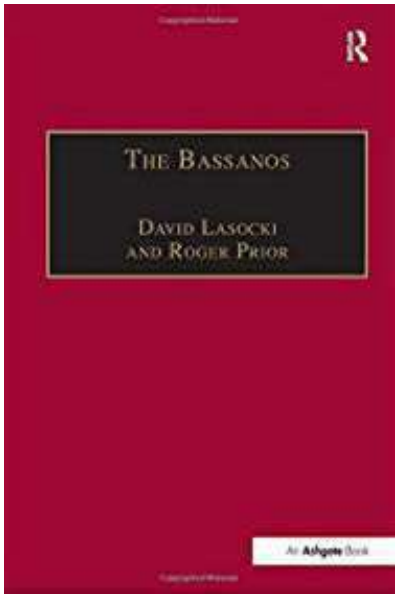
After I went back to the States, I finished editing most of the music I had in my files and I couldn't find publishers interested in the rest. So I stopped editing in 1984 and thought that I was done with that part of my life.

But haven't you been editing music again recently?

Yes, in 2010 I founded my own publishing company, Instant Harmony, to bring out my own books. At the same time, I went back to my files and fished out two dozen Baroque recorder pieces that still hadn't been published in modern editions, and a couple more collections came to my attention. So I edited those with Instant Harmony, too. I prepared pdfs and sold them as 'e-editions' from my website. Now I have a publisher in Germany, Edition Walhall, who is gradually bringing out printed versions of the editions, mostly for the European market.

Please tell us about your books and articles. What has driven your research interests?

The most important early books—pun intended—were a series on 18th-century performance practice co-authored with Betty Bang Mather: on free ornamentation, cadenzas (based on my Master's thesis), and 'preluding'. We really wanted to get some handy information on performance practice out to performers.



Illus 4 Lasocki and Prior, The Bassanos

Probably my most widely recognized book has been *The Bassanos: Venetian Musicians and Instrument Makers in England, 1531–1665* (illus 4), with the Shakespeare scholar Roger Prior as sub-author (1995). It was largely taken from my PhD dissertation, 'Professional Recorder Players in England, 1540–1740'. Both book and dissertation attempted to show how music history looks when viewed from a focus on performers (and instrument-makers) rather than the music and its composers. The Bassano family and the Lanier family, into whom they intermarried, spawned vast numbers of descendants who have bought my book and still write me grateful messages.

After becoming a music librarian, my interests naturally became more bibliographical. With another recorder-playing music librarian, Richard Griscom, I compiled a research guide to the recorder, which went through three editions (1994, 2003, 2012). The book won a couple of awards but has sold in modest quantities…. Between 1987 and 2013, I published an annual review of research on the recorder that came out in English (*American Recorder*) and German (*TIBIA*); most of the contents ended up in the bibliography. I also published early flute bibliographies in two collected publications of the *Traverso* newsletter (1999 and 2009), and annual early brass bibliographies for *Historic Brass Society Journal* between 1990 and 2009.

In 1998, I was the co-author—really the sub-author—of *A Biographical Dictionary of English Court Musicians, 1485–1714* with Andrew Ashbee, assisted by Peter Holman and Fiona Kisby. My con-

tribution was again largely taken from my PhD dissertation. I was delighted by how the book shed light on so many musicians who were primarily performers rather than composers.

With Instant Harmony, I've been issuing shortish books that would have trouble finding an academic or commercial publisher but are too long to be published as articles. I've worked on writings about members of the flute family in the Middle Ages and early Renaissance; inventories, sales, purchases, and advertisements related to historical members of the flute family; Marc-Antoine Charpentier and the *flûte*; and the 18th-century flutist and instrument maker Pietro Grassi Florio. A few more books on the flute and recorder in the Baroque and Classical periods should appear later this year. By the way, all my Instant Harmony books are now available in print on the Amazons of this world, including amazon.co.uk.

Before long, I hope to complete a history of the recorder for Yale University Press. This is a commissioned book that I have been working on for far too long, but I needed to write the detailed studies first in order to take the book beyond the unexamined platitudes of scholarship.

In the last fifteen years, the sudden availability of a new kind of resource made a different kind of expansion in my research possible. I'm referring to databases of facsimile pages of early newspapers; the ones I studied most were from England and the American colonies/early United States. Using the database-searching skills I had honed as a reference librarian, I was able to add to our knowledge of 18th-century English woodwind makers as well as members of the flute family in England and America in the 18th century. Also, out of the blue, based on the newspaper databases plus other online biographical resources, I traced the early history of the keyed bugle, pushing its invention back ten years from 1810 to 1800 and showing how widespread it quickly became in the early 19th century in both England and America.

My focus of interest on woodwinds had an unexpected expansion in 2002 when I heard the New Orleans modern-jazz group Astral Project for the first time. I was blown away by their interplay, their unpretentious virtuosity, and the spiritual but funky nature of their music. I've been interested in jazz for as long as I've been listening to music, but I had never thought of doing research on it. Now my second sabbatical gave me the opportunity to pursue researching a book about the group, which spiralled into 800 pages of typescript, way beyond the publishable length of such a book. I eventually turned it into five books: one about the group and one each about its four members. I found it great fun to do a 'life and works' study five times over with living performers, who could be interviewed and (sometimes) respond to email messages. Working on jazz has been a surprise to many of my readers, but it's actually a natural complement to my interest in improvisation in classical music: witness the books and articles on ornamentation and *doubles*, cadenzas and preluding.

I've concentrated on the historical performance and performers of those instruments, creating writings that I hope are helpful to modern performers. Less often, and mostly in programme notes for CDs, I've enjoyed writing about the music written for the instruments in a context that I hope can be helpful to listeners. I remain astonished that so much can still be said about early woodwind instruments after I've been working in the field for 50 years. In general, I love the quest, the discovery of new/old material, the process of putting disparate material together to form something creative and unexpected—a grand improvisation.

Besides writing books, haven't you been the editor of some books on woodwind instruments?

Yes. In 1993, I went to a symposium in Utrecht, 'The Recorder in the 17th Century', organized by STIMU, the Dutch foundation for historical performance practice. I was asked to edit the

proceedings of the symposium, which STIMU also published. A year later, STIMU had a historical oboe symposium, and they also asked me to edit those proceedings. At that time, besides a *Festschrift* for Betty Bang Mather (1992), I hadn't edited any prose before. Then between 1994 and 2005, I edited the R*ecorder Education Journal*, an inspiration of the then-recorder teacher at Indiana University, Eva Legêne. Probably the most important STIMU symposium for the quality and number of papers was that of 2003, on flute and recorder consorts in the Renaissance.

By that time, I was serving on the research committees of doctoral performers at Indiana who had to write mini-dissertations (usually around 100 pages) on some topic associated with their instrument. By the time I retired, I'd worked with 60 students with their dissertations, most of the time as director, and that became my main service at Indiana. Most of those students were from abroad and needed help with English, too, so I held some informal classes in English and writing during my last years as music reference librarian. Actually, I'm still editing dissertations and papers for the relatives and friends of those students.

Do you have interests outside music?

Since 1996, I've been working on the side as a practitioner of energy medicine, and I've also written a book called *Release Your Shackles* (2016) about how to live a freer and more authentic life (illus 5). As my musical career winds down, I anticipate concentrating more on this aspect of my life, particularly as I can reach a different public. I'm also a keen dancer—ballroom and Latin, not early—and would love someday to be skilled enough to improvise as freely in dance as I can in atonal music.

Illus 5 Making cornbread at home

Recreating a harp after Hieronymous Bosch

George Stevens

Having focused on early plucked instruments ever since my initial training at the London College of Furniture from the late 1980s, a large number of the many instruments I have now built have been harps. Diatonic harps at that, as it seems was the fashion, at least in the Western musical tradition from a very remote period. Essentially some form of triangle with a resonator attached, made in three or four parts with a series of strings running from a neck to the soundbox, and the neck itself being supported by a forepillar, harps appear with notable proliferation in the iconographical and written records for at least the last 800 years in Western Europe, and can perhaps be categorised into three main types : the metal strung, squat and heavily built *clarsach* of the Gaelic peoples; of a similar height but lighter constructed (Romanesque) form, for example often seen being played by King David in illuminated manuscripts which would have been strung in gut or perhaps horsehair – both of these dating and in common use with some certainty from the 11th/12th century; and the long slender Renaissance or 'Gothic' form, also referred to as a 'bray harp' due to the addition of the little angled pins added to touch the gut strings at their base to add a fascinating buzzing effect, exciting upper harmonics and increasing overall volume.

Illus 1 15th century harp, Eisenach

Illus 2 Bosch, Garden of Earthly Delights (detail)

Illus 3 Holbein, Man playing bray harp (detail)

It is the latter 'Gothic' type which is my main subject here and although surviving originals are so extremely rare as to be almost non-existent (illus 1), it is certain from the many extant repre-

sentations that these were extremely common instruments by the early Renaissance period and are famously represented by such master artists of the period as Hieronymous Bosch (illus 2), Hans Holbein (illus 3) and Hans Memling, among others. They usually appear with bray pins clearly depicted and are also easily recognisable by the very long and shallow soundbox, which indeed is so shallow in some cases it is possible that this could have been little more than a board to which the strings could be attached. In such a case the bray pins would have been necessary simply to make the instrument audible, certainly in an outdoor situation or together with other instruments; but more often than not a shallow soundbox of maybe 4-8 cm depth appears normal, with its width also tapering out towards the bottom of the box. Early harp soundboxes in general were commonly made from a hollowed out long grain piece or pieces of hardwood - back and front, in totally the opposite way to modern harps, and have a square, half square (curving top), or fully oval profile in cross section.

The number of strings varies on Renaissance harps, averaging around 20, and their spacing also tends to increase from treble to bass, both points that need to be considered, and I will return to the spacing aspect shortly . So aside from the bray pins, from a maker's point of view perhaps the most striking aspect of the Renaissance harp is the very acute angle of the strings, which results in the long slender shape of the whole instrument. Maybe around 22-25 degrees as opposed to 30-35 degrees in the other harps mentioned above, and indeed modern harps. In a physical sense this is lessening the direct pull of the strings on the soundbox top, one product of which is enabling the wood to be made thinner with less risk of splitting, which could suggest a relatively low working string tension – the wood needing to be quite thin in order to achieve some degree of resonance. In a practical sense the acute string angle means that the strings become longer at an increased rate – the less degree of angle, the more rapid the increase - thus lower pitch notes can be made to operate more effectively using a plain gut string. Evidence is absent of any method of metal loading or overspinning of gut strings in order to increase their density to enable practical sonorous use at low pitches on relatively short string lengths until approximately the first half of the 17th century. I would suggest that the smaller Romanesque harps mentioned above were not required to play a pitch lower than approx. c below middle c' – and maybe not even as low as that, though this, like so much of our current knowledge on these subjects, is informed speculation, albeit based upon considerable experience and practical experimentation.

Which brings us back to another possible problem – it is highly likely that early gut-strung harps operated at a much lower tension than that which players are used to today. Most are taught to play on modern harps with high tension strings with a wide spacing. Not many people teach early harp technique with the fingertips where a lighter touch is required and lower tension strings are less forgiving in a practical sense. This proves a problem for makers because if you are to try and reproduce something with some degree of historical accuracy, what is the point of that if nobody is going to be able to play it? Basically there is not a one-size-fits-all answer and a maker has to offer options, not so strange really if you consider it as a bespoke service much like you would expect from a tailor, or similar. This is the point of bespoke luthiery and it has been my approach, where necessary or possible, for many years. Occasionally people ask me, 'can I have a harp the same size as so-and-so model and with the same number of strings but with a wider and even spacing all the way down?' ... and the answer is of course - sorry, no you can't because widening all those spacings will result in a taller instrument overall, it is not physically possible. There is no substitute for years of practical experience. And so to the making.

I have experimented with many different drawings of these harps over the years and produced a variety of templates in the usual manner for makers of 'things', and a couple of these quite closely match the bray harp famously shown by Bosch in his triptych *The garden of earthly delights.*

Depending on the spacing and number of strings required by an enquiring player, I will select the larger or smaller template. Bosch's harp has 21 strings, and although my smaller template was originally designed with 19 in mind, evenly spaced, when these are adjusted to be quite close in the treble and widening further down it is a perfect size. The player in question is most used to playing brass-strung *clarsach*, whose spacing is traditionally quite narrow all the way down, so something similar was his preference. My favoured wood is sycamore and this I will often use for the whole harp; it is a great all-round utility wood for luthiery, with a good strength/weight ratio, and has the added visual bonus of sometimes growing with the familiar rippled figure most commonly seen in the violin family (illus 4).

Illus 4 Figured pattern in sycamore

Illus 5 Cutting the blanks

Often I will cut all the pieces for a harp from the same plank (illus 5), though sometimes it is quite nice to have the box slightly different in appearance from the frame. All the pieces are sawn, planed and prepared to their respective 'blank' dimensions (illus 6). The box is marked up, centre lines drawn and holes drilled – then I will rough out its main interior areas and set the box aside to concentrate on the neck and pillar. After experimenting over the years with various differing methods I now prefer to join the neck and pillar blanks together first with a mortice and tenon and then then cut out the whole frame as one entity. When this is done the pin holes in the neck are drilled and part-reamed (tapering of parallel holes) in order to accept the tapered tuning pins during final fitting up. At this stage I also do the chamfering around the edges of the frame – roughed first with a router and finished by hand using mini spokeshaves (illus 7). Transferring attentions now back to the soundbox interior, whose finishing, thicknessing and shaping is done by hand (illus 8), a thicker central strip is carved into the inside of the top half of the box in order to give it extra strength in that area against the draft of the strings. As I have said above, the soundbox needs to be carved and hollowed quite thinly, as thin as you dare really, to allow it to resonate. Even after doing this many times I still ask myself every time – how thin do I dare? I like to seal the finished interior of the box with a 'size' of traditional hide glue.

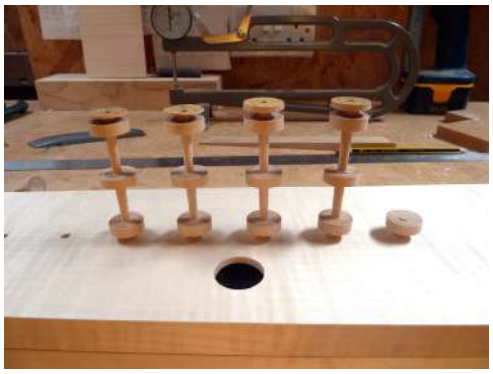
The bray pins are now partially made on a lathe and checked for close fit in the box top, after which they are cut to shape by hand (illus 9) and the finished pins then soaked in oil over night. Each pin will be individually fitted by hand and minor adjusted if necessary during the final stringing of the harp.

Illus 6 Front and back box halves and pillar blank

Illus 7 A variety of mini planes and spokeshaves used for the finer carving and shaping. The smallest plane in the centre is just one inch long

Illus 8 Hollowing and shaping the inside of the box

I now cut the mortices into either end of the box and continue, then, to have many dry runs of partial fitting with box and frame in order to finally get a level of precision fit that I am happy with. It is a long process, and cannot be rushed if you want a neat and precise outcome (illus 10). When I am happy with all this I partially round over the outside edges of the soundbox, which up until now has an oval interior but still a square exterior, leaving square 'lips' or ledges along the sides, however, in order to facilitate the clamping up of the box during gluing. When the box is glued up the final rounding and shaping to the exterior of the box can be completed. This is when its final thicknessing is done of course, and the box is now glued up so great care must be taken as it is now no longer possible for me to access the box with a thickness gauge or calliper. Many hours are spent on finishing and cleaning up the box and frame separately – too much finishing of the wood surface is an impossibility, the more you do the better will be the final outcome when applying finish coats of whatever is being used - oil/varnish/wax etc. Then



Illus 9 Checking part-made bray pins for fit whilst still on their 'lathe lines'

Illus 10 Gothic harp soundbox 'centipede': gluing it together

Illus 11 Bray pins in the finished box

Illus 12 'Bosch' bray harp by George Stevens

the frame is glued to the box. When dry and settled, finish coats are then applied over several days, and finally we're ready to fit the tuning pins, fix the small brass staples that I've made into position above the string holes to strengthen that area, the final fit of the bray pins (to facilitate fine adjustment of the buzz, as well as on/off) (illus 11) and ultimately stringing up. The whole process takes a number of weeks to complete. Any new stringed instrument takes a degree of settling time, and harps in particular can take a further few weeks to get properly used to their new tension with regular tuning.

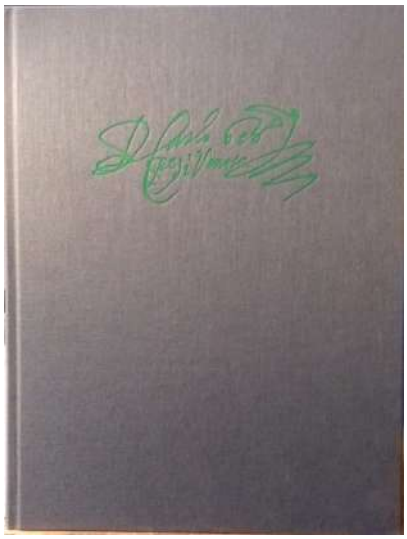
Thus we have a harp after Bosch (illus 12) - but with the omission of that unfortunate soul crucified on the strings!

George Stevens www.gstevensluthier.co.uk builds harps and lutes at his workshop in Kent.

The New Gesualdo Edition

Rodobaldo Tibaldi

The personality of Carlo Gesualdo (Venosa, 1566-Gesualdo, 1613) has always attracted the attention of intellectuals and artists, partly due to the well-known biographical events, above all for the exceptional artistic quality of his works, in particular the six books of madrigals with five voices, which were reprinted several times in Venice and Naples and, in a sort of *opera omnia*, in score by Simone Molinaro in 1613, the same year in which the composer died. Cited by some 17th-century theorists, studied by Giovanni Battista Martini in his E*semplare, o sia saggio fondamentale pratico di contrappunto*, he was strongly brought to the attention of scholars and listeners in modern times by Igor Stravinsky, attracted by the audacity of the chromatism of his madrigals; thanks to him and to scholar Glenn Watkins there began a real 'Gesualdo Renaissance', with the rise of different lines of research on the biography, on the different characteristics of his language, on the historical context, and so on, together with the publication of complete works for the publisher Ugrino, edited by Wilhelm Weismann and Glenn Watkins between 1962 and 1967. Undoubtedly this edition was important for the knowledge and dissemination also in the performances and recordings of Gesualdo's works, but it was done with decidedly outdated methodologies and is now considered inadequate in critical-textual aspects.



Illus 1 New Gesualdo Edition, vol.1

The urgent need for a true critical edition, with rigorous and up-to-date methods, was becoming evident, and necessary both to modern study purposes and to historically informed practice. For this reason, on the occasion of the fourth centenary of Gesualdo's death, the project was launched for a new and really critical edition of all the complete and incomplete works published by the prestigious publishing house of Bärenreiter: the New Gesualdo Edition https://www.baerenreiter.com/en/catalogue/complete-editions/carlo-gesualdo/, on the initiative of the University of Pavia, the University of Calabria and the Istituto Italiano per la Storia della Musica. The Scholarly Advisory Committee comprises Glenn Watkins (chairman), Maria Caraci Vela, Dinko Fabris, Iain Fenlon, Anthony Newcomb, Philippe Vendrix and Agostino Ziino; Maria Caraci Vela, Dinko Fabris and Agostino Ziino are also the Executive Editors. The New Gesualdo Edition is made possible by the generous support of the following institutions: the Comitato per le Celebrazioni Gesualdine, Regione Basilicata Fondazione Carlo Gesualdo and Regione Campania.

At the beginning of 2018 the first volume was published (illus 1), the critical edition of the fifth book of madrigals edited by Maria Caraci Vela; now in preparation are the *Responsoria*, edited by Rodobaldo Tibaldi. Approximately two volumes will appear per year; the other editors are Marco Della Sciucca (first book of madrigals), Marco Mangani (second book of madrigals), Francesco Saggio (third book of madrigals), Daniele Sabaino (fourth book of madrigals), Antonio Delfino (sixth book of madrigals), Paolo Da Col (sacrae cantiones for five voices, with Rodobaldo Tibaldi), Marc Busnel and Cristina Cassia (sacrae cantiones for six and seven voices, with reconstruction of the missing parts), Dinko Fabris and John Griffiths (vocal and instrumental works contained in anthologies and manuscripts, and incomplete works, as the ricercars and the six-voices madrigals). There will also be a book dedicated to the textual bibliography,

edited by Francesco Saggio, and one dedicated to the archival documents and general bibliography edited by Agostino Ziino.

The twofold objective of the New Gesualdo Edition is to provide an in-depth research tool for scholars, and at the same time to offer a modern edition that is both rigorous and clear for the performers. Each volume contains a large introduction in Italian and English that historically and culturally contextualizes the content in its general and biographical framework, as well as naturally dealing with the more properly ecdotic aspect; there is also a bibliographic description of the original prints, the edition of literary texts and the critical apparatus.

The new critical edition examines all the existing sources, looks at their chronological and cultural context and assesses their real authority, a procedure that varies according to the genres and their respective situations. It also critically examines all the individual copies of each print according to the most refined methodological techniques of the textual bibliography, whose repercussions of a more specifically philological character are punctually highlighted and recorded accurately in bibliographical descriptions and in the critical apparatus.

The general criteria underlying the new edition can be summarized as follows:

- the reference sources are the original printed editions supervised by the composer, where those exist

- the poetic texts are produced in a double edition, so that they can be used for literary study and simultaneously the correct pronunciation to the performers

- the critical apparatus visualizes the different textual levels, and therefore the tradition and reception processes regarding the poetical and music text; for the Latin texts, the divergences found with respect to the official liturgical books or other types of texts (for example, devotionals) that have significant historical relevance are noted and commented

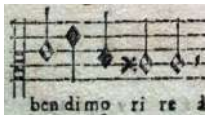
- the original notation is kept even in sacred music – whose predominantly white notation and the sign of *tempus imperfectum diminutum* interpreted in a strictly proportional sense led to the halving of values in the old edition – but the original indications of *mensura* are always interpreted and translated into modern indications that make their meaning clear

- special attention is given to Gesualdo's original system of alterations and its use in the various books, which is not always completely identical

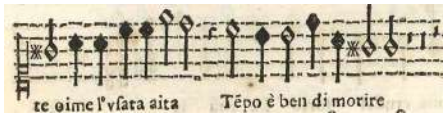
For the six books of five-voice madrigals we have witnesses controlled and released by the author himself (the Ferrarese Baldini editions of the first four and the Neapolitan Carlino editions of the last two); Venetian reprints for the Gardano (Angelo and brothers and later Bartolomeo Magni) outputs during the life of Gesualdo - probably not controlled by him – but also posthumous, Neapolitan editions of individual books published mostly after the death of the Prince; and the complete edition in score format by Simone Molinaro. In the New Gesualdo Edition the first editions are the privileged sources, having all been checked by the author, as shown by the numerous interventions made on the copies (handwritten corrections made in typography, more frequently paste-overs). On these prints we can correctly evaluate all subsequent editions and, above all, the collection that more than all the others (including the first editions) was the privileged and almost exclusive witness for the reception of Gesualdo from the 17th century to the present day, the Partitura made by Molinaro. The Weismann edition is based on Molinaro's print, as indicated on the frontispiece of all madrigal books (*Sämtliche Madrigale für fünf Stimmen.*

Nach dem Partiturdruck von 1613); only occasionally there are references to other sources in the short *Revisionsbericht*. This choice involves a series of consequences concerning the modern barring to be adopted and, above all, the way in which Molinaro confronts himself with the system of alterations used by Gesualdo. This system is mostly interpreted in the correct way, but Molinaro, who was a renowned and competent lutenist and composer, occasionally intervenes in some places, modifying the intentions of the composer. A single example will suffice to illustrate the situation.

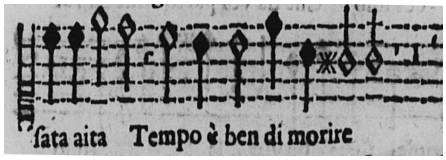
Carlino (1611) [missing]

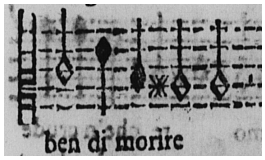


Gardano (1614)



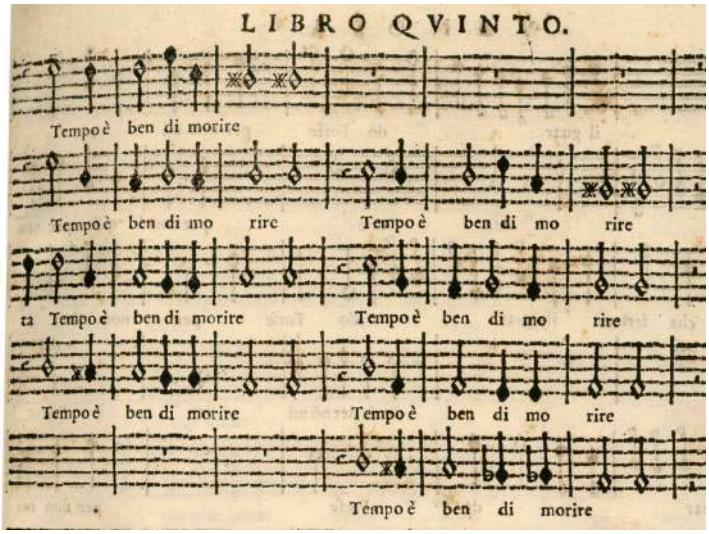
Gargano-Nucci (1617)



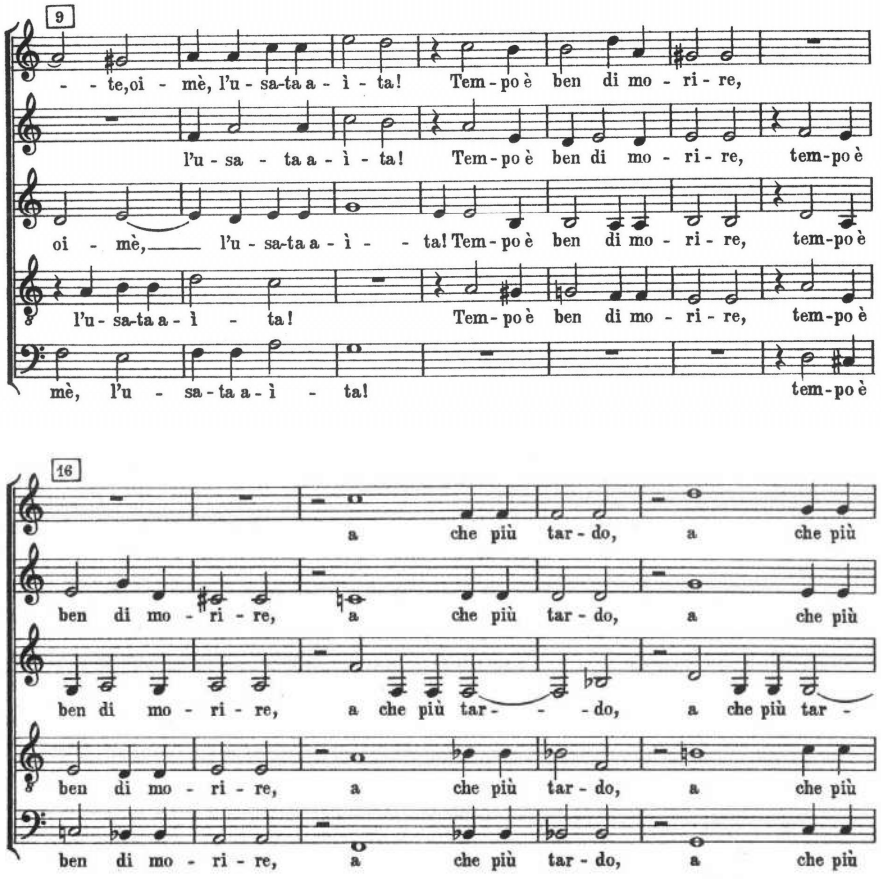


Illus 2 Partbook edtion readings of 'Occhi, del mio cor vita' , Canto and Quinto

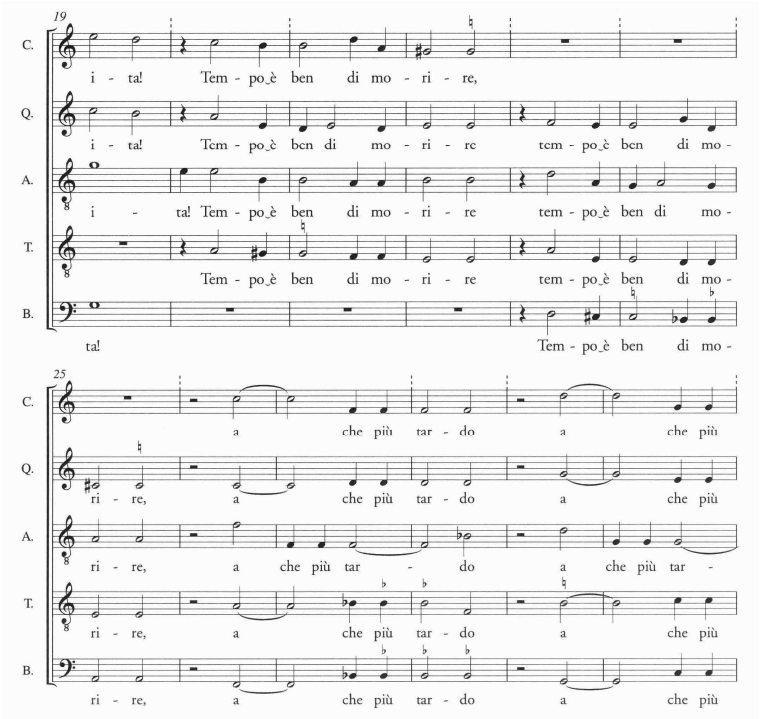
In the madrigal 'Occhi, del mio cor vita' (Book V, no.9), on the word 'morire' in the end of sentence a descending chromaticism is foreseen in the Canto and subsequently in the Quinto, clear by the fact that the sharp is placed only on the first note and not on both in the 'princeps' and other partbook editions (illus 2). In Gesualdo's system the ascending alteration is valid only for the note to which it is affixed, and to this principle Molinaro normally adheres; but in this case the repetition of the alteration in front of the second note, to be understood as a corrective intervention of a presumed print-off of the original edition, cancels that chromaticism (illus 3). The misunderstanding of the author's intentions by Molinaro has entered the Weismann edition (illus 4) and then in the executions and recordings of that madrigal; the new edition by Maria Caraci Vela takes that step back to its original state (illus 5).



Illus 3 Molinaro reading of 'Occhi, del mio cor vita'



Illus 4 Weismann edition including the same passage as in illus 3



Illus 5 New Gesualdo Edition reading of the same passage as in illus 4

There are apparently fewer ecdotic problems for sacred music, since the original editions, carefully revised by the author, also constitute the only existing editions; no reprints have ever been made or, if they existed, they are not mentioned in editorial catalogues or private libraries. Furthermore, the two books of *Sacrae Cantiones* have come to us in unique and not always complete copies; this is the well-known case with the six and seven-part motets, some of which Stravinsky wanted to try. Only the *Responsoria* can boast more copies, two of which are not considered by the Watkins edition because they were not then available or even unknown; and their comparison makes it possible to see with a certain clarity the different corrections to which the work was subjected by Gesualdo.

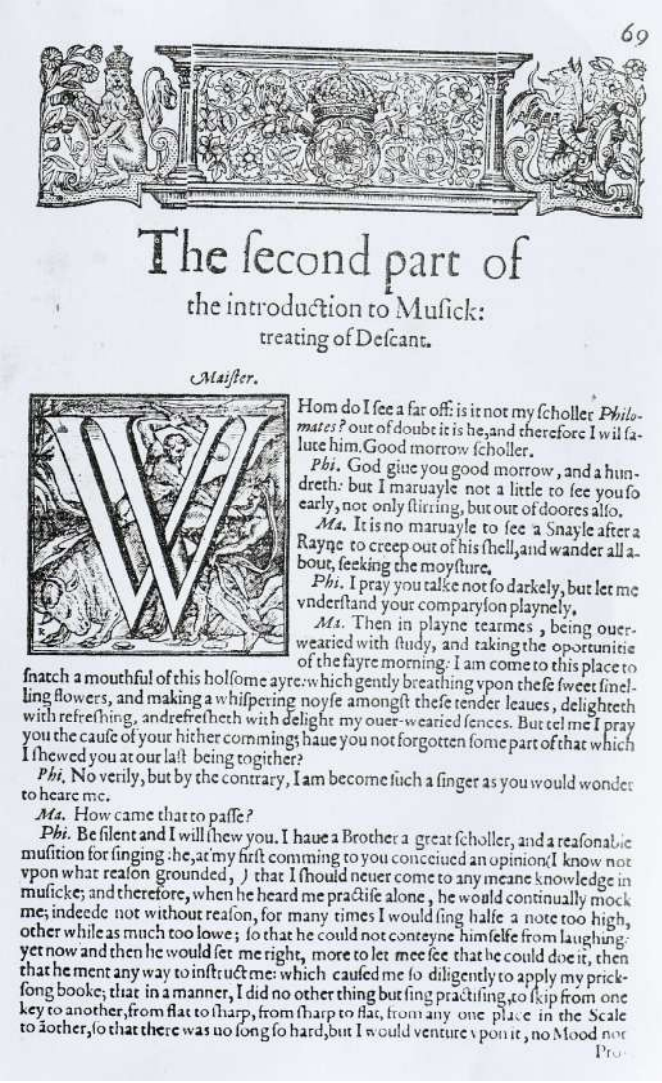
As mentioned above, the old edition intervened in the original notation, halving the values, but left the original sign of mensuration sign ¢, which at this point was misunderstood in its meaning, sometimes tacitly changed into ¡. The main problem, however, is the attitude towards liturgical texts, evident above all in the *Responsoria*. In several cases the original liturgical text has been changed to that of the most common modern editions without any indication of what was originally there, thus hiding elements precious for the understanding of the work itself; and this has also generated some misunderstandings in the musicological literature concerning the sacred music of Gesualdo and the post-Tridentine context. To give just one example, the second responsory of Holy Saturday 'Jerusalem, Jerusalem, surge et exue te' presents itself thus in the Breviary of Pius V; in Gesualdo we read here, as in other cases, the pre-Tridentine version 'Jerusalem, Jerusalem, luge et exue te'. The new edition will publish the texts as they were used by Gesualdo, marking in the appropriate apparatus the variants compared to the official texts of his time, not of our time.

Rodobaldo Tibaldi is an Editor for the New Gesualdo Edition

Putting Thomas Morley on stage

Francis Knights

Thomas Morley (1557/58-1602) can today seem a slightly minor figure among the galaxy of musical talent that inhabited the Elizabethan 'Golden Age', but in his day he was a leading English composer, organist, theorist and music publisher. Resident in the very same London parish as Shakespeare (whose verse he set), he was organist of St Paul's Cathedral, and also a significant composer of secular music such as madrigals. Morley was born in Norwich, and after early musical training as a chorister studied music with William Byrd (like him, a Catholic). In 1588 he received a Bachelor's degree from the University of Oxford, and began publishing music soon thereafter. Morley's 1597 treatise *A Plaine And Easie Introdvction To Practicall Mvsicke, Set downe in forme of a dialogue* (illus 1),[1] is a dense volume of some 250 pages; it is certainly neither 'plain' or 'easy'! Starting from the very fundamentals (learning how to read music and to sing, using simple scales) it moves systematically and inexorably through the graded rudiments of Elizabethan music notation and theory, ending up in such complex areas of proportion that even many professional musicians of the day would have been nonplussed by it. There are an extraordinary



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The ſecond part of
the introduction to Muſick:
treating of Deſcant.

Maiſter.

WHom do I ſee a far off: is it not my ſcholler *Philomates?* out of doubt it is he, and therefore I wil ſalute him. Good morrow ſcholler.

Phi. God giue you good morrow, and a hundreth: but I maruayle not a little to ſee you ſo early, not only ſtirring, but out of doores alſo.

Ma. It is no maruayle to ſee a Snayle after a Rayne to creep out of his ſhell, and wander all about, ſeeking the moyſture.

Phi. I pray you talke not ſo darkely, but let me vnderſtand your comparyſon playnely.

Ma. Then in playne tearmes, being ouerwearied with ſtudy, and taking the oportunitie of the fayre morning: I am come to this place to ſnatch a mouthful of this holſome ayre: which gently breathing vpon theſe ſweet ſmelling flowers, and making a whiſpering noyſe amongſt theſe tender leaues, delighteth with refreſhing, and refretheth with delight my ouer-wearied ſences. But tel me I pray you the cauſe of your hither comming; haue you not forgotten ſome part of that which I ſhewed you at our laſt being togither?

Phi. No verily, but by the contrary, I am become ſuch a ſinger as you would wonder to heare me.

Ma. How came that to paſſe?

Phi. Be ſilent and I will ſhew you. I haue a Brother a great ſcholler, and a reaſonable muſition for ſinging: he, at my firſt comming to you conceiued an opinion (I know not vpon what reaſon grounded,) that I ſhould neuer come to any meane knowledge in muſicke; and therefore, when he heard me practiſe alone, he would continually mock me; indeede not without reaſon, for many times I would ſing halfe a note too high, other while as much too lowe; ſo that he could not conteyne himſelfe from laughing: yet now and then he would ſet me right, more to let mee ſee that he could doe it, then that he ment any way to inſtruct me: which cauſed me ſo diligently to apply my prick-ſong booke; that in a manner, I did no other thing but ſing practiſing, to ſkip from one key to another, from flat to ſharp, from ſharp to flat, from any one place in the Scale to ãother, ſo that there was no ſong ſo hard, but I would venture vpon it, no Mood nor

Pro-

Illus 1 The opening of Part 2 of Thomas Morley's Plaine And Easie Introdvction

number of music examples illustrating the text, so Morley's points are unambiguously made. In form the treatise is an entertaining and rather quirky dialogue between a patient Master and a somewhat bumptious pupil named Philomathes, the latter desiring to learn music from the fundamentals as a result of social humiliation at a dinner party, as is explained at the opening.

The dialogue form is borrowed from Classical antiquity, and from the student's point of view has one particular advantage: where the treatise is used for self-study (as must have been the case for most contemporary purchasers), the process of arriving at the correct method is made more obvious by demonstration of Philomathes' numerous mistakes. This enables a reader to understand the thought process behind a rule, rather than just blindly following a 'how to' instruction. Along the way, the pupil learns a great deal about the history and aesthetics of Renaissance music.

The dramatic nature of the two-person dialogue (and a third character is also brought in, the student's brother Polymathes) and the large number of illustrative examples, together with the Shakespearian nature of the language, makes a staged presentation quite possible, despite that intially seeming an odd transformation for a highly technical theory book. Because of the length of the work, and the need to produce a script of no more than 6,000 words, only selections could be made, and the decision was made to create a work in three 'acts'; in effect, an introduction, a formal 'music lesson' and a final discussion about musical style and aesthetics. This last section, from the end of Morley's book, is probably the most often quoted, explaining as it does a great deal about Elizabethan attitudes to music and art. Interspersed between the acts are musical interludes (selected from consort and keyboard music by Morley, and ending with his extraordinary mensuration piece 'Christ's cross', from the 1597 treatise), and in the Lesson proper a selection of the right and wrong examples, so that both Philomathes and the audience can hear the difference between the student's early efforts (which are not actually that bad) and the Master's corrections and improvements. Morley's own structure in three parts is explained on the title page:

Deuided into three partes, The first teacheth to sing, with all things necessary for the knowledge of melody. The second treateth of counterpoint and to sing two parts in one vpon a plainsong or ground, with other things necessary for a musicians. The third and last part entreateth of composition of three, foure, fiue or more parts, with many profitable rules to that effect.

In the stage script, the Introduction begins with the Master reading Morley's own Preface, which explains at some length the great effort required to write and complete the book. This has the sound of a conventional authorial complaint, but when he adds a sentence (which will be familiar to any modern scholar) about the unreasonable labour needed to find just a single example, the true reality of the task is brought home.

...if I had before I began it, imagined halfe the paines and labour which it cost mee, I would sooner haue beene perswaded to anie thing, then to haue taken in hand such a tedious peece of worke, like vnto a great Sea, which the further I entred into, the more I sawe before mee vnpast: So that at length dispairing euer to make an end, I layde it aside, in full determination to haue proceeded no further, but to haue left it off as shamefully as it was foolishly begonne. But then being admonished by some of my friends, that it were pitie to lose the frutes of the imployment of so manie good houres, I resolued to endure whatsoeuer paine, labour, losse of time and expence, and what not? rather then to leaue that vnbrought to an end, in the which I was so farre ingulfed. But what labour it was to tomble, tosse, and search so manie bookes, and with what toyle and wearinesse I was enforced to compare the parts for trying out the valure of some notes, (spending whole daies, yea and manie times weekes for the demonstration of one example, which one would haue thought might in a moment haue been set down,) I leaue to thy discretion to consider: and none can fully vnderstande, but he who hath had or shall haue occasion to do the like.

On the arrival of the student in Morley's study, the reason for needing teaching is explained: at 'Master Sophobulus his banquet', Philomathes has shocked his fellow guests by admitting that he knows nothing of music ('for I was compelled to discouer mine own ignorance, and confesse that I knewe nothing at all in it'), indicating the high level of musical knowledge expected from an Elizabethan gentleman:

But supper being ended, and Musicke bookes, according to the custome being brought to the table: the mistresse of the house presented mee with a part, earnestly requesting mee to sing. But when after manie excuses, I protested vnfainedly that I could not: euerie one began to wonder. Yea, some whispered to others, demaunding how I was brought vp.

The Master begins with an explanation of the different kinds of music, including its highest manifestation in sacred music, fitting in a few well-aimed digs about the moral and musical qualities of the cathedral Lay Clerks of the day:

Yet shal you hardlie find singers to express it as it ought to be, for most of our church men, (so they can crie louder in the quier then their fellowes) care for no more, whereas by the contrarie, they ought to studie howe to vowell and sing cleane, expressing their wordes with deuotion and passion, whereby to draw the hearer as it were in chaines of gold by the eares to the consideration of holie things. But this for the most part, you shall find amongst them, that let them continue neuer so long in the church, they haue little or no care at all either of their owne credit, or well discharging of that dutie whereby they haue their maintenance.

After further explanations, the student is set his first task, and promises to do his best:

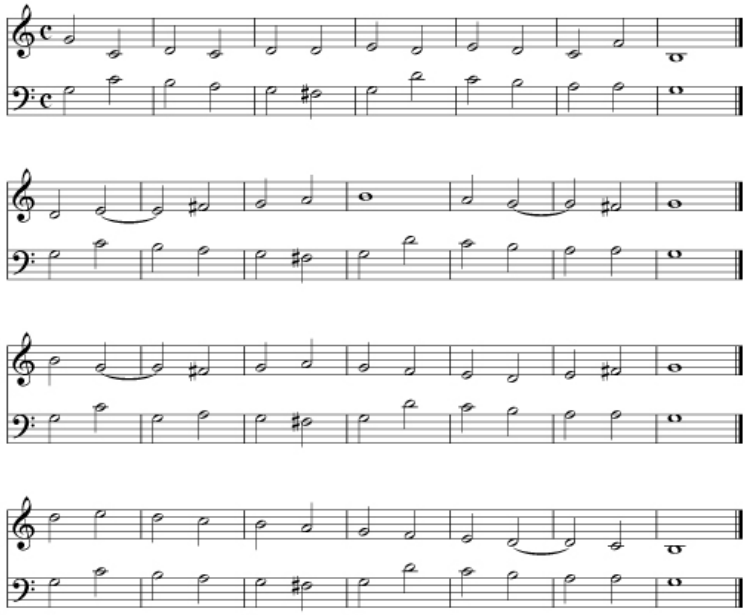
Sir I thanke you, and meane so diligentlie to practise till our nexte meeting, that then I thinke I shall be able to render you a full account of all which you haue told me: till which time I wish you such contentment of minde, and ease of bodie as you desire to your selfe, or mothers vse to wish to their children.

The Master responds with the admonition to practice that every teacher has given their pupils since the invention of music itself: 'it will not be the smallest part of my contentment, to see my schollers go towardlie forward in their studies, which I doubt not but you will doe, if you take but reasonable paines in practise.' This is later reinforced more strongly with, 'But I cannot cease to praie you diligentlie to practise, for that onelie is sufficient to make a perfect Musician'.

The Lesson itself is drawn mainly from the second section of the treatise. It opens with Philomathes asserting his industry ('I did no other thing but sing practising, to skip from one key to another, from flat to sharp, from sharp to flat, from any one place in the Scale to another, so that there was no song so hard, but I would venture vpon it, no Mood nor Proportion so strange, but I would goe through and sing perfectly before I left it'), before requesting instruction in discant ('singing a part extempore vpon a playnesong'), consonance and dissonance. Having completed the first few exercises of the note-against-note type shown in illus 2, the student gets a little above himself at this point, saying of his most recent, 'I like it so well, as I thinke you shal not find manie faultes in it', to which the Master responds somewhat tartly:

You liue in a good opinion of your selfe, but let vs examine your example. This is in deed better then your first: But marke wherein I condemne it. In the first and second notes you rise as though it were a close, causing a great informalitie of closing, when you shoulde but begin. Your third note is good: your fourh note is tollerable, but in that you goe from it to the twefth, it maketh it vnpleasing, and that we commonly call hitting the eight on the face, when we come to an eight, and skip vp from it agayne to another perfect concord.

Much detailed discussion of specific intervals and voice leading follows, with the Master being



Illus 2 Thomas Morley's note-against-note examples; the student gets it nearly right the fourth time (Morley 1597, pp.73-77)

very strict in his assessment of the example:

And as for the rest of your lesson, though the cords be true, yet I much mislike the forme, for falling down so in tenths so long together is odius, seeing you haue so much shift otherwise. Likewise in your penult and antepenult notes, you stande still with your descant, the plainsong standing still, which is a fault not to be suffered in so fewe as two partes, especiallie in eightes.

At this point the vexed student decides to bite back, commenting on the version that the Master has himself provided: 'If I might play the Zoilus with you in this example, I might find much matter to cauill at'. The teacher's retort is a little acidic:

I pray you let me heare what you can saie against any part of it, for I would be glad that you could not onely spie an ouersight, but that you could make one much better. You haue the eies of a Lynx, in spying faults in my lesson, and I praie God you may bee so circumspect in your owne: but one answer solueth both these obiections which you laie against me.

adding, 'Conceit of their own sufficiencie hath ouerthrowne many, who otherwise woulde haue proued excellent. Therefore in anie case, neuer thinke so well of your selfe but let other men praise you, if you bee praise worthie: then may you iustlie take it to your selfe, so it bee done with moderation and without arrogancie', and concluding with a recommendation to study the works of Byrd (Morley's own teacher) and Ferrabosco:

I would counsell you diligentlie to peruse those waies which my louing Maister (neuer without reuerence to be named of the musicians) Master Bird, and Master Alphonso in a vertuous contention in loue betwixt themselues made vpon the plainsong of Miserere, but a contention, as I saide, in loue: which caused them striue euerie one to surmount another, without malice, enuie, or backbiting: but by great labour, studie and paines, ech making other censure of that which they had done. Which contention of theirs (speciallie without enuie) caused them both become excellent in that kind, and winne such a name, and gaine such credite, as wil neuer perish so long as Musicke

endureth.

The last 'act' finds the Master and Student meeting after a long break ('The precepts which at that time you gaue me, were so many and diuerse that they required long time to put them in practise'), and Philomathes is introduced to the world of composition, including the range of voices and instruments ('diligentlie marke that in which of all of these compasses you make your musicke, you must not suffer any part to goe without the compasse of his rules, except one note at the most aboue or below'), models for good imitative counterpoint ('I pray you giue vs some more examples which we may imitate, for how can a workeman worke, who hath had no patterne to instruct him'), and the decisions that govern musical responses to setting a text:

Nowe hauing discoursed vnto you the composition, it followeth to shew you how to dispose your musicke according to the nature of the words which you are therein to expresse, as whatsoeuer matter it be which you haue in hand, such a kind of musicke must you frame to it. You must therefore if you haue a graue matter, applie a graue kind of musicke to it if a merrie subiect you must make your musicke also merrie. For it will be a great absurditie to vse a sad harmonie to a merrie matter, or a merrie harmonie to a sad lamentable or tragicall dittie. You must then when you would expresse any word signifying hardnesse, crueltie, bitternesse, and other such like, make the harmonie like vnto it, that is, somwhat harsh and hard but yet so the it offend not. Likewise, when any of your words shal expresse complaint, dolor, repentance, sighs, teares, and such like, let your harmonie be sad and doleful, so that if you would haue your musicke signifie hardnes, cruelty or other such affects, you must cause the partes proceede in their motions without the halfe note, that is, you must cause them proceed by whole notes, sharpe thirdes, sharpe sixes and such like you may also vse Cadences bound with the fourth or seuenth, which being iu long notes will exasperat the harmonie: but when you woulde expresse a lamentable passion, then must you vse motions proceeding by halfe notes. Flat thirdes and flat sixes, which of their nature are sweet, speciallie being taken in the true tune and naturall aire with discretion and iudgement. but those cordes so taken as I haue saide before are not the sole and onely cause of expressing those passions, but also the motions which the parts make in singinng do greatly helpe, which motions are either naturall or accidental.

After further instruction, the Master concludes with his last word, a discussion of the different types of music, with special praise for the vocal motet (or anthem, 'made on a ditty'), and the instrumental fantasia:

The motet, of al others which are made on a ditty, requireth most art, and moueth and causeth most strange effects in the hearer, being aptlie framed for the dittie and well expressed by the singer, for it will draw the auditor (and speciallie the skilfull auditor) into a deuout and reuerent kind of consideration of him for whose praise it was made.

But the most principall and chiefest kind of musicke which is made without a dittie is the fantasie, that is, when a musician taketh a point at his pleasure, and wresteth and turneth it as he list, making either much or little of it according as shall seeme best in his own conceit. In this may more art be showne then in any other musicke, because the composer is tide to nothing but that he may adde, deminish, and alter at his pleasure. And this kind will beare any allowances whatsoeuer tolerable in other musick, except changing the ayre and leauing the key, which in fantasie may neuer bee suffered. Other thinges you may vse at your pleasure, as bindings with discordes, quicke motions, slow motions, proportions, and what you list.

The one-off public performance of this specially-created script took place in the Auditorium at Fitzwilliam College, University of Cambridge, in May 2018 (illus 3), and was the third in a series presenting staged dramatizations or readings of important but now rarely-read historic works of literature and art.[2] With free admission and hence no budget, such luxuries as costumes regretfully had to be dispensed with, and the words and music left to stand on their own. Richard Bateman played the Master, with Ruth Warren as Philomathes; all the live music examples were

Illus 3 The dramatization of Morley's treatise (May 2018)

performed by an on-stage consort representing Morley's 'house musicians': Ellen Jameson (Renaissance tenor recorder), Anne Jordan (tenor viol) and Johanna Finnemann (bass viol), with Pierre Riley (harpsichord), who also directed.

Francis Knights is Chairman of NEMA, and a Fellow of Fitzwilliam College, University of Cambridge.
Website www.franciskights.co.uk

References

1. Thomas Morley, *A Plaine And Easie Introdvction To Practicall Mvsicke, Set downe in forme of a dialogue* (London, 1597). There is a facsimile edition online at https://imslp.org, a modern edition by Alec Harman, *Thomas Morley, A Plain and Easy Introduction to Practical Music* (London, 1952), and a part-facsimile edition by Tim Byram-Wigfield (Great Malvern, 2002), which retains the music examples as originally published (and therefore, not always scored up), together with modern typesetting of the text itself. An electronic text of the original can be found in Project Gutenberg https://www.gutenberg.org/. The most recent contributions to Morley scholarship are Tessa Murray's *Thomas Morley: Elizabethan Music Publisher* (Woodbridge, 2014), and John Milson and Jessie Ann Owens, *Reading Morley's Plaine and Easie Introduction: Interpretation and Context* (London, 2017).

2. The previous events were a dialogue between Castiglione's *The Courtier* and Machiavelli's *The Prince*, with music by Frescobaldi and others (2017); and the *Epic of Gilgamesh* (2018), both dramatized by Francis Knights and performed by students from Cambridge University.

The Web Library of Seventeenth-century Music

Janette Tilley

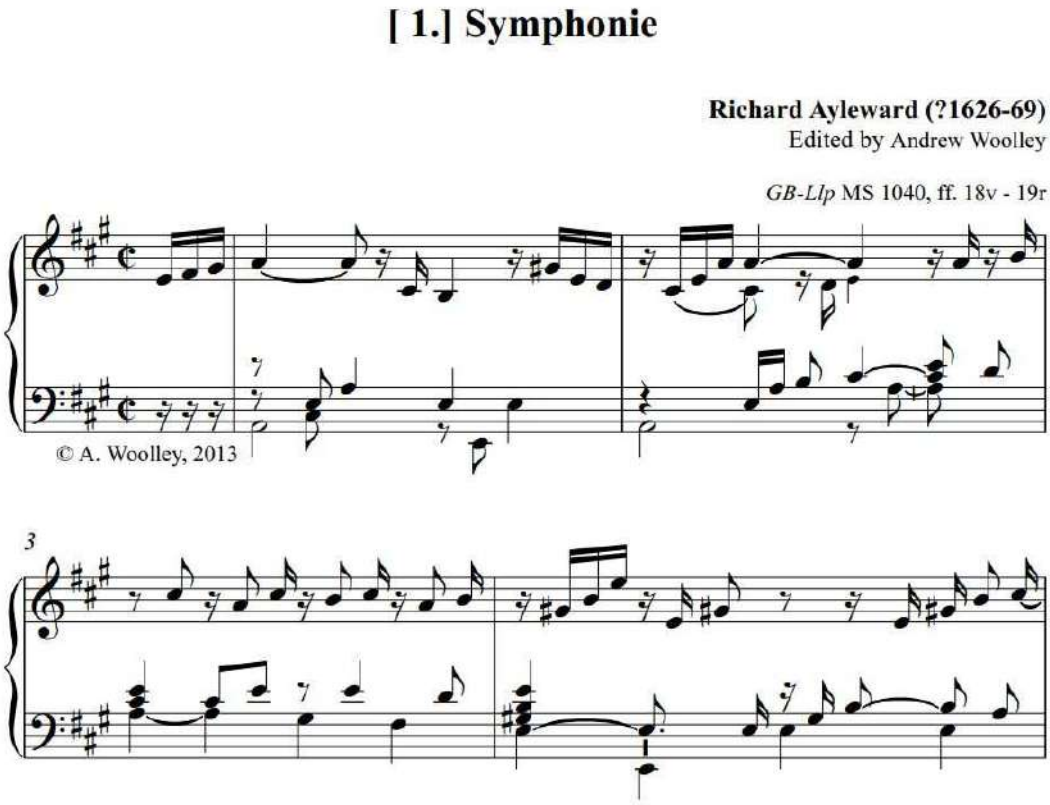
Large-scale digitization projects by the leading research libraries of the world have made the musical heritage of the early modern period tantalizingly accessible for anyone with an internet connection. The barriers to access are slowly being removed, one digital collection at a time, ensuring that students, scholars and musicians from around the globe can view prints and manuscripts that were previously the privilege of only a very few. Performing from these historical documents, however, can be a challenge. So, while the internet has given us access to a virtual treasure trove of early music, access to high-quality editions ready for the modern performer remains limited.

Peter Holman, in the second issue of this *Newsletter* (i/2 (July 2017), pp.2-6), pointed out that the amount of early music that is worthy of performance, but not yet available in a performance-ready edition, remains high. This cuts to one the conundrums early music performers and scholars face: with widespread access to the original sources comes also, as he puts it 'a tremendous amount of home-made editing ... that's undermining the high standards of professional editions'. The internet is rife with questionable editions, some created with obvious love but little attention to scholarly standards or historically-informed practices.

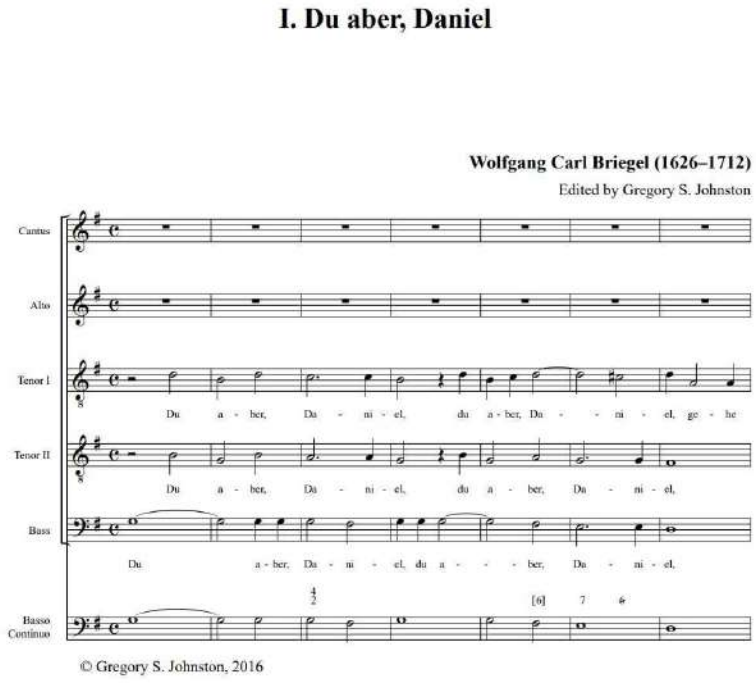
In the late 1990s, the Society for Seventeenth-Century Music saw the potential of the internet to provide access to music and scholarship to the widest possible international audience. Its flagship *Journal of Seventeenth-Century Music* (www.sscm-jscm.org) was launched as one of the very first digitally native journals in music. The Society's membership includes scholars and performers from across North America and Europe who had, over their careers, edited some of the most important modern editions of 17th-century music available today. Yet many also had, in their personal collections, pieces that didn't fit the mould of traditional scholarly publishers. Perhaps they were by obscure composers that publishers didn't want to risk; or the pieces were too short for a typical print collection, or too large. Some were pieces that university collegia had performed. Thus, the idea for the Web Library of Seventeenth-Century Music (www.sscm-wlscm.org) was born, as a digital publisher and repository for original scholarly editions of music that had not previously been published in a traditional format.

Under the editorship of Alexander Silbiger (Duke University), the Web Library launched in 2003 with a short instrumental trio by Marc-Antoine Charpentier, edited by John S. Powell, and then the significantly larger-scale *Missa Sanctae Maria Magdalenae* by Giovanni Felice Sances for seven voices, six wind instruments, six string instruments and continuo, edited by David Hauer and Steven Saunders. These first editions show the great range of possibility that digital publishing offers scholars and musicians.

The Web Library has grown significantly since those first two editions, fifteen years ago. Today, the library boasts 32 volumes in its regular catalogue, some of which are individual works, such as solo cantatas or mass settings, but increasingly our volumes consist of full collections of pieces, such as the sixty pieces of harpsichord music by Richard Ayleward (1626?–1669) edited from two manuscripts held in Lambeth Palace Library and the Royal College of Music, London, by Andrew Woolley (illus 1), or the thirteen pieces for five or six voices and continuo composed by Wolfgang Carl Briegel (1626–1712) and published in his 1671 *Zwölff Madrigalische Trost=Gesänge*, edited by Gregory S. Johnston (illus 2). In 2016 we published a collection of seven solo cantata settings on a single text, 'A voi che l'accendeste', by the Roman poet Fran

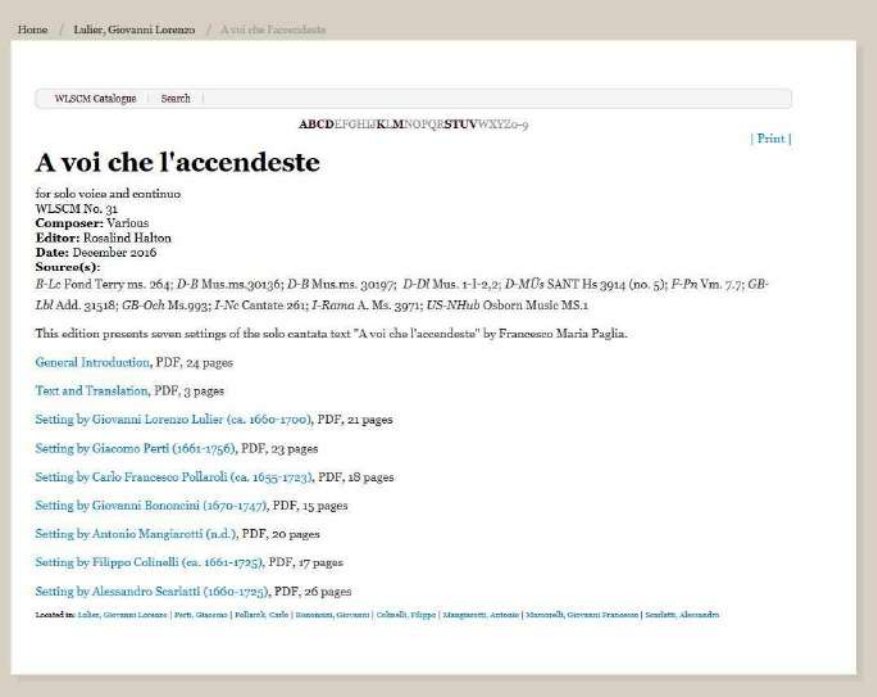


Illus 1 Ayleward, Symphonie, ed Andrew Woolleey, WLSCM No.27

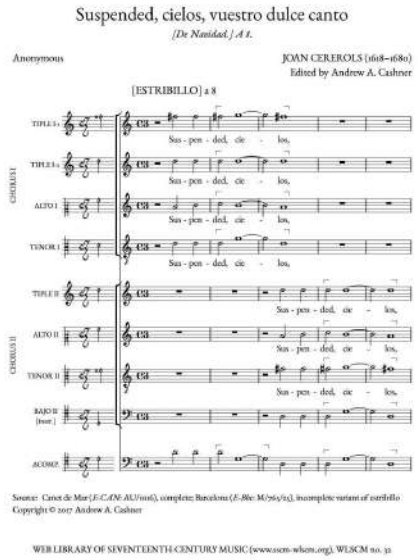


Illus 2 Briegel, Du aber, Daniel, ed Gregory S Johnston, WLSCM No.29

cesco Maria Paglia and edited by Rosalind Halton. The cantatas demonstrate a range of compositional styles by composers at the end of the century, many possibly linked with Alessandro Scarlatti. Presenting these cantatas in a single collection brings them into closer conversation with one another and affords a unique window into the compositional possibilities of the solo cantata in the 1690s (illus 3). Our most recent edition, *Villancicos About Music from Seventeenth-Century Spain and New Spain*, presents seven villancicos for 1-8 voices and continuo, with two of them presented in alternate keys to facilitate performance (illus 4). The editor of this collection, Andrew A. Cashner, has also provided access to the original source code for these editions through his Git repository, allowing performers to request transposed scores and keyboard reductions directly.



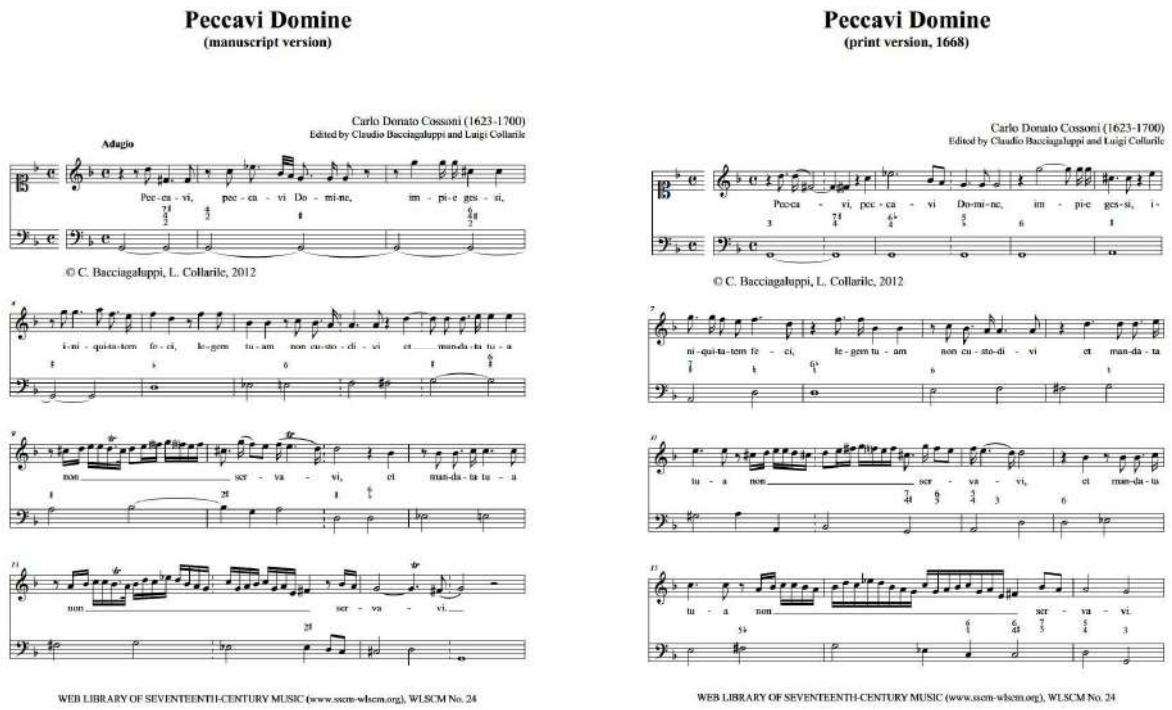
Illus 3 Interface access to 'A voi che l'accendeste'



Illus 4 Cererols villancico a8, WLSCM No,.32

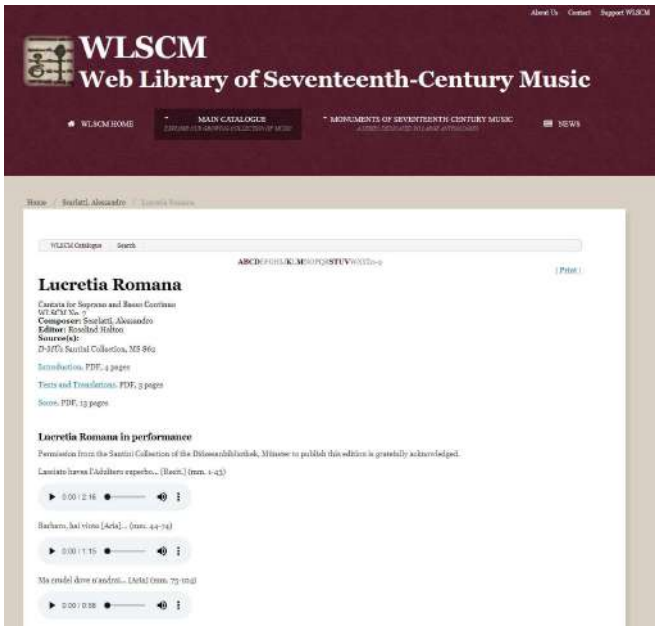
Some editors have taken advantage of the flexibility that online publishing offers. Claudio Bacciagaluppi and Luigi Collarile, for example, wanted to present their two motets and a canzonetta by Carlo Donata Cossoni (1623–1700) in the manuscript and print versions to demonstrate changes that the pieces underwent in their transmission. We were able to present these pieces from each source for performance, but also in a side-by-side presentation for scholarly study (illus 5).

Originally, the Web Library prepared only scores for publication. Recently, we have begun supplying all parts as well, and as ensembles either request or prepare parts of their own for the pieces in our collection, we are making those parts available to pieces in our back catalogue as well.



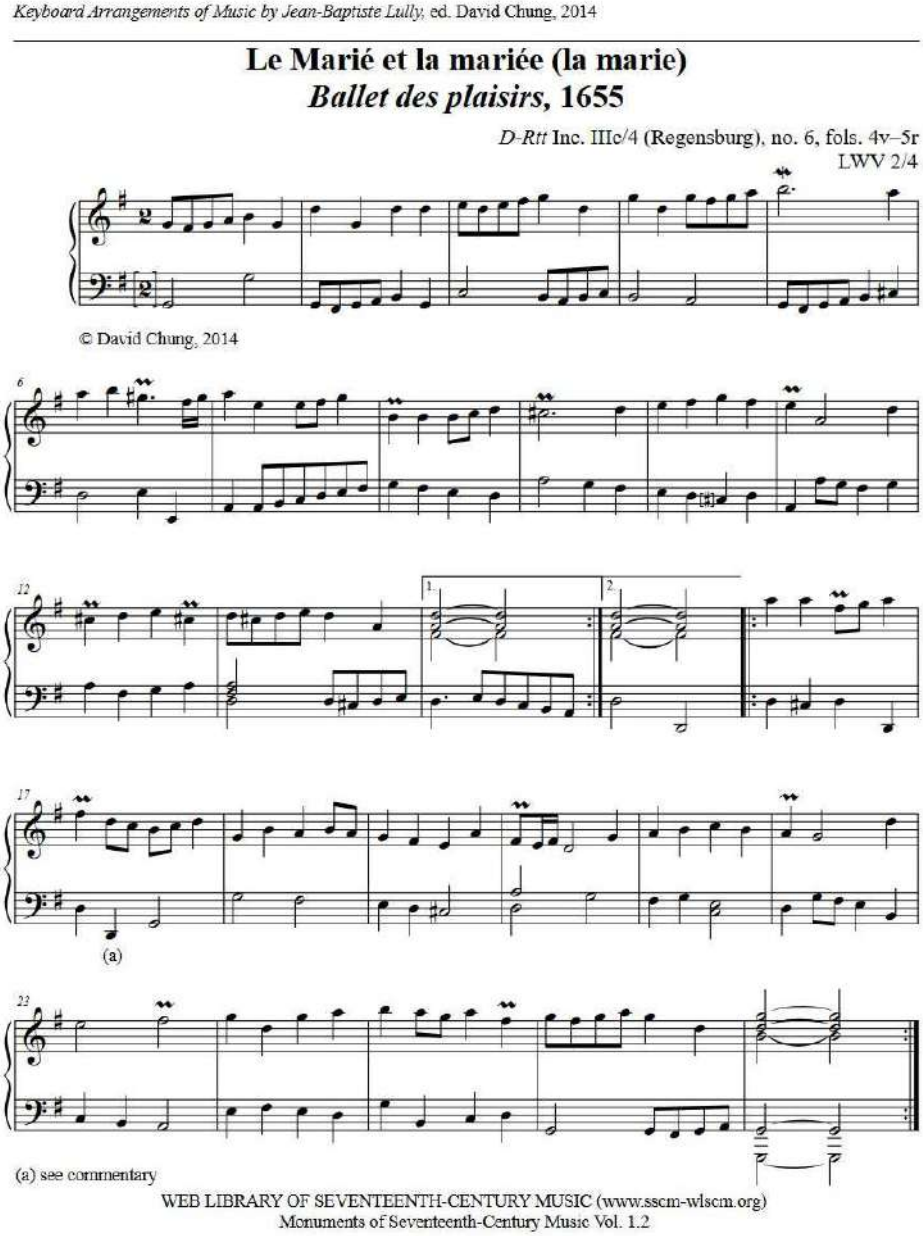
Illus 5 Comparison edition of Peccavi Domine *by Carlo Donata Cossoni, WLSCM No.24*

An early goal of the Web Library was to provide a place for recordings of the music presented in editions published by the library. In some case, the editors themselves contributed recordings from their university ensembles. Rosalind Halton (Newcastle Conservatorium, Australia) edited a solo cantata by Alessandro Scarlatti, *Lucretia Romana*, and her recording with soprano Tessa Miller and cellist Jamie Hey can be heard on the website with the score http://www.sscm-wlscm.org/main-catalogue/browse-by-composer/39-wlscm-no-7 (illus 6). We have been able to include recordings with performance and interpretation suggestions to accompany the written performance notes that editions include.



Illus 6 Lucretia Romana, score and recording

In 2014, we launched a new series to supplement the regular catalogue of works. 'Monuments of Seventeenth-Century Music' is dedicated to large collections and anthologies of music, often from a variety of sources. The first volume in this series presents nearly 250 keyboard arrangements of music by Jean-Baptiste Lully, edited by David Chung. Lully's music was popular across Europe and keyboard transcriptions of airs, entrées, overtures, chaconnes, passacailles and a host of other instrumental genres were introduced to the French keyboard repertory. Many of these were arranged into suite-like groupings in the manuscript sources and they offer a hitherto little-known repertoire for students of French keyboard music (illus 7). Per-



Illus 7 Lully arrangements, edited by David Chung, WLSCM Monuments *vol.1.2*

formers looking for individual movements from Lully's *tragedies* can browse the collection by title, or search for pieces in a specific genre to create their own personally-curated suite. The entire collection of pieces may also be downloaded as a large two-part PDF.

The second volume in the Monuments series is likewise a large-scale collection of instrumental music, this time spanning the entire century. This anthology will present more than 200 works of Italian instrumental music from composers such as Salomone Rossi, Biagio Marini, Dario Castello through lesser-known masters of the genre such as Marco Uccellini, Innocentio Vivarino and Serafino Patta. This anthology is the collaborative work of an international team of editors, coordinated by Niels Martin Jensen, and all pieces will have detailed performance notes provided by Jeffrey Kurtzman. Given the size of the Monuments volumes, we have built

a straightforward search tool so that performers looking only for trio sonatas, or for works in a particular key, can filter for those needs.

The Web Library is constantly growing. Coming this autumn is a collection of four Passion settings by the Mexico City *maestro di capilla* Luis Coronado (d.1648) found in a choirbook at the Mexico City Cathedral and edited by Grey Brothers. These pieces demonstrate the responsorial style of the *more hispano*, or Spanish custom, which use the Toledo Passion tone instead of the more common Roman tone for chant passages. The edition will supply all of the polyphonic music by Coronado along with the appropriate chants from the 1582 *Quatuor Passiones Domini, cum benediction cerei*, for ease of performance.

The Web Library is an open-access publisher, offering its scores free to the public under a Creative Commons License. Users may download editions, print them for personal use, and perform them in a not-for-profit setting, provided that acknowledgement is given to the editor and the Society for Seventeenth-Century Music. Editors remain the owner of all rights to their editions. Because the Creative Commons license prevents only derivative works and commercial usage, users are free to copy and distribute material that is published in the library. Thus, you'll find works originally published by the Web Library in the ubiquitous online archive of scores, the Internet Music Score Library Project (www.imslp.org). This was purposeful: rather than hide the great work of our society members and 17th-century specialists around the world in our corner of the internet, we work with the large wiki to reach the widest possible audience, with clear referrals back to our site. The great silos of the internet are gradually being replaced with a true network.

The editions in the Web Library are all available as PDFs for immediate download and use. In 2003, this format was virtually the only one available that ensured cross-platform compatibility and ease of use for most musicians. Today, digitally native formats such as MusicXML or the Music Encoding Initiative offer a tantalizing future in which musicians interface with editions directly in their browsers, selecting options from transmitted variants or transpositions to produce a score that suits their needs. The Web Library isn't there yet, but rapid advances in the usability of markup languages and browser plug-ins means that truly digitally 'native' editions may not be that far off in the future.

We welcome submissions to the library at all times. Proposals are peer-reviewed on a continual basis, and we welcome all music of the 17th century, large or small, as long as it has not previously been published in a traditional (print) format. Details about proposal submission may be found on our website or you can write to us directly at info@sscm-wlscm.org. If you are a performer, we invite you to visit the library and let us know if you plan a performance of any pieces in our collection. We would love to hear from you.

Janette Tilley (City University of New York) is Editor-in-Chief, Web Library of Seventeenth-Century Music.

In Search of Historically Informed Singing

Richard Bethell

As my starting point, I've reprised the chart (illus 1) concluding my article 'Straight Tone Singing through the Long 18th century' in NEMA's last Newsletter, comparing the vocal sound which was expected in the long 18th century against the very different sound enforced by today's vocal hegemony. What reviewers expected, throughout the 18th century, and much of the 19th, was sweet, pure, clear and affecting vocal sound, without continuous vibrato, shrieking or laryngeal development, but with a falsetto extension. The key question I address is: can such 'sweet, pure, clear and affecting' singing be found today, not only in classical music, but in other genres including pop, jazz and folk song? Following some conclusions, I finish the article with some suggestions on what we should do next.

Vocal Sound Feature	Long 18th Century	Now, since 1920
Voice type	Natural Voice	Made Voice
Best voices praised as	Sweet, pure, clear	Vibrant, exciting
Ideal Tone	Portamento di voce	Singer's Formant
Laryngeal Development	Forbidden	Integral to Singer's Formant
Falsetto Register	Commonly used	Very rare
Vibrato	**Occasional expressive use OK. But Straight Tone was the norm**	**Continuous and up to a major third wide**
Messa di voce	Essential and quite frequent	Rarely used
Trill (performance of)	While always difficult, was well delivered by the best performers	Usually performed badly
Volume	Natural Variation	Sempre forte
High Notes	Soft	"Urla Francese"

Illus. 1. Long 18th century and contemporary Classical singing hegemonies compared

I pleaded towards the end of my contribution to NEMA's 2009 conference with the University of York: 'Some Period Voices by 2015, please'. And, I started to look for them. So, where did I go?

Sources of contemporary historically informed singing

I used four main sources, as follows:

1. *Early Music Review*. Although this magazine is no longer printed, reviews of music, concerts and CDs still come out online. These have put me onto a few singers producing the right sound.

2. Newspapers. Unfortunately, reviewers usually ignore HIP issues. But I do look each week at 'On Record', published in the *Sunday Times* Culture section, mainly for the latest pop, rock and jazz CDs featuring vocalists. The problem with 'On Record' is that, while the reviews are always succinct and sometimes witty, you are never told anything about the singers' voices. The reader is expected to climb through an impenetrable jungle of genre labels, such as the meaningless term 'Indie'. I understand what rock and jazz singing is, even jazz-rock, but I struggle with 'slacker-rock', 'rococo indie-rock', 'prog-rock', 'alt-rock', 'garage-rock', 'soft-rock' or 'space-rock'. Longer articles only review the singer's personality, sexuality and orientality, but never

vocality!

3. Facebook early music groups. I often take part in discussions hosted by the Historical Performance Research group, as well as other groups. I've posted some of my playlists there and received many useful suggestions from Facebook friends on singers and songs to include.

4. Spotify. This is a useful research tool, as I can invariably find singers' recordings streamed here. When I find a singer I like, I also check out the 'Fans also like' suggestions for promising leads.

I've created six Spotify playlists containing recordings by selected singers. I'll discuss each in turn.

1. Vibrato Lite early 20th-century voice playlist

Artist	DoB	on[1]	Title
Charles Santley	1834	SY	Simon the Cellarer (rec 1913!)
Victor Capoul	1839	SY	Au rossignol (acc. Jean de Reszke)
Adelina Patti	1843	SY	Che soave zeffiretto
Emma Albani	1847	SY	Angels ever Bright & Fair (1908)
Lilli Lehmann	1848	SY	Heil'ge Quelle
Robert Watkin-Mills	1849	S	Is His Word Not Like a Fire
Andrew Black	1859	SY	O ruddier than the cherry
Ellen Beech Yaw	1869	SY	C'est l'histoire amoureuse
Irene Abendroth	1871	SY	Act 1: Bel raggio
Clara Butt	1872	SY	Ombra mai fu
Friedrich Brodersen	1873	SY	Schwanengesang, D. 957
Enrico Caruso	1873	SY	O Sole Mio
Ada Crossley	1874	SY	Caro mio ben
Billy Murray	1877	SY	Dixie Dan
Julia Culp	1880	SY	Du bist die Ruh
Helen Trix	1886	SY	I've Told His Missus All about Him

[1]Source:- S=Spotify, Y=YouTube

Illus 2. Vibrato Lite early 20th-century voice singers

In illus 2, male singers are shaded blue and female singers pink; you can hear them on Spotify or YouTube. Starting with females, only two vocalists (Ellen Beech Yaw and Helen Trix) use virtually no vibrato. In all other cases, vocalists typically use a fast but very narrow vibrato, generally less than a semitone wide from peak to trough, but with considerable variation from the relatively wide vibratos of Lilli Lehmann and Clara Butt to the fast *trillo* exhibited by Irene Abendroth, who had virtually no detectable pitch waver. Emma Albani's case is of particular interest, as she was critiqued 80 times for excessive vibrato between 1873 and 1906. Here was the first occasion:

Her youthful and interesting appearance, combined with the freshness and purity of her sympathetic voice, could not fail to attract the sympathies of her audience, and she was applauded to the echo. ..... and if a fault must be found it must be with the too frequent use of the tremolo, which she employed to such an extent in the "Ah, non credea" that the notes sometimes sounded like a succession of shakes. It is to be hoped that Mdlle. Albani will abandon at once this defective mode of giving expression. She is quite capable of displaying abundant pathos, without resorting to meretricious means.[1]

But, it can be heard that her vibrato was not always present and would be regarded as narrow today. My Facebook friend David Badagnani commented:

Albani: gorgeous, and completely unlike any opera singer of the modern day. The control she had! The vibrato is very subdued and does not detract from the music. And the subtle sliding tones remind me of a skilled player of the theremin (an instrument developed in the 1920s when such refined singing was still practiced). If she was criticized 80 times for using too much vibrato when in this recording she's using almost none, that does seem to be very good proof that just a century ago straight-tone singing really was the standard.[2]

Another important aspect of Albani's voice was that she sang in a neutral or high larynx position. Students in today's 'opera singing factories' are inculcated with the 'singers formant', involving some laryngeal development.

The trill (still described then as the 'shake') was something of a party piece exhibited by most divas at the dawn of the recording era. Properly performed trills in this playlist can be heard from Emma Albani and Irene Abendroth. However, Adelina Patti and Ellen Beech Yaw also displayed perfect trills in pieces not listed here. Listen to the succession of impeccable trills from Yaw in her rendition of the 'Skylark'. I have to observe that good trills are rarely found from modern opera or classical singers. While *messa di voce* were only used rarely at this time, Irene Abendroth produced one 0:38 seconds in.

Turning to the men, the oldest artist recorded was Charles Santley, who was a remarkable 79 when he recorded 'Simon the Cellarer'. Not surprisingly, his voice exhibited some vibrato. Three male singers without any detectable vibrato were Robert Watkin-Mills, Andrew Black and Billy Murray. Victor Capoul was critiqued on 33 occasions for his tremolo, for example:

M. Capoul is a representative French tenor, and not only introduces the tremolo in pathetic situations of strong dramatic interest—such as occur once or twice in an opera—but is perpetually trembling. As it is absurd to suppose that this kind of emotional display can be appropriate on all occasions, and as its repeated presentation must produce either a painful or an absurd effect, we coincide with those who condemn the introduction of the artificial tremolo.[3]

He was also taken to task on 39 occasions for his falsetto between 1871 and 1884, which by that time had gone out of fashion.

2. Vibrato-free Classical singing playlist

This list took a lot of finding. 'Straight' singing of classical music is still so rare as to be virtually non-existent, mainly because the vocal hegemony (the tyranny of the status quo) enforces constant vibrato. When it does occur, this may have resulted from the benign influence of directors or instrumental partners. Male singers are shaded blue, female singers pink and mixed duettists green (illus 3). All are on Spotify with one exception, and most on YouTube. If I've not included a Y in the 'on' column, this may be because I can't find it.

Most items are from sacred pieces. The musical mood is usually weighed down by anguished chromaticism appropriate for the expression of sadness, sorrow, penitence, regret or laments related to death. Even the single operatic piece at the end of the list, translated as 'I have lost it, woe is me!' fits into this category. Unfortunately, my brother, while musical, is unlikely to enjoy most items in the list, as he is afflicted with a type of musical colour blindness, given that he is constitutionally unable to enjoy music in the minor key.

Vocalist, Group	on[1]	Composer	Title
Marc Mauillon, Piere Hamon	S	Guillaume de Machaut	Dame vostre doux viaire
Sigrid Lee, Ars Italica	SY	Guillaume Dufay	J'ayme bien celui qui s'en va
Raitis Grigalis, Ensemble Leones	SY	Hayne van Ghizeghem	De tous bien plaine
Maria Skiba, Instrumenta Musica	SY	Antonio Scandello	Schein uns du liebe Sonne
Owain Phyfe, with vilhuela	SY	Thoinot Arbeau	Belle Qui Tiens Ma Vie
Filipe Faria & Sérgio Peixoto, Sete Lágrimas	S[2]	Manuel Machado	Dos Estrellas Le Siguen
Jeni Melia, with Christopher Goodwin	SY	John Dowland	Time stands still
Dominique Visse, Fretwork	S	John Dowland	Sorrow Come
Sting, with Edin Karamazov	SY	John Dowland	Weep You No More, Sad Fountains
Faye Newton	SY	Thomas Campion	Fain would I wed a fair young man
Deborah York, Collegium Vocale Gent	S	Franz Tunder	Wend' ab deinen Zorn
Stephan MacLeod, Ricercar Consort	S	Franz Tunder	Da mihi Domine
Susanne Lebloch, Collegium Musicum Plagense	SY	Franz Tunder	Wachet auf, ruft uns die Stimme
Pal Benko, Affetti Musicali	SY	Agostino Steffani	Lagrime dolorose
Marc Mauillon	S	Michel Lambert	Beth. Plorans ploravit in nocte
Roger Drabble, boy soprano	SY	Henry Purcell	When I Am Laid in Earth
Elisabeth Popien, Cantus Köln	SY	Nicholaus Bruhns	Ich hab Gottlob
Miriam Feuersinger, Capricornus Consort Basel	SY	Christoph Graupner	Aria: Angst und Jammer
Miriam Feuersinger, Capricornus Consort Basel	SY	Christoph Graupner	Chorale: Ach Gott und Herr
Jennie Cassidy, ad hoc instrumental group	Y	Johann Sebastian Bach	Sheep May Safely Graze
Gerlinde Sämanne, after organ solo[3]	SY	Johann Sebastian Bach	Jesu, meine Freude, BWV 1105
Carolyn Sampson, Collegium Japan, Suzuki	SY	Johann Sebastian Bach	Agnus Dei
Margot Oitzinger, Matthew Passion	S	Johann Sebastian Bach	Recit: Ach Golgatha
Paul Elliott, Academy of Ancient Music, Hogwood	SY	George Frideric Handel	Behold The Lamb Of God
Susanne Rydén, with Niklas Eklund trumpet	SY	George Frideric Handel	Eternal Source of Light Divine
Aled Jones	SY	George Frideric Handel	Did You Not Hear My Lady
Magali Léger, Rosa solis string group	S	George Frideric Handel	Qui Tollis Peccata mundi
Lezhneva & Jaroussky, I Barocchisti (Fasolis)	SY	Giovanni Pergolesi	Stabat Mater Dolorosa
Natalya Kirillova, MusicAeterna, Currentzis	SY	Wolfgang A Mozart	L'ho perduta, me meschina!
[1]Source:- S=Spotify, Y=YouTube			
[2]Source:- Available from Soundcloud, but not YouTube			
[3]Gerlinde Sämann can be heard 3:10 minutes from start on YouTube, and 2:08 minutes in on Spotify			

Illus 3. Vibrato Free Classical singing Ppaylist

I've already mentioned my Facebook friend David Badagnani. He has created his own YouTube playlist of 'Early music singers who sing without vibrato' (https://www.youtube.com/playlist?list=PLm8mLM41EccDP_yIh_ZWuLrrqomoPD0rF), using criteria more stringent than mine. For example, he has excluded performances where singers deploy a slight vibrato at the end of the note. I've included several of David's items on my list.

Singling out individual items is difficult in view of the excellence on offer. But here goes. First, I urge the reader to listen to the pure, clear, sweet, soft singing (some in falsetto) of Filipe Faria and Sérgio Peixoto of the group Sete Lágrimas in the beautiful piece 'Dos Estrellas Le Siguen from the Album En Tus Brazos una Noce'. The composer, Manuel Machado (Lisbon, c.1590-Madrid, 1646), was new to me.

Three different takes on Dowland are included, from Jeni Melia, Sting and Dominique Visse. Early music types do get a bit sniffy about Sting's Dowland, noting that he sometimes abbreviates long notes. But to my mind, this is artistic as he matches the swift decay of lute sound. People also say his voice is worn. But this is not surprising, after 2+ decades of rock band gigging,

and some quality remains. I chose Dominique Visse's version of 'Sorrow Come' for the discussion programme 'Throwing a Wobbly' on Radio 3 last year, which I took part in.[4] He sings this piece without vibrato but with excellent *messa di voce*, as advised by Caccini. Falsettists were rare birds at the time, but Thomas Coryat approved of one in 1611 when he wrote

Of the singers there were three or foure so excellent that I think few or none in Christendome do excell them, especially one, who had such a peerelesse and (as I may in a maner say) such a supernaturall voice for such a privilege for the sweetnesse of his voice, as sweetnesse, that I think there was never a better singer in all the world, insomuch that he did not onely give the most pleasant contentment that could be imagined, to all the hearers, but also did as it were astonish and amaze them. I alwaies thought that he was an Eunuch, which if he had beene, it had taken away some part of my admiration, because they do most commonly sing passing wel; but he was not, therefore it was much the more admirable. Againe it was the more worthy of admiration, because he was a middle-aged man, as about forty yeares old.[5]

Visse caps this description, as he must have been about 60 when he recorded this piece.

The singing of Marc Mauillon in Michel Lambert's *Leçons de tenebres* was commended by my Facebook friend Christopher Price Pontifex. David Badagnani also commented:

Thank you for the recommendation—the music and singer are excellent. He does allow his note endings to dissolve into a very modest, nearly infinitesimal vibrato on most un-ornamented long tones, a habit which I have noticed being used by many other mostly non-vibrato singers, and which leaves me unable to add their videos to my playlist, just for the sake of adhering to the definition.[6]

Paul Elliott deploys a pure, clear, non-vibrato sound in his *Messiah* solos, in the L'Oiseau-Lyre recording conducted by Christopher Hogwood, without the typical tenor's plumminess.

Susanne Rydén, in Handel's *Ode for the Birthday of Queen Anne*, lays aside her conventional operatic voice to some extent, certainly on most of her higher notes, thereby matching Nicklas Eklund's historically informed trumpet sound, although she can't quite match his perfect trills. You can get some idea from this track what Farinelli's famous contest with a trumpeter would have sounded like.

I've included Aled Jones as his vibrato is minimal and his diction clear, probably resulting from his neutral larynx position.

Magali Léger normally uses lots of vibrato, arguably too much, in her staple repertoire of late 19th century French operetta. But her singing of Handel's 'Qui tollis peccata mundi' is very different and almost perfect, apart from the occasional 'shriekette'. Perhaps she was advised by the excellent Rosa Solis.

Turning to Pergolesi's famous *Stabat Mater*, Julia Lezhneva and Philippe Jaroussky have at times replaced their usual 'grand uproar' production by beautiful, pure, clear sound, certainly in the suspension-laden sections 'Stabat mater dolorosa' and 'Quando corpus morietur'. Unfortunately, they relapse rather strongly into their habitual vibrato style in allegro movements such as 'Cujus animam gementem' and 'Quae moerebat et dolebat', where it's sometimes impossible to say whether they are trying to do a trill or a pitched vibrato. I listen to this piece on Spotify, as it lacks the running commentary profiled on YouTube. It is apparent from Spotify that Diego Fasolis's account is very popular, with *Stabat Mater dolorosa* receiving over 1 million views, very high for a baroque piece.

The singing of Natalya Kirillova, with MusicAeterna directed by Teodor Currentzis, deserves more than the brief note above. Currentzis made something of a splash five years ago, when he announced that he was undertaking a long march to Perm, in Siberia, to (exhaustively) rehearse and record Mozart's operas in a new way. He claimed that he would look afresh at everything, reduce the vocal volume and cut down, if not cut out altogether, vibrato. I invested in his CD set of *Le Nozze di Figaro*, with lavishly produced book containing the libretto in four languages. Currentzis certainly discovered Kirillova's voice, mostly vibrato-free. But I felt that the overall results were otherwise disappointing, with tenors, baritones and basses displaying conventional loud, plummy and vibratoey voices, undifferentiated from conventional operatic sound. Christopher Price Pontifex commented on Facebook:

His Figaro was more successful in HIP reduced vibrato terms than his subsequent Mozart opera recordings have been. It was also more successful in drama terms. There is some kind of mania that grips even HIP singers when they come to sing Mozart, which causes them to drop the whole reduced vibrato they employ for pre-1750s music and whack on the heaviest vibrato they can manage.[7]

3. Vibrato-free female pop playlist

Several contributors at NEMA's 2009 Singing conference noted that many of today's pop, rock and jazz singers exhibit vocal qualities similar to those employed by singers in the long 18th century, with both male and female singers featuring a natural, straight voice, without laryngeal development, and often supplemented by a falsetto extension.

One general point to note is that female vocal timbre covers a wide tonal spectrum, ranging from thin to rich. Early 19th century critics often made similar distinctions. Thus, Richard Mackenzie Bacon commented on the soft, thin, infantine, but penetrating voices of Maria Caradori-Allan and Giuseppina de Begnis, which he compared to louder, rich voices like Angelica Catalani's and Pasta's. Their exact counterparts can be found today in the mostly soft, sweet, 'cutie pie' singing of Imogen Heap, Mary Timony, Aurora Aksnes and Lenka Kripac, contrasted against rich voiced, generally louder, passionate tragediennes at the other end of the spectrum, such as Eva Cassidy, Charlene Soraia, Christina Perri and Sarah McLachlan.

My list of 54 names (see illus 4) might seem over-long. But the reader should understand that there are huge barriers to including singers in my list, given that for every vocalist included, at least 20 others have been dropped. Curiously, this is almost never due to the singing, as you hardly ever hear a pop, rock or jazz singer delivering the operatic vocal style. There are three main reasons for exclusion:

- First, some singers, keen to find favour with their public, differentiate their singing by looking for originality in their material, but only finding pretentious, faux-creative, avant-garde rubbish. I characterise this as the Arty Farty tendency, or AF for short. At this point, I cannot resist quoting Rod Liddle, who is now Britain's wittiest male journalist since the death of A. A. Gill. In describing Mike Oldfield's *Tubular Bells* as 'tortuous, flatulent, pompous drivel', Liddle noted: 'This was a time [the launch of Tubular Bells] when rock music was busy dressing itself up in adult clothes and pretending to be important and clever, instead of fun and exhilarating. Dark Side of the Moon was bad enough and then along came Oldfield with his gobbet of vapid prog, more wallpaper music for well-to-do thirtysomethings who wished to be observed listening to "serious" music but couldn't quite manage even Philip Glass'.[8] *Tubular Bells* is the Arty Farty piece par excellence.

Artist	DoB	Song [Album}
Blossom Dearie	1924	Manhattan [Once upon a Summertime]
Betty Carter	1929	Baby It's Cold Outside
Helen Merrill	1930	You'd Be So Nice To Come Home To
Astrud Gilberto	1940	Agua De Beber
Brenda Lee	1944	I Wonder
Sade	1959	By Your Side [Lovers Rock]
Eva Cassidy	1963	Fields of Gold
Diana Krall	1964	Night and Day [Torn up the Quiet]
Sarah McLachlan	1968	Angel [Surfacing]
Mary Timony	1970	The Owl's Escape, The Golden Dove
Alison Krauss	1971	A Living Prayer
Dido	1971	White Flag [Life for Rent]
Shelly Fraley	1971	All That I Wanted [Hush]
Kathryn Williams	1974	Mirrorball [Old Low Light]
Zoë Johnston	1976	Always [Common Ground]
Malena Zavala	1976	If It Goes (acoustic)
Emiliana Torrini	1977	Sunny Road [Fisherman's Woman]
Imogen Heap	1977	Hide and Seek [Speak for Yourself]
Camille Dalmais	1978	Ta Douleur
Lenka Kripac	1978	Everything's Okay [Two]
Norah Jones	1979	Don't Know Why [Come Away from Me]
Butterfly Boucher	1979	A Bitter Song [Scary Fragile]
Sarah (Rumer) Joyce	1979	On My Way Home [Seasons of My Soul]
Regina Spektor	1980	Black and White [Remember Us to Life]
Jenny Owen Youngs	1981	Here is a Heart [Transmitter Failure]
Rosi Golan	1981	Flicker [Lead Balloon]
Nellie McKay	1982	David [Get Away from Me]
Priscilla Ahn	1984	Wallflower
Katie Melua	1984	Tiger in the Night [Le Coeur Des Hommes]
Julia Holter	1984	He's Running Through My Eyes
Skylar Grey	1986	Love the Way You Lie
Christina Perri	1986	Human [Head or Heart]
Lights [Poxleitner-Bokan]	1987	River (acoustic]
Amy Stroup	1987	Just You [The Other Side of Love]
Kelly Sweet	1988	Dream On [We are One]
Charlene Soraia	1988	Wherever You Will Go
Holly Drummond	1988	Fade [Diving In]
Kacey Musgraves	1988	Follow Your Arrow [Same Trailer Different Park]
Cécile McLorin Salvant	1989	Monday [For One to Love]
Lucy Schwartz	1989	Gone Away [Help me! Help me!
Taylor Swift	1989	Mean [Speak Now]
Okay Kaya	1990	Falling
Hailey Tuck	1990	Alcohol [Junk]
Katie Costello	1991	Lost & Far From Home [The City in Me]#
Gabrielle Aplin	1992	Waking Up Slow-Piano
Mariah McManus	1992	Unarmed
Selena Gomez	1992	Bad Liar
Charli XCX	1992	Boys (acoustic)
Nina Nesbitt	1994	The Best You Had
Sarah Close	1995	Perfect After All
Lauren Acquilina	1995	King [Fools]
Freya Ridings	1995	Lost Without You
Aurora [Aksnes]	1996	Little Boy in The Grass [Running with the Wolves]
Maisie Peters	2000	Place We Were Made
Timbre code:- Rich "Passionara", Thin "Cutie Pie", In the middle		
Some DoB dates estimated. All tracks on both Spotify and YouTube		

Illus. 4. Vibrato Free female pop playlist

• The second reason is what might be termed the Studio Interference problem, or SI. There is a widespread tendency for studio managers to be less than satisfied with simply recording a song, but to engage in extensive studio adjustments subsequently in an attempt to 'add value', e.g. by including backing singers, overdubbing and autotuning the result. Increasingly, songs are not so much sung by the vocalist but 'made' in the studio. However, I will admit that a singer's innate qualities can shine through studio processing, as happened in Kelly Sweet's piece 'Dream On'. Sweet's voice is basically straight-tone, with frequent ornamental vibrato. Her singing also features wide dynamic contrasts, with expressive *messa di voce*, for example from 2:50 to 3:00.

• The third reason for discarding otherwise good vocalists singing good songs is the baleful subjugation of the singing by the rhythm section. More often than not, the inartistic, aggressive, unvarying, predictable, fortissimo crashing of the rhythm section completely subdues the voice into inaudibility. I characterise this tendency as Bang Crash Wallop (or BCW). I'm sure that most readers, accustomed to subtle rhythmic/harmonic underpinning of baroque music by bass viol plus lute or harpsichord, will agree that triple fortissimo BCW is unacceptable. Unfortunately, BCW is so common as to be almost the rule. For example, out of 23 pieces reviewed over two weeks in 'On Record' (24 June and 1 July 2018), I rejected two AF items and discarded 20 marred by BCW. Only a single piece on a CD by Freya Ridings was selected for my list.

Although the list is named 'Vibrato free', readers will hear expressive vibrato in some cases. Listen to Eva Cassidy in 'Fields of Gold' and Sarah McLachlan in 'Angel'. Emotions and passions are communicated strongly. Vibrato certainly has a place in their skill sets. But other singers have dispensed with it without losing expressiveness. Thus, Christina Perri in 'Human', Charlene Soraia in 'Wherever you will' and Alison Krauss in 'A Living Prayer', all achieve wide dynamic variation, albeit with excess BCW in Soraia's case.

I have a few notes on individual singers. While some of Mary Timony's pieces verge on AF territory, her 'Owl's Escape', with daring simultaneous major and minor thirds at section closes (hard to tune), makes the cut. Some pieces are melodically inventive, including Lenka Kripac's 'Everything's OK', Jennie Own Young's 'Here is a Heart', Nellie McKay's 'David', Skylar Grey's 'Love the Way You Lie', Amy Stroup's 'Just You' (I recommend the Spotify version, as she's rather flat in one of her YouTube videos) and Charlene Soraia's 'Wherever You Will Go'. Classically-trained Katie Melua is an interesting artist. She tends to start long notes slightly flat, gradually reaching up to pitch. Is this attractive or an affectation? I'm not sure.

4. Vibrato-free male pop playlist

This list is much shorter, with only 24 tracks, as shown in illus 5, all available on both Spotify and YouTube. The list would have to be curtailed by 50% if all singers afflicted with serious BCW were removed. These items are shown in red, enabling discerning listeners to avoid them if they wish. As it is, I have excluded Liam Gallagher's 'For What It's Worth' and Michel Bublé's 'It's a Beautiful Day', given that both songs are ruined by triple forte drum bashing. Having said that, there is a point in very light BCW, in that jazz and rock music does require a firm underlying rhythm helping singers and instrumental musicians to place their syncopated back beats accurately. Sting illustrated how to do this by light clicks on the beat in 'Shape of My Heart'. Other picks, also sung expressively without vibrato, are: 'April Come She Will' from Simon & Garfunkel (their music was good, judged by any standard), Brad Paisley & Alison Krauss in the tragic love story 'Whiskey Lullaby', which, I hear from David Badagnani, is sung in 'high lonesome' style, and Robin Warren-Adamson of Wise Children in 'Keep Quiet' (again, good music, with Warren-Adamson completing his song in excellent falsetto).

Musicologists sometimes assert that there are commonalities between the jazz/rock/pop rhythm section and the baroque basso continuo. Is there anything in this idea? A basso continuo group will comprise a cello or bass viol, plus a harpsichord, supporting the harmonic content of a baroque piece. In similar fashion, a double bass or electric guitar, plus guitars and/or piano, provides both harmonic and rhythmic support for pop. The only element in jazz/rock/pop not present in the basso continuo group is the output from the drum kit and other percussion instruments. So, there are some similarities. The key difference lies in relative volume levels. While a basso continuo section is balanced with the rest of the ensemble, a rhythm section is much, much louder than all other voices and instruments combined, often to an extent which,

in my view, cannot be justified from any standpoint.

Singer	DoB[1]	Title [BCW infected items in red]
Mel Tormé	1925	Lullaby Of Birdland, Songs of New York[†]
Don & Phil Everly	1937	**Wake Up Lttle Susie**
John Lennon	1940	**Cry Baby Cry**[†]
Simon & Garfunkel	1941	April Come She Will, Sounds of Silence
Sting	1951	Shape Of My Heart, Ten Summoner's Tales
Randy Travis	1959	Let Me Try, High Lonesome
Extreme [Gary Cherone]	1961	More than Words[†]
Billy Yates	1963	**Famous For Bein' Your Fool**
Ben Folds	1966	The Luckiest, Rockin' The Suburbs
Train [Patrick Monahan]	1970	**Hey, Soul Sister**[†]
Gary Barlow	1971	**Said It All, The Circus**[†]
Brad Paisley & Alison Krauss	1972	Whiskey Lullaby, Mud on the Tires
Gavin Mikhail	1975	I Will Wait, And You Let Her Go
Chris Martin	1977	**Fix You, X & Y, Coldplay**[†]
Maroon 5 [Adam Levine]	1979	**She Will Be Loved, Songs about Jane**[†]
Jamie Cullum	1979	High and Dry, Pointless Nostalgic[†]
Jannis Makrigiannis	1984	Hollow Talk, This is for the White in Your Eyes
Wise Children	1985	Keep Quiet, Absence & Reunion[†]
Austin Plaine	1985	**Never Come Back Again**
Florida Line & Bebe Rexha	1987	**It Was Meant to Be**
Tyler Ward	1988	Dynamite, acoustic [†]
Phillip Phillips	1990	**So Easy, The World from the Side of the Moon**[†]
Niall Horan	1993	This Town
Tamino	1997	Habibi[†]

[1] DoB estimated in a few cases

[†] evidence of falsetto

Illus 5 Vibrato Free male pop playlist

5. Vibrato-free folk playlist

Here are 17 folk songs (illus 6), all accessible from either Spotify or YouTube. Male singers are shaded in blue, females in pink, and male/female duets in green. I've featured the oldest song, by Gene Austin, in spite of out of tune harmonica playing. Lester Flatt has the lowest bass voice I've heard, which descends to a good solid D below the bass stave.

Martin Carthy is a personal old favourite. There is a little vibrato, but it's not obtrusive or continuous. I was always moved when I used to hear him as a very young artist singing 'Scarborough Fair' live in a basement club in London's Earls Court 55 years ago. Note Texas Gladden's portamento, in both ascending and descending situations.

David Badagnani commented on Hazel Dickens:

American country and bluegrass, with roots in Appalachian folk singing (religious singing and secular ballads) was traditionally non-vibrato. I think Hazel Dickens (b.1925) from West Virginia is the best example. Her tone is flat as a board but at the same time robust and vibrant (something some vibratists insist isn't possible).[9]

Soprano Sierra Hull recorded 'The Hard Way' when only 16, at an age when many female vocalists in the long 18th century debuted. She sports an unusually high falsetto in this piece. I was initially put off by somewhat excessive BCW in Lucy Ward's piece, but was won over by the guitar cross-rhythms.

Vocalist	Recorded	Title, Album
Gene Austin	1925	Lonesome Road Blues
Davis Sisters	1953	I Forgot More Than You'll Ever Know
Estil C & Orna Ball	1959	Jennie Jenkins, Sounds of the South
Lester Flatt	1962	The Ballad of Jed Clampett
Martin Carthy	1965	Scarborough Fair
Texas Gladden	1978	The Bad Girl
Albion Band	1979	Poor Old Horse, Rise Up Like the Sun
Ricky Skaggs	1980	Bury Me Beneath The Weeping Willow
Osborne Brothers	1982	Rocky Top
Hazel Dickens	1990	The Rebel Girl, Don't Mourn-Organize!
Rhonda Vincent	2006	All American Bluegrass Girl
Laura Veirs, Colin Meloy	2007	Soldier's Joy, Tumble Bee
Sierra Hull	2008	The Hard Way
Olivia Chaney	2011	False Bride, The Longest River
Emily Portman	2012	Sunken Bells, Hatchling
Lucy Ward	2012	Maids When You're Young
Sarah Jarosz	2014	Build Me Up From Bones
Jon Whitley, Jay LaBouchardiere	2016	Weave Her a Garland

Illus 6 Vibrato Free folk playlist

6. Vibrato-free ensemble singing playlist

The first half of the playlist (illus 7) is allocated to some of the best music by medieval, renaissance and early baroque composers, recorded by a variety of ensembles, mostly in recent years, and generally without vibrato. Then come three pieces performed respectively by the Comedian Harmonists (*Die Goldene Ara Deutsche Vocalensembles*, recorded 1928-38), Asperger Beeblebrox and the Swingle Singers. Six pieces of Sacred Harp and shape-note music follow. These are typically psalms composed in four widely-separated parts with their signature open fifths; the tune is generally in the tenor. The singing is forthright and vibrato free, although not 'beautifully pure' in the Anglican cathedral sense. While I confess that the chromatic harmonies featured in the three barbershop pieces make me feel a bit seasick, the one-to-a-part ensembles are notable for good balance and accurate tuning.

Then follow an assortment of modern items, including a piece by Nina and Frederik sporting their faux-West Indian style. There are also three items featuring non-Western traditional singing by the Gundecha Brothers (Indian classical music), the South African Black Umfolosi and the Corsican Tenores Supramonte Orgosolo, posted by Paul Poletti in Facebook's Historical Performance Research Group. The Corsican group sound like a cross between a regal and a reed organ.

My Conclusions

Over some 55 years of adult life, thanks to the post WW2 early instrument revival, I've been able to enjoy inspirational, historically informed performances on strings, double reeds, windcaps, lute, recorder, cornetto, brass, organ and baroque keyboards, sometimes taking part myself. Unfortunately, classical singing has got stuck in a time-warp. This is not meant derogatorily. John Potter and Neil Sorrell noted in their excellent *A History of Singing*[10] that the ossified conservatoire system is designed to maintain the status quo. It 'produces far more singers than the

Group	on*	Composer	Title
Triphonia	S	Anon	Ich was ein chint so wolgetan
Mauillon, etc	SY	Guillaume de Machaut	Puisqu'en oubli suis de vous
Ars Italica	SY	Anon	Ave Mater o Maria
Hespèrion XXI	SY	Guilllaume Dufay	Veni sancte spiritus
Organum	SY	De Févin, Divitis	Sanctus
Stimmwerck	SY	Heinrich Isaac	Innsburck, ich muss dich lassen
Musica Antiqua of London	SY	Anon, after Josquin	Lamentatio super morte Josquin
Musica Antiqua of London	SY	Claudin de Sermisy	Don't vient cela
Blue Heron	SY	John Taverner	Dum transisset sabbatum (II)
Hilliard Ensemble	SY	Cristobal de Morales	Parce mihi, Domine
Ensemble Doulce Mémoire	SY	Eustache du Caurroy	Susanne un jour
Profeti Della Quinta	SY	Orlande di Lasso	Psalmi Davidis poenitentiales: No. 1.
Voces8	SY	Michael Praetorius	Es ist ein Ros entsprungen
Vox Luminis	SY	Thomas Weelkes	Death Hath Deprived Me
Ad hoc group	SY	Heinrich Schütz	Das Blut Jesu Christi, SWV 298
Lautten Compagney	SY	Samuel Scheidt	Nun komm der Heiden Heiland
Matthew Curtis	S	Giacomo Carissimi	Piorate filii Israel, Jephthah
Profeti Della Quinta	SY	Anon, Carlo G Manuscript	Veni dilecte mi
Comedian Harmonists	SY	Luigi Boccherini	Menuett
Asperger Beeblebrox	S	Johann Pachelbel	Canon in D [a capella]
Swingle Singers	SY	J S Bach	Suite No. 3 in D Major
Tudor Choir	SY	William Billings	Emanuel
His Majestie's Clerkes	SY	William Billings	Jordan
Newbury	S	Anon, Northern Harmony	Newbury
Anonymous 4	S	Anon, American Angels	New Britain (Amazing Grace)
The Tudor Choir	SY	Anon, Shapenote Album	Montgomery
Word of Mouth Chorus	SY	Anon, Rivers of Delight	Weeping Mary
Four Teens	S	Anon, 75 Years of Barbershop	Tie Me to Your Apron Strings
Bluegrass Student Union	SY	Anon, 75 Years of Barbershop	Midnight Rose
Four Freshmen	SY	Four Freshmen and 5 Trombones	Angel Eyes
Vienna Teng	SY	Vienna Teng	Hymn of Acxiom
Diana Krall, Michael Bublé	SY	Gilbert O'Sullivan	Alone Again (Naturally)
Nina And Frederik	SY	Nina And Frederik	Mango Vendor
The Flying Pickets	SY		Only You
Levellers	SY	Anon	Another Man's Cause
Black Umfolosi	SY	Anon	Shosholoza
Tenore Supramonte Orgosolo	SY	Anon	Desizos e ammentos
The Jamies	SY		Summertime, Summertime
Brian Wilson, Peter Hollens	SY		Our Special Love

* S=Spotify, Y=Youtube

Illus 7 Vibrato Free ensemble singing

profession can absorb, which creates a vicious circle of competition with more and more singers chasing fewer opportunities to sing a very small amount of music'. Some of us thought that Greta Haenen's *Das Vibrato in der Music des Barock*, published 28 years ago, would prompt a revival of vibrato-light singing. It didn't. In my case, nearing the end of life's journey, I remain imbued with a strong longing (probably shared with many of my readers) to hear Bach cantatas, Handel operas and oratorios and Rossini's music sung properly in line with the historical record before I pop my clogs. But I remain thwarted. While we don't know what Handel and J. S. Bach thought about singers in their time, the views of their contemporaries Pierfrancesco Tosi and Johann Quantz have been recorded. Additionally, Rossini has given us his cogent views, spiced with wit (see illus 8). It's certain that Rossini hated the malign vocal trends emerging in his time. Clearly, as singer and singing teacher himself, Rossini knew what he was talking about. Unfortunately, the key characteristics disliked by Rossini, including high notes sung from the chest, in-

Topic [Page in Source]	Rossini's Views
The importance of sound early teaching, and his teaching methods outlined. [P. 108/119]	Rossini taught singing himself at the Bologna Liceo and was thoroughly familiar with teaching methods: "Ah, yes, in those days the formation of the voice, the instrument, was an ungrateful labor. / It began with work exclusively on the pure and simple emission of sound. Homogeneity of timbre, equalization of the registers—that was the basis of the apprenticeship upon which all later study was based. That practical instruction filled up at least three years of exercises."
High Cs and C-Sharps from the chest as excruciating shouts. [P. 96/7]	"We chatted on about this and that--about the news of the day . . . And precisely about Tamberlik's performances at the Théâtre-Italien. "On that subject, Heugel", Rossini said. "I read in your *Ménéstrel* [*sic*] that at the performance of Otello the day before yesterday, after the explosion of the famous C-sharp, the audience seemed *transported* . . . *transported*, I suppose, by that excruciating shout, to an operating session in the maternity hospital. Oh, the ninnies!"
Falsetto required, not high Cs from chest [P. 97]	"Duprez was the first one to think of chafing the Parisians' ears by disgorging in *Guillaume Tell* that chest-tone C of which I had never dreamed. Nourrit had been satisfied with a head-tone C, which was what was required.
Tremolo from "our so-called singers" [P. 106]	"At present, with our so-called singers, *bel canto* is produced with a convulsive thrusting of the lips, from which there emerges, particularly with tenor-baritones, a tremolo that closely resembles the buzzing produced in my ears by the way the floor shakes at the approach of my brewer's chariot; whereas tenors and prime donne allow themselves—the former, vociferations, the latter, garglings [*gargouillades*], and these have in relation to REAL *vocalizations* and *roulades* nothing but the consonance of the rhymes."
Laryngeal Development is dangerous [P. 115/6]	"A student showing any tendency to roll his r's, to lisp, to quaver, or to spice his emission with a dash of the guttural would have been singled out as a dangerous being liable to banishment if he remained impervious to correction. . . . To a person who sang a cavatina for him in an obstinately guttural manner: 'There's a cavatina', he said, 'that seems to be coming out of a cave. You must know that caves are said to produce good mushrooms? Frankly, I'd have preferred a plate of that sort.' "

Illus 8 Problems with vocal sound emerging in 1858, as perceived by Rossini

stead of in falsetto (shaded blue), tremolo (shaded pink) and laryngeal development (shaded green) are fundamental to 21st century classical vocal technique.[11]

So, was my expressed wish for some period voices by 2015 achieved? I have to say the answer to this is no, given that institutions and singers trained in the traditional modern opera house style are continuing to maintain their stranglehold on vocal sound and style, regardless when the music was composed. Fortunately, I am not a lone voice. Many musicians think as I do. Here are just some examples, mainly from my Facebook friends who have posted their views, mainly in the Historical Performance Research group:

Mike Bayliss. One questions here not the physiology but the concept of vibrato - as Robert [Rawson] says, who defines what is 'normal'? Normal for whom? (Rawson had asked 'On what basis is 5—8 cycles per second a 'normal rate'?) Certainly not for those singing/ playing music of the period I normally engage with, from the 17th & 18th centuries, where vibrato is a coloration used sparingly for effect, not something that is permanently switched on'. (19 Jan 2016)

Tim Braithwaite. What I do agree with [Richard Bethell] on is that the modern operatic tone, and approach to vibrato, is very different to historical ideals. I think the general description of horizontal mouth shapes and higher larynxes suggests a tone much more similar to pop or musical theatre singing which almost always has the result of reducing vibrato width/noticeability.

I'd love to hear more modern HIP singers combine this approach with ideals of rhetorical delivery and falsetto high notes, as well as the various unwritten practices (such as tremolo, *accenti/ port de voix* etc.) applied as judiciously as we find in historical examples. (12 May 2018)

Robert Dawson. And now that I've read the whole article,* I still regard continuous, persistent vibrato as an abomination ... especially the 'persistent' sort. A vibrato that ticks long constantly, however light, is incompatible with good tuning. It has NO place in polyphony or 'close harmony' and is frankly unimpressive in solo singing or playing. And most of my favorite singers are NOT guilty of that continuous light vibrato described by the author as 'natural'. [*Article in *The Strad* by Beverley Jerold suggesting that a light vibrato was the order of the day for 18th-century musicians] (11 March 2016)

Klaus Miehling. At least we know that vibrato was an ornament and not used thoroughly [continuously]. (The only exceptions are Italian and German sources from early baroque, but they obviously mean only a very slight fluctuation.) (15 December 2015)

Jeremy Montagu. Surely the key is that until very recent times vibrato, tremolo, et al, were ornaments, not constants, on instruments as well as voices. (27 January 2016)

John Moraitis. Well, 17th and 18th century musicians regarded vibrato at best as an ornament that should be applied in specific places, and at worst as a bad habit. (31 January 2016).

Ian Pittaway. The point with vibrato, I'd have said, is this: that it is an ornament, not a thick sauce to be spread over everything, a condiment, not the whole flavour. What I often find is the case in the 'vibrato wars' is that it is either/or: you use vibrato or you don't. But there is a rich historical resource of commentary on adding flavour/ornamentation to the voice. Perhaps I'm reading all the wrong things, but I can barely remember this even being mentioned in the same breath as vibrato in a discussion, as if vibrato or the lack of it is the only issue in singing early music. (19 August 2017)

Paul Poletti. I think there are two causes for the use of vibrato in the Western primarily-operatic tradition: (1) it makes the sound bigger and fuller by replacing a tone with a tonal blur, i.e. a cluster of frequencies rather than a frequency; (2) since vibrato destroys the ability to objectively verify accurate tuning (i.e. since there is no one pitch, one cannot speak of correct pitch), it masks the ugliness of equal-tempered thirds and sixths. (29 January 2016)

Christopher Price Pontifex. The elephant in the room is actually the continuing use of modern operatic singers with a wholly post-19th century aesthetic outlook in supposedly HIP performances of 18th and earlier centuries (operatic or just secular vocal) music and the persistent contradictory convictions among many early music practitioners that we cannot even approach knowing how they sounded in those periods but that they definitely did not sound like modern early music singers such as Emma Kirkby, Maria Cristina Kiehr, Suzie Leblanc, Susanne Rydén, Nigel Rogers, Paul Eliott, Harry van der Kamp (to name only a few veterans). (10 January 2016). It is salutary to remember that heavy vibrato is generally only the most obvious element of a whole approach to vocal performance that has other facets that are tied to, for want of a better term, traditional modern opera house style. The pro and con side of the non-vibrato debate often seem to fall into the trap of discussing vibrato as if it is the only issue. Look at, for instance, Franco Fagioli, my particular bugbear, whose whole manner is a caricature exaggeration of everything from the traditional modern opera house, but because he happens to be a countertenor many think he is good for baroque opera. (16 April 2018)

Alexander Skeaping. The outrageous wobble of most singers today makes so much vocal performance into an offensive, unpleasant & outrageous caricature of good taste. (28 January 2016). I have for many years been frustrated by the universal domination of vibrato, often with such a wide pitch-oscillation as quite to obscure the intended pitch of the note, with which almost all classically-trained singers manage to ruin my enjoyment of the song they are singing. (12 August 2017)

Martin Spaink. Apart from Indian classical music I have delved into the earliest medieval repertoires. Using no vibrato at all, but all the other means at my disposal, like maximizing resonance, I never had any problem singing alone in big cathedrals. I never wanted to have voice lessons from western conservatory trained singers in those days, as I am totally allergic to vibrato. A specific type of controlled vibrato in the right context can be very nice indeed, but in all other cases, I'm out asap before I start frothing at the mouth. (30 January 2016)

Timothy Tikker. Vibrato used to be considered an ornament, not a constant. This is made explicit in singing methods e.g. Tosi from the early 18th century. And when will all this knowledge finally have an effect on how music is performed today? (29 Sep 2017).

Some vocal reform was achieved in the 1960s and 70s, with Emma Kirkby and others reviving more historically informed vocal sound. Largely thanks to them, good work is being done today by a few individual artists and ensembles, mainly in medieval and renaissance repertoire, as per examples in my playlists at illus 3 and 7 above. Unfortunately, the singing of baroque and classical music, especially opera and oratorio, remains unimproved. Why is this? One factor was the training of early music directors, nearly all of whom have an instrumental background, often with some research involvement. These have contributed significantly to instrumental performance practice, although they may not have been sufficiently confident to instruct singers how to go about their business. As a result, we have many excellent period instrumentalists, but hardly any period voices. Michael Morrow, who directed Musica Reservata with John Beckett, certainly tried to wean his singers off vibrato. I performed in the group and sometimes helped Michael by copying parts before rehearsals. We discussed vocal vibrato several times during our late night sessions. He felt that it clashed with instrumental sound and interfered with intonation, but admitted that he couldn't win most singers round to his viewpoint. His concerns were reciprocated. I have it on good authority that his vocalists used to complain in the pub after gigs about Michael's attitude, referencing ethnic singing styles.

Classical solo singing has changed little since the 1930s. Take Rossini's operas. His music, often delicate apart from some tub-thumping choruses, requires sweet, beautiful singing, not shouting and screeching. Unfortunately, tenors always project top As, Bs and Cs forcibly from the chest, not in delicate falsetto, as they did in 1820, and some pop singers do now. Massive vibratos oscillate up to a major third from peak to trough. Both faults were expressly condemned by Rossini himself, as shown at illus 8. As a result, Rossini's operas are never performed, only vandalised. This isn't good enough. We must reform.

I am not for a moment suggesting that good singing is simply a matter of dispensing with historically uninspired practices. On the contrary, it is about touching the heart, or, hooking up composer's, singer's and listener's emotions on the same wavelength (Judy Tarling's *The Weapons of Rhetoric* (2004) discusses the 'mirror neurons' idea). For this, the singer needs good taste (an unfashionable concept, but I strongly declare that there is such a thing!), rhetorical and creative skills, appropriate technique, and, above all, to feel the music. As for delivery, Shakespeare's *Hamlet* offers the best guide. Singers should, like actors, 'use all gently; for in the very torrent, tempest, and . . . whirlwind of passion, you must acquire and beget a temperance that may give

it smoothness'. Perfrancesco Tosi[12] was of like mind. Noting 'how great a Master is the Heart' (p.157), he urges on singers 'noble simplicity' (p.150) in the aim to 'preserve music in its chastity' (p.98). He praises Luigino's 'soft and amorous style' (p.103) and Santa Stella Lotti's 'penetrating Sweetness of Voice, which gained the Hearts of all her Hearers' (p.104). He writes: 'Ask all the Musicians in general, what their Thoughts are of the Pathetick, they all agree in the same Opinion, (a thing that seldom happens) and answer, that the Pathetick is what is most delicious to the Ear, what most sweetly affects the Soule, and is the strongest Basis of Harmony' (p.107).

Timothy Tikker's final question (above) hits the nail on the head. Unfortunately, he will, like me, remain disappointed until the pedagogical pennies have dropped and at least some vocalists learn to sing in a historically informed way. It seems to me that the only chance of vocal reform is to get on with some initiatives to make things happen. Here are six ideas.

Vocal Reform - five proposals

1. Amateur Handel singing competition

Handel took considerable risks when he introduced Giulia Frasi, a non-sight-reading amateur, to his London audience. We need an individual or institution to endow an annual Frasi prize. I'll be very happy to do this when I win the lottery. I'll also sit on the judges' panel! The winners will be in demand to sing solos in Purcell, Handel's oratorios, and the easier classical repertoire. It might be claimed that there already is a Handel Singing Competition. Unfortunately, this is for professionals, and it is quite clear from the results that the singers appear to have ignored historically informed practices, given that most of them perpetrate continuous vibrato and laryngeal development, both unacceptable to all reviewers from Tosi to Rossini.

2. Professional training

Amateurs won't suffice for Baroque opera or Rossini, where professional training is required to master difficult skills, including language studies, improvisation and the delivery of rapid passages and trills. We need two or three UK universities/academies to launch early music singing courses (specialising in particular repertoire), perhaps as a second study, backed by research, each covering different periods and styles.

We will know that institutions running such courses are on track when their graduates sing Handel and Rossini stylishly without continuous vibrato, laryngeal development, or shrieking on high notes, but with clear diction, a proper trill, an excellent *messa di voce*, a good falsetto extension, and blending beautifully with accompanying instruments. Teaching will be guided by authoritative research at all times. This means taking on board Greta Haenen's findings on vibrato, currently ignored by vocalists (but not instrumentalists), and other musicologists' work.

Such courses should be twinned with initiatives to identify (and start to train) talented vocalists at secondary school level. Classical singers should make an early start, just as most pop singers do now. There would be scholarship funding for secondary school students with beautiful natural voices, bearing in mind that the best 18th and early 19th century singers (especially women) often debuted in their mid teens. There must be hundreds of potential Cuzzonis, Bordonis, Cibbers, Frasis, Billingtons and Clara Novellos out there, just waiting to be discovered. What treats in store! Plus a huge amount of work for singers graduating from these institutions, given that the complete oeuvre of Handel, Bach, Mozart and Rossini would have to be re-recorded.

3. Unfinished research business

I've come across some gaps in my work. Two in particular need plugging soon:

First, we need full publication of Dr Charles Burney's letters. Burney's writings are a valuable source of first hand reports on singers through the late baroque and early classical periods. Volume 1, covering the period 1751-1784, well edited by Alvaro Ribeiro, was published in 1991. Four further volumes have been announced as forthcoming. Volume 2 (1785-1793) is being edited by Lorna Clark. Volumes 3 (1794-1801) and 4 (1802-1807) are being edited by Stewart Cooke. Volume 5 (1808-1814) is being edited by Peter Sabor. However, I've seen no announcements on planned publication dates, from which one must conclude that the work is only progressing, if at all, at sub-glacial pace.[13]

Second, the journals of John Waldie need to be fully transcribed and analysed. John Waldie compiled extensive journals over the period from 1799 to 1864—his last journal entry was in 28 October of that year. He reviewed most of the singers he heard, not only in his home stamping ground of Newcastle, but during frequent trips to London, other parts of the UK, France, Germany and Italy. Moreover, as an accomplished tenor, he was eminently well qualified for this work, given that he was intimate with Angelica Catalani and John Braham (two of the best professional singers at the time) and frequently sang with them at private parties. Waldie took his task very seriously, describing it as his 'profession'. His journals from 1799 to 1832 have been transcribed and edited by Frederick Burwick, from which I have extracted 160 reviews, mostly of named singers. Burwick also wrote a useful introduction.[14] While the California Digital Library has helpfully made the completed transcriptions available, Burwick was unfortunately unable to complete his transcription of the journals compiled after 1832. This is a pity, given the potential for recovering Waldie's reviews over a period (1833 to 1864) when huge changes in vocal sound and style took place. There is surely an opportunity for someone to earn a PhD by (i) completing the transcription of the diaries held in the UCLA's central collection of rare books and manuscripts, (ii) undertaking a detailed analysis of the results, and (iii) commenting on their significance for a full understanding of vocal practice in much of civilised Europe over the whole 66-year period documented by Waldie.

4. Unrealized performance research opportunities

As I've already noted in my previous article on 'Straight Tone Singing in the long 18th century', the soprano Cecilia Davies was admired for her duets with her sister Mary playing the glass harmonica. Charles Burney reported Metastasio's comment that 'when accompanied by her sister on the Armonica, she [Cecilia] has the power of uniting her voice with the instrument, and of imitating its tones so exactly, that it is sometimes impossible to distinguish one from the other'.[15] Glass harmonicas are, once more, being manufactured and played. There is an obvious opportunity here to simulate the performances of Cecilia and Mary Davies. Another simulation opportunity arises from Charles Burney's comments on the singing of Francesca Le Brun, previously known as Danzi, as follows:

In the summer of 1778 she went into Italy and sung at Milan with Pacchierotti, Rubinelli, and the Balducci; and during this journey it was imagined that she would have improved her style of singing; but travelling with her husband, an excellent performer on the hautbois, she seems to have listened to nothing else,; and at her return to London she copied the tone of his instrument so exactly, that when he accompanied her in divisions of thirds and sixths, it was impossible to discover who was uppermost.[16]

The castrato Signor Jeronimo was described in 1705 thus: 'you are most agreeably charmed

anew with the soft Strains of Jeronimo (which I have sometimes almost imagined have been not unlike the gentle Fallings of Water I have somewhere in Italy often heard) lulling the Mind into a perfect Calm and Peace' (p.30) and 'Jeronimo (or Momo), had a Voice so soft, and ravishingly mellow, that nothing can better represent it than the Flute-stops of some Organs' (p.31).[17] The vocal science department at the University of York have done good work bringing the castrati sound to life, and would be the best choice to simulate Jeronimo's 'flute-stop' sound.

If you listen to the early 20th century singing playlist at illus 2 above and compare with today's classical singers afflicted by today's traditional modern opera house style, it is apparent that pitch vibrato has got much wider over the last 100 years, which begs the question: 'How much wider has vibrato got?' This is another project which could be tackled by a vocal science department, or perhaps by an unaffiliated individual who knows what software will do the job and how to use it. After asking on Facebook what software would be best, I did follow up some suggestions, but discovered the software to be totally incomprehensible. Clearly, this is a job for a specialist.

5. Pop to Classical crossover opportunities

I've already discussed Sting's work on Dowland, where he broke new ground. But I'm not aware of a single pop or folk singer who has followed his lead, even though many of them are good musicians, often singing to their own guitar or piano accompaniment. While Rossini is a step too far for such singers, much of Handel's work is within their grasp.

By way of illustration, I'll discuss one of Handel's most beautiful songs, 'As steals the morn', from *L'Allegro il Penseroso*. Handel clearly took a lot of trouble over this piece, which is elaborately scored for soprano and tenor, with oboes and bassoons (often interchanging the same material with the voices), four-part strings and continuo. Listen to a performance by any supposedly historically informed modern group. You will hear strings, oboes and bassoons played beautifully, but with both singers only able to wobble through their parts. Added to this serious problem, singers always fail to deliver the *messa di voce* in appropriate places, for example the long B flat on 'and melts' (bars 20-22) and again on 're-storing' (bars 51-52). In some recordings, the soprano shrieks on high notes, which Tosi would have condemned. Also, while oboe and bassoon manage perfect cadential trills, these are usually omitted by the singers.

I'll look at classical singers first. Sopranos who could, if they wanted, deliver the right sound include Miriam Feuersinger, Gerlinde Sämanne, Magali Léger or Natalya Kirillova. Possible tenors include Filipe Faria and Sérgio Peixoto (both of Sete Lágrimas), Marc Mauillion or Sting himself. But I still despair whether this piece will ever be sung properly by classical singers.

We need to look at pop singers with beautiful voices who would, with some help, make excellent Handel singers. Of course, much depends on whether they actually want to sing Handel. Most of my 54 female pop vocalists could do it well if only they had the desire to do so. Voices I especially like are: Sarah Joyce, Regina Spektor, Jenny Owen Youngs, Julia Holter and Skylar Grey. Good younger singers (under 30) include Katie Costello, Charli XCX, Nina Nesbitt, Sarah Close and Aurora. Male pop singers eligible for Handel, because they are equipped both with straight tone and a falsetto register, include Chris Martin, Adam Levine, Jamie Cullum, Robin Warren-Adamson, Tyler Ward, Phillip Phillips and Tamino. Promising female folk singers include Sierra Hull, Lucy Ward and Sarah Jarosz, with either John Whitley or Jay LaBouchardiere of Ninebarrow as excellent tenor choices.

Turning to ensemble pieces, it would be good if we could get an accomplished barbershop group to sing some 18th and early 19th century glees in the manner described by a *Hull Packet* reviewer:

Dr. Callcott's glee, for five voices, "Oh snatch me swift from these tempestuous scenes" was sung by Mrs. W. Knyvett; Messrs. W. Knyvett, Vaughan, Skelton and Bellamy. It is impossible to describe the rich effect of the combined voices, as they broke upon the ear, in this first glee. The fine harmony of the composition, aided by the full and perfect union of the according tones, and the delicacy with which the lights and shades of the melody were touched by the whole party, as if by one voice or instrument, produced a tout ensemble, truly magical. The same observation will apply to the whole of the glees sung this evening, when their perfection depended on the accurate combination of the powers of the several performers. It was perfection, and the nicest musical ear could not distinguish a blemish![18]

Campaign for Real Singing

While societies exist for every instrument under the sun, no Society for Historically Informed Singing exists, to my knowledge. Such a group is really needed in order to make things happen and deliver Timothy Tikker's vision. The society might be called Campaign for Real Singing, after the very successful CAMRA (Campaign for Real Ale) pressure group. I've set up domain names for CAMREALS.COM and CAMREALS.CO.UK. I don't have the energy or capability to lead such a group, but would be happy to help. Would anyone happy to get such a group going, please email me on richardbethell@btinternet.com?

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Richard Bethell started his musical career in the early 70s, spent 23 years working for the London Stock Exchange, then started up and ran his own company. Now retired, he is mainly engaged on researching the classical vocal soundscape up to 1950, focussing on primary sources.

Harold Samuel's 'Bach Weeks'

Pierre Riley

The advertising pages of a London newspaper at the dawn of the 1920s promised the reader untold variety and excitement for an evening's entertainment. On a single such page of *The Times*, theatre productions (from *Othello* to the vaudeville *Puss! Puss!*), gallery exhibitions, leisure flights from the Hendon aerodrome, the Richmond royal horse show, jazz bands, and even the nascent 'picture house' industry all noisily muster in densely packed columns.[1] Still the world's largest metropolis after the First World War, the capital greeted the return of peace with teeming activity. No day could pass without a torrent of musical happenings that was followed and commented upon even in the furthest reaches of Empire. In the summer of 1921, a breathless dispatch appeared in *The Times of India*, announcing *pêle mêle* the first concert performance in Britain of Stravinsky's Rite of Spring, preceded by Ravel's 'choreographic poem' *La Valse,*[2] De Falla's *El Sombrero de Tres Picos* reprised by the 'Ballets Russes' at the Prince's Theatre under Ansermet, and Koussevitzky's conducting debut at the Queen's Hall. Amid this dizzying profusion, a certain Mr Harold Samuel had also baffled musical London that month by giving a series of six all-Bach piano recitals in the Wigmore Hall.[3]

Samuel was then a familiar if unglamorous fixture of London's musical life, primarily known and respected as an accompanist.[4] The 'Bach Weeks' brought him significant attention as a soloist and as a performer of Bach's keyboard works. This feat was repeated in various forms on both sides of the Atlantic between 1921 and 1935, culminating in the 250th anniversary of the composer's birth.[5] Growing in popularity to becoming regular highlights of the London and New York concert seasons, Samuel's events were pioneering for several reasons, not least of which their repertoire choice and the sensationalist 'marathon' format. After considering these factors separately, I go on to describe salient critical responses to the events and reflect on the overall significance of the 'Bach week' phenomenon.

Repertoire

At the time of the first Bach Week in 1921, critical responses suggest that audiences' expectations for Bach on the piano were still largely dominated by virtuoso transcriptions along with a narrow group of keyboard works:

As a rule, all we hear of Bach at the usual recitals is a repetition of well-known pieces – the Chromatic Fantasia and Fugue and the Italian Concerto being the sole representatives of pure clavier work, the rest being organ or string pieces re-written for acrobatic displays of transcendental technique.[6]

Samuel, however, tended to avoid transcriptions, being praised by Percy Scholes for performing 'the genuine Bach, not Bach-Tausig, nor Bach-Busoni, nor Bach-Liszt, nor Bach-Samuel'.[7] He explored aspects of the Bach repertoire that had previously been neglected. The Bach weeks were a platform on which he was able to do this with audiences and press coverage that remained broadly sympathetic throughout the 1920s.

It is useful to consider how the Bach week programmes may have represented a departure from accepted norms. To establish what works would have been familiar or unfamiliar to London audiences, a wider background of precedents may frame why these events were so groundbreaking.[8] The available evidence suggests that performances of this repertoire in the previous thirty years were comparatively infrequent in London. Still, this repertoire would not have been

totally unfamiliar to enthusiasts of Bach's music, primarily due to exposure to certain individual works that would have shaped audience expectation. Eight partial or complete performances of the English Suite in A minor were reported during the period from 1890 to 1920; six of the French Suite in G; and five of the Partita in C minor. The English Suite in G minor, the French Suite in E, and the Partita in B flat were also popular items. Furthermore, isolated movements from these six suites were disseminated not only by arrangements but also by their inclusion in the syllabuses of the Associated Board's piano examinations.[9] Some works such as the Goldberg Variations would have been known only by professional musicians and a select few enthusiasts. In a 1923 interview, Samuel claims that they were not performed at all between Eduard Dannreuther's Orme Square evenings in 1874 and his own in 1900.[10]

Samuel's programming was characterised by a spirit of compromise between presenting familiar works and exploring unexamined reaches of the Bach keyboard repertoire. In many ways, the first Bach week provided the template for the following ones. The opening recital on Monday 30 May 1921 offset the comparatively familiar French Suite in E with the lesser known Partita in A minor and the Fantasia and Fugue in A minor (likely BWV904); on Wednesday 1 June, the already popular English Suite in G minor and Partita in B-flat framed the Toccata in C minor; the following afternoon, Samuel nodded to the still prevalent practice of performing isolated movements by playing the Bourrées from the English Suite in A minor in a group of short movements that included Inventions and Little Preludes. Some programming choices were bold and pioneering: the weightiest items on the programme of 31 May were the Overture in the French Style and the then unheard-of French Suite in E flat. The pride of place accorded to the Goldberg Variations on 3 June furthermore attests to the seriousness of the endeavour of this Bach festival.[11] The first Bach week concluded with a plebiscite recital, for which the handbill invited the public to express its preferences (illus 1).[12] The 1921 'pleb' was reported to include the immensely popular Chromatic Fantasia, the English Suite in G minor, the Partita in B flat major, and the Chorale Prelude 'Wachet Auf',[13] all popular and comparatively well-known works.


WIGMORE HALL, W.

HAROLD SAMUEL

Photo by Lambert Booth

Tickets may be obtained at the Box Office, Wigmore Hall (Mayfair 1282) all Libraries, and
CONCERT DIRECTION PHILIP ASHBROOKE,
Cavendish House, 20 Old Cavendish Street, W1

TUESDAY AFTERNOON JUNE 21 (1921)
at 3.15

Mr. Philip Ashbrooke has much pleasure in announcing an
EXTRA
BACH Recital
PLEBISCITE PROGRAMME
(Which will be Announced Later)

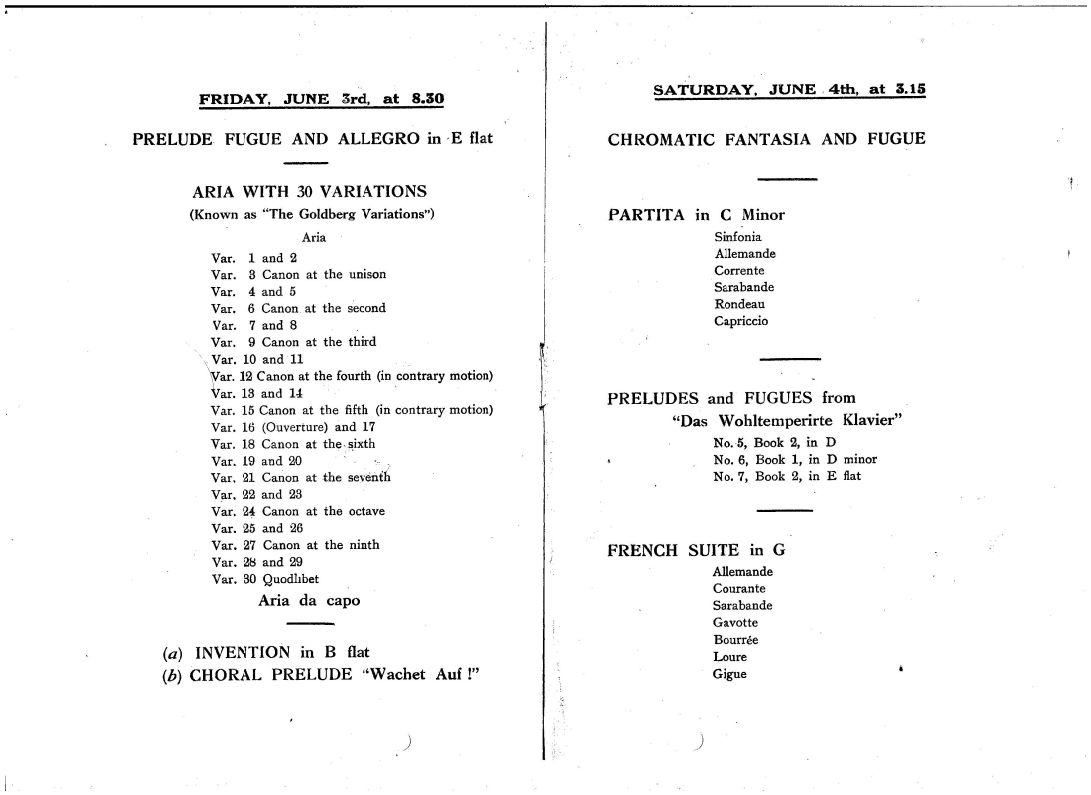
The Public are requested to indicate their choice of works by letter, or by sending marked Programmes to Mr. Philip Ashbrooke.

TICKETS (including tax)
RESERVED STALLS - - 12s. and 5s. 9d.
RESERVED BALCONY - - 5s. 9d.
UNRESERVED AREA and BALCONY 3s.

All applications by post must be accompanied by a stamped addressed envelope.

Illus 1 1921 Plebiscite programme

Samuel's 'Bach Week' thus encompassed both highly specialised and popular facets of Bach. It appears that he continued to employ this strategy of balancing better-known works with less familiar parts of Bach's keyboard repertoire. Three of the suites – the English Suite in G minor, the French Suite in E, and the Partita in C minor – were especially favoured by Samuel: the latter two appear in every instance for which a reasonably detailed description of the repertoire choice is extant, and the English Suite in all but one of them. Most conspicuously, none of the Bach Weeks fail to include the Goldberg Variations (illus 2), which must have become closely associated, perhaps even ritualistically so, with the event. But each Bach week introduced new and unfamiliar selections alongside repeated favourites. In addition to a more complete presentation of the suites of dances, Samuel is responsible also for performing and briefly popularising, at least within this committed circle of enthusiasts, repertoire which arguably never quite acquired the status of common currency in the pianistic mainstream: the Adagio in G (Bach's arrangement from his own Sonata for violin in C major BWV1005), the Fantasia in C minor BWV918 (without its incomplete Fugue), the so-called 'alla tarantella' Prelude and Fugue in A minor (likely BWV894) or the Prelude, Fugue and Allegro in E flat major BWV998.



FRIDAY, JUNE 3rd, at 8.30

PRELUDE FUGUE AND ALLEGRO in E flat

ARIA WITH 30 VARIATIONS
(Known as "The Goldberg Variations")

Aria
Var. 1 and 2
Var. 3 Canon at the unison
Var. 4 and 5
Var. 6 Canon at the second
Var. 7 and 8
Var. 9 Canon at the third
Var. 10 and 11
Var. 12 Canon at the fourth (in contrary motion)
Var. 13 and 14
Var. 15 Canon at the fifth (in contrary motion)
Var. 16 (Ouverture) and 17
Var. 18 Canon at the sixth
Var. 19 and 20
Var. 21 Canon at the seventh
Var. 22 and 23
Var. 24 Canon at the octave
Var. 25 and 26
Var. 27 Canon at the ninth
Var. 28 and 29
Var. 30 Quodlibet
Aria da capo

(*a*) INVENTION in B flat
(*b*) CHORAL PRELUDE "Wachet Auf !"

SATURDAY, JUNE 4th, at 3.15

CHROMATIC FANTASIA AND FUGUE

PARTITA in C Minor
Sinfonia
Allemande
Corrente
Sarabande
Rondeau
Capriccio

PRELUDES and FUGUES from
"Das Wohltemperirte Klavier"
No. 5, Book 2, in D
No. 6, Book 1, in D minor
No. 7, Book 2, in E flat

FRENCH SUITE in G
Allemande
Courante
Sarabande
Gavotte
Bourrée
Loure
Gigue

Illus 2 Goldberg Variations, included in the 1921 programme

One final observation to make on Samuel's project is that it never staked any claims to encyclopaedic breadth: Samuel deliberately avoided complete sets, whether on the stage or in the studio.[14] While he performed most of the *Well-Tempered Clavier* at different points in his career, there is no record of a complete '48' performed by Samuel. Similarly, while he would have been one of handful of pianists in the 1920s capable of programming a full complement of Partitas, English or French Suites, these always appeared in painstakingly composed programmes in which he seems to have cultivated variety and complementarity as guiding principles. Further inspection of the programming choices reveals that Samuel's repertoire did not change significantly in nature or scope over time: core works such as those mentioned above were a reliable –

or, less charitably, a predictable – mainstay of these Bach weeks. Nevertheless, the repeated quality of these events undoubtedly brought large swathes of Bach's keyboard catalogue, most notably the suites, out of a historically inflected sphere of understanding into a performed reality. By the end of the decade, Samuel had presented some of these works to the public more often than they had been heard in a generation.

The Bach Festival

The reception of these performances was strongly mediated by the features of the 'recital marathon', which drew on a longstanding Victorian tradition of Bach festivities. The most noteworthy manifestations of the nineteenth-century Bach revival in Britain involved the choral works. Scholes noted that 'nothing is … so certain to fill one of the greater London concert halls as the announcement of a Bach choral work';[15] he described how between 1846 and 1926, Bach, having previously been 'vaguely known historically and not loved nor reverenced' by one in a hundred choralists,[16] gained a status equal to that of Handel or Mendelssohn in the repertoire of British choral societies.[17] By far, the performances which were the most influential in the decades leading up to Samuel's creative life were of the sacred works. The first British-based Bach Society was constituted in 1854 with the goal of performing the *St Matthew Passion*, conducted by William Sterndale Bennett.

The most successful and widely publicised celebrations of Bach's music in late nineteenth- and early twentieth-century Britain were organised under the aegis of the Bach Choir and its successive musical directors. The Bach Choir first assembled in 1876 for a performance of the *Mass in B minor* and eventually became a permanent institution. Charles Villiers Stanford was the Choir's musical director when it presented a three-day festival in 1895, featuring the *St Matthew Passion*. This was repeated in 1897, this time with the *Mass in B minor* as the centrepiece. After succeeding Stanford as musical director, Henry Walford Davies would return to this format in 1906, pairing the Mass with miscellaneous vocal and instrumental music.

The Bach Choir's most ambitious festival was held in Westminster Central Hall in 1920. Described as 'a Bach Museum, [with] many works being performed that one had rarely or never had the opportunity of hearing before', its aim was to present an encyclopaedic survey of the composer's creative output.[18] The 1920 Festival culminated in a performance of the Mass in B minor, but furthermore included eclectic programmes in the Victorian tradition of mixed-ensemble concerts: on the first day, solo arias from the cantata repertoire were presented alongside the Concerto in D minor for two violins; the second afternoon featured the Suite in B minor for orchestra with solo flute, more excerpts from the sacred and secular cantatas, the Concerto for three harpsichords in C major, and the Concerto for violin, flute and piano in A minor; the third day was divided between motets for double choir, organ works, a keyboard Toccata performed on the piano and arias from the Schemelli songbook.[19] The 1920 Festival was considered a success on all levels, showing that such an event, featuring novel and difficult music, could be met with interest and even enthusiasm. H. C. Colles wrote:

the door-keepers at the Central Hall shouting 'Ticket-holders only,' as the huge audience pressed up the stairs for the performance of the Mass, showed how fully the purpose had been fulfilled: it has been to fire the musical life of London with the mighty flame of J. S. Bach.[20]

Samuel performed the Toccata in C minor on the third day, having joined Myra Hess and Herbert Fryer in the triple concerto on the first. He was closely associated with the choir and would continue to perform with them throughout the 1920s.[21] For this reason, it is plausible to suggest that he drew inspiration from this syncretic 'museum of Bach' in 1920, in which unknown and

rare artefacts might be unveiled. However, when Samuel's Bach festival began just over a year later, it continued this ethos of encyclopaedic exploration while concentrating on the sound of a single instrument.

Samuel's Bach Weeks were a commercial success and were soon spoken of as a regular feature of London concert life, with devoted audiences who returned in a spirit of intimacy and complicity, and by 1926 as an event needing no description at all.[22] Although they became less frequent after 1928, the last one took place in 1935, when the 250th anniversary of the composer's birth was observed with a profusion of performances throughout the world. Percy Scholes had praised the 1920 Bach Festival for juxtaposing many elements of the composer's creative life in such a way as to shed light on it through the comparison of works with each other, thereby bringing the audience into an intimate relationship with the music.[23]

Critical Responses

The Bach Weeks attracted significant notice from critics at a time not only when new facets of Bach's keyboard repertoire were being introduced to the concert stage, but when wider challenges of Bach performance were being confronted. Although it may be problematic to suggest a causal relationship, it would seem that the increased and concentrated performances of the keyboard works were gradually giving critics the opportunity to try out a vocabulary that could be applied specifically to Bach on the piano.

Responses to early Bach weeks initially dwelled on atmospheric descriptions, giving sometimes tantalising glimpses of social details: the presence at the inaugural Bach week of personalities such as Henry Wood, Hugh Allen (director of the Bach Choir at the time), Adrian Boult, Frank Bridge, and Harry Plunket Greene was reported in conjunction with the fact that it had attracted numerous 'bob-haired' students as well; the same notice also provided the anecdotal vignette of Samuel being adorned with a wreath of flowers at the end of the series.[24] Numerous accounts prominently mention the growing attendance despite hot weather as well as the rising enthusiasm. They suggested that the event had attracted a varied audience[25] and commented on the performance only of keyboard works without the inclusion of transcriptions. Finally, an element attracting the notice of almost every response was the feat of memory involved in the performance of such a quantity of repertoire, a fascination with memory that would follow Samuel for the rest of his career. Regardless of how this reflected performances in the concert hall, the growth of Samuel's reputation, particularly as a Bach performer, was initially mediated by descriptions of this nature.

It is unnerving that little is devoted in these early reports to the way in which the performance took place. In fact, the reviewer is more often than not occupied with relating the novelty of the choice of repertoire, with only perfunctory remarks about the performance. These specimens remind one of the compendium of journalistic clichés that Runciman compiled in 1895, deriding overused phrases such as 'the Scherzo was played with magnificent style'; 'Mr x sang in perfectly artistic style' ; 'both ladies were enthusiastically applauded and recalled'; or 'there was a fairly large and appreciative audience', among others.[26] It is possible to suggest that, in the absence of a critical mass of Bach performance, particularly of the lesser-played suites of dances, critics had not yet acquired a vocabulary and style with which to describe and evaluate such performances.

However, the phenomenon of the Samuel Bach week is worth re-examining because the successive recurrences of the event, featuring very similar repertoire choices, received often differing critical accounts. As the festival grew to become a regular occurrence, descriptions of its perfor-

mative aspects became more finely-grained, and these more detailed accounts were used by critics as material with which to expand upon in wider reflections about Bach performance, encompassing discussions about expressivity, style, and the early formulations of criteria for a tasteful or otherwise acceptable performance of Bach's keyboard works on the piano.

Early discussion of performance style emerges in a report by Dent in 1923. While, like many commentators, he wrote at length about the atmosphere of the event itself, he observed about Samuel that

His style is perceptibly eclectic. Fanny Davies, Leonard Borwick,[27] *[Violet Gordon-] Woodhouse and the most learned Dottore, flit from time to time fantastically through his imaginative memory, and give an unexpected but pleasing variety to his interpretations. But his left hand tells me that he has learned most of all from Casals.*[28]

This account places Samuel in relation to a pre-existing tradition of Bach pianism. In addition to expressions of amazement about his project and approving gestures about the performance, we know that Samuel may be set alongside certain other examples – many of which were proficient performers of the Bach keyboard works in the previous decades.

What approaches or performance strategies attracted the attention of critics once examples began to be discussed? Percy Scholes identifies three overarching themes that will prove useful as categories for discussing critical responses to Samuel's performance style: 'if I were asked to state in a line the main characteristics of Mr Samuel's performance I should say "part-playing, rhythmic continuity, colour"'.[29]

On part-leading, testimony spanning Samuel's career can attest to this. Ernest Newman admires his 'clear-headed and clean-fingered' rendition of Bach's polyphonic textures, which, 'under his hands, [are] not so much a device of science as a great game to be played for the pure joy of it.[30] For *The Times*,

he does not allow one to hear when a subject passes from one hand to another, nor does he make one part stand out at the expense of the rest… He is capable of the sustained effort of building up a large structure as well as of entrancing us with delicate fingerings in a Courante.[31]

Richard Aldrich adds in 1927 that 'there is always a firm and an unmistakable clearness of structure. The contrapuntal fiber is never lost';[32] 'there is a notable clearness in the enunciation of the contrapunta[l] voices and in the differentiation of them dynamically'.[33] In 1935, Samuel's penultimate appearance in New York was again described in terms of 'clear polyphonic style' and 'fine phrasing'.[34] These accounts all point to a pianistic approach to Bach's keyboard works in which voice-leading is prior to other concerns, even in which questions of expressiveness are first worked out in the melodic tension and the interplay of contrapuntal lines.

The second point, rhythmic continuity, is one that also appears frequently in responses to Samuel's performances. 'Samuel has a perfect rhythmic sense', writes Scholes.[35] There is evidence that Samuel employed distortions of timing only sparingly, with movements such as the Prelude in the English Suite in G minor or the Capriccio in the Partita in C minor being noted for their vitality and constant forward motion,[36] but discussions of Samuel's use of timing and rhythm are qualified in interesting ways. Another critic would add that

the first and last thing that happened was rhythm. Rhythm is, of course, doing what 'it puts', but it is doing that with a childlike faith that what 'it puts' is right… 'Keeping time' is a small thing in music, but rhythm is a great thing in a character; and character makes a musician.[37]

In addition to general mentions of rhythmic vitality or regularity of pulse in his performance style, some were led to reflect more deliberately on how such a rhythmic approach can inflect the performance of a Bach dance movement:

Samuel's indomitable sense of rhythm made the contrasting metres in the Courante clear and the Sarabande with its agréments most noble. How few there are that can take a thing so slow as that and make it a thrill to the last bar![38]

It is therefore not merely speed or regularity of pulse that prompts such a statement, but a sense of expressiveness that is articulated by rhythmic as well as melodic tension. Crucially, Samuel's performances influenced a discourse in which the suites of dances should above all be characterised in terms of varying rhythmic treatment. This could have become an accepted descriptor for Samuel's performances. Two responses to the same Bach Week in 1928 employ a strikingly similar – and literary – tone and the same focal point to describe the experience: on 4 May, 'the source of vitality which enables him to put forth so much energy and which holds the attention of the audiences in an unrelaxing grip is his rhythm';[39] then, in the June issue of *The Musical Times*, 'the miracle is performed by virtue of rhythm, and the audience is held in a grip like the Ancient Mariner's by rhythm… He is the master of every rhythmic device employed by Bach within that unfaltering, unhurrying fundamental pulse'.[40] These are descriptions of a kind of performing which evidently changes the accepted norms inherited from the romantic era, but which does not necessarily equate to a metrical, pared-down performance. It possibly highlights some of the two-way traffic between varying conceptions of Bach and performance: if this is evidence that Samuel approached the vocabulary of Bach's compositions for keyboard not from a prevailing vantage point influenced by historical and analytic perspectives centred around the fugue and the choral works, but from the dance idioms embedded not just in the suites of dances, but in many other movements, then these descriptions of his rhythmic sense reveal a highly thought-provoking contribution to Bach performance.

Perhaps most unusual is the critics' description of how Samuel achieves a variety of colour and phrasing. In some instances, particularly in the early part of the 1920s, Samuel's treatment is described in terms of instrumental inspirations: '[He] alone among pianists seems to have as great a resource in phrasing as a violinist with a perfect command of the bow'.[41] Scholes adds, 'he has a marvellously developed sense of tone-colour, so that he can give you something like the variety possible on the harpsichord of Bach's day, with all its mechanical contrivances of two keyboards and an array of stops and pedals'.[42] Scholes must have been referring to a way of varying phrasing, shape, and articulation, rather than the already well-worn 19th-century practice of adding octaves to replicate the coupling of stops, for this is a device that Samuel famously shunned. Later in Samuel's career, some of his habits came to be understood differently by commentators. Several reviews of his last Bach week in 1935 characterise him as a proponent of a comparatively free approach to performing Bach on the modern piano:

Samuel has always stood for the principle that when Bach's 'Klavier' music is played on the piano, the piano should be frankly itself. He admits none of those conscious restrictions of tone and pedalling which were more prevalent among pianists in the days before the modern revival of the harpsichord.[43]

Another column adds for emphasis that 'Samuel's frankly pianistic method of playing permits the use of every kind of phrasing and a wide range of tone'.[44] For others, this constitutes grounds for misgivings: 'Not everyone can admire the way in which Mr Samuel frankly translates Bach in terms of the modern piano'.[45] When Walter Gieseking came to London in 1926 and performed the Partita in B flat major, the first point of comparison for critics was Samuel:

Mr Gieseking [makes] the piano do what it was never meant to do… Every possibility and licence peculiar to the modern instrument was expunged and the result was a delightful piece of character playing, unlike the care-free style of Harold Samuel.[46]

During the 1927 Bach Week in New York, Richard Aldrich wrote a series of articles in the New York Times, delving into an extraordinary level of detail on the relationship between Bach performance and 20th-century modernity. From the first day, he included wide-ranging musings about the difficulties of playing Bach in the 20th century. He identified the difference of instrumental means between past and present as a problem in need of resolution. Mentioning the transcriptions and performances of Stokowski as well as the historical research of Landowska, he produced Samuel as an example of a potential compromise:

Mr Samuel presents [Bach's keyboard works] to his listeners as [they] never could have sounded to Bach's listeners. The modern pianoforte is capable of much that the ancient harpsichord was not capable of; and in turn lacks some of its powers. But modern ears are not those of the seventeenth and eighteenth centuries; and if any compromise has to be made – the discussion is an old one – we are fortun[at]e in having Mr Samuel to make it for us.[47]

At the end of that week, Aldrich would publish an extended essay 'The Modernizing of Bach', reprinted the following year in an edited volume, in which he discussed this question at greater length. In it, Aldrich reflected on the familiar theme of reconciling a repertoire that seems alive and modern to a twentieth-century ear with original instrumentations that still sounded foreign at the time:

it was not so easy as it first seemed to recreate the work of Bach for the public of the present day. Bach wrote for the public of his time. He stood at the confines of the modern world, but never crossed them, so far as concerns the means and apparatus he deployed. Reflections such as these are aroused by certain valiant attempts at the performance of Bach's music for modern listeners.[48]

For the leading critic of the *New York Times*, then, Samuel's event contributed new substance to the discussion of Bach performance at a time when increasing the possibilities offered by historical reconstruction on the one hand and wholesale modernising on the other grew more urgent. In Aldrich's view, this was achieved through the ambivalent nature of Samuel's style: performing 'the clavier pieces, as they appear on the printed page' without doublings, but crucially, on the modern instrument. 'The effect is not that of the harpsichord … but the effect does not seem to be lacking'.[49] The question of how to go about modernising was an absorbing one to Aldrich and Samuel provided him with possible compromises at a time when this particular style of Bach performance on the modern piano was by no means a foregone conclusion.

Samuel's performance habits as encapsulated by the three themes identified by Scholes – voice-leading, rhythm and colour – help situate Samuel at the crossroads of several pianistic traditions. In the combination of a decidedly rhythmic concept of the music's vitality with a colouristic treatment of phrasing, Scholes identified a central ambiguity that was to give shape to much of the Bach pianism in the later 20th century.

Epilogue

One may consider the legacy of the Bach weeks in two ways. Firstly, these events did much to widen the boundaries of the concert repertoire. Samuel's Bach Weeks ultimately amount to a bold statement that was made at a turning point in Bach's reception in Britain and in wider musical culture. While its stated aim was not framed explicitly in terms of authenticity, this example played a highly visible part in the public debate of its own time about how one ought to per-

form Bach's keyboard works. In a lecture delivered in 1961 at the British Institute of Recorded Sound, Howard Ferguson credited his teacher with having popularised and, in many cases, introduced large swathes of Bach's keyboard repertoire to the concert stage in Britain, musing that 'the public's interest in Bach's music is so unquestioned, and so much a part of the general musical scene, that it is hard to remember what a comparatively recent growth it is'.[50] Similarly, one may also risk taking for granted the compromises that characterised Samuel's approach to Bach pianism. This example has shown the initial successes of an eclectic performance approach at the confluence of several pianistic traditions.

It is possible also that Samuel was a victim of his own success: critics may have grown weary in the 1930s because it was no longer as revolutionary anymore to programme the Suites or the Goldberg Variations. It is possible that as other performers met praise for a Bach pianism that was even more thoroughly 'sobered up' and 'cleaned up' (as the comparison with Gieseking seems to suggest), Samuel's Bach pianism may have seemed less innovative. A celebrated Bach performer in his own time, he left a mark on his colleagues and on younger minds (a young Rosalyn Tureck is said to have attended his American performances).[51] But most importantly, such a celebration of Bach's keyboard works, encompassing the familiar as well as the novel, enriched the collective understanding of Bach, in Ferguson's words, for having 'opened the eyes of the public, and of musicians themselves, to the vast treasure-house of Bach's keyboard music'.[52]

Acknowledgements

This is an abridged and significantly recast version of a chapter in my PhD dissertation, currently in preparation at the University of Cambridge. In this effort I am grateful to my supervisor, Professor John Rink, for his guidance, as well as to archivists who have assisted me in locating and consulting sources, including Dr Michael Mullen at the Royal College of Music, Martin Holmes at the Bodleian Libraries, and Suzanne Lemaire at Library and Archives Canada. My thanks go also to Francis Knights, Director of Studies in Music at Fitzwilliam College, Cambridge, for the encouragement to rework this material into its present form.

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1. *The Times*, 11 June 1921, p.8.

2. Conceivably, its British premiere, p.this performance comes only six months after the work's first performance, in Paris on 12 December 1920, and scarcely a few weeks after the orchestral score's publication in May 1921 (Nichols 2011, p.395).

3. *The Times of India*, 1 July 1921.

4. He and Harold Craxton was remembered as the 'Gerald Moores of their day' (Ferguson 1962, p.186).

5. 1921, 1923, 1924, 1925, 1926, 1928 and 1935 in London; 1927, 1928 and 1935 in New York. Although he continued to give standalone Bach recitals, ill health prevented him from the repeating the feat in the later years of his life. He died in 1937.

6. *The Bookman*, July 1921, p.188.

7. *The Observer*, 5 June 1921, p.10.

8. The dissertation chapter in its original form is accompanied by a census of performances of Bach keyboard works mentioned in the musical press from 1890 to 1920. This was achieved through keyword searches on various online databases and was supplemented by Percy Scholes's collection of newspaper clippings pertaining to Bach (Percy Scholes Fonds, p.Box 5 and 6. Library and Archives Canada, Ottawa). Without making any claims to exhaustiveness, this compilation aims to gesture at broad trends.

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23. *The Observer*, 18 April 1920, p.11.

24. *The Times of India*, 15 July 1921, p.11.

25. *The Monthly Musical Record*, July 1921, p.158; *The Saturday Review*, 11 June 1921, p.486.

26. *The New Review*, June 1895, p.623. Quoted in Watt 2018, p.22.

27. Both of which were celebrated as Bach performers in the 1890s and 1900s (see n.7)

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30. *The Manchester Guardian*, 3 May 1923, p.16.

31. *The Times*, 22 October 1926, p.6

32. *The New York Times*, 19 January 1927, p.20.

33. *The New York Times*, 19 January 1927, p.20.

34. *The New York Times*, 9 January 1935, p.23.

35. *The Observer*, 5 June 1921, p.10.

36. *The New York Times*, 21 January 1927, p.12; *The New York Times*, 23 January 1927, p.24.

37. *The Times*, 7 June 1921, p.8.

38. *The Times*, 8 May 1925, p.12.

39. *The Times*, 4 May 1928, p.14.

40. *The Musical Times*, June 1928, pp.548–49.

41. *The Times*, 29 May 1921, p.16.

42. *The Observer*, 5 June 1921, p.10

43. *The Times*, 6 May 1935, p.10.

44. *The Times*, 8 May 1935, p.12.

45 *The Monthly Musical Record*, June 1935, p.109.

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47. *The New York Times*, 19 January 1927, p.20.

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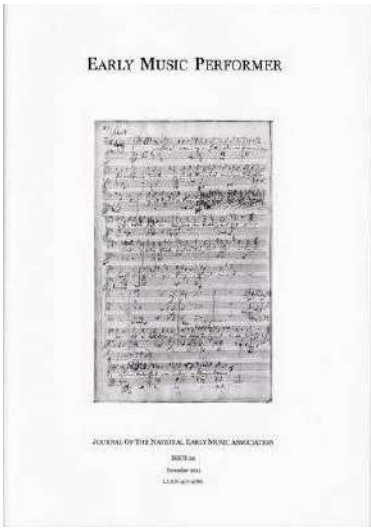

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New music for two harpsichords: why, who and how

Alexander Blustin

The historical repertoire for two harpsichords, while not insubstantial, will only take you so far.[1] A harpsichord duo performing several times a year will exhaust the list sooner or later, compelling them either to keep repeating the same material, search out or make arrangements,[2] or venture into the realms of contemporary music.[3] The Knights-Tidhar duo have explored all three of these areas in the past few years, and have taken to adding contemporary pieces to their concert programmes, some pre-existing and some commissioned. The number of suitable contemporary works is, though, rather small, so in 2017 they teamed up with the Colchester New Music (CNM) composers' co-operative to run an international call for scores with the aim of growing the usable contemporary repertoire. This article presents the outcome of that exercise, and then offers some advice on composing for harpsichord duo based upon what worked (and what did not) in submissions.

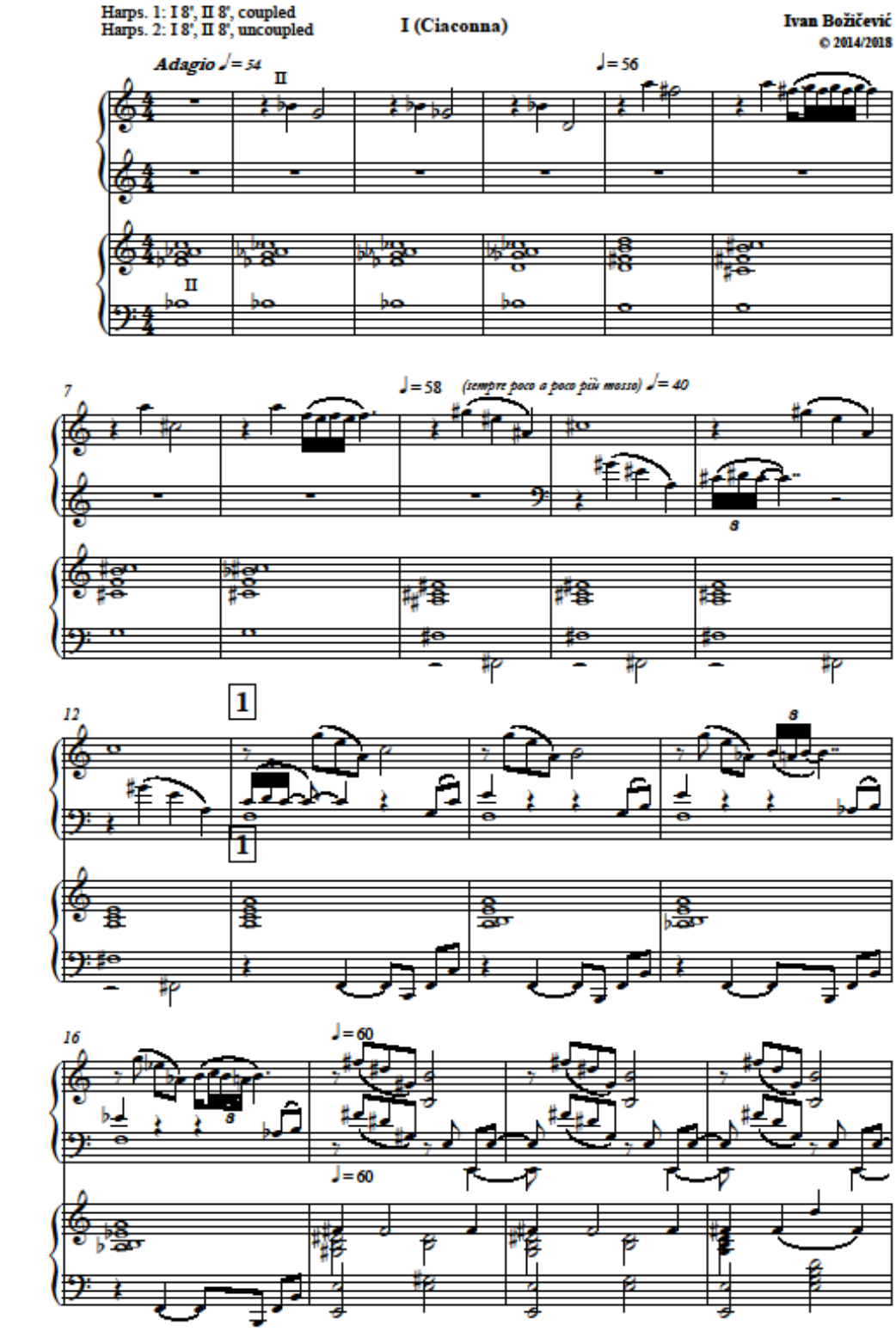
The CNM Call for Scores for two harpsichords

The purpose of this project was to generate works which could be widely played and presented alongside the core historical repertoire. While no aesthetic restrictions were imposed, we did specify that works should be technically feasible for the instruments and in the context of a traditional harpsichord duo recital - hence, no electronics etc. Of the new music written for two harpsichords, very little has made it into the repertoire; this is even the case for contemporary solo harpsichord works, despite there being over ten thousand of these in existence. We wanted to encourage composers to write music which would not, at least, present basic logistical barriers to performance.

The call for scores attracted 27 entries from nine countries; the anonymised scores were played through by the performers, who selected eleven for public presentation. The final concert took place on 28 April 2018 in the evocative setting of the Pimlott Foundation's Old Barn in Great Horkesley, near Colchester (illus 1).

Illus 1 The final concert, in April 2018

One of the most interesting things about calls for scores is to see who enters. In this case, most entrants had studied music to postgraduate level, with eight either having or studying towards PhDs in composition. In all, three of the entrants were students; nine were current or former teachers in universities or conservatoires. Most of the rest were music professionals of some kind – instrumental teachers, performers, freelance composers and administrators. Only around six were either harpsichordists or had an established interest in composing for the harpsichord, which means that we attracted a good number who would not normally have considered composing for the instrument.



Illus 2 The opening of A thousand pines, one Moon*, by Ivan Božičević*

In the light of recent controversies over under-representation of women in new music, we can report that six of the 27 entries (22 %), and two of the 11 selected works (18%), were by female composers. Obviously these are only small-number statistics, but it would be interesting to know how this compares with the established Aliénor and Annelie de Man harpsichord competitions; our figure for entrants is broadly in line with the 18% of entries by women to CNM's 2015 organ composing competition.[4] Intriguingly, in CNM's 2016 open call for music for harpsichord with recorder quartet, 35% of entries and 40% of the anonymously selected works were by women.[5]

From the present call, the selected works were, alphabetically by composer:

A prelude and two fugues (Mark Bellis)

A thousand pines, one Moon, movement 1 (Ivan Božičević) (illus 2)

Conversations (Theresa Chapman)

daybook (D. Edward Davis)

Looking back (José Jesus de Azevedo Souza)

Elements (Janet Oates)

Spring Rounds: Agon (Randall Snyder)

Dap dap da da dap (Peter Thorne)

Passacaglia – Low water (Stephen Watkins)

Tarantella (Ian B. Wilson)

Counterfeit (Rasmus Zwicki)

The selected works are very varied in style. Some took inspiration from the music of the past (*Looking Back; a Prelude and Two Fugues*; perhaps *Conversations*), Greek mythology (*Spring Rounds*) and even chemistry (Elements); some focused on the harpsichord's lyrical or rhythmic qualities (*A thousand pines, one Moon; Passacaglia; Dap dap da da dap*). More experimentally, *daybook* explores the instruments' overlapping resonances as tones die away, and the semi-improvisational *Counterfeit* provides much performer enjoyment. Finally, the hilarious *Tarantella* makes a virtuosic encore.

There is plenty to explore and enjoy here. The music ranges widely in technical difficulty, but even the hardest pieces are well within the reach of a competent harpsichordist. They have all been added to the complete online listing of contemporary and historical works for two harpsichords hosted on Francis Knights' website;[6] scores are available directly from the composers, or email calls@colchesternewmusic.com and we can put you in in touch.

Writing for harpsichord duo: a how-to guide

In the course of running a workshop for CNM members and evaluating the entries to the call for scores, we noticed that certain problems kept recurring. We initially posted some advice on

the CNM website, and offer an expanded version here in the hope that it will prove useful; both to composers new to the harpsichord, and to harpsichordists advising composers on commissions.

Consider the context

Beyond a small number of dedicated trailblazers (see, for example, those named in the British Harpsichord Society's *Sounding Board* newsletter, issue 11), there is a very limited professional market for new harpsichord music. Vanishingly few harpsichordists make a living from performing only contemporary pieces, and within the professional context, a new work will typically appear in performance alongside historical material. To stand any serious chance of achieving a permanent place in the recital repertoire, any new harpsichord work therefore has to be both playable and effective on a standard baroque set-up. Adding electronics, instrument modifications, unusual tunings or other instruments generally precludes use in mainstream recitals.

Within the much larger market of amateur enthusiasts, a piece will be played for enjoyment – maybe in front of an audience, but more often in a private domestic context. A duo work then serves a social purpose. It is a means for harpsichord-owning friends to interact in a shared activity, and so aspects of the work such as the relationship of the parts and the quality of communication between them may acquire some significance. It is worth recalling that the vast majority of the historical repertoire was created for such private contexts, or for teaching.

There is also the question of complexity. Whilst a professional performer is more likely to tackle a complex work successfully, their rehearsal constraints must be borne in mind. This is a particular problem for a duo of busy performers, who have to co-ordinate full schedules around a time and place with two available harpsichords. If a single complex work will require as much rehearsal time as several simpler pieces, then the musical quality (or the fee) may need to be significant for the musicians not to choose to spend that limited time on other works.

Consider the instrument

The harpsichord is perhaps the hardest keyboard to compose for. It is unforgiving; there is nowhere to hide. The player cannot deflect attention from a so-so piece, as one might attempt to on a piano by judicious use of the sustain pedal, or on an organ by deploying a great variety of stops, or in either case by overwhelming the audience with sheer volume. In fact, we found that the most frequent problem with submissions to our call was that they were better suited to the piano.

We received several interesting and attractive entries which were simply written for the wrong instrument. Some seemed like piano music with the instrument name changed; in others there had clearly been a serious attempt to adapt an existing work for the harpsichord, or to write harpsichord music from scratch. Even these latter cases, however, were frequently haunted by the ghost of pianism, which is hardly surprising given that many were composed by accomplished pianists.

The most basic differences are in the smaller compass of the harpsichord, the lack of sustain and dynamic range in the keyboard mechanism, and the totally different touch. More subtle, though, is the need to avoid pianistic techniques which don't quite work; for example left-hand octaves, which are difficult to place on the harpsichord at any speed.

Then there is the matter of the harpsichord's extra gadgets: multiple manuals and stops. Com-

posers can be excited by these, but they should know the practicalities. Probably fewer than a quarter of existing harpsichords have two manuals, and most of these instruments are owned by concert venues, educational institutions and baroque professionals. If a piece will only work on a double manual, it immediately cuts out most of the amateur market. This is even more the case for a duo piece for two double manuals. It is usually best not to specify particular stops, since real instruments vary so much. It is preferable to give a dynamic, mood or tone colour which the performer can interpret using the stops and manuals available, given also the voicing, tone, acoustics and so on. Where stops have to change in the middle of a piece, composers should be realistic about the time this will take.

Exploring the effects of different temperaments is another area which composers can be curious about. There is a range of opinion on harpsichord tunings, but broadly speaking, equal temperament is not ideal. This is because major thirds in equal temperament sound slightly unstable due to interference; the resulting wobbliness is audible on the harpsichord, as opposed to the piano where the problem is concealed by frequency spread in the sound. Harpsichordists and their tuners therefore tend to prefer a slightly unequal temperament, often a compromise chosen to suit the historical era and also tonality of the repertoire being performed. The usual option for 17th century music is 1/4-comma meantone. For baroque and later music, a 'well tempered' or 'circulating' temperament is preferred, chosen to suit the keys of the works; some options include Valotti (flat keys), Young 2 (sharp keys) and Werckmeister, and some performers will even adapt or make up their own temperament to suit the pieces. The wider the range of keys in a recital, the closer the tuning will need to be to equal temperament. Even with 20th century and contemporary repertoire where it would be historically appropriate, though, there can be some reluctance to use equal temperament, so as to avoid making the instrument sound less well.

Composers do occasionally specify particular temperaments, but not always with a precise understanding of what they mean. The tuning then becomes a matter of negotiation between the tuner, performer and composer. In practice, baroque music tends to a limited range of keys; if a new piece is to be slotted into baroque-based recitals, so much the better if it will sound good in the appropriate temperament. It is unrealistic to expect that one or two instruments (especially double-manuals) will be completely re-tuned for a single piece in the middle of a recital. Where a work is reliant upon very unusual temperaments (and there are some fine contemporary works written in meantone, for example), it means building the concert programme around this and thereby limiting the scope for performance.

To conclude, if a composer wishes to maximise the chances of their harpsichord music entering the repertoire, it needs to work successfully on the type of instrument that is widely available, for example a single manual with GG-d3 compass, two 8' stops and buff. Having one's compositions played on a full-size professional five-octave double manual harpsichord should be regarded as a bonus. This is analogous to the situation with core piano repertoire, which must work on domestic uprights as well as nine-foot Steinways.

Consider the performers

Turning to the issue of a new work's intended recipients, composers must realise that harpsichordists themselves are their principal allies in achieving a permanent place in the repertoire. Audience demand drives interest from concert promoters, but neither will be sustainably activated for a new work unless performers have a consistent desire to present it. Sadly, most new compositions are only heard once. It is therefore crucial to ensure that performers are not deterred by a work's presentation before they have even tried to play the actual music. Then, hav-

ing passed that stage, the work must take account of the fact that the players are not just musicians but harpsichordists; and not just harpsichordists, but also human beings.

Score presentation for harpsichord duo

In notating and typesetting, the key factors to consider are clarity and ergonomics. Performers may be unwilling to lose limited rehearsal time in deciphering notation that is either tiny or obscure. The presentation should facilitate a successful first reading of a piece. For our call, the performers specified scores with minimum 6mm stave size and in portrait format, so they could play from A4 print-outs in a ring-binder.

Alternative notation is a controversial area. To maximise chances of a piece being widely adopted, if it can be written in conventional notation, then it should be. Where alternative approaches are necessary, the design must be clear and intuitive, not just pretty or mysterious for the sake of it. Among our selected works, *Counterfeit* and *daybook* both made highly successful use of non-standard notation. Regardless of how stunning a score looks, the music must be easy to get at, and at least as good as the graphics. I am not suggesting that mainstream harpsichordists are dinosaurs, just that they are principally in it for the music.

Finally, the performance directions and dynamics must be designed to help live musicians achieve the desired effect, and not merely to control Sibelius software playback. If the information is not there in the score, performers won't deliver what the composer was expecting. Though this may seem obvious to a performing musician, it might not be to a composer working – as many now do – entirely on computer. Performers should be aware of this now pervasive phenomenon.

Within and beyond the comfort zone

Next, we must address the issue that the intended performers are not just musicians in the abstract, but harpsichordists; the piece must be played by two harpsichordists, sited in a suitable performance venue. Given that they have chosen to be harpsichordists rather than (say) pianists, we must also consider the nature of their technical and stylistic preferences.

The first issue is how the two players co-ordinate. There are various ways of positioning the instruments, which may be dictated by the venue and not necessarily under the players' control. Eye contact is difficult or impossible in some configurations, so they will be reliant on aural cues or counting. There is no conductor, and probably no page-turners. Co-ordination is therefore a serious factor in whether performers will risk a piece which is fast or has many counted repeats. Minimalist works are particularly vulnerable to problems because of this.

Then we come to the difficult issue of taste. If a harpsichordist subscribes to the belief that music died in 1750, there is no point in pandering to them since they are not likely to be interesting in playing anything contemporary. Even those with a real interest in new music, though, have probably chosen to play the harpsichord because they like the specific sound of the harpsichord, and also its historical repertoire. This doesn't mean that a prospective composer is limited to pastiche, retrospective or technically unchallenging music, but they should bear the following issues in mind: the harpsichordist is not playing a piano substitute, trying to achieve quasi-pianistic effects on 'the instrument that came before the piano', or being reluctantly forced to play the harpsichord because a Steinway is unaffordable or won't fit through the front door. They have made a deliberate choice to take up a keyboard that does not look, sound or play like a modern pianoforte.

Working with historical styles is a potential pitfall too. Writing literal pastiche requires the technique to do it well; specialist players will instantly detect a poor imitation. Perhaps a safer approach is merely to take inspiration from those styles, but even here, there is the danger that harpsichordists will be repelled by uncomprehending or dull attempts to reference or even desecrate their favourite music. Beware!

The typically limited key range of baroque music also means that playing anything in keys with more than three or four sharps/flats may be less familiar and comfortable for a harpsichordist than for a pianist or organist.

Finally, having considered stylistic biases, the composer needs to be aware of the fact that musicians are biological entities. Here, again, it is possible to be misled by computer playback as to what is achievable. For example, repetitive strain on performers' hands is a particular risk in music with many repeated notes. It is also easy for composers to forget that their work will not be performed in isolation; performers need to survive the rest of the recital too, and then the next gig. No piece will be widely adopted if it is physically painful to play or tends to undermine performances.

Composers can be surprised to discover that musicians don't process each single note on the page in an impartial fashion. Instead, they often rely on well-practised technical algorithms, which enable a high level of competence and fluency in sight-reading and performance within a particular style. This is especially true of genre specialists such as early music performers. Expecting a player to work far outside their technical comfort zone can prove not just difficult but irritating or even upsetting.

The success factors

Once the composer has succeeded in creating well-presented music that is playable by living musicians on the available hardware in a real musical context, they may wonder what other factors will win them an enduring place in the repertoire. This is not the place to comment on concepts such as 'quality', 'originality', 'inspiration' or even what writers on music unhelpfully refer to as 'genius', but I would suggest that there are three further practical points to consider.

First, it really does help if a composer has themselves played the piece through on a harpsichord, or at the very least on some kind of keyboard, to check how well it sits under the hands. The compositional process must focus on results on the physical instrument, and the power of digital editing tools should aid rather than distort this.

Second, a composer will help themselves immensely by obtaining feedback on their work from experienced harpsichordists – not just soliciting a respectful pat on the head and continuing regardless, but listening carefully, also being sensitive to what is not being said, and then being genuinely willing to apply what has been learned. Regularly writing for, and having works played by, harpsichordist collaborators is the best way to improve one's output.

Third, the most important success factor is that harpsichordists enjoy playing a piece and want to keep coming back to it. Perhaps it can take a while for composers to learn what working musicians want, and to stop composing with an anxious eye fixed on academic examiners, critics and musicologists. Ultimately, a good piece of new music should retain enough of its interest to make the performers want to play it a second time.

References

1. For a complete catalogue of historic early keyboard duets, see https://harpsichordduo.webnode.com/repertoire-16th-to-18th-centuries/

2. A list of early keyboard arrangements can be found at https://harpsichordduo.webnode.com/repertoire-arrangements/

3. There is a comprehensive list of modern music for two early keyboards at https://harpsichordduo.webnode.com/repertoire-contemporary-music/

4. https://colchesternewmusic.com/

5. This project was written up in Alexander Blustin, 'Beaks and quills reinvented', *NEMA Newsletter* i/1 (January 2017), pp.16-17

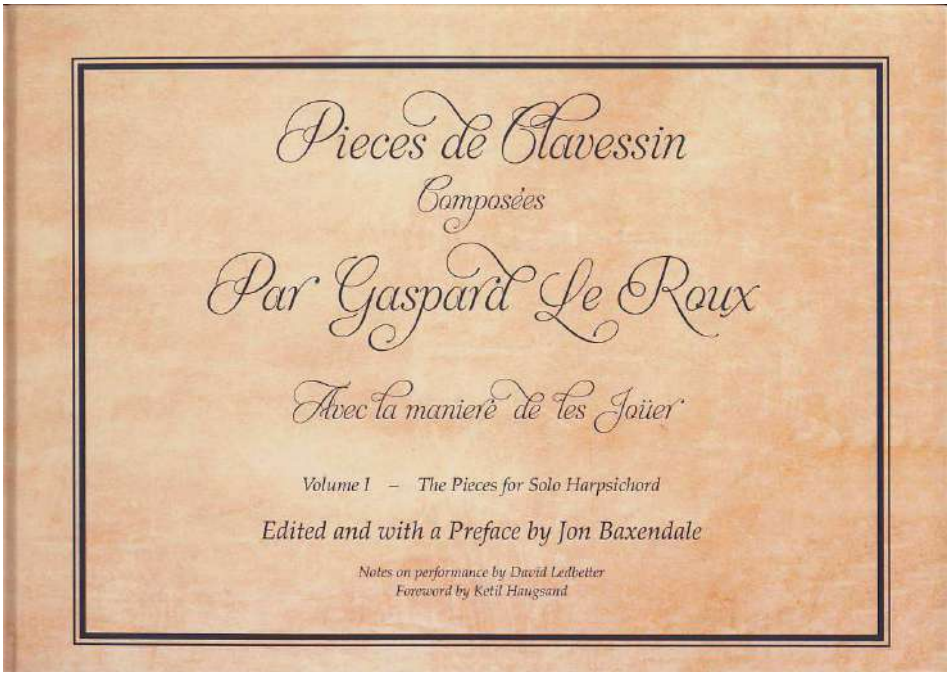
6. www.francisknights.co.uk

Cambridge-based composer, artist and poet Alexander Blustin is Administrator of Colchester New Music.

Review: Gaspard Le Roux *Pieces de Clavessin*

Derek Adlam

Pieces de Clavessin Composées Par Gaspard Le Roux Avec la maniere de les Joüer, Paris, 1705. Edited and with a Preface by Jon Baxendale. Notes on performance by David Ledbetter. Foreword by Ketil Haugsand. Cantando Musikkforlag AS, Stavanger, Norway http://musikkforlaget.no/. Vol.I: ISMN 979-0-2612-4293-6; Vol.II: 979-0-2612-4294-3; Vol.III: 979-0-2612-4340-7



Cantando Musikkforlag AG of Stavanger has issued a fine new edition by Jon Baxendale of Gaspard Le Roux's *Pieces de Clavessin, Avec la maniere de les Joüer*. This collection of seven suites was first published in Paris in 1705, followed about three years later by an apparently unauthorised print by Estienne Roger of Amsterdam. Of these two prints, only three complete examples survive, though there is evidence, not least the publication of the pirate edition, to suggest that the music circulated quite widely. Johann Gottlieb Walther made a copy of some of the music and referred to the Amsterdam print in his *Musicalisches Lexicon* of 1732. Although these subsequent sources might be thought irrelevant to Le Roux's intentions, both are of interest. Roger did not reproduce exactly the notation of the original Paris issue, but made small adjustments that increasingly were to become part of a European standard. His distribution system crossed national boundaries, so his scores reached the widest possible audience. Surprisingly, though Walther in his *Lexicon* refers only to the Amsterdam print, his copies from the suites are based on the original Paris print. These introduce a number of extra ornaments appearing to encourage or simulate a manner of performance reflecting the artlessness and flexibility associated with *le bon goût*. This manuscript was also consulted where certain ambiguities arise in the original print, a few variants being introduced as ossias. Of special interest is Walther's transcription of Suite VII which is published in full in Appendix 2 of Volume I of the new edition. Apart from the charm of the music itself, a feature that particularly attracts us is Le Roux's provision of a separate Gigue for two harpsichords, and a series of *contreparties* which may be played on a sec-

ond harpsichord to accompany five of the pieces from the suites. It is clear from Le Roux's own text that he considers most of his pieces make a great effect when played with a *contrepartie*, and in giving these examples he is inviting performers to write, or perhaps more to the point, improvise their own accompaniments to his works.

This new critical edition is in three volumes, the first presenting the pieces described above as they appeared in the 1705 print. In Cantando's second volume, Baxendale reprints the original duet versions, and then, taking Le Roux at his word, presents arrangements of the remaining pieces with his own realised *contreparties* as duets for two harpsichords, omitting only the unmeasured Preludes of Suites I, III, V and VII, and a few pieces clearly unsuited to a duet accompaniment. The third volume of the new edition contains Le Roux's own versions of all seven suites arranged as trio sonatas for unspecified instruments, though perhaps with a preference for violins, with harpsichord accompaniment. A notable feature of the new edition is that instrumental parts (printed here individually) may be photocopied by the owner of the score for performance without infringing copyright.

Le Roux's four unmeasured preludes are significant in being the sole examples to appear in an original print which adopt Louis Couperin's purely semibreve notation, though with the addition of a few basso continuo numbers to clarify an implied harmony. These figures might also indicate that a performer should feel free to fill out the harmony at these points, and not be strictly bound by what appears on the page. As the facsimile of the prelude to Suite VII indicates (vol.I, p.57), this notation, with its curved and waved slurs suggesting note-to-note harmonic and melodic relationships, leaves much to the taste and imagination of the player. Equally, it can be ambiguous, confusing and even perplexing. In Appendix 1, a number of revisions to the texts of these preludes are suggested to assist a modern performer. These are helpful, though it should perhaps be remembered that there can be no 'standard' realisation of these pieces: they are to seem improvised, different on every occasion, subject to the mood and inspiration of the moment, a free composition in which the imagination gives rein to any thought that may suggest itself – while taking into account a practical justification of such preluding: those kinds of Preludes or Fantasies that professional musicians improvise at the keyboard to ascertain if the action is in good condition, the instrument in tune and the strings true. Like many other contemporary French keyboard musical forms, these unmeasured preludes developed in part as a response to advances in harpsichord construction. Learning from their lutenist colleagues, *clavecinistes* took advantage of changes in sonority then taking place, the growing richness and expressivity of the latest instruments with their magnificent bass registers. The suites generally follow the familiar baroque pattern where each is centred around an allemande, a courante and a sarabande – though only two contain gigues. Otherwise there is a great variety of different dance forms in menuets, some with doubles, passepieds, a courante luthée, gavottes, sarabandes en rondeau, a very large scale chaconne, and an even larger scale varied sarabande with no fewer than twelve couplets.

In a valuable introductory essay on performance, David Ledbetter considers Le Roux's music to be predominantly within the great French tradition of the end of the 17th century, though with a sophisticated awareness of contemporary Italian influences. Likening the essence of French style to verbal enunciation in lyric verse or song, Ledbetter suggests that 'there are strong and weak syllables, and phrases flow and ebb like verse lines, with breathing points, and points for rhetorical emphasis'. Continuing this analogy, he describes the allemandes and courantes as grand types 'similar to the alexandrine line of Racine' with its pattern of twelve syllables with a caesura after the sixth. The other dance forms and character pieces are then 'like small lyric verse forms with four-line stanzas ... on-beat and off-beat phrase endings often working like a rhyme scheme'. Similarly insightful commentaries follow on the unmeasured preludes, on Le

Roux's use of ornaments and an especially useful discussion on *notes inégales*, whose employment in French music of this period is obligatory, but open to great and subtle variability, and above all to *le bon goût*, that absolute and overriding factor in all things French.

By an exhaustive investigation of historical records Jon Baxendale has made valiant efforts to draw Le Roux the man from the shadows of the past, but he remains an obscure figure. In a long preface, historical records, past assumptions, misunderstandings and mistakes are pursued with forensic skill and persistence, but little can be discovered. Unless entirely new sources of information are found, it seems unlikely there is anything more to be learnt. The best that can now be said with certainty is that in Paris of the 1690s Le Roux was described as a *Maître de Musique* – a teacher. He was, however, in a position to commission the distinguished Henry de Baussen to prepare the printing plates for his suites, an engraver who had worked for Lebègue, Campra and Lully. There is a clear and unambiguous record of Le Roux's petition on the 5th April 1705 for a *Privilège du Roy* for publication of his suites. This was granted with surprisingly little delay by the censors, providing him with the right to publish and sell his work throughout the kingdom and to receive copyright protection for this and other works for a ten-year period. This suggests that Le Roux was planning further publications, but these did not materialise. Gaspard Le Roux's death occurred in 1707, one of the few events in his life on which authorities seem able to agree.

Without question these suites possess grace and great musical interest. As one would expect, they provide excellent teaching material without requiring outstanding virtuosity on a performer's part. Jon Baxendale has wisely retained original time signatures and beam-groups where these apparently define melodic or rhythmic details. Note-stem directions are retained from the 1705 print where these indicate voice leading, or where stems are opposed in passages in which the hands lie close together. Le Roux's practice of indicating sustained notes with a *liaison* is retained, contributing much to the clarity of the score. Clefs are reduced to treble and bass, with incipits indicating the original designations. The new edition is notably accurate in representing its source material, though a small electronic mishap has occurred in the layout of the final system of the Gigue for two harpsichords, where a bass clef has been misplaced and the final two bars for the left hand transposed down a third. This is a very minor blemish in an edition whose layout on the page is elegant, spaciously clear and wherever possible gives due consideration to ease of page turning. Le Roux's own ornament marks are reproduced together with his chart giving their interpretation, although a number of other marks used in the score but not shown in the chart are elucidated through reference to d'Anglebert's published table.

REPORTS

Symposium Disiecta Membra Musicae

Brianne Dolce

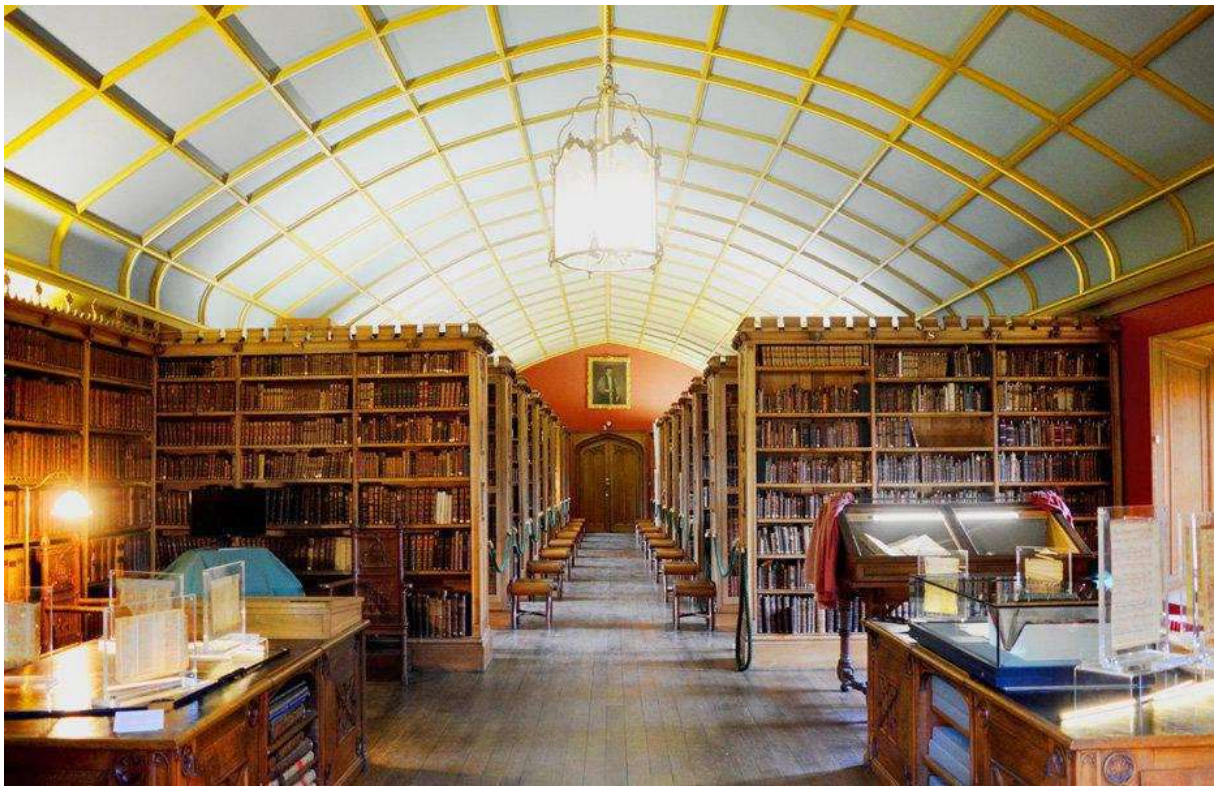
From 19-21 March 2018, prominent scholars of medieval music gathered at Magdalen College, Oxford for a symposium organized by Dr Giovanni Varelli. Titled 'Disiecta Membra Musicae' (illus 1), the event focused on the fragmentary witnesses to the history of music from the 9th to the 16th century, and presentations touched on fragments from Iberia to Eastern Europe. Although musicologists are well aware of the fragmentary state of much of the surviving music from this period, rarely is attention devoted to the kinds of questions that can be asked of such sources. By the time Nicholas Bell delivered the symposium's closing remarks, it had become clear that there is yet much to say about the relationship between these fragmentary witnesses to medieval music and more substantial, and thus more well studied, repertories and traditions. The Symposium accompanied an exhibition of the same name, which showcased Magdalen College Library's collection of medieval music fragments (illus 2).

Illus 1 The symposium attendees in Magdalen College Library (photos: Daryl Green)

The majority of the papers delivered considered individual fragments or sets of fragments, traditions that are inherently fragmentary in either their physical or repertorial status, and the digitization and cataloguing of music fragments from the Middle Ages. In her opening keynote, Margaret Bent considered fragments of polyphonic music, and the ways in which their survival (often in the most unexpected of places) broadens our understanding of late-medieval polyphonic traditions. Bent reflected on the innovations of the previous few decades, demonstrating the possibilities afforded by projects like DIAMM (Digital Image Archive of Medieval Music, https://www.diamm.ac.uk/), and the avenues of research that they have already opened.

The first full day of the symposium opened with papers concerning the earliest repertories of

plainchant and fragments that often go un-discussed in music histories of this period. Susan Rankin demonstrated how a 10th-century fragment challenges our assumptions about liturgical book typologies. David Hiley focused on fragments of Saints' offices, and the various contexts in which they might be found. Jurij Snoj and Sean Dunnahoe (whose paper was read by Giovanni Varelli) discussed the fragmentary remains of plainchant repertories from Slovenia and Scandinavia respectively. Snoj and Dunnahoe's papers showed just how these fragments might illuminate localized practices, and the possibilities that still remain to uncover new pieces and repertories in these regions.



Illus 2 Magdalen College Old Library

Daniele Sabaino examined the Ravenna charter, explaining how musical annotations near the famous Italian poem on the back of the document could be considered the poem's musical setting. Helen Deeming offered a different account of song in medieval England and its transmission, and proposed that the surviving evidence of British song could be convincingly expanded to include manuscripts that are not explicitly musical, but bear witness to an active and flourishing tradition of song-making. David Catalunya shed light on how fragments can indicate the circulation of Parisian repertories in Spain, incorporating recently discovered fragments that expand our knowledge of music in the medieval Iberian Peninsula. Christian Leitmeir then discussed the creation of fragments by Amplonius Rating de Berka, whose library, still preserved in Erfurt, is testament to the curious interests of its founder.

Later that evening, a concert by the ensemble Tasto Solo, under the direction of Guillermo Pérez, marked the end of the first full day of the symposium. Magdalen College Chapel provided the ideal venue for the world premiere of an exquisitely refined programme of Trecento (primarily madrigals and ballate by Francesco Landini and Jacopo da Bologno) and Quattrocento music (with virtuoso keyboard arrangements from the Codex Faenza). David Catalunya performed magnificently on the *clavisimbalum*.

The final day of the symposium was filled with papers on late-medieval polyphonic fragments and digital projects. Paweł Gancarczyk spoke about sources of local polyphony in Bohemia, and the contexts in which these fragments were created. Karl Kügle shed light on a new set of fragments from Koblenz, and considered the ways in which bookbinders carefully chose fragments based on the contents of the books they bound. Reinhard Strohm considered a single manuscript which comprises various musical materials, and suggested that the contents of this collection could be considered as carefully curated, rather than as individual fragments. That afternoon, Julia Craig-McFeely (whose paper was read by Andrew Hankinson) showed how new technologies have successfully restored previously unreadable sections of the Sadler Partbooks; Craig-McFeely's paper suggested ways in which similar technologies could be employed for other repertories. Christoph Flüeler presented on the new database, Fragmentarium; he discussed the problems posed by music fragments specifically, and the ways that database creators attempt to make their products as searchable for researchers as possible. Zsuzsa Czagány spoke about another project, Fragmenta Manuscriptorum Musicalium Hungariae Mediaevalis, a database of medieval music fragments from Hungary; this project seeks to catalogue Hungarian medieval music fragments comprehensively for the first time, and make them accessible online.

Overall, the symposium opened up a space for new work to be done on fragmentary witnesses to medieval music, and fundamentally questioned what the field means by the term 'fragment' more generally. While the primary usage of the term in medieval musicology refers to single leaves or collections of leaves separated from their larger manuscript contexts, papers by Leitmeir, Deeming and others highlighted that more ephemeral fragments of medieval music exist within larger repertories and codices. Similar issues emerged in the four papers that discussed databases and the possibilities afforded to musicologists by new technologies. In such projects, issues about what constitutes a fragment, and how fragments can be catalogued appropriately to indicate what they include and thus be locatable by researchers, are at the fore. All in attendance left grateful for Dr Varelli's careful organization and the opportunity he offered scholars to discuss these important issues; there is no doubt the fruits of this symposium will be reaped for years to come.

American Bach Society 2018 Biennial Conference

Alannah Rebekah Franklin

The American Bach Society's 2018 biennial conference was hosted by Yale University in New Haven, Connecticut from 26–29 April. Over the course of four days, participants attended a total of seventeen papers, three concerts, two receptions, a lecture recital, and numerous coffee and conversation sessions.

The conference began with an opening reception on Thursday evening, followed by a concert by the Yale Organ Department. The program featured Matthew Daley, Nicholas Quardokus, David Simon, Diana Chou, Janet Yieh and Martin Jean. They performed on the two organs in Marquand Chapel: the Marquand Organ, an E. M. Skinner Op.866, built in 1931 and restored in 1986; and the Krigbaum Organ, a Taylor & Boody Op.55, built in 2007, and tuned in ¼ syntonic comma meantone tuning. This tuning system particularly stretched our ears as we enjoyed old favourites, including works by J. S. Bach, Heinrich Scheidemann, Robert Schumann, Dieterich Buxtehude and Matthias Weckmann, with a slightly different colour palette.

On Friday morning, Daniel R. Melamed (Indiana University) delivered a thought-provoking

keynote speech entitled 'Parody is Overrated', at the Yale Graduate Club. Melamed provided numerous examples of studies of original works by Bach that illuminate very little about the meaning of later parodies. The speech was followed by a lively discussion, and many members of the audience expressed agreement with his argument, although the point was raised that this complicates the task of elucidating the meaning of such works.

The first paper session, chaired by Tanya Kevorkian (Millersville University), featured a paper by Manuel Bärwald. Bärwald discussed the differences between the four different versions of Bach's *St John Passion*, postulating that there was yet another one between Bach's 1725 and 1730 revisions of the piece. In addition, there may have been even more stages of revision. The second presenter, Matthew Dirst, provided ideas for reconstructing three of Bach's phantom organ concertos that may have predated the 1738 harpsichord concertos. He compared these works to others by Vivaldi, Handel and Pamphili, attempting to reconstruct the pieces (BWV1052a, 1053a and 1058a) in light of their context and numerous extant sources. He posed interesting questions: can plausible musical texts can be established, and what kind of accompanying ensemble makes the most sense? The session continued with Szymon Paczkowski, who provided a convincing rationale for Bach's use of Polish musical styles. Paczkowski presented numerous stages of parody in BWV36, and proposed re-dating certain versions in light of historiographical sources. The conference hosts thoughtfully provided a delicious luncheon after the first paper session, which gave the participants time to relax and converse.

The second paper session was chaired by Evan Cortens (Mount Royal University), and began with a paper by Christine Blanken on the improvisation of Bach's organ works in the light of Nuremberg sources. She used Leopold Scholz as a case study, describing how he adapted these works to the numerous organs he had a chance to play during his lifetime, querying whether this was a common trend amongst 17th-century organists. Bernd Kostka spoke about Bach's students and compared their compositional outputs. Kostka posed questions about how Bach influenced the compositional styles of his students and how his students interpreted Bach's own music. The first presenter of the third session, Michael Maul, discussed a specific student, David Kräuter, forming a useful link between the second and third sessions. Maul described suspicious inaccuracies between Kräuter's claims to have studied with Bach and the way he compiled works and composed. This raised many questions, including how we should rethink the criteria that are used to judge the statements of those who claimed to have been Bach's students. The session continued with my own paper, a discussion of the 19th-century American premieres of Bach's Passions. I highlighted the ways that the Passions were adapted to each specific time and place by comparing the approaches to performance practice in the Handel and Haydn Society of Boston's *St Matthew Passion* premiere in 1879, the Bethlehem Choral Union's *St John Passion* premiere in 1888, and Mendelssohn's 1829 revival of the *St Matthew Passion*. That evening, we heard a performance at Woolsey Hall by the Yale Schola Cantorum, conducted by David Hill, of Robert Schumann's 1851 arrangement of Bach's *St John Passion*, which was a new concert experience for many of us. Hearing this beloved work scored and harmonized in a 19th-century style resembled the experience of seeing a favourite painting recreated with new tints and shades. It was recognizable and familiar, yet filled with new sounds, colours and ideas.

Saturday began in the lovely Sudler Hall, with a session chaired by George Stauffer (Rutgers University). Kayo Murata presented a paper on Bach's use of contrapuntal techniques with Johann Gottfried Walther, comparing Bach's Weimar cantatas to Johann Theile's various methods of counterpoint. Through the most virtuosic PowerPoint of the conference, which contained extremely helpful pedagogical explanations, Murata argued that Bach did not use Theile's second method until 1717. While Theile certainly influenced Bach's writing, his methods were not simply replicated or copied. The next presenter, Erinn Knyt, provided useful information on

Ferruccio Busoni's adaptation of the Goldberg Variations for the 19th-century concert hall. While this arrangement was beloved in the 19th century, the rise of the early music movement in the 20th century caused the arrangement to become unpopular. Yet, it still provides interesting options and ideas for modern performers. Sebastian Wedler's paper brought a modern composer into the discussion by describing Webern's unpublished contrapuntal studies leading up to his Passacaglia. Wedler remarked that Webern 'received Bach's spirit from Schoenberg's hands', and provided a comparison between Bach's use of counterpoint and Webern's studies, further establishing connections between Brahms' Symphony No.4 and Webern's Passacaglia.

The fifth paper session, chaired by Christoff Wolff (Harvard University), featured Markus Zopf's analysis of fugue themes by J. C. F. Fischer and J. J. Froberger as emulated by Bach, illustrating how these were archetypes for 17th- and 18th-century composers. Moira Leanne Hill's paper on C. P. E. Bach's Passions and numerous parody movements from several different composers highlighted the work involved in creating such complicated parodies. Hill argued that creating a parody is just as much work, if not more, than composing something original. Both of these papers featured live demonstrations on the piano, which was a welcome addition to the various conference performances, and foreshadowed the afternoon's lecture recital. Following the fifth session, attendees moved to the Yale Collection of Musical Instruments Building. Upon arriving in the designated recital space, we were treated to the sight of at least twenty-two historical keyboard instruments. David Schulenberg and Mary Oleskiewicz presented a lecture and recital on BWV1044 and its models, describing how the outer movements are taken from BWV894, and the middle movement seems to be pulled from BWV527a. The presenters traced other issues back to works by Handel, Friedemann Bach, Emmanuel Bach, and other pieces by J. S. Bach, and considered the treatment of the flute in BWV1044. In the end, they posited a potential collaboration between Bach and his pupils. They then gave a live performance of BWV894/1, BWV527a/2, and BWV1044.

Andrew Talle (Northwestern University) chaired the seventh paper session, which was the most diverse panel in terms of topic. Stephen Crist began the session by speaking on 'Bach as Modern Jazz', describing the 1974 *Blues on Bach* album by the Modern Jazz Quartet. While the album was a self-proclaimed 'tribute', it was more like a faithful transcription, down to the key level of pieces, lending new colour and rhythm to old favourites. Crist also delved into John Lewis's recordings of the *Well-Tempered Clavier* in the 1980s. Sara Gulgas introduced Leonard Bernstein's 'Inside Pop: The Rock Revolution' broadcasts. She explored issues of generation, gender, and ideology as performers, listeners, and older critics viewed the Baroque Rock phenomenon in very different ways, leading to its eventual fade into history. Ellen Exner brought the session to a close by asking, 'Is there Bach in your funk?' Her paper focused on Bernie Worrell, George Clinton and references to Bach embedded in their music. Through various listening examples, we explored what Clinton might have considered 'Bach's influence'. Exner concluded that Clinton likely viewed this influence as the use of basic Western Classical techniques, though certain moments in his pieces sound more specifically like Bach than others. The discussion following this paper was particularly intriguing as people questioned what criteria should be used for establishing something as 'sounding like Bach'. There was even a suggestion that perhaps these examples were simply 'a well-ordered funk music'.

On Saturday evening, we returned to Woolsey Hall for a performance of the B Minor Mass. The ensemble was comprised of alumni of the Yale Voxtet and current members of Juilliard 415, conducted by Masaaki Suzuki. Before the concert, Markus Rathey presented Suzuki with honorary membership to the American Bach Society (illus 1), which was accompanied by much happy applause. Following the concert, our hosts treated us to a reception at the Graduate Club, where conference attendees and performers enjoyed hors d'oeuvres, chocolate desserts, and

flowing champagne.

Illus 1 Markus Rathey presents Masaaki Suzuki with honorary membership of the American Bach Society (photo: Alannah Rebekah Franklin)

Sunday morning began with a business meeting. The ABS leadership reported newly received endowments and exciting developments ahead. Following the meeting, two additional papers were presented in an eighth session, chaired by Mary Greer (Cambridge, MA). Ruth Tatlow compared Chopin's Preludes, Op.28, to Bach's *Well Tempered Clavier* in terms of proportion technique. Tatlow argued that Chopin noted the *Well-Tempered Clavier*'s ordering and employed it in his Preludes. Chopin's use of proportioning is, therefore, an example of 'Baroque' ordering, and his triple 1:1 proportioning unifies the whole set in a cyclical way. Russell T. Stinson gave the last paper of the conference, sharing the recovery of a lost Mendelssohn-circle source. Stinson analyzed Schelble's transcription methodology as evidenced in Bach's *VI Varierte Choräle für die Orgel*, and examined biographical issues raised by the most recently published Mendelssohn letters (the latest volume of which appeared in 2017). Stinson remarked that the arrangement is actually quite nice, as the parts are divided evenly rather than simply split between the original organ manual and pedal parts.

Markus Rathey gave the concluding remarks, observing that the narrative of the conference theme had shifted since Thursday's keynote talk by Melamed from 'parody is overrated!' to 'transcriptions and adaptations are underrated!' We all left the conference with much to ponder. The entire weekend was extremely successful, especially due to the efforts of our excellent host, Markus Rathey, and the administration of Yale University. The next meeting of the American Bach Society https://www.americanbachsociety.org/ will be jointly hosted with the Mozart Society of America in 2020.

Friends of Square Pianos study day

Francis Knights

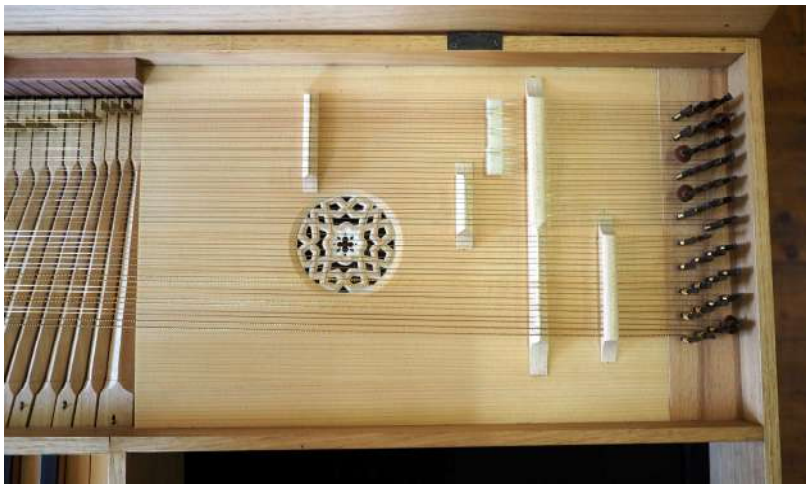
Following on from 2017's meeting of the Friends of Square Pianos in the Village Hall at Chelveston (illus 1), near Wellingborough, which focused on the spinet, this year's meeting on 7 April 2018 brought into focus some of the other domestic keyboard instruments from the pre-Romantic period. It was held jointly with the British Clavichord Society, hence the six instru-

Illus 1 Some of the keyboards on display (photos: Francis Knights)

ments of that type being present. As well as demonstrations of a number of the instruments, and welcome tea and lunch breaks for conversation, there was also a 'shop', where various attendees made available recordings, books and instrument parts and supplies. In addition to an eye-opening paper on 19th century American amateur piano building by researcher Alexandra Cade, the day was based around a sequence of four fascinating interview segments in which FSP's David Hackett, expert organizer of the event, interviewed Derek Adlam (celebrating his 80th birthday) about his life and work (illus 2).

Illus 2 David Hackett interviewing Derek Adlam

The instruments present included clavichords by Peter Bavington (fretted instrument after an undated c16th-style South American 'folk' clavichord now in Lima (illus 3); and a 'travelling' clavichord based on a c18th Vienna instrument), Norman Botham and Peter Barnes (fretted instrument after an anon c.1740 clavichord now in The Hague), Roger Murray (fretted instrument based on a now-lost Anon clavichord), Karin Richter (5-octave unfretted after Hubert, 1771) and Robert Goble (modern design, 1966). Carl Rennoldson brought his 'Arnaut' clavisimbalum, and there were original spinets by Hitchcock (1735), Blunt (1704) and Player (c.1700, illus 4), together with a different Player copy by Robert Shaftoe. Historic square pianos were represented by Haxby (1787),



Illus 3 Soundboard of Peter Bavington's 'Lima' clavichord

van Raay (1818) and Duwaer (1830), the latter with a gunshot wound dating from an actual battle in Belgium the year after it was made. Having a room full of playable originals and copies of such instruments is both rare and a privilege, and one must be very grateful for the owners who had generously brought them along for the day. The informal demonstrators included Francis Knights (clavichord), Douglas Hollick (spinet), Olaf van Hees (spinet) and Luke Bradley (square piano), playing music by Bach, Purcell and Piccinini.

Derek's reminiscences began with his background and first contact with early keyboards, including first visits to the newly-opened Fenton House in 1954. Piano studies at the Guildhall under Frank Laffitte were followed by his first instrument restorations, and attendance at key events such as the Bruges Harpsichord Competition and Exhibition, where a focus on original instruments and accurate copies was becoming apparent towards the end of the 1960s. A key early job was as Curator of Colt Clavier Collection in Kent, where his restoration and tuning skills developed, and over a period of 13 years he gained a deep understanding of the sequence of 18th and 19th century piano technology developments. This was followed by his move to the 1725 stately home that is Finchcocks, where restoration and other projects with Richard Burnett's important early keyboard collection ran alongside his own work as an instrument builder, of clavichords, virginals, harpsichords and fortepianos. An early beginning was a 1611 Ruckers muselar, made at Pluckley in 1969, and his instruments were soon in use by leading performers like Christopher Hogwood and Colin Tilney. For economic reasons this business partnership ended in 1981, and Derek then set up his own workshop at the Welbeck Abbey estate, where he still lives. The former Duke of Portland's home now houses two dozen craft workshops, part of Derek's vision for the charity based there, along with the Harley Gallery.

Illus 4 Spinet by John Player, c.1700

The website of FSP can be found at http://www.friendsofsquarepianos.co.uk/, and the next meeting at Chelveston takes place on 13 April 2019.

VII Nordic Historical Keyboard Festival

Anna Maria McElwain

Thanks to the decades of visionary work done by Dr Pekka Vapaavuori to promote the clavichord in Finland, Kuopio has become a center of clavichord playing. There, it is easy to get a good audience for a clavichord recital, and this is not necessarily the case for a solo recital on harpsichord or fortepiano. This, as well as my own relationship with the clavichord and its easy logistics, has shifted the emphasis of the Festival from historical keyboards in general to the clavichord. This year the Nordic Historical Keyboard Festival, held in Kuopio from 22-31 May 2018, took place for the seventh time, offering twenty events, eighteen of them centred in one way or another around the clavichord (illus 1). At the same time it was possible to take a good tour of local history and architecture, as concerts were held in thirteen interesting venues around the city, including churches, museums and government buildings.

Illus 1 Two of the clavichords used

The Festival started with a lunchtime recital at the Central Lutheran Congregational Hall with Dalyn Cook's (United States/ Netherlands) recital 'Prelude to Summer', which included composers such as Merula, Fogliano, Pasquini, Fisher and several Bachs, as well as a duo by Albrechtsberger with Austrian keyboardist Albert Mühlböck. The same evening a musical theatre performance was heard at Kuopio Town Hall, in which leading Finnish harpsichordist Elina Mustonen joined together excerpts from the plays of Molière with French harpsichord music of the period. The next afternoon the Chapel of Kuopio Cathedral was packed for the clavichord recital by Eija Virtanen (Finland). The recital was Virtanen's diploma examination in clavichord, the third of its kind in the history of Sibelius Academy. The program included music from Sweelinck through J. S. and C. P. E. Bach, Mozart to pieces by Leonardo Coral (Mexico) and James Hewitt (United Kingdom). The last two works were commissioned for the Festival and premiered in earlier years by myself.

Since the clavichord is a quiet instrument, it is not easy to combine it together with others in a setting of chamber music. For this reason I have explored the possibilities of interdisciplinary performances already for several years. The same evening I performed together with Mitra Virtaperko (Finland) at Kuopio Art Museum, in an exhibition of bird paintings by the von Wright brothers, who resided in the Haminalahti Manor just outside of Kuopio in the 19th century. The recital consisted of selections from Bach's *Das Wohltemperierte Klavier* I and poetry written by Mitra Virtaperko inspired by her experiences in a Zen Buddhist monastery. Virtaperko is a harpsichordist and clavichordist herself and at one point we exchanged roles so that she played the clavichord and I was responsible for the recitation. The evening was concluded on the baroque organ of St John's Church with a beautiful recital played by Emily Solomon (United States) of Buxtehude, Pachelbel, Weckman, Muffat, Storace and J. S. Bach.

The next day was spent at Kuopio Town Hall. First was Albert Mühlböck's (Austria/Taiwan) programme 'Fantasy and Romance', which included both clavichord and modern piano, C. P. E. Bach and Robert Schumann, and was a perfect example of both fantasy and romance also in musical interpretation. I have been sceptical of including clavichord and piano in the same recital, but Mühlböck positioned the instruments in a very clever way with the grand piano in one end of the hall and the clavichord with the audience at the other. The second recital was a mammoth program of unknown 18th century German keyboard sonatas with the appropriate title 'Pearls in Shadows'. I was happy to have Miklós Spányi (Hungary) at the Festival for the first time. The programme was likewise new to Kuopio, including sonatas by Eckard, Müller, Forkel and Berhard. The concert included also a lot of Spányi himself, with very exquisite improvisation within and between the movements of the sonatas.

Illus 2 Jocelyne Cuiller clavichord recital

On 25 May there were three events, starting at the meeting hall of the City Library. Dr Claus Köppel (Germany) began the afternoon with a public lecture on an interesting topic, 'Listening to the clavichord – Human physiology and psychology responsible for the fascination of music between pianissimo and piano'. After the lecture we continued with the final recital of the International Clavichord Composition Competition. The finalist's compositions were played by Dalyn Cook, Esther Yae Ji Kim (Korea/Australia), Eija Virtanen and myself. The composers were Aspasia Naslopoulou (Greece), Timur Ismagilov (Russia), Alissa Duryee (USA/France), Michael Kennedy (USA) and Gabriele Toia (Italy). The first prize was awarded to Gabriele Toia's *Tamutmutef* and second prize to Alissa Duryee's *Forager's Journal*. They were also the favourites of the audience, in the same order. The jury consisted of Pekka Vapaavuori (chairman), Leonardo Coral *in absentia*, Jouni Kuronen, Joel Speerstra and Albert Mühlböck, with Adam Al-Sawad as secretary of the jury. My aim in arranging the competition was to build a bridge to the future and demonstrate that the clavichord is an excellent tool for contemporary composers as well, and also to get new repertoire for the instrument. This was not the first competition arranged within the Festival. In 2014 we made history with the First International Clavichord Competition, the first known competition in the 700-year history of the instrument. Finalists came to Kuopio from eight different countries.

The meeting hall of the Orthodox Church is an acoustically wonderful venue. That is where the evening recital took place, with Jocelyne Cuiller (France) at the clavichord and her husband Daniel Cuiller playing baroque violin and reciting texts, in their recital 'Les Rêveries de Carl Philipp'. The program included music by C. P. E. Bach, for example the F# minor Fantasia with violin accompaniment, and selected texts from *Les Rêveries du Promeneur Solitaire* by Jean-Jacques Rousseau. Jocelyne Cuiller (illus 2) is a strong player with a lot of musical expression. The Cuillers visited the Festival for the first time.

After a day off the festival continued on 27 May at St Joseph's Church. Formerly a Lutheran church, it is the oldest wooden church in Kuopio and a nostalgic location for many. The church is currently Roman Catholic and has not been used for concerts for several years. Thus a huge

group of music-lovers came to the church to hear Esther Yae Ji Kim's (Korea/Australia) fine interpretation of Cabezon, J. S. Bach's *Italian Concerto* and Haydn's Sonata in E flat major on the clavichord. The rest of the afternoon was spent busy with rehearsals, tuning and replacing broken strings, as the evening concert included six players at two instruments: Dalyn Cook, Jocelyne Cuiller, Esther Yae Ji Kim, Albert Mühlböck, Joel Speerstra and myself (illus 3). The program included compositions by Mattheson, C. P. E., W. F. and W. F. E. Bach. The absolute favourite of the audience was naturally *Das Dreyblatt* by W. F. E., with six hands at one clavichord! (illus 4).

Illus 3 Anna Maria McElwain (second from right) with some of the recitalists

The next day we returned to the Chapel of the Cathedral with Albert Mühlböck's solo clavichord recital dedicated to Bach and his students Goldberg, Kirnberger, Müthel and three of Bach's sons. The second recital of the day was again at St John's Church. Joel Speerstra (United States/Sweden) was brave enough to include both clavichord and organ in his recital titled *Apollo and the Muses*. With again careful positioning of the audience and the clavichord, and giving a very inspiring talk between the pieces, it worked very well indeed.

The festival continued at the Kuopio Museum as I undertook the challenge of playing Bach's Goldberg Variations on the clavichord. In the evening we had the joy of hearing a very touching interpretation of Müthel and Mozart by Jan Weinhold (Germany), a new acquaintance at the Festival. His recital was at St Peter's Chapel at the cemetery, and a guided botanical tour of the cemetery preceded the recital, bringing many new people to hear the clavichord. Perhaps the favourite venue in town is the Hall of the State Administrative Agency of Eastern Finland. It is the place where Aino Järnefelt, the daughter of the governer, lived at the time when Jean Sibelius was courting her. The beautiful hall is not usually accessible, so once again we ran out of seats for all in my recital with baroque violinist Anthony Marini (United States/Finland). We played a program of J. S. and C. P. E. Bach. We have tried out the combination of muted Ba-

Illus 4 Six hands at one clavichord

roque violin and clavichord and found it successful. The same evening we had a 'jam' session at the Old Parsonage, the oldest wooden building in Kuopio, with four clavichordists and one baroque violinist entertaining themselves and some audience too for four hours, with four-hands, clavichord duets and clavichord-violin duos (illus 5).

I played in two recitals on the final day of the festival. First at Alava Church, a modern gray granite-like church, with visual artist Johanna Rossi (Finland), who made a live installation to clavichord music in a performance titled 'We Grew into Mountains'. The title came from a composition by my son Adam Al-Sawad, which was included in the programme. The final recital at the Town Hall consisted of two-clavichord duos played by myself and Jan Weinhold. We played the two Müthel Duettos as well as Kenneth Gilbert's arrangement of Bach's sixth Brandenburg Concerto for two keyboards.

My philosophy is to make the Festival accessible to all, which is why the audience has free admission to the concerts. This, together with active media coverage, brought more people to the recitals than ever before and many otherwise excellent concert venues ended up being too small as weekday lunchtime recitals gathered up to 80 enthusiastic listeners. Clavichord-playing as well as listening seems to be in an excellent state in Kuopio.

The historical keyboard instruments used in concerts were a five-octave unfretted Specken-Svensson clavichord by HansErik Svensson belonging to the Sibelius Academy, another one like it belonging to Eija Virtanen, as well as a similar instrument by Stig Lundmark owned by myself, fretted instruments by Eija Virtanen and Thomas McElwain, a harpsichord by HansErik Svensson, and the 25-rank organ in baroque style by Verschueren Orgelbouw.

Illus 5 Anna Maria McElwain and Joel Speerstra

Kuopio is a picturesque town of about 110,000 inhabitants. It is surrounded by forests and lakes. The beautiful surroundings, cruises on the lake or walks along its shores, hikes in the nature preservation area of Puijo, evenings of lakeside sauna and dipping into the icy water are a good combination with clavichord recitals. It is also an excellent chance to meet like-minded people, whether professionals or other clavichord-lovers. For those who wish to try the experience, the next chance is in May 2019, at the eighth Nordic Historical Keyboard Festival, website http://www.nordicclavichord.org/.

Guitar Research Conference in Cambridge

Kenneth Sparr

A colloquium organized by the Consortium for Guitar Research took place at Sidney Sussex College in Cambridge on 24-26 March 2018, with participants from England, USA, Spain, Japan, Switzerland, The Netherlands, Norway and (for the first time) Sweden (illus 1). The Consortium for Guitar Research is linked to the Royal Music Association of Great Britain. I had the privilege of being invited as a Special Guest, supported by The Royal Swedish Academy of Music, and gave a lecture entitled 'Barthélemy Trille Labarre - Professeurr de Guitare et Compositeur - Élève d'Haydn'. Other lectures at the colloquium were Luis Briso de Montiano, 'Some Spanish (?) guitar techniques as seen by some French (?) guitarists', Taro Takeuchi, 'An interesting Georgian lute by Michael Rauche, 1767', Richard Savino, 'A collection of realized 17th century continuo parts for baroque guitar, recently discovered in Spain', James Westbrook, 'Beyond Six Strings: nineteenth-century attempts to increase the compass of the guitar', Gerhard Penn, 'A walking tour with Mauro Giuliani in Vienna – locations, persons, events', Erik Stenstadvold, 'The early editions of Sor's music: problems of authenticity', Jelma van Amersfoort, 'Teaching and Learning the Guitar in the Netherlands (1750-1810)', Sarah Clarke (Andrew Britton Fellow): 'Who taught the Guitar in Nineteenth-Century England?', Christopher Page, 'The Penin-

Illus 1 Conference delegates (photo: Taro Takeuchi)

sular War of 1807-1814 and the vogue for the guitar in Regency England' and finally Thomas Heck, 'Collective Thinking at the Service of Guitar Iconography: How Does ARTSTOR help?'

As well as the varied and interesting conference content, an important part of the conference was, of course, the more informal conversations and personal contacts that provide an information density that you rarely experience otherwise. One example is the discussions I had with Taro Takeuchi regarding possible links between English Guitar and the Swedish *lutan*. We also learned that a complete, critical edition of Fernando Sor's guitar works is planned by Erik Stenstadvold. Christopher Page will continue his ambitious and interesting series of books on the history of the guitar in England,[1] which also has many links to other parts of the world. I would highly recommend Professor Page's lectures on the Guitar in England.[2] A short concert of music 1600-1800 was also given in the small college chapel, performed on five-course and six-course guitar, Georgian lute and mandolin. The players were Richard Savino, Jelma van Amersfoort, Taro Takeuchi (illus 2) and Paul Sparks. For me personally, the conference was very rewarding in its compact format, bursting with knowledgeable guitarists, lutenists, music researchers and enthusiasts willing to share their knowledge. I had been in contact with several of the participants earlier, but nothing can replace meeting in person.

Illus 2 Taro Takeuchi and Kenneth Sparr (photo: Taro Takeuchi)

The website for the Consortium for Guitar Research is at https://guitarconsortium.wordpress.com, and an earlier version of this report appeared in the Swedish journal *Gitarr och Luta*.

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References

1. Christopher Page, *The Guitar in Tudor England* (Cambridge, 2015), *The Guitar in Stuart England* (Cambridge, 2017)
2. https://www.gresham.ac.uk/professors-and-speakers/professor-christopher-page/

Third International Conference on Historical Keyboard Music

Cristina Cassia

Following the two previous events in Edinburgh (2011 and 2013), the Third International Conference on Historical Keyboard Music https://authorship-in-keyboard-music-2018.webnode.com/ took place in Lisbon from 7-9 June 2018. The conference, organised by CESEM (Centre for the Study of the Sociology and Aesthetics of Music), focused on authorship in historical keyboard music, and was hosted by the Faculdade de Ciências Sociais e Humanas of the Universidade Nova of Lisbon and coordinated by Andrew Woolley (Universidade Nova, Lisbon).

The conference started on Thursday afternoon, after a brief presentation of CESEM by João Pedro d'Alvarenga and a welcome message from Andrew Woolley (illus 1). In the first session, Cristina Cassia (Fachhochschule Nordwestschweiz) gave an overview on authorship in 16th-century Italian keyboard music, emphasizing its strong connection with print. The three following papers were devoted to specific works: August Rabe (University of Vienna) argued against Hans Buchner's sole authorship of the *Fundamentum* which is transmitted under his name, while John McKean (Boston) (illus 2) underlined the peculiarity of the Wegweiser organ tutor, compiled by 'several good friends' who wanted to remain anonymous. A few specific issues concerning the notation of Manuel Rodrigues Coelho's *Flores de musica* were then presented by João Vaz (Escola Superior de Música de Lisboa), who is currently preparing a new edition of this music.

Illus 1 Welcome speech from Dr Andrew Woolley

The second section was devoted to stylistic analysis based on entirely different approaches. On the one hand, applying mathematical and statistical analyses, Dan Tidhar (University of Cambridge) and Pablo Padilla (UNAM, Mexico) supported Glen Wilson's suggestion that the harpsichord compositions usually ascribed to Louis Couperin could have been composed by his brother Charles instead. On the other hand, Mafalda Nejmeddine (Universidade de Évora), starting from biographical research and analysis of the output of Francisco Xavier Baptista, argued that two additional compositions belong to his authorship. Finally, Luisa Morales (University of Melbourne) portrayed the Spanish Style conveyed by Domenico Scarlatti's *Essercizi* in the broader context of the cultural activities of that time. The day ended with a concert by Anna Schivazappa (Baroque Neapolitan mandolin) and Dan Tidhar (harpsichord), anticipating the contents of Schivazappa's paper of the following day.

Starting on Friday morning, the third section was devoted to problems of authorship in few interesting musical sources. Walter Kreyszig (University of Saskatchewan) described a few of Nicolas-Antoine Lebègue's compositions copied anonymously and with significant variants in the Livre d'orgue de Montréal. Specific features of the manuscript Braga, Arquivo Distrital, MS

964, were then illustrated by Andrew Woolley, who suggested that its compilation is due for the most part to a single copyist, who also intervened creatively in the works of others. Finally, Anna Schivazappa (IReMus/Paris-Sorbonne University) shared her findings about a collection of opera arias for a treble instrument with figured bass, transmitted wrongly as Domenico Scarlatti's Op.4.

Illus 2 John McKean on Wegweiser

The fourth session dealt with different approaches to authorship during the 19th and 20th centuries. Jan Lust (KU Leuven) challenged the concept of authorship in itself, first broadly in music history and then, in particular, in connection with the practice of transcription by composers as Ferruccio Busoni. Busoni's transcription of an organ chorale by J. S. Bach was the starting point of the paper by Marija Golubović (Belgrade), who compared this transcription with the one made by Wilhelm Kempff. Inja Stanovic (University of Huddersfield), by letting the audience listen to composers' recordings of their own pieces, showed how greatly performances can differ from what is written on the page.

Michael Quinn (Case Western Reserve University) opened the fifth session, exploring the influences of José de Torres' company 'Imprenta de musica' on the publication of keyboard music in 18th-century Spain. The two following papers drew attention to Brazil: Luciana Câmara (Federal University of Pernambuco) presented Maurício Nunes Garcia's *Método de pianoforte* (Rio de Janeiro, 1821), while Erasmo Estrada (Recife) focused his attention more specifically on the two-hand transcriptions of Haydn's symphonies that were owned by the Empress Leopoldina of Brazil. Slurs in Mozart's autographs were the topic presented by Beth Chen, who tried to distinguish between the original slurs and corrections or additions made by Mozart's father Leopold. The keynote lecture was delivered by David J. Smith (University of Aberdeen). He offered a deep reflection about authorship in early English keyboard music, suggesting a distinction between functional music, for pedagogical or entertainment purposes, which is normally transmitted anonymously, and 'independent' music, which is mostly associated with the composer's name. In the evening, the concert by João Vaz on the 1765 João Fontanes de Maqueira organ at São Vicente de Fora provided a fascinating overview of Portuguese organ music from the 16th to 19th centuries.

On Saturday, during the sixth session, Nicola Komatović (Serbia) pointed to inconsistencies in Rameau's treatment of harmony in his harpsichord compositions compared with his theoretical treatises. Jolanda Zwoferink (KU Leuven) focused her attention on her own performances of Johann Sebastian Bach's organ music through a few instruments of his time, underlining the different results due to the peculiar sonorities of each organ. The last section was completely devoted to authorship in piano transcriptions and included piano performances. First, Katrina Faulds and Penelope Cave (University of Southampton) questioned the concept of authorship in keyboard arrangements of a melody by Giovanni Paisiello. Then Laia Martin Hernandez (Universidade de Aveiro) focused her attention on authorship in respect of transcriptions of Scarlatti's sonatas made by Enrique Granados and other early 20th-century composers and performers. The conference ended with a lunch in a typical Portuguese restaurant, a nice way to celebrate a fruitful conference in a friendly atmosphere.

News & Events

NEWS

Trevor Pinnock has received the York Early Music Lifetime Achievement Award for 2018.

The Sixteen and the **Monteverdi Choir and Orchestra** have received 2018 Royal Philharmonic Society Music Awards.

Sean Curran has been awarded the Royal Musical Association's Jerome Roche Prize for 2018.

Michael Fleming and **John Bryan**'s *Early English Viols: Instruments, Makers and Music* has been awarded the AMIS Nicholas Bessaraboff prize.

Helen Charlston has been awarded first prize in the 2018 Handel Singing Competition.

Robert Hollingworth will succeed Mark Deller as Artistic Director of Stour Music from 2020.

Keyboard maker and recitalist **Derek Adlam** celebrated his 80th birthday on 30 May 2018.

Guitar and lute player **Julian Bream** celebrated his 85th birthday on 15 July 2018.

Organist and conductor **Simon Preston** celebrated his 80th birthday on 4 August 2018.

The OUP journal ***Music & Letters*** celebrates its centenary in 2018.

The **English Haydn Festival** has been celebrating 25 years since its foundation.

A new Early Music Forum for Wales has been created, **Wales Early Music Forum Cymru**

The **Bristol Early Music Festival** will be launched in 2019, http://bristolearlymusicfestival.uk

Countertenor **Edward Button** and bass-baritone **Nick Ashby** are joining the King's Singers in 2019.

Bojan Čičić (violin) is the new leader of the Academy of Ancient Music.

Broadcaster **Sandy Burnett** is the Academy of Ancient Music's Hogwood Fellow for the 2018-2019.

Chris Orton is the new Chairman of the European Recorder Teachers Association UK

Michael Maul is the new Director of the Leipzig Bachfest.

The new **Carolina Music Museum** https://carolinamusicmuseum.org/ opened in Greenville on 27 March 2018.

St Cecilia's Hall, University of Edinburgh, has won the 2018 RICS Award for Building Conservation, by Page Park Architects.

Kemp English (fortepiano) has completed the twelfth and final recording of his series of the complete keyboard sonatas of Leopold Koželuch.

The **Richard Burnett Heritage Collection of Instruments** from Finchcocks is now located at Waterdown House, Tunbridge Wells

The **Colt Clavier Collection** was sold at auction in Canterbury on 7 June 2018.

The Lute Society's **Lute Iconography Database** is now online at https://www.lutesociety.org/pages/lute-iconography-database.

The **Motet Cycles (c.1470-c.1510)** database is online at http://www.motetcycles.com/.

The **London Weiss** manuscript is now online at http://access.bl.uk/item/viewer/ark:/81055/vdc_100059002407.0x000001.

Luthier **George Stevens**' new website is at http://www.gstevensluthier.co.uk/.

Jeremy Rayner (19 Coley Hill, Reading RG1 6AE) has produced a booklet about harpsichordist and former NEMA Information Officer Annette Heilbron (d.2011), called *Annette Heilbron and the Helicon Ensemble*.

OBITUARIES

Cellist and Hanover Band founder **Caroline Brown** (9 July 1953-5 February 2018) has died at the age of 64.

Organist and conductor **Peter Sweeney** (7 April 1950-18 March 2018) has died at the age of 67.

Viola da gamba player and scholar **John Hsu** (21 April 1931-24 March 2018) has died at the age of 86.

Conductor and oboist **Jean-Claude Malgoire** (25 November 1940-14 April 2018) has died at the age of 77.

Musical instrument expert **Marlowe A. Sigal** (d. 4 May 2018) has died at the age of 87.

Organist and composer **Piet Kee** (30 August 1927-25 May 2018) has died at the age of 91.

Music publisher **Basil Ramsey** (26 April 1929-13 June 2018) has died at the age of 89.

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/

Wales Early Music Forum Cymru

Events

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

9 September 2018 TEVMF
Pachelbel and J. S. Bach for voices and continuo, Amersham. Will Dawes

22 September 2018 BMEMF
Princely Splendour II: Sacred Music in Enlightenment Rome under Pope Pius VI, Lydbury North. Peter Leech

22 September 2018 MEMF
Angels: Dering, Guerrero, Sweelinck, Hassler. Patrick Craig

22 September 2018 NWEMF
In nominees Domini: Early Tudor sacred Music with a focus on John Taverner, Didsbury. David Allinson

22 September 2018 SWEMF
Voices and Instruments. Matt Kingston, St John's Church, West Bay, Dorset

29 September 2018 NEEMF
Untutored workshop for voices and viols, York

29 September 2018 SWEMF
Baroque Playing Day, Hillfield, Cheddar. Sylvia Davies and Dick Little

6 October 2018 EEMF
Charpentier: Messe, Audley End. Peter Holman

6 October 2018 SEMF
Workshop for voices and instruments, Worthing. Patrick Craig

6 October 2018 SWEMF
Workshop, Exeter School. Brian Northcott

6 October 2018 TVEMF
Italian music for voices and instruments, Ealing. Andrew Griffiths

6 October 2018 WEMFC
Workshop for singers and instrumentalists, Brecon. David Hatcher

13 October 2018 MEMF
Laetatus Sum – Music of the Italian Renaissance, Birmingham. Philip Thorby

20 October 2018 BMEMF
Musica et Animalia: Beasts and Birds in Tudor Music, Tenbury Wells. Emma Gibbins

27 October 2018 MEMF
Sue Peters Recorder Day, Selly Oak

27 October 2018 NEEMF
AGM and works by Peter Philips. John Bryan

27 October 2018 NWEMF
Crequillon and Lambert. Deborah Catterall

10 November 2018 NEEMF
Lassus, Tallis, Sheppard, Wert, Pipelare, Sutton, Pevernage. Peter Syrus

11 November 2018 TVEMF
Baroque chamber music day, Burnham

17 November 2018 SEMF
Charpentier, Te Deum. Julian Perkins

24 November 2018 BMEMF
String workshop, Leominster. Julia Bishop

24 November 2018 NWEMF
Christmas and Advent music. Alison Kinder

2 December 2018 MEMF
Seasonal Music, workshop for voices and instruments, Coventry. Steven Devine

16 December 2018 TVEMF
Christmas workshop and lunch, Amersham. Patrick Craig,

5 January 2019 MEMF
Workshop for voices, Solihull. David Allinson

12 January 2019 NEEMF
Purcell at A415, Garforth. George Kennaway

19 January 2019 SEMF
Workshop, Normandy Village Hall. Gawain Glenton

26 January 2019 SWEMF
Workshop for Singers, Glastonbury. Peter Syrus
A day of Peter Philips with Peter Syrus

16 February 2019 NWEMF
Cardoso *Requiem* & other Portuguese composers. Rory Johnston

23 February 2019 BMEMF
Workshop for singers, Hereford.Will Dawes

23 February 2019 MEMF
The Lambeth Choirbook. Patrick Allies

16 March 2019 SWEMF
Workshop for Renaissance Wind Instruments, Gloucester. Tim Bayley.

23 March 2019 SWEMF
Workshop for Voices and Instruments, West Bay

30 March 2019 BMEMF
Workshop for singers and instrumentalists, Presteigne. Elizabeth Gutteridge

11 May 2019 SWEMF
Joint Workshop with BMEMF. David Allinson

18 May 2019 TVEMF
Workshop for singers. David Allinson

15 December 2019 TVEMF
Christmas workshop and lunch, Amersham. Philip Thorby

Societies, Organizations & Events

Bach Network, https://www.bachnetwork.org/

Benslow Trust, http://www.benslowmusic.org/
10-12 August 2018
Playing and Singing Dance Movements, with Ricardo Barros
10-13 August 2018
Baroque Buffet: Baroque on Modern Instruments, with Julia Bishop, Sophie Middle-ditch and Julian Perkins
10-13 August 2018
Madrigal and Partsong Summer School, with James Oldfield
17-19 August 2018
John Playford in the 21st century, with Paul Hutchinson and Karen Wimhurst

19 August 2018
Natural Horn Day for Beginners, with Anneke Scott
3-5 September 2018
The Benslow Early Piano School: Playing Piano, the Beethoven Way, with Penelope Cave
10-13 September 2018
Dowland and his Peers, with Emma Kirkby and Jacob Heringman
14-16 September 2018
RecorderFest, with Alyson Lewin, Caroline Radcliffe and Rae Strong
16 September 2018
Consort Singing Day, with David Ireson
17-20 September 2018
The Lübeck Concerts: A celebration of Buxtehude, with William Carslake and Joe Crouch
22-25 October 2018
'Purcell's Extraordinary Tallent': a course for singers and continuo players, with Andrew Radley and Oliver-John Ruthven
26-28 October 2018
Harmoniemusik with Emily Worthington, Robert Percival and Anneke Scott
9-11 November 2018
Nuns and Roses: Medieval Style!, with Belinda Sykes
12-15 November 2018
Harpsichord Accompaniment: Figuring it out, with Robin Bigwood
22-25 November 2018
Consorting Viols, with Alison Crum, Roy Marks, Ibi Aziz and Peter Wendland

British Clavichord Society, http://clavichord.org.uk
17 November 2018
Pierre Goy (clavichord), Quaker Meeting House, Oxford

British Harpsichord Society, http://www.harpsichord.org.uk/, http://handelhendrix.org/
Concerts at the Handel House, 25 Brook Street, London
11 September 2018
Satoko Doi-Luck (harpsichord)
9 October 2018
Michele Benuzzi (harpsichord)
13 November 2018
Mark Kroll (harpsichord)
11 December 2018
Carole Cerasi (harpsichord)

British Institute of Organ Studies, http://www.bios.org.uk/
30 July-3 August 2018, University of St Andrews, Scotland
BIOS Residential Conference

Cambridge Academy of Organ Studies, http://www.cambridgeorganacademy.org/
20-26 August 2018, Moulins and Souvigny, France
Summer course on historic organs

Cobbe Collection, http://www.cobbecollection.co.uk/events/
20 September 2018, Hatchlands Park, Clandon
Tour of the Collection with Alec Cobbe
26 September 2018, Hatchlands Park, Clandon
Nathaniel Mander (fortepiano) plays Mozart

East Anglian Academy of Organ and Early Keyboard Music,
http://www.eastanglianacademy.org.uk/
29 September 2018
Academy Chamber Choir and Players, Church of St Michael the Archangel, Framlingham

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

The Friends of Square Pianos, http://www.friendsofsquarepianos.co.uk/
13 April 2019, Chelveston Village Hall
Friends of Square Pianos day

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

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

The Lute Society, http://www.lutesociety.org/
31 August-2 September 2018, Utrecht Lute weekend
8 September 2018, Dutch Church, London
17 November 2018, Dutch Church, London

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

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

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

Scottish Lute and Early Guitar Society, https://
scottishluteandearlyguitarsociety.wordpress.com/
15 September 2018
SLEGS meeting, 25 Haddington Place, Edinburgh

Society of Recorder Players, http://www.srp.org.uk/
12-14 April 2019
SRP Festival, Ushaw College, Durham

Viola da Gamba Society, http://www.vdgs.org.uk/
8 September 2018, Dutch Church, London
Autumn Meeting, Dowland

CONFERENCES

BIOS Residential Conference 2018
30 July-3 August 2018, University of St Andrews, Scotland. Website https://www.bios.org.uk/

2018 Geelvinck Fortepiano Symposium
14 August 2018, Geelvinck. Website https://www.geelvinck.nl/concerten/geelvinck-fortepiano-festival-symposium/

Tempus Fugit, Issues on time in Polyphony
17-19 August 2018, AMUZ and Campus Carolus, Antwerp, Belgium. Website http://www.alamirefoundation.org/en/activities/symposium-tempus-fugit-laus-polyphoniae-festival-antwerp-17-19-august-2018

The Leuven Chansonnier in Context
23-25 August 2018, AMUZ and Campus Carolus, Antwerp, Belgium. Website http://www.alamirefoundation.org/en/activities/conference-leuven-chansonnier-context-antwerp-23-25-august-2018-registration-open

Rameau in context and performance
28-29 August 2018, Utrecht. STIMU Symposium 2018. Contact j.wentz@oudemuziek.nl

HuCPeR 19th century Salon
28 August–1 September 2018, University of Huddersfield. Conract C19thSalon@hud.ac.uk

Archival Research Study Event
10 September 2018, Music Faculty, University of Oxford. Website https://c19hip.web.ox.ac.uk/archival-research-study-morning

Perspectives on Historically Informed Practices in Music
10-12 September 2018, Faculty of Music, University of Oxford. Website https://c19hip.web.ox.ac.uk/conference

Theory, Technology, Methods: Museums' Interpretation of Traditional Music
10–16 September 2018, Wuhan and Shanghai, China. ICOM International Committee for Museums and Collections of Music. Contact secretary@cimcim.icom.museum

Royal Musical Association Annual Conference 2018
13-15 September 2018, University of Bristol. Contact: Guido.Heldt@bristol.ac.uk

Cardinal Cisneros and Music
27-29 September 2018, Toledo Cathedral, Spain. Website http://www.musicagreco.com/horario-del-simposio/

5th International Conference on Digital Libraries for Musicology
28 September 2018, IRCAM, Paris, France. Website https://dlfm.web.ox.ac.uk/

Iberian musical crossroads through the ages: Images of music-making in their transcultural exchanges
17–19 October 2018, Barcelona, Spain. ICTM Study Group on Iconography of the Performing Arts. Contact Jordi Ballester Jordi.Ballester@uab.cat

Vocal sound and style, 1450-1600
20-21 October 2018, Brighton. NEMA Conference 2018. Website http://bremf-nema-conference-20185.webnode.com/

Sacred Music East and West:: Enlightenment and Illumination
23-25 October 2018Prague, Czech Republic. Philokallia Association. Website www.philokallia.com

Contextuality of Musicology – What, how, why and because
24-27 October 2018, Department of Musicology, Faculty of Music, University of Arts in Belgrade, Serbia. Contact: muzikologija@fmu.bg.ac.rs

François Couperin: a 350th anniversary symposium
9–10 November 2018, Royal Birmingham Conservatoire, UK. Contact graham.sadler@bcu.ac.uk

Modes, Church Tones, Tonality: Tonal Spaces, c.1550-c.1720
8-10 November 2018, University of Ferrara, Italy. Contact marco.mangani@unife.it

Pierre de la Rue and music at the Habsburg-Burgundian Court
20-23 November 2018, Hof van Busleyden, Mechelen, Belgium. Website http://www.alamirefoundation.org/en/call-papers-conference-pierre-de-la-rue-and-music-habsburg-burgundian-court-mechelen-20-23-november

C. Debussy, F. Couperin and French music: analyses, theories, performances
23-24 November 2018, Conservatoire Darius-Milhaud, Aix-en-Provence, France. Website http://www.sfam.org/

Opera as Institution: Networks and Professions (1700–1914)
23–24 November 2018, Department of Musicology, University of Graz, Austria. Website http://www.institutionopera.sbg.ac.at

Handel and his music for patrons
24–25 November 2018, The Foundling Museum, London. Handel Institute Conference. Contact helen.coffey@open.ac.uk

Spain and Constructions of Musical Exoticism
30 November-1 December 2018, Melbourne Conservatorium of Music, Australia. Website finearts-music.unimelb.edu.au/sme2018

Ars Antiqua III: Music and Culture in Europe, c.1150-c.1330
30 November-2 December 2018, Centro Studi Opera Omnia Luigi Boccherini, Complesso Monumentale di San Micheletto, Lucca, Italy. Website http://www.luigiboccherini.org/AA_III.html

Modality in Music
6-8 March 2019, Grażyna and Kiejstut Bacewicz Academy of Music, Łódź, Poland. Contact modality@amuz.lodz.pl.

65th Annual Meeting of the Renaissance Society of America
17–19 March 2019, Toronto, Canada. Website http://www.rsa.org/page/2019Toronto

Influence of the Arts in the Middle Ages: Reflexions on the Aquitanian Ms. Paris, BnF, Latin 1139
19–21 March 2019, Paris. Website http://colloque1139.fr/

International Congress on Medieval Studies
9-12 May 2019, Kalamazoo, USA. Contact musicology.kzoo@gmail.com

***Il Gusto Italiano*: Italian Style and Transalpine Exchanges in Early Keyboard Music**
13–15 May 2019, Huntsville, Texas, USA. Historical Keyboard Society of North America Eighth Annual Meeting. Website http://www.historicalkeyboardsociety.org

Composer(s) in the Middle Ages
23-24 May 2019, Université de Rouen, France. Contact conference.compositeurs.rouen@gmail.com

Music and the Arts in England, c.1670–1750
27−29 June 2019, Institut für Historische Musikwissenschaft, Universität Hamburg, Germany. Contact ina.knoth@uni-hamburg.de

Royal Musical Association Annual Conference 2019
4-6 September 2019, University of Manchester and the Royal Northern College of Music, Manchester. Contacts: thomas.schmidt@manchester.ac.uk and Barbara.Kelly@rncm.ac.uk.

FESTIVALS

9-22 July 2018, Amherst Early Music Festival, www.amherstearlymusic.org

14-28 July 2018, Carmel Bach Festival, www.bachfestival.org

17 July-27 August 2018, Innsbruck Festival of Early Music, www.altemusik.at

3-12 August 2018, Musica Antigua Festival Bruges, www.mafestival.be

3-12 August 2018, American Bach Soloists Festival, www.americanbach.org

14-19 August 2018, Kennebec Early Music Festival, Maine, https://www.kennebecearlymusicfestival.org

9-22 August 2018, Geelvinck Fortepiano Festival https://www.geelvinck.nl/geelvinckfestival/

24 August-2 September 2018, Holland Festival Oude Musiek, www.oudemuziek.nl

6-9 September 2018, Medieval Music in the Dales, http://www.medievalmusicinthedales.co.uk/

26 October-11 November 2018, Brighton Early Music Festival, http://www.bremf.org.uk/

9-10 November 2018, London International Exhibition of Early Music, http://www.earlymusicshop.com/More/London_International_Exhibition_of_Early_Music.aspx

3-5 May 2019, Bristol Early Music Festival, http://bristolearlymusicfestival.uk

9-16 June 2019, Boston Early Music Festival, http://www.bemf.org/

13-27 July 2019, Carmel Bach Festival, www.bachfestival.org

NEMA CONFERENCE 2018

Vocal Sound and Style, 1450-1650

Brighton, 20-21 October 2018

https://bremf-nema-conference-20185.webnode.com/

This international conference is hosted jointly by the National Early Music Association and the Brighton Early Music Festival, and its objectives are: (1) to generate fresh research on each period, (2) to stimulate innovative approaches to informed performance practice based on the research, and (3) to encourage the same training for both professional and amateur vocalists as that given to players of period instruments.

The early modern period, from roughly 1450-1650, saw the performance of polyphony in both secular and sacred contexts, the increasing demands made of singers in the expression of text, the rise of solo song, recitative and opera, and the consequent development of new vocal techniques and ornamentation. This period covers some of the most exciting developments to have taken place in the history of vocal music, with the emergence of the first great vocal celebrities, both men and women, and some of the first treatises and accounts that deal specifically with vocal style, colour and technique.

The conference is designed to the widest possible public, with workshops attracting solo and choral singers (both amateur and professional), students and the general musical public, as well as academics.

PROGRAMME

Saturday 20 October, Friends' Meeting House

11.00 am	Introduction and welcome.
11.15 am	Anthony Rooley, with Evelyn Tubb (soprano) and Michael Fields (lute), 'The creative use of silence in the music of English composers c.1600 - especially Dowland and Ward'
11.45 am	Robert Toft, 'Sing as you speak: The secret fire of rhetorical delivery, 1500-1625'
12.30 pm	Gerald Place, 'Hallooing and singing of anthems'
1.00 pm	Lunch
2.00 pm	Discussion/round table: 'Speech, rhetoric and approaches to singing', with Robert Toft, Gerald Place, Oliver Webber. Chaired by Flora Dennis
2.30 pm	Robert Toft, Masterclass with young professional singers
4.00 pm	Tea break

4.30 pm Laurie Stras, 'What does it mean when a woman sings?' (keynote)

5.15 pm Round table: 'The female voice in early music (gagged or muted?)', with Laurie Stras, Lisa Colton, chaired by Deborah Roberts

6.00 pm Short recital by members of Musica Secreta and Celestial Sirens

6.30 pm Laurie Stras, book launch at the Old Ship Hotel, followed by the conference dinner

Sunday 21 October, Ralli Hall

10.00 am Gawain Glenton: '*Il canto schietto*: Towards an understanding Luigi Zenobi's "simple" style of singing'

10.30 am Viviane Alves Kubo-Munari, 'The vice of *affettazione* in the change of the *passaggi* from the 16th century to the new vocal ornaments from the beginning of the 17th century'

11.00 am Coffee break

11.30 am Round table on ornamentation, with Viviane Alves Kubo-Munari, Gawain Glenton

12.00 noon Greta Haenen: 'From *voce umana* to ornament: Tremolo in Italy in the late 16th and early 17th centuries'

12.30 pm Round table: 'The modern singer. Tremolo, Trillo, Vibrato - what did/do these terms actually mean?', with Greta Haenen, Richard Wistreich, Hama Biglari, Tim Braithwaite

1.00 pm Lunch

2.00 pm Richard Wistreich, '"Historical singing" - fantasy or reality' (keynote)

2.40 pm Discussion/Q & A

3.00 pm Joe Bolger, '"Primal Sounds" in early music singing: contemporary pop aesthetics for lute song performance'

3.40 pm Tea break

4.00 pm Muthuswami Hariharan, 'Vocal traditions of musicians and composers of Indian music from the 14th to 16th centuries'

4.40 pm Deborah Roberts, workshop, '"With devotion and passion": Singing sacred polyphony. What did it really sound like?'

6.00 pm End