Nema NEWSLETTER

Editor: Francis Knights

Volume i/2 (July 2017)

Welcome to the second issue of the *NEMA Newsletter*, a new 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 Britain's regional early music Fora, amateur musicians, professional performers, scholars, instrument makers, early music societies, publishers and retailers; and contributions and news items are welcomed. As well as the listings section (including news, events, obituaries, and listings of international conferences and festivals) there 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.
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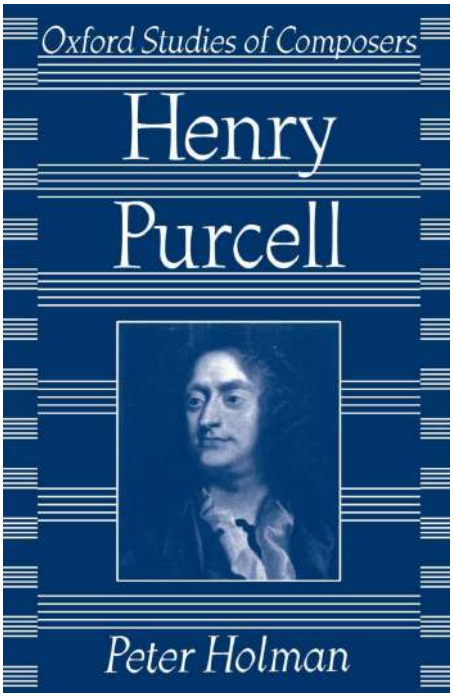
Interview with Peter Holman, Part 2

NEMA President Professor Peter Holman was interviewed by Francis Knights in Cambridge in November 2016, to mark Peter's 70th birthday. The first part was published in NEMA *Newsletter* i/1 (January 2017).

FK: Tell us about your research.

PH: A lot of my research has focused on twin axes, I suppose: the history of early instrumental music; and English music from about 1550 to 1850. My second book, on Purcell (illus.1), was from a performer's perspective, which marked it out from other books people were writing for the anniversary in 1995. I may not always have been accurate in my judgements, but I had at least played the music I wrote about! What I tried to bring to the book, which I felt was lacking in previous Purcell studies, was enough knowledge of the people around him, to avoid the 'solitary genius' approach. It's a perennial problem with people writing books about Wagner and Handel, for example. They don't know enough about the music than Handel would have known as a young man in Italy. The minor masters, at their best, can write better than the major masters at their worst! It's an argument against performing or recording every note of Mozart or Handel, and an argument for looking critically at their contemporaries. In my opinion, what distinguishes the great masters is that they can nearly always hit the nail on the head - I don't think Purcell ever wrote a bad piece after about the age of 15 - whereas the lesser people can produce something first-rate but you have to pick and choose much more. There are some consistent lesser composers, someone like Albinoni, who is incredibly consistent and has an incredibly recognizable style, but no-one would pretend that he's in the first rank. There's no excuse not to know this sort of music these days, as so much has been recorded. But the canon may be too big to make sense of, and in a sense I was fortunate to be in a generation where there was still a sense of discovery.

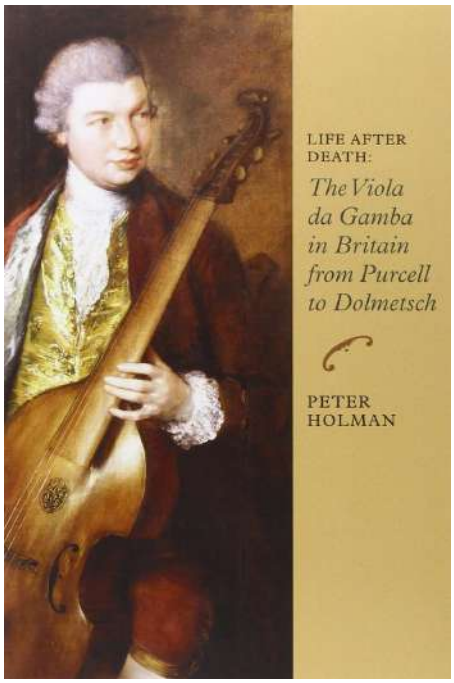


Illus.1 Henry Purcell

What about your more recent projects?

After the Purcell book I wrote the Dowland book; again, that came out of a conversation with Julian Rushton, who was editing the series. I said to him that it was a pity there weren't any books in that series of earlier music, and particularly nothing on early instrumental music, and he rather put me on the spot and said 'What would you suggest?'. Two things immediately came to mind: one was Dowland's Lachrimae, and the other was Purcell's Fantasias, obvious music where greatness hits instrumental music. At the point I felt I probably had more to say about Lachrimae, so that was the choice. Everyone has their own theories, or Dan Brown-like theories, about the collection! I still hold to my interpretation, which is that it's akin to Burton's *Anatomy of Melancholy*; I think it's the only explanation for which you could find some evidence in the music, rather than just playing with the titles. I was also able to say something about Lachrimae's instrumental scoring, perhaps controversial. I suppose an ideal solution is to play the grave pieces on viols, and the lighter pieces on violins, a fourth apart.

What about the viola da gamba?



Illus.2 Life after Death

With the viola da gamba book - 'Life after Death' (illus.2) - I had to fight to get the publishers to allow the title, as they thought it would go into the theology section of bookshops! That came about because one of my students, who was doing research into music in late 18th century Canterbury, discovered a manuscript written in several periods, the earliest layer of which was gamba sonatas, written in about 1750, at a period when the instrument was supposed to have been forgotten. I was interested to see what happened to instruments as fashion changes: the hardware remains the same, so to speak, but the software completely changes - and the function changes. The gamba became a consort instrument, then a continuo instrument, and then a solo instrument in the 18th century (the cello was for continuo). The other point of writing the book was to try and break period boundaries, to cover from the late 17th century to the early 20th century. It's surprising what has come to light since it was published. The centrepiece of the book is the chapters on Abel, and a manuscript I knew about but didn't have access to has been published, and a new collection turned up in Osnabruck which includes some new Abel sonatas, and most recently at least 28 new gamba sonatas turned up in Poland. A lot of this is luck, but I think the book has stimulated a search for music a little bit. And I hope that the last couple of chapters have got people thinking critically about the roots of the early music revivial and its interaction with mainstream music-making at the time. I showed the gamba never quite died in England, but other people are now showing that's the case in other countries, including France. The Polish collection I mentioned even has pieces for gamba and piano, and gamba and orchestra.

Is the same true for the harpsichord in the 19th century?

I have a database of references to the harpsichord in the 19th century, an article I must write up - it's a remarkable story. Organ practice is one reason, having two keyboards, and there are references to two pedal harpsichords in the 1830s. It was still being used for Italian opera in England until at least 1810. The first conscious revival concert was given by Moscheles (illus.3) in 1837 - though even that isn't quite what it seems - he played Bach and Handel on the piano, and Scarlatti on the harpsichord for the hand-crossings! There were plenty of instruments around so people used them: Verdi learned on a virginals, and apparently Liszt started on a spinet.

Illus.3 Ignaz Moscheles, portrait by his son Felix Moscheles (1871)

So that brings us up to the conducting book, in progress. What is your headline message from that?

The book has a double function: firstly, purely historical research to find out how it was done; and secondly, to inform early music practitioners today ways that we might do it to avoid the pernicious use of modern conducting techniques in early music. One problem is 'moral' - the audience assumes that the conductor has

some kind of authoritative knowledge of early music. On a practical level it's unnecessary; and on a psychological level too, as it's best if the interpretation is a collective act arrived at by people that have been given their head. 18th century English timekeeping was just that, and we know for example that William Boyce didn't give leads. It's implicit in all sorts of things, including the way Handel laid out his oratorios, with the singers behind his back; or in the Italian opera in London, where the maestro is in a corner in the orchestra pit, not the centre. So it's a collective act, not the 19th century way of a conductor imposing their will. I'm not saying that everyone now should go back exactly to what they did, but I hope that people will understand how they did it, and why they did it. On a practical level, it would be nice to hear a recording of a Handel oratorio where the organ didn't play continuo but doubled the voices - we know that's what happened, the English tradition, and was confirmed in William Crotch's edition of Handel's Coronation anthems: 'the conductor, as I conceive it, should play nothing but the vocal parts'. I'm reviewing some Handel oratorio CDs at the moment, and one thing that occurs to me is that the sound picture is fundamentally wrong, with the choir at the back, and you don't get that immediacy you would have got in the 18th century.

So what is the answer to the problem of persuading performers to read the things they actually need to read?

I don't blame people for not having the time to read things, but it does bother me a bit when you see people in leadership positions who really should have read the sources. It's probably partly a conservatoire problem, where students aren't taught to evaluate evidence; it's something I wanted to develop at Leeds University, a course on directing early music ensembles - 'to beat or not to beat'!

That brings us nicely to teaching, which you've done throughout your career.

As anyone who has ever done it knows, there's nothing better than to have to stand up and interest a group of undergraduates in your subject. As you talk, you suddenly realise that there's a better way of saying it, and that's how one learns. An intelligent student asks a question, and you wonder, why haven't I thought of that?! For me, that's the great joy of teaching. I was fortunate at Leeds to do a lot of postgraduate and PhD teaching, which is more of a meeting of minds of equals, really. I had some excellent students, and their work has been a huge help to me. They were a creative mixture of people who knew exactly what they wanted to do, and others who needing some steering.

Another aspect of teaching is the summer courses you do, like Cambridge Early Music.

They're hard work but extremely rewarding, and our team - Judy Tarling, Mark Caudle (both from the Parley of Instruments, illus.4), Gail Hennessy, Philip Thorby - all respect each other but have different things to offer, and we've built up a system that actually works very well. We offer something distinctive among early summer schools, in that it's not masterclass based, but has an inclusive accent on ensemble music and making music together. It's a good way of professionals communicating with amateurs - although if they did everything we say, we'd be out of a job! Luckily they all come back for more.

Illus.4 The Parley of Instruments

Let's talk about Eastern Early Music Forum and NEMA.

Yes, I founded EEMF, I suppose that must have been in 1981, and then immediately went off to America, and by the time I came back it had passed into other hands. Eventually I was made President, which was very nice. The Fora have a very valuable function in getting local people involved in all sorts of early music, fostering the subject and provid-

ing audiences for concerts in the area - and again it keeps the professionals and amateurs in touch. And providing a market for instrument makers. I forget how I first got involved in NEMA - I think they asked me to come and chair it, after Chris Page bowed out. Coordinating activities, publishing *Early Music Performer*, the (now online) Register and the occasional conference are all very useful NEMA activities.

Lastly, how do you see the future of early music?

There are some heartening signs, lots of young people interested; and some disturbing signs, such as the idea that early music is an idiom which need have no connection with the past - make it up as you want! What Thurston Dart used to call 'knitting your own Baroque'. What I really think about early music is that music, historically, compared to the other art forms, has not really had much of a past. Everyone takes it for granted that literature has a past, that we value; we value Shakespeare, Chaucer and people going back to the Greeks; we value old architecture, painting and so on. Because music is an ephemeral thing, as it were, in several senses, it has to be created in performance. The early music movement was partly there to discover our past, and along with that went the discovery of how to perform it, rather later, and I think this is a very valuable thing. Music does have a very rich past, and it needs to be celebrated, in every country, including Britain. It sometimes annoys me when people run down classical music because it's old, or by dead white males, in a way that they wouldn't think of doing for the history of painting.

You've filled in many of the historical gaps yourself, but what are the things that still need to be done?

There's still a tremendous amount of worthwhile early music that's not available. The internet is doing a lot to help that, and IMSLP and the museum and library-based resources that feeds on. For example, from online manuscripts someone yesterday told me about some Neapolitan operas with two orchestras, and asked how that worked; within minutes I found two Pergolesi examples online. There's a tremendous amount of home-made editing going on; one of the worrying things is that's undermining the high standards of professional editions - I can think of an example from the Purcell Society, whose Board I'm on. One can see well established series like Musica Britannica might be undermined by such piracy. One of my wish-lists would be to give enthusiasts access to basic editing skills and training, perhaps online tutorials on how to edit; this would be a good university project. I personally can tell what's happened in amateur editions and correct wrong notes, but not everyone can. For literature you can read historic facsimiles, but music in parts needs scoring and editing, and this is why music is so far behind literature in actually making the repertoire available; so much of that still needs to be done. I think there a lot of composers who deserve proper scholarly editions - William Boyce for example. Towards the end of his life, Christopher Hogwood's role in galvanizing activities like the C.P.E. Bach Complete Works should be remembered, and this didn't really come out in the obituaries; he knew how to use his contacts creatively. He was such a great host too. It's good that there are biographies of other pioneers, like Diana Poulton, Isolde Alhgrimm, Anton Heller and others - perhaps Thurston Dart should be next. At least his early clavichord and organ recordings have been issued on CD - some of those early organs no longer exist, making it a very valuable document.

Future NEMA Conferences

October 2018, Brighton
Vocal Sound and Style, 1450-1650
In association with the Brighton Early Music Festival
Contact: Richard Bethell richardbethell@btinternet.com

October 2019, Pembroke College, Cambridge
The Past, Present and Future of Early Music in Britain; a Memorial Conference for Christopher Hogwood
In association with the Academy of Ancient Music and Pembroke College
Contact: Francis Knights fk240@cam.ac.uk

Remembering Thurston Dart

Greg Holt

'Mention the name of Thurston Dart to lovers of early music and their eyes light up. He was one of the most important innovators in the field, making an indelible impression as teacher, editor and recording artist.' Quite so: well put by Bill Newman. Robert Thurston Dart (illus.1) was an outstanding musicologist, performer and teacher of immense importance to the development of the study and performance of early music. He has variously been called the 'Orpheus Britannicus of our time' (by Susi Jeans), a 'Rennaissance Man' (by Sir Neville Marriner) and 'the Sherlock Holmes of musicology' (by Sir John Eliot Gardiner). It is now nearly fifty years since he died and yet his reputation and legacy continue to burgeon.

Illus.1 Thurston Dart in RAF uniform

Born in London in 1921, an only child, Dart had attended Hampton Grammar School, where he sang in the choir at Hampton Court, which kindled a love of English music; and he sang madrigals in the local madrigal society, where he met Edmund Fellowes, which stimulated his interest in the editing of early music.

In 1938-9 he spent a year at the Royal College of Music to study as an accompanist. He also studied harpsichord with Arnold Goldsbrough. Dart and Goldsbrough admired each other. Dart later said of him, 'He was shaking up our lazy ideas about rhythm, phrasing and tempo in Bach's organ music decades before it became fashionable to do so'.

In 1939 his parents moved to Kingswear (appropriately on the River Dart) in Devon, whence his mother had come. In 1939-42 Dart attended the University College of the South-West of England, in Exeter, and studied Mathematics, taking an external London BA degree.

He then began his war service. First he was a Junior Scientific Officer at the Ministry of Aircraft Production and then in the RAF he became a statistician and operational researcher with the Strategic Bombing Planning Unit. In 1944 he was promoted to Scientific Officer and granted an Honorary Commission as a Flight Lieutenant in the Administrative and Special Duties Branch of the Royal Air Force Volunteer Reserve. He did sterling statistical work on bombing accuracy for Air Vice-Marshal Basil Embry .

In November 1944 he was in a plane crash in Calais and suffered arm injuries. He was very lucky to survive, especially as the landing field was mined! This must have further energised him to live life to the full and waste no time in pursuing his objectives. Convalescing at the end of the war, he met Neville Marriner, who had been wounded in the army, at a recuperative nursing home in Kent. Dart told Marriner that he wanted to go to Brussels to study with the great Belgian musicologist Charles van den Borren who had published *Sources of Keyboard Music in England* in 1913. Despite his arm injury he decided on a musical career and spent his ex-service gratuity on a course of study with van den Borren, living as a guest of his family in Brussels. Van den Borren was to be a very important influence on Dart's work.

Returning to England in 1946 he became the research assistant to Henry Moule, a senior Music lecturer at Cambridge University. Moule, with his rigorous approach to research and interest in revising academic regulation, was another big influence on him. Dart was actually little qualified in music at this stage: it was only by being appointed to a post at Cambridge that he was awarded an MA degree. Dart became an assistant lecturer in 1947 and in 1952 a full lecturer. He was first a member of Caius College, then Selwyn and finally, in 1953, a Fellow of Jesus.

He had energy, ideas, perception, knowledge and a questioning approach to the rather parochial, dull world of early music; and he had a cosmopolitan outlook - he had chosen to study in the Low Countries, which held particular musicological interest and where the early music movement was also to flourish. Post-war, the music scene was ready for innovation and change and he was a breath of fresh air.

He undertook prodigious amounts of work. The Galpin Society was formed in 1946 and Dart was the first editor of its Journal. In 1949 Dart became Secretary to the Editorial Sub-committee of the Royal Musical Association and then a founder member of Musica Britannica in 1950. He saw through some thirty volumes. He was Secretary to Musica Britannica committees from 1950 to 1965 and then Chairman. In 1952 he became a member of the Council for the Royal Musical Association and later a vice-president. He also became a member of the editorial committee of the Purcell Society and in 1965 he was elected a member of the library committee of the English Folk Dance and Song Society (illus.2).

He was a director from 1954 and eventually Chairman of Stainer & Bell, publishers to the Royal Musical Association. He revised the Fellowes editions of madrigals, lute songs and Byrd; and devised the 'English Keyboard Music' series and 'Invitation to Madrigals'. He pursued the policy of keeping everything in print, though not without checking the sources first.

In 1949 he began a series of over fifty BBC broadcast talks, in addition to his broadcasts as a performer, though he later bickered with the BBC and at the end of 1963 withdrew his labour, temporarily from radio and permanently from television.

Illus.2 Dart in later years

The Interpretation of Music was written while he was at Jesus College in 1953 and published in 1954. It was written with directness, clarity and great authority, notwithstanding that Dart was only thirty-two and had only been a lecturer since 1947! Marriner called it 'the handbook for all early music buffs'. It stated, 'The main concern of this book is with the process of turning notes into sounds'. He skewered the complacent assumption that music had progressively evolved. 'A composer of the past conceived his works in terms of the musical sounds of his own day.' 'Each style of composition is perfectly adapted to the particular resources at the composer's disposal: a commonsense principle that remains true throughout the history of music, and one that is the basis of the whole of the present book.'

He was a devoted scholar, tireless reader and researcher with a prodigious energy and output. He had the precise mind of a mathematician allied to a musical sensitivity. The essence of his scholarship was his focus on musical sources incorporating palaeographic, diplomatic and bibliographic skills: and the goal of his scholarship was informed, expressive performance. He believed very strongly that practical music-making was essential to the heart of all music study and this paved the way for future generations of musicologists and performers. He tempered theorising with an open-minded approach to spontaneity and expression in performance. As a performer he was not pedantic about musicological theory: he was above all a practical musician who wanted to reach audiences by the vitality of his performances. Making music was at the core of his motivation.

In setting out on his career as a harpsichordist after the war, he had soon become known as a very creative and inventive extemporiser with great panache, very at ease with singers and an excellent accompanist. He formed the Jacobean Ensemble with Neville Marriner. He was also a keen player of viols. He can be heard playing treble viol on the 1959 Decca recording of Gibbons' 'This is the record of John' with the Choir of King's College Chapel and David Willcocks.

From about 1950 Dart began his association with Editions de L'Oiseau-Lyre, revising their Louis and François Couperin editions, among others. The patronage of Dr Geoffrey Hanson and his wife Louise Hanson-Dyer, with whom Dart became close friends, boosted his reputation internationally as a recitalist and recording artist. He made dozens of recordings and his Froberger recording on clavichord (illus.3) won an Académie Charles Gros Diplome Grand Prix du Disque.

Illus.3 L'Oiseau-Lyre Froberger LP

Dart had played with the Boyd Neel Orchestra from 1948. When Boyd Neel left Dart took over and it became the Philomusica of London. Dart was artistic director from 1955-9. The Leader (Concert Master) was Granville Jones and later Neville Marriner. Dart introduced a new sound and had bows specially made for the purpose and new scores based on his scholarship. There were many modern premieres of early music pieces as well as recordings on L'Oiseau-Lyre. However, Dart had taken on too much and, unwell with overwork, he had to relinquish his Philomusica role.

1961 he recorded Purcell's *Dido and Aeneas* with Anthony Lewis and the English Chamber Orchestra. Janet Baker was in the leading role. Dart had written to Lewis in January 1961 from Jesus College (prior to casting Dido), 'I was reminded of the existence of Janet Baker, whom you may like to ponder over. I did a show with her some years ago, and was much impressed. She thinks she is a contralto, but in fact she is a weighty mezzo, with a very good colour to the voice. I cannot remember whether she has a top G; I think so.'

In 1962 Dart was elected to the Chair in Music at Cambridge. He was not head of department and couldn't reform the syllabus as he wanted. However, he had a profound influence on his many students during his Cambridge years, both as a teacher and performer. After two difficult years in post in 1964 he was invited to become King Edward VII Professor of Music at King's College, London (illus.4). Though Dart could now spend more time in London he gradually performed less and less as he threw himself into his vocation as an educationalist. At King's he was able to create a new teaching faculty and replace the University syllabuses with radically revised ones. He greatly reduced the emphasis on technical excercises in favour of placing music in the broad context of its time. There were compulsory papers on organology (the history of instruments, world-wide, and orchestration) and on set periods including the twentieth century, which Dart thought was very important. These broad subjects embraced jazz and ethnomusicology, electro-acoustic music and the avant-garde. Dart had always played a lot of modern music on the piano and had many recordings of it on disc. He arranged for students to attend the contemporary music festival Reconnaissance des Musiques Modernes in Brussels, with Boulez, Stockhausen, Nono etc. From scratch, within a few years, Dart's efforts created the largest and most varied group of university music students in the country.

My first direct contact with Dart was when I received a letter from him in 1968, offering me a place at King's College, signed in red ink. This was a first indication of the colourfulness of his personality! I first met him on 1 October 1968. I was an undergraduate fresher: he was King Edward VII Professor of Music. Naturally he made a strong impression on me. He was very formal, polite and correct. Freshers like me were addressed as 'Mister'. Respect! He was just 47 and at the height of his powers: but in fact he had less than two and a half years to live.

The huge step up from school was somewhat daunting and it was difficult for one to feel confident. It was, however, an exciting time to be a student in London. Within the month I was playing in the continuo section of my fellow student Peter Holman's new band Camerata.

For my weekly lesson at the Guildhall School of Music and Drama Dart arranged for me to do the then-new subject of Jazz with Howard Riley. Dart was himself interested in jazz and had several LPs, notably

Illus.4 Dart (with serpent) at King's College, London

Miles Davis, on whom he gave a BBC talk. He could extemporise in many styles.

As undergraduates we obviously did not know his less formal side but we realised he was extremely generous. He started a William Byrd Fund to help students financially, holding fund-raising cheese and wine parties in the Faculty on William Byrd's birthday. The bank allowed William Byrd to have an account in his own name and Dart signed the cheques William Byrd! Dart was generous with his time and his property (books, instruments). He believed things should be used to help people and placed where there would be maximum benefit. He loaned his possessions or sometimes even gave them away if he was not using them himself. He wanted to help people and teaching became his priority.

Dart had tremendous verve and a sense of fun. He played us P. D. Q. Bach records. I remember him saying that operatic overtures were composed for the audience to talk through: so when he went to Covent Garden he followed authentic period practice! It is a well-known fact that he put some people's backs up - but how could he not? He was a deep thinker and he was on a mission. As if he sensed that he was working against time he ceaselessly threw himself into trying to make improvements to things he felt passionately about. He was very clever and often right: it must have been frustrating for him at times, if annoying for others.

Large and imposing, he was a bit ungainly. He took trouble with his appearance (wore contact lenses), was smart and a little flamboyant. Dapper, but not effortlessly so. Always groomed, perhaps a little bit preened, you might say. At performances he wore colourful brocade waistcoats - one wag dubbed him the Liberace of the harpsichord! His signet ring, with his intertwined initials RTD, was always on his left little finger, perhaps to give weight to that finger when playing a keyboard. It was his left arm that had been badly injured. His very precise speech, with distinctive received pronunciation, matched his appearance. He was soft-voiced and quietly spoken with very precise, almost clipped, enunciation.

With zest and zeal he was intense and volatile; precise and logical; imposing and private; exacting and difficult; imperious and irascible; yet as Sir John Eliot Gardiner has said, gracious, helpful, inspirational and a brilliant scholar. A man of many sides and moods. For all the impression of being the daunting, large and formidable Professor, he was a kindly man and, I think, fond of his students. He worked too hard for the good of his health (and perhaps his temper) on occasion. But he appreciated company and liked to unwind: he enjoyed a drink and a smoke, cooking and food.

I would say he was a warm, amusing man, good company and likeable. Never dull. He exuded great authority because he was both a leader and intellectually impressive. A very original mind, he studied subjects not hitherto in the mainstream of musicology. He challenged accepted ideas and institutions. He

had stature without apparent arrogance, though he could be rather grand and sometimes haughty, some said. He was somewhat larger than life. He put pressure on himself by setting himself very high standards in several fields. However, I felt his panache covered some vulnerability: his apparent supreme confidence perhaps hid a self-awareness of a limited ability to cope equally well with all types of people.

Dart was lucky in having some very loyal friends and supporters, such as Bill Oxenbury, Sir John Hackett, (later Sir) Neville Marriner, (later Sir) Anthony Lewis, Allen Percival, Louise Dyer, Susi Jeans and so on. (His friends called him Bob: 'Thurston', which had been passed down from his father, was used professionally.) In Cambridge he had a room in the house of Milo Keynes - his 'country hideaway'. In London, from March 1966, he had a room at Bill Oxenbury's flat in Marylebone - his 'London pied-a-terre'. It was a fairly large room with a desk, a record player, a clavichord (illus.5), a wardrobe, bookshelves and a single bed. In term-time Dart would usually come down to London for the week (or at least the middle of it) and go back to Cambridge for the weekend. He never had a home of his own. I don't imagine that this arrangement of ménages was ideal for a stress-free life, especially considering the pressures in London and the 'politics' in Cambridge, never mind the personal relationships involved. In any case he may well have felt some underlying tension between maintaining his public image and having a discrete and discreet private life.

On the surface primly formal, his emotional depths were usually below the surface, though obviously he expressed some of them musically in performance. Like many multi-facetted people his life was compartmentalised (even in the use of his own names). There was always some degree of division between his academic and performing roles; his public and private life too: and the subdivision of the latter between his London and Cambridge homes (*Les barricades mystérieuses*?).

Illus.5 Dart playing the clavichord

At the start of 1971, whilst recording his new edition of the Brandenburgs with Marriner and the Academy of St Martin in the Fields he succumbed to his 'little tummy trouble' and had to go into the London Clinic in Devonshire Place with stomach cancer.

On 11 February he sent a cheery letter to the students at King's - 'the surgeons have done a wonderful job & removed at least four double flats, three mordents, a faulty appoggiatura & two cases of ingrowing arpeggios' - and asked to see us all. When we saw him (in bed) he did not make us feel that we were visiting a dying man. The reality was soon to prevail, however: he died on 6 March 1971, aged only 49.

The Times obituary (8 March 1971) said, 'In his combination of practical musicianship, penetrating intellect and elegant verbal expression, he typified the traditional virtues of British musical scholarship. During his Cambridge years....he profoundly influenced the course of musical scholarship in Britain. He was a brilliant teacher, intellectually rigorous, but broadly speculative too. … He always stressed the practical aspect of musicology, an attitude which his own work exemplified; at his best he was without peer as a harpsicordist [sic]...His continuo playing was a model of creative accompaniment.'

'Dart's strength lay in the nice balance between the sensitive player and the ruthlessly precise mind of a mathematician' said Alexis Vlasto in his obituary. 'For him the scholar's work was incomplete until the music was brought to life in performance with full knowledge of the composer's style and intentions.' Marriner said, 'He liberated the musicians, certainly in England and, I would have thought, also internationally'.

This was a man who loved life, beauty, art, the pursuit of knowledge; a sensitive man, highly intelligent, gifted and musical. A brave man who took on challenges with the courage of his convictions and faced a

final poor deal from the hand of fate with equal fortitude. The fact that he favoured musical communication over any theory he had developed shows how much he served music rather than promoted his own considerable musicological achievements. For all his hours with dusty documents he was essentially about communicating with people. The musical world was a better place for the contribution of RTD.

A Memorial Concert was held at St John's, Smith Square in London on 3 April, 1971 with music by Dowland, Corelli, Berio, Mozart and Purcell, played by some of his students and ex-students.

Source Materials and the Interpretation of Music, a memorial volume to Thurston Dart, appeared in 1981, containing a substantial set of case-studies by some of his students reflecting his emphasis on the study of source material. It included a comprehensive Dart bibliography and discography (illus.6). Dart had chosen research students to pursue particular fields that he considered needed work on. His influence was disseminated through his many students at Cambridge, London and Harvard who went on to hold eminent positions in the world of music, both as musicologists and as performers, such as Munrow, Hogwood and Gardiner. His musicological clarity and elucidation were a major influence on Marriner and the orchestras he performed with. The invention of digital recording certainly helped the spread of early music as there had been little of it available on LP, so companies were keen to record it for the new CD medium. The Dart influence has thus spread exponentially through the cascade effect of the many successful early music proponents who have vastly expanded the available repertoire.

Illus.6 Dart's Philomusica of London recording of Bach's Brandenburg Concertos 3-5

The BBC have from time to time broadcasted a retrospective tribute programme on Radio 3: Early Music Forum (7 March 1981); Mining the Archives (6 September 1996); Masterworks Artist of the Week (March 2000); and BBC Legends (30 September 2001).

A Chair at King's College London now bears Dart's name: the Thurston Dart Professor of Performance Studies chair. Laurence Dreyfus became the first Thurston Dart Professor in 1997. He wrote to me, 'It is indeed a great honour to hold a chair that bears Thurston Dart's name, and the more I learn about Dart's years at King's, the more I've come to admire the man and musician'. In 2001, on the 40th anniversary of Dart's death, KCL Music alumni and staff held a reunion dinner at King's attended by over 50 people; and in 2004 KCL published an excellent book entitled *In the service of society* by Christine Kenyon Jones, which had a large feature on Dart's time at King's.

The next major development in the Dart story was the discovery that the ornate trunk in the room Dart had used at Bill Oxenbury's flat was full of Dartiana that had lain undisturbed for well over thirty years. After Bill moved out in 2005 the contents were eventually given to me. This collection of 'Objets Dart' was to form the basis of the Thurston Dart Archive at Cambridge University Library. The unfinished book on John Bull (which Bill Oxenbury had loaned to Susi Jeans some time after Dart's death) has now been reunited with his other papers in the Archive, having been donated by the Library of the Royal College of Organists, where it had resided with the Jeans *nachlass*. Dart had done five chapters but was not satisfied with it and had not had much time to work on it in his last years.

The Archive was launched in 2014 to a full house at a meeting of The Friends of Cambridge University Library. Christopher Hogwood and I were the keynote speakers and Margaret Faultless (baroque violin), Emily Ashton (viola da gamba) and Francis Knights (spinet) the performers. Since the opening of the Archive I have had numerous responses from around the world. The late Sir Neville Marriner wrote to me that the Dart Archive was 'such a good idea, he was such an influence'. Documents in the Archive have already proved valuable in the identification of the provenance of instruments that Dart once owned which are now scattered round the world.

A very welcome extensive biographical article by Ed Breen for the fiftieth anniversary of the founding of the Music Faculty at King's College, London was researched in the Archive and published in 2015. It gives an in-depth account of Dart's creation and administration of the new KCL Music courses he set up.

It is a measure of Dart's importance that at Christopher Hogwood's memorial service in 2015 both speakers referred to the significant influence of Dart. Catherine Bott quoted Chris as saying (on Radio 3's Early Music Show in 2010), when she asked him how he would like to be remembered, 'I think I would like to leave some enduring footprint - one foot in performance and one foot in the science of it, because I think they've been unnaturally separated by university and conservatoire for too long. So I could have the same effect on upcoming musicans as Thurston Dart had on me … I think the performer and the scholar can, and they should be, one and the same person.' In the last issue of this *Newsletter* Peter Holman (a fellow student with me at KCL) cited him as a principal influence. Undoubtedly Thurston Dart is now being fully recognised as the major historical figure that he was.

Greg Holt is a retired Music lecturer and arts administrator. He founded the Thurston Dart Archive at Cambridge University Library in 2014. He has written an on-line biography of Thurston Dart at http://gregholt.co.uk/rtd-biog.htm.
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Joining NEMA

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

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

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

http://www.earlymusic.info/membership.php

The spinets of the Hitchcock dynasty: names, numbers, and dates

David Hackett

Illus.1 Spinet by Thomas Hitchcock

The Hitchcock workshop, operating for a good part of the eighteenth century, was undoubtedly the most successful producer of English spinets (illus.1). Earlier makers, in the last quarter of the seventeenth century, had included Charles Haward, John Player and Stephen Keene. Of these, Stephen Keene, who had previously made rectangular virginals, was probably the most important in his time, and the most influential. This short article will show that there was an important connection between him and the Hitchcocks.

There has been much confusion about the dates of Hitchcock spinets, and many false statements in earlier published works. This was partly due to the serial numbers which appear on the front of many (but not all) of their instruments, and have sometimes been mistaken for dates (illus.2).

Illus.2 Nameboard of spinet no.1460 by Thomas Hitchcock

We will now attempt to present the history more clearly, and to explain and correct previous misunderstandings. We can be sure that earlier histories were written in good faith, and on the basis of records available at the time, and we recognise that this article owes a great deal to those earlier writers. The principal sources on which this analysis is based are listed at the end.

Amongst the apprentices of Stephen Keene was Edward Blunt, who was Keene's nephew by marriage. He completed his apprenticeship in December 1700, and became a freeman of the Joiners' Company. He continued to work with his former master for a short time; two spinets still survive carrying the makers' names 'Keene & Blunt', one of which has the date 1702 on the top key.

We now introduce Thomas Hitchcock (often known as Thomas Hitchcock the Younger), who was christened on 10 October 1684, and apprenticed to Benjamin Slade on 17 February 1699 or 1700, depending on when you prefer to change the year numbers (in the old tradition the year began on Lady Day, March 25th. In practice, this ambiguity rarely matters). His father was indeed also called Thomas

('The Elder') but he was a chair-maker, and there is no possibility that any Hitchcock spinets were made in the seventeenth century, as is often claimed in earlier works. It is possible, though, that the family's tradition of chair-making influenced the stands which were provided for many of the spinets. We will see later that it is also significant that Thomas the Elder was a freeman of the Haberdashers' Guild.

The earliest known spinet carrying the name Edward Blunt alone is dated 1703, and it is here that we first meet the name of Thomas Hitchcock, whose name is signed on the top jack with the date (illus.3). His initials and the date are repeated on the top key. In view of his apprenticeship to Benjamin Slade, it is surprising that his name appears on Blunt spinets, but perhaps Slade was unable to work at the time, and had 'lent' his apprentice to another maker.

Illus.3 Jack by Thomas Hitchcock (1703)

The second time that his name appears is on the next known Blunt spinet, made in 1704, and now jointly owned by Dr Albert Bil and the author. It is seen here (illus.4) on the occasion of its post-restoration début at Finchcocks in 2015.

Before its re-discovery at auction in 2014, this spinet's last known public appearance was at the International Inventions Exhibition of 1885, where it was shown in Royal Albert Hall. It was owned at the time by Mr W Vinnicombe, music dealer in Exeter. The catalogue (illus.5) states that Thomas Hitchcock's name appears as on the 1703 instrument, which is also mentioned in the catalogue entry.

Illus.4 Spinet by Edward Blunt (1704)

VINNICOMBE, Mr. W.—*Spinet*, by Edward Blount. 1664.
Has the autograph of Thomas Hitchcock, as maker, on a key and on the jacks. Double sharps in the bass. There is a similar autograph of this maker on a Blount spinet recently in the possession of Mr. Taphouse, of Oxford, dated 1703.

Illus.5 International Inventions Exhibition catalogue (1885)

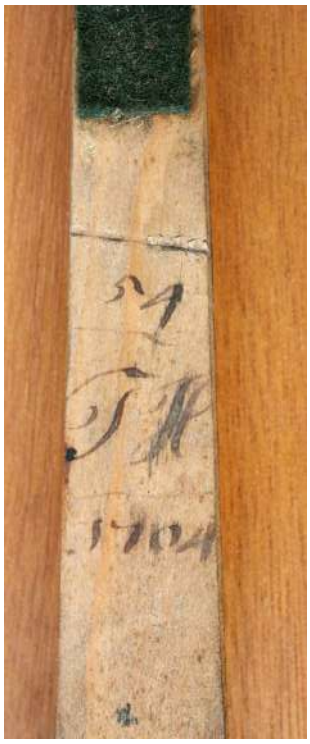
However, this spinet has been the cause of much of the confusion, because it was said to have been made in 1664. The reason for this is clear - the numerals '1664' appear boldly on the front of the instrument (illus.6), and the lowest key carries the words 'Thomas Hitchcock His Make in 1664' (illus.7).

Sadly, the jack which was said also to carry his signature has now been lost (possibly taken as a souvenir?) but the top key carries the inscription '54 / TH /1704' (illus.8). The spinet has 54 keys - 54 is the key number.

Illus.6 '1664' Nameboard of spinet by Edward Blunt (1704)

Illus.7 'Jack from spinet by Edward Blunt (1704), signed by Thomas Hitchcock

We can be sure that the date 1704 is correct - it is supported by the style and specification of the instrument, which is exactly right for that date. But the '1664' on the front remains a mystery, as does the inscription on the bottom key. It is clear that the numbers on the front are not original and also that the inscription on the bottom key (with the probable exception of the words 'His make in') has been re-written (wrongly). Further confirmation for these dates, and the presence of Thomas Hitchcock in Blunt's workshop, are provided by another surviving Blunt spinet, again carrying the words and signature 'Thomas Hitchcock His Make in 1705'. So there can be no doubt that the young Thomas Hitchcock, newly apprenticed to Benjamin Slade, was working under Edward Blunt's guidance in the early years of the eighteenth century.



Illus.8 'Jack 54 from spinet by Edward Blunt

Thomas Hitchcock would have completed his apprenticeship in 1708 or thereabouts, and he married Jane Beauregard in that year. However, he did not take freedom of his master's Company (Joiners) but waited until 1715 to take freedom of the Haberdashers' Company by patrimony - the Hitchcocks belonged to this higher-ranking guild by family tradition. We do not know what he was doing between about 1705 and 1715, but we may suppose that he was completing his apprenticeship with Benjamin Slade, and then possibly working for him, or another maker, as a Journeyman. The next time we meet his name is on the earliest known survivor of the spinets to carry the name Thomas Hitchcock on the nameboard, now with the Colonial Williamsburg Foundation in the USA (illus.9).

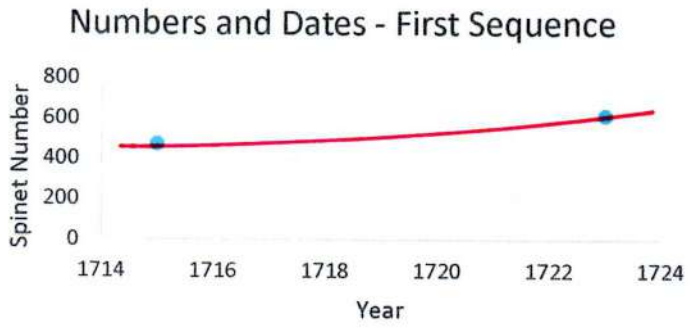
Illus.9 'Spinet by Hitchcock (c.1710-1715)

All the other known Hitchcock spinets have a full five-octave compass, but this one alone is two notes short of that, ascending only to e3. The compass of the spinet was developing rapidly during the early years of the eighteenth century; the GG–d3 range (with broken octave) as seen on the 1704 Blunt spinet, was usual until some time before 1710. This developed in stages, so that by sometime around 1715 the standard compass was the full five octaves. It is therefore safe to date this first known Hitchcock spinet,

in which the broken octave arrangement has been abandoned, to this transitional period 1710-1715. Unlike the later Hitchcock spinets, there is no number on the front, but internally the number '471' has been found. Although this is unlikely to be the very first Hitchcock, it is not reasonable to believe that there were 470 spinets before this one. But we do not know why Thomas decided to start his numbering system somewhere in the late 400s. One possibility is that it was a personal numbering system, including all the spinets he had made for Blunt and others, but this is pure speculation. Four other spinets with no front numbers are known; numbers 511 and 616, and two where numbers have not been found. One of those without a number (now in the Beurmann Collection) carries a date of 1715 inside. We assume that number 471 was made before this.

1715 was the year in which Thomas Hitchcock took his freedom of the Haberdashers' Guild. Although we know that he had been making instruments for more than ten years by then, and had completed his apprenticeship in 1708, it is perhaps unlikely that he would have been able to offer a spinet for sale under his own name until he was able to operate his own business as a Freeman, so we suggest that number 471 was also sold in 1715, even if it was actually made a bit earlier. Unfortunately, we know nothing of Thomas Hitchcock's circumstances in those days, or how and when the workshop was established. Is it possible that he was planning to 'launch' the business in 1715, and was quietly building up some opening stock?

Very fortunately, spinet number 616 carries a date (also internally) of 1723. We may then offer a suggestion for the probable correspondence of numbers and dates for these first Hitchcock spinets (illus.10).



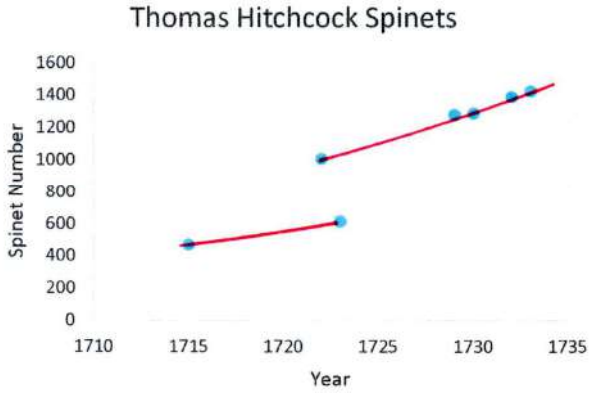
Illus.10 Graph showing dates and numbering sequence of Thomas Hitchcock spinets

The shape of the curve connecting these two 'fixed' points can only be conjectural, but it is reasonable to suppose that the rate of production gradually increased as the workshop gained experience and customers.

We now encounter something of a puzzle. Number 616 is dated 1723, but the next known survivor, number 1007 - now numbered on the front - carries a date of 1722 internally, a year earlier. Apart from the small change of adding the number on the front, no other differences are seen. We can, though, be sure that there was a gap in the numbering somewhere between 616 and 1007. We note that Thomas's wife Jane died in October 1722, and that he married Margaret (Hastings) rather soon afterwards in 1723. This observation might or might not be significant, but it is surely likely that Thomas Hitchcock knew Margaret Hastings before Jane's death.

The '1000-series' of spinets continued, and we encounter two very credible dates on numbers 1279 (1729) and 1289 (1730), both now in the Beurmann collection. Then we have number 1390 dated 1732 and 1425, dated 1733. As we see from the illus.11, these five points fit very neatly onto a near-straight line, but the discontinuity from the first series is obvious.

From now on, there are no more dated examples (as far as we know) and we are into the realms of extrapolation, which any scientist knows is a risky game. We have a few facts though. Thomas Hitchcock died suddenly in a carriage accident in 1737. The widow Margaret Hitchcock, in accordance with the



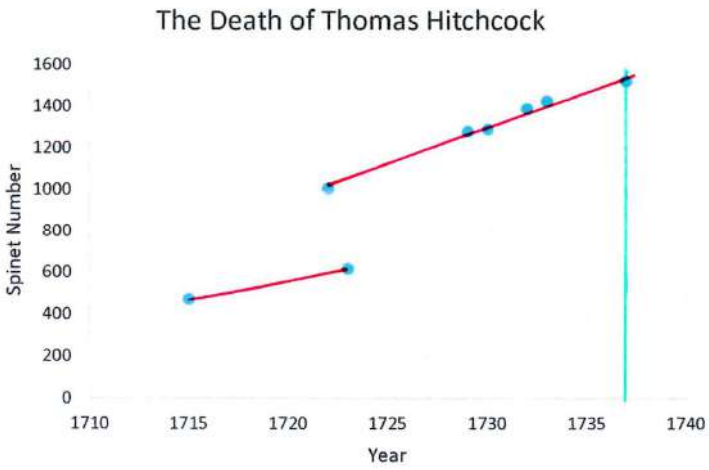
Illus.11 Second sequence of Thomas Hitchcock spinets

customs of the time, carried on her husband's business. This is confirmed by a policy record of the Sun insurance company, dated 1740 (Whitehead and Nex, 2014).

Later spinets carry the name 'Johannes' (John) Hitchcock. The same article by Whitehead and Nex refers to an endorsement to the policy dated 1746/7, in which Margaret formally takes her son John into partnership. John must have been 21 for this to be legally possible. We can suggest that 1746/7 would have been the earliest opportunity, and we may therefore calculate that he was born about 1725, and that he was about twelve at the time of his father's death. At this age he would have been acquiring some practical skills, but the continuation of the business plainly depended on the Journeymen already employed.

After Thomas' death, Margaret had three options for the nameboard: to continue using her husband's name, to sign them 'Margaret Hitchcock', or to use John's name in spite of his tender age. There are many more recent examples of a firm continuing to trade under the founder's name after his death (e.g. C. Bechstein, John Broadwood & Sons) but I know of no example as early as 1737, and the accident that befell Thomas Hitchcock was well publicised. Nor, until Nannette Streicher and Anne Bland around the turn of the century, can I recall any example of a woman using her own name on a nameboard. So this leaves us with the option (which we know is what happened) of putting John's name on the front. This was the future, after all.

It is not sensible to suggest that the change of name occurred before the sudden death of Thomas in 1737. But the question is, how soon after this tragedy did the name change? We see from illus.12 that the intersection of a vertical line to mark the date of Thomas' death, and a horizontal line for the number of the first 'Johannes Hitchcock' spinet (numbered c.1520) would correspond perfectly to a continuation of the production rate curve. This supports the suggestion of a name-change very soon after Thomas' death.



Illus.12 Hitchcock spinet numbering at Thomas Hitchcock's death in 1737

The suggestion that the name-change occurred later would require a sudden fall-off in production after number 1425 was made in 1733, and this is very difficult to accept – Hitchcock was the leading maker of

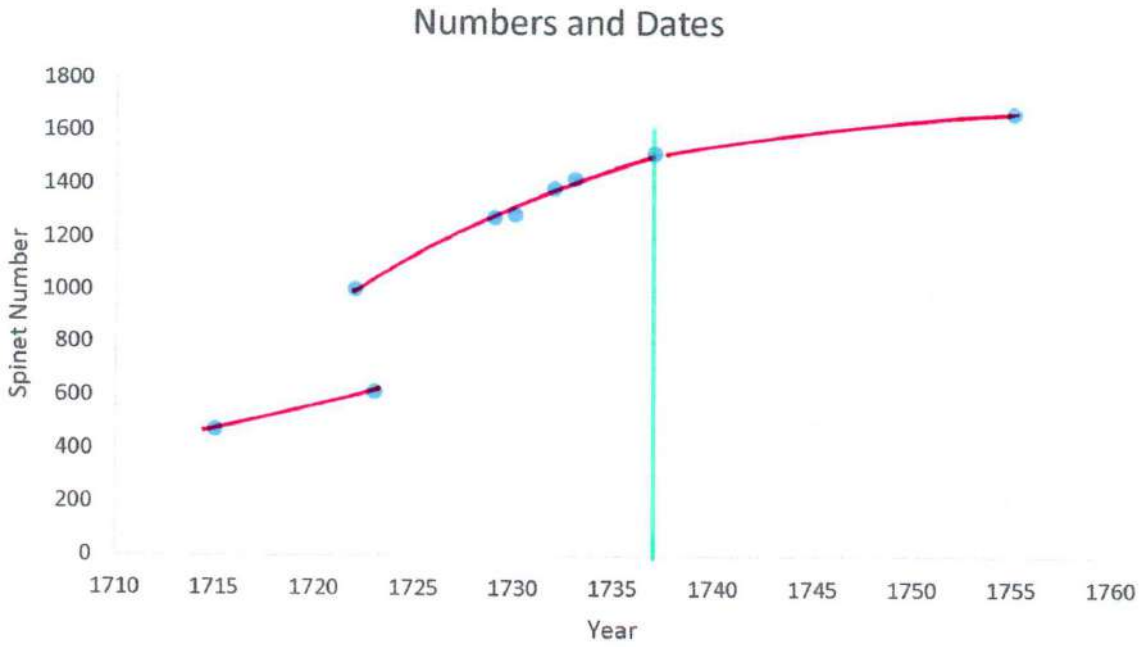
spinets in England (and indeed the world) by this time, he was only 52 years old, demand was at its peak, and there is no evidence to suggest a sudden fall-off in output. His heir, John Hitchcock, took freedom (by patrimony) of the Haberdashers' Guild in 1750.

We should mention that Peter Mole, in his 2009 thesis, proposes the involvement of a third Thomas Hitchcock ('Thomas Free 1701') in the story. There was such a man, but no connection with Thomas the spinet maker has been proven. This Thomas Free 1701 was apprenticed to Thomas Overbury and took his freedom of the Haberdashers' company, but there is no evidence that either he or his master was a spinet maker. Both Thomas and Hitchcock were quite common names in London in those days; he could quite possibly have been a relative, but there seems to be no case to support the proposition that he had any training in the trade.

One further reference-point remains. We must always be cautious about accepting tales of 'Handel's Harpsichord', but spinet number 1676 survives in the collection of the Royal College of Music, and it has a credible provenance. It was given to the Royal College in 1903 by Edith Hipkins, in memory of her father A. J. Hipkins; the instrument had been in his collection. It is illustrated in his own book, published in 1896, where he says: 'The spinet in the illustration is numbered 1676, and was given by Handel to a friend named Leamon (perhaps Anglicised from Lehmann) who came with him from Germany, and ultimately settled in Norfolk, and from his descendants it came into my possession'.

Other details of Hipkins' narrative are simply wrong. For example he says that 'Thomas Hitchcock's written dates found within instruments made by him cover the long period between 1664 and 1703' (see above for his reasoning on this point). He also dates the spinet to 'about 1710', which is not right. Lehmann died in 1756, so the spinet must have been made before then, say 1755 at the latest. Spinet number 1677 survived until 1970, when it was lost in a fire, but no later instruments in the 1000-series are recorded. It is unlikely that number 1677 was the very last of the series to be made, but it would also be unlikely that there were very many more. We therefore suggest that the numbering of this series reached no higher than about 1700. It is also possible that as John's other interests occupied more of his time, production slowed down.

If we now extrapolate the line still further, to include number 1676 being made around 1755, then a continuation of the curve is still possible, reaching number 1700 around 1760 (illus.13).



Illus.13 Extrapolation of the Hitchcock spinet series

We have already said that extrapolation, particularly this far, is a risky game, but this proposition does fit the facts. If number 1676 were made earlier than about 1755, a smooth curve like this is perfectly possible, but then the decline of production also moves earlier, suggesting little if any additions to the 1000-series after about 1750.

All the spinets discussed so far were made according to two basic designs: the 'mitre-tail' type as seen in illus.1, or a 'serpentine' style (illus.14), and these two together represent typical Hitchcock style.

Illus.14 'Serpentine' style of Hitchcock spinet case design

This leaves a group of John Hitchcock spinets unaccounted for. These are numbers 2012 and 2016, and four more similar examples without visible numbers. These spinets show a complete break in style from the traditional Hitchcock instruments. They are larger, deeper, and typical of the mid/later eighteenth-century style. An example is shown in illus.15.

The name 'Backus' (Backers?) appears internally in a similar one, number 2012, and Thomas Culliford's name appears in two of the un-numbered examples. If these later John Hitchcock spinets are members of a new '2000' series, it is clear that there must have been another discontinuity from the main series, which cannot have gone much above 1700, even if it reached that far. At least some of these are said to be made of mahogany rather than walnut, and this supports the suggestion of a later date. Whether these instruments were made in the Hitchcock workshops, or whether their manufacture was subcontracted, we do not know. But we do know that later in his career, John Hitchcock had other interests, including politics, and it seems that he was depending more on other makers.

Illus.15 'The last style of Hitchcock spinet

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This paper was first presented by David Hackett at the Friends of Square Pianos Spinet Day on 8 April 2017 in Nottinghamshire. friends.sp@btinternet.com

Handelian performance practices in the recorded legacy: prelude to a revolution

Graham Pont

For many years I have been studying the recorded legacy of Handel's works, mainly as performed in the British Isles, which have uniquely preserved a direct and unbroken musical tradition going back to the composer himself. My principal aim has been to identify those traditional performance practices which could be survivals of authentic eighteenth-century practices in general or of Handel's own methods in particular. The research involves the careful analysis of the recorded legacy of the gramophone and its predecessors such as barrel organs, musical clocks and other automata of the eighteenth and nineteenth centuries, and correlating the results with manuscripts and editions of Handel's music and other relevant musical and musicological literature.

I began this research in the mid-1960s[1] in collaboration with Anthony R. Rainer, a Sydney discographer (now living in Melbourne) who owns a large collection of historic vocal recordings. We first published our findings in *Musicology* V (Journal of the Musicological Society of Australia, 1979), Rainer in a long critical review of J.B. Steane's *The Grand Tradition: Seventy Years of Singing on Record* (London, 1974) and I in an Appendix to a major article 'A Revolution in the Science and Practice of Music'.[2] In this I argued that Handel's scores have been increasingly misinterpreted and misrepresented by performers and editors who have relied on what I have called the 'Paradigm of Consistency' (or Uniformity); that is, according to editorial and performance practices which wrongly assume that Handel's music was meant to be performed with a degree of uniformity that does not appear in his original scores.[3] This fundamental error, I maintain, has affected every notated variable of his music – rhythm, tempo, accent, note-length, pitch, dynamics, articulation, ornamentation and other nuances, and possibly even tuning and temperament.

In Appendix I of the 1979 article I presented the results of an independent statistical survey (conducted by a research assistant) of notated variations of note-length in the vocal and instrumental incipits of arias from the collected editions of Handel, Rameau and Mozart which showed conclusively that these varied notations were not errors (as has been widely assumed).[4] Handel's actual errors of note-length, as represented by incomplete or over-full bars, amounted to 4-5% of the sample (illus.1).

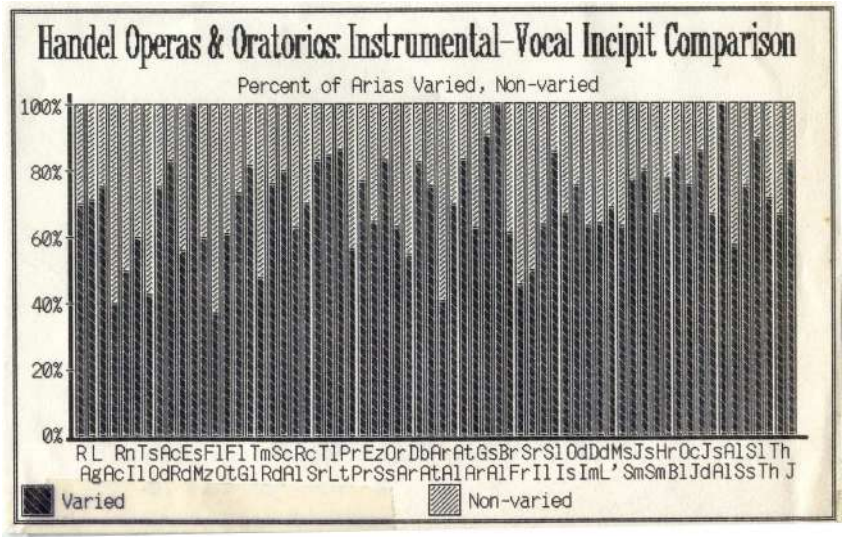
This table was reprinted in my article 'Handel and regularization: a third alternative', *Early Music* xiii/4 (1985). A follow-up study (also conducted independently) of such rhythmic changes in the autograph copies of Handel's arias was published in 'Not Vagaries but Varieties: Handel's "Inconsistencies" authenticated', *Handel Institute Newsletter*, ii/1 (Spring 2000), [pp.1-4]. The editor omitted a graph (illus.2) showing the percentage levels of arias with variations in the paired incipits in the autographs of Handel's operas and oratorios from *Rodrigo* (1707) to *Jephtha* (1751).

Illus2. leaves no doubt that melodic variation or inconsistency of vocal and instrumental incipits was a consistent feature of Handel's notation during 47 years of his long career.

In Appendix II of the 1979 article I summarized a presentation to the Study Group on Mechanical Music held by the American Musicological Society at the Smithsonian Institution, Washington, 1974 (the first international conference on the subject): 'The Paradigm of Inconsistency – The Evidence of Automatic Instruments'. This paper concluded with a performance of extracts from historic recordings of distinguished singers which preserve live representations of all but one of the seven kinds of the inconsistent rhythmic variations which had been previously identified in the notated incipits of Handel, Rameau and Mozart (illus.1).

	Handel	Rameau	Mozart
Results			
Total number of arias	1,420	195	167
Vocal incipits with same note values as instrumental incipits	65–68%	53.8%	66%
Vocal incipits with varied note-values	32–35%	46.2%	34%
Breakdown of results for particular kinds of variations			
Voice adds dot(s) to equal notes of incipit	2.1–2.7%	5.1%	1.2%
Voice drops dot(s) from incipit	11.4–12.5%	25.6%	6.6%
Voice alters beginning(s) of notes	7.1–8.8%	4.6%	3.6%
Voice alters ending(s) of notes	10.1–12.4%	6.2%	9.6%
Voice alters proportions	.3–.5%	0%	0%
Voice adds or drops tie(s)	3.2–3.5%	7.2%	2.4%
Other variations	4.4–5.7%	11.8%	20%

*Illus.1 Variations of paired incipits in arias of Handel, Mozart and Rameau. The comparable levels of variation in the arias of Handel and Mozart probably reflect their common indebtedness to the 18th-century Italian tradition of composition and performance. A survey was made of every vocal work of Handel, published by Chrysander (*Werke, *Leipzig, 1858-1902/R1965), where a vocal 'theme' is introduced by one or more instruments, and where the melodic similarity begins in the vocal entry and continues for at least one bar. A comparison was made between the note-values of the vocal and instrumental incipits, for as far as the melodic similarity was judged to hold. The following results are based on the observation of 1,420 of Handel's vocal compositions, which often survive in early editions as well as in autograph and/or 'conducting' score. The results, which are primarily a summary of that which Handel and his copyists actually wrote, are compared with results, independently obtained by Louis Koolen, when applying the same survey procedure to arias published in the collected editions of Rameau (*Oeuvres completes, *Paris, 1895-1924) and Mozart (*Werke, *Leipzig, 1877-83, supplements 1877-1910). The results for Handel varied according to the sources (autographs, conducting scores and Chrysander's edition) and figures given represent extremes. The breakdown that forms the second part of the listing gives some indication of the comparative frequency with which Handel, Rameau and Mozart employ similar variations of note-length.*



Illus.2 The histograms show percentage levels of arias with variations in the paired incipits of Handel's operas and oratorios 1707-1751. The graph reveals that in Handel's autographs the percentages of arias with varied incipits range from just under 40% to 100%.

Although the variations of dotted rhythms from the introductory ritornellos to the vocal entry have often been regularised in performances of Handel's arias, it is still easy to find recorded examples of singers observing such changes in Handel's arias where the rhythmic contrast has been preserved in the score; but we did not find any recorded examples of singers themselves introducing such changes in Handel's arias. We did find, however, clear evidence of dot-dropping in two famous renditions of Mozart's 'Voi che sapete' (from *Le nozze di Figaro*) by Adelina Patti (1905)[5] and Luisa Tetrazzini (1908).[6] In both cases the rhythmic alteration is repeated at the da capo. Since the change is not indicated by the composer himself or in any edition of the opera we concluded that the arbitrary variation by such eminent singers was a late survival of a Mozartian performing practice, presumably analogous to one that formerly existed in the Handel tradition.

A very useful source for study of the recorded Handel legacy is 'A Collector's Messiah; historic Handel recordings 1899-1930', a set of two compact discs with notes produced by Teri Noel Towe (Koch Historic, c.1993). This includes re-pressings of arias of *Messiah* as recorded by singers born in the nineteenth century, the earliest probably being Edward Lloyd (1845-1929) who recorded the recitative 'My arms!' and 'Sound an alarm' from *Judas Maccabaeus* in 1908. Lloyd treats Handel's notated rhythms very freely, especially the declamatory call to arms 'Sound an alarm'. He inequalises the quavers of 'call the' in bars 8 and 9 and again in bars 26 and 27. In bars 25 and 32 Handel's equal quavers are treated as a scotch snap.

In 1906 Charles Knowles (dates unknown) recorded 'Thus saith the Lord' with free alterations of Handel's rhythm: he inequalises quavers in bars 3 and 4 including a scotch snap on the word 'little'. He shortens the upbeats to bars 8 and 29, as well as introducing appoggiaturas in bars 26 and 27.[7] The rhythm of the recitative 'Comfort ye, my people' receives a very similar treatment in 1906 from a fine tenor John Harrison (dates unknown). Several singers in this collection have left evidence of how they carefully observed Handel's inconsistent variations of the beginnings and endings of notes, as well introducing new variations of their own.

Illus.3 Peter Dawson

As illus.1 shows, Handel very occasionally varies the proportions of divisions from the instrumental introduction to the vocal entry. An exceptional example is the aria 'Scherza infida' in *Ariodante* HWV 33:23. Here the instrumental introduction in duplets is echoed by the vocal entry in triplets. We found no recorded example of a singer introducing a change of proportions in the vocal entry to a Handel aria but we did find some extraordinary evidence of arbitrarily varied proportions in the passagework of 'Honour and arms' (*Samson*). This aria makes frequent use of the *figura corta* of a quaver followed by two semiquavers,[8] which is carefully observed in the recording by Peter Dawson (1882-1961, illus.3),[9] but in bars 35 and 36 Dawson suddenly changes the duplet figure to a triplet of three quavers. Such a radical departure from the composer's text is not at all characteristic of Dawson, who might have acquired the change from his teacher Charles Santley. The proportional change in the passage-work of 'Honour and arms' may well have been an unwritten vocal tradition in England as it is also found in the recording of the aria by Norman Allin (1884-1973).[10]

The collection of early *Messiah* recordings discussed above preserves evidence of several other performance practices that might well go back to Handel's time. Most obvious is the singers' introduction of traditional appoggiaturas, some of which certainly go back to Handel's time. The compiler of the *Messiah* collection recognises the arbitrary appoggiaturas as 'one of the few authentic vestiges of 18th century performance practice still widespread in the early 20th century' and he rightly notes that this tradition was 'wiped out by unwitting scholar-performers in the late 1920s and 1930s, when the obsession with "Urtext" and "authenticity" had become firmly rooted'. But Teri Noel Towe overlooks or completely underestimates the evidence in his *Messiah* collection of other traditional performance practices, some of which have suffered a similar fate to that of the voluntary appoggiaturas.

Of particular interest is the abundant evidence of the *tempo reggiato*,[11] the arbitrary delay of the tempo and holding out of a significant note, often at the final cadence. In his 1906 performance of 'Comfort ye, my people' John Harrison delays the tempo by extending the first syllable of 'Comfort ye' (bar 4) and 'cry' (bar 20). In her recording of 'I know my Redeemer liveth' (1906) Perceval Allen (dates unknown) holds out the second syllable of 'risen' (bar 145) and 'fruits' (bar 151). She has a similar delay of the tempo in 'How beautiful are the feet' for the words 'glad tidings' (bar 19). In 1927 Rachel Morton (dates unknown) holds out the first syllable of 'unto' (bar 51) in 'Come unto Him'.

Such voluntary licences are rarely attempted today by solo vocalists under the sway of baton-wielding conductors – who are an obvious anachronism, as far as Handel is concerned. In his time the band was led by the principal violin and the continuo of harpsichord and/or organ and various bassi which together were able to follow changes of tempo by the soloist.

On these delayed notes, some of the *Messiah* soloists introduce the *messa di voce*, unquestionably an authentic Handelian refinement and a fundamental technique of baroque singing and playing. There is a fine example on the word 'those' in 'He shall feed his flock' (bar 22), recorded in c.1922, by Clara Butt (1872-1936, illus.4). Similarly, John Harrison twice extends the first syllable of 'Comfort ye my people' (bars 4 and 8) with the messa di voce. Perhaps the finest examples of the ornament in this collection of *Messiah* recordings were left by the American tenor Evan Williams (1867-1913): in his 1910 recording he also extends the first syllable of 'Comfort ye' (bar 8) with the messa di voce, which he also uses very effectively in the following aria on the word 'plain' (bars 70-71).

Illus.4 Clara Butt

The *Messiah* recordings also exhibit a traditional ornament of singing and string-playing that has completely disappeared from modern performances: the portamento, a continuous gliding that fills intervallic spaces small and large. In his recording of 'For, behold' Edward Knowles has several examples beginning with an appropriate glide down from 'the' to 'earth' (bar 7). No less appropriate is the downward glide from '[u]pon' to 'thee' (bars 14 and 17). More unusual is the glide on the last two notes of the division on 'glory' (first beat of bar 16). On the last beat of bar 18 the glide adds emphasis to the words 'shall be'. It is not so easy to justify the glide joining the syllables of 'brightness' (bar 22) but it certainly adds a strong rhetorical note for the bass singer.

In bar 41 of 'But who may abide' Norman Allin makes a glide from 'he' to the first syllable of 'appeareth' and he is immediately imitated by the orchestra in bar 43. The most effective examples of portamento in these recordings were left by Evan Williams in his moving 1908 performance of 'Behold and see'. His glide on 'and' (bars 1 and 2) – a wail, no less - eloquently highlights the pathos of the scene, as do the glides on 'behold' (bars 9-10) and 'any' (bar 11). In the concluding ritornello the instruments echo the singer's wail (bars 13 and 14). With its free yet subtle rubato, this exceptionally powerful rendition could hardly be matched by any artist today.

The recorded legacy demonstrates that such portamento was common in late nineteenth- and early twentieth-century performances of early music and it certainly goes back to the eighteenth century.[12] The absence of the decorative glide from performances of early music today is a regrettable impoverishment and a needless concession to modern taste and performance practice.

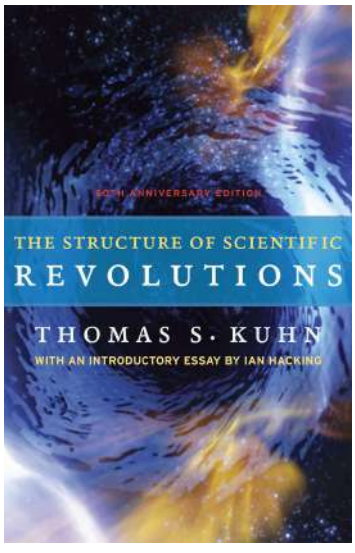
Modern interpreters of early music are still generally unaware of the extent to which eighteenth century performance practices survived until the age of recording. Perhaps the finest examples are found in several recordings of Antonio Lotti's 'Pur dicesti' (from his opera *Arminio*). This classic cantabile aria is given the works by Adelina Patti (1843-1919),[13] with her free and inconsistent interpretation of rhythm, articulation and ornaments all beautifully varied in the da capo repeat. Patti's recording was obviously

studied closely by Nellie Melba (1861-1931).[14] Less well known is the brilliant performance of this aria by Sigrid Onégin (1889-1943)[15] with lavish ornamentation. It is ironic that tradition did not preserve such a monument for Handel, who wrote some of the greatest cantabile arias of the 18th century – and for some of the greatest singers of the day.

The study of recorded irregularities soon extended to Handel's instrumental music, especially his French overtures. In Appendix II of my 1979 article I summarised the content of a paper read to various universities in England and America during 1978: 'The Notation and Interpretation of French Overture Style: an analysis and resolution of a current controversy'. Here I refuted the widely-held assumption (popularised in particular by Robert Donington and Thurston Dart) that double-dotting was not usually notated in the French overtures of baroque composers and the authentic rhythm must be restored by consistent over-dotting in the performance of movements in French Overture style. In 1965 this uniformitarian fallacy was challenged by Frederick Neumann who, having noticed that many French overtures were notated with single- and double-dotted rhythms, concluded that such movements should be interpreted literally. In my resolution I argued that entrées, overtures and other majestic movements from the late 17th to the early 19th centuries were normally notated with inconsistent or varied dotted rhythms and that Neumann's literal interpretation of such movements was incompatible with literary and notational evidence of early interpreters' free and inconsistent interpretation of such dotted rhythms, especially in keyboard performances.

In November 2005 I presented to the Conference of the Handel Institute ('Performing Handel – Then and Now') a paper on 'French Overtures at the Keyboard – the Handel Tradition' tracing the rise of the false uniformitarian tradition and presenting new statistics on the notated irregularities of Handel's instrumental entrées. The paper concluded with 'Now as Then: the Ancient Manner in Living Memory', which was illustrated by what I consider to be important survivals of the authentic rhythm in recordings of Handel's overtures by Wanda Landowska (c.1933-5) and Hamilton Harty (1935). An enlarged version of this paper was subsequently published in *Early Music* (xxxv/2, 2007).

I published more evidence of irregular rhythms in traditional Handelian practice in 'Jazzing Handel: Rhythmic Alteration in Two Popular Marches', *Ad Parnassum* x/30 (October 2012). This presented the results of a survey of notated rhythmic changes, mainly adding and dropping of dots, in the Marches from the Overtures to *Scipio* and the *Occasional Oratorio* as found in many editions from the first half of the eighteenth century until recent times. I suggested that these jazz-like changes were possibly derived from the practices of British army bands, which often employed black musicians. This paper also reported the surprising discovery that an authentic Handelian tradition of rhythmic alteration is admirably represented on a recording held by the British Library of the March from *Scipio* by the once-popular English composer Albert Ketèlbey (1875-1959).[16]



Illus.4 Thomas S. Kuhn's book

My identification of the Paradigm of Consistency and its historic role in musicological interpretation has been based squarely on the highly original theories of the late Thomas S. Kuhn, whose book, *The Structure of Scientific Revolutions* (1962, 1970, illus.5), is one of the most influential works on philosophy of science to appear in the twentieth century. Kuhn's scenario of 'scientific change', the process by which established theories and their formative 'paradigms' are challenged and finally overthrown by 'anomalies' that do not fit accepted doctrines, is fully exemplified by the history of western musicology since the mid-nineteenth century. Kuhn's observations on the tenacity with which threatened paradigms are defended by ad hoc hypotheses (as in the popular but entirely indefensible theory of Handel's 'casual' or 'hasty' writing) certainly apply to academic musicology: the discipline I maintain, is now well into a typical Kuhnian 'crisis' displaying the early signs of a revolutionary 'paradigm shift' from uniformity to variety in the editorial and performances practices of the early music movement.[17]

In my 1979 article I suggested that this paradigm shift might occur 'within a decade': in hindsight this prediction might appear to be hopelessly optimistic, as far as the profession of musicology and the general run of early music performers are concerned. But there are clear symptoms of a paradigm shift in the thinking of some individual specialists in early music – with at least one meeting my predicted schedule. In 1987 there appeared a volume of essays in the *Handel Tercentenary Collection*, edited by Stanley Sadie and Anthony Hicks. In the final article 'Interpreting Handel's Rhythmic Notation – Some reflections on Modern Practice', Terence Best addresses the problem of 'how to interpret the written rhythms in the many passages where dotted notes are found juxtaposed with phrases in even values'. After reviewing some well-known inconsistencies of dotted and even rhythms in Handel's notation, Best arrives at a revolutionary conclusion:

> When we prepare a piece for performance, then, we should surely allow the possibility that Handel's [inconsistent] notation means what it says. If we can avoid the automatic adoption of regularization and consider what the notation is telling us, we may be more faithful to the composer's intentions.[18]

As often happens with prerevolutionary and transitional thinking, Best's recognition of an alternative non-uniformitarian paradigm for baroque editorial and performance practice was tentative rather than thorough-going. His subsequent editions of Handel's works, like their predecessors, are full of regularisations.

Clear evidence of an almost complete paradigm shift is found in the editing and interpretation of Handel's *Messiah* by Ton Koopman (Stuttgart, c.2009). Here Koopman attempts to print all the early versions of *Messiah* with minimum interference with the composer's texts.[19] In his discussion of 'Overdotting in Handel's music' Koopman rejects the modern tradition, stemming from Arnold Dolmetsch, of consistent overdotting which assimilates Handel's varied dotted rhythms to a common uniform pattern, thus obliterating the much-disputed contrast of quaver and semiquaver upbeats in 'Behold the Lamb of God'.[20] In concluding that 'overdotting as standard practice is incorrect' Koopman cites Frederick Neumann's article 'The dotted note and the so-called French style'[21] as well as two of mine (1987 and 2007), both of which refute Neumann's conclusion that the rhythms of French Overture style should be performed literally.

There is no contemporary evidence that Handel ever intended his music to be notated and performed consistently. But, as the experience of more than fifty years has amply confirmed, dogmatic uniformitarians are not easily persuaded by the evidence of autograph scores, authorised and corrected copies and early editions – let alone by logic, scientific method, statistics and scratchy old recordings. How long the erroneous Paradigm of Consistency will survive in musicological theory and practice is anybody's guess but there is unmistakable evidence that the 'revolution' I predicted in 1979 is occurring now. For example, in his edition of *Comus* (2016),[22] Colin Timms does not regularise the contrasted upbeats of semiquaver and demisemiquaver in the first movement of the Overture [to Part Two], pp.39-40. Without comment he abandons the practice of 'assimilation' of dotted rhythms that has been standard in editions of Handel and many other early composers for more than half a century. Only musicologists as well informed as Professor Timms would recognise the profound consequences of this paradigm shift and fundamental change of rationality – the massive and very expensive task of revising the now obsolete editions of many early composers and the eradication of errors going back at least to the *Gesamtausgaben* of Bach and Handel in the 1850s. Necessary also will be the rewriting of text-books and syllabuses and the purging of counter-revolutionary teaching staff. And finally, with newly enlightened eyes and ears, experts in performance practice will be able to review and re-evaluate the entire corpus of the recorded legacy of classical music.

Australian philosopher Graham Pont has been a student of Handel's music for sixty years, specialising in the notation and interpretation of irregularities, asymmetries and non-uniformities in his scores.
grahampont2013@gmail.com

Notes

1. This research continues in association with Richard Bethell, in a comparative study of recorded tempi in *Messiah* from circa 1820 until the present day.

2. In 'A Revolution in the Science and Practice of Music' I drew attention to the remarkable facts that the first identified regulariser of Handel's irregular rhythms was J.S. Bach (pp.10-11) and that the first eminent musician to object to regularisation of Handel's scores was Felix Mendelssohn (pp. 27-28).

3. Available at Taylor-Francis Online: http://dx.doi.org/10.1080/08145857.1979.10415131.

4. When I submitted the results of this survey to the late Dr Brian Murphy, a statistician at Birkbeck College, University of London, he told me that they needed no statistical analysis as the conclusion was self-evident.

5. Recorded in 1905, repressing HMV 7034. Available on YouTube.

6. Recorded in 1980, repressing Saga7006. Available on YouTube.

7. Here Knowles' shortened upbeats match the semiquavers of the orchestra. This change is not a mechanical 'assimilation' in the modern neo-baroque style but simply another of Knowles' many expressive variants of the rhythm.

8. There is a similar change of proportions in the passagework of 'Why do the nations', bars 32-33, where the triplet figure is varied by Handel to a duplet of two semiquavers and a quaver.

9. Recorded in 1927, repressing HLM 7026. Available on YouTube.

10. Recorded in 1930, repressing HLM 7009. In 1973 I tracked down Norman Allin, hoping to ask him about his interpretation of 'Honour and arms'. I discovered he was in a nursing home, in a state unfit for an interview. He died later that year.

11. See the entry on 'Temporegiato' in James Grassineau, *A Musical Dictionary* (London, 1740), p.272.

12. Richard Bethel has pointed out that both Tosi and Mancini refer to the vocal glide as 'scivolo' See P. F. Tosi, *Opinioni de' cantori antichi e moderni*… (Bologna, dalla Volpe, 1723), Chapter X, Section 12. See *Observations on the Florid Song*… *Translated into English by Mr. Galliard* (London, J. Wilcox, 1743), p.176 and *Pensieri, e riflessioni pratiche sopra il canto figurato di Giambatista Mancini* (Vienna, 1774), p.137.

13. Recorded in 1905, repressing HLM 7034. Available on YouTube.

14. Recorded in 1910. Available on YouTube.

15. Recorded in 1922. Available on YouTube.

16. March in "Scipio": organ solo by A.W. Ketèlby, Regal (red label, 10" disc, 78 rpm) G6206 (S635), British Sound Archive, G6206.

17. This revolutionary paradigm shift is represented in the works of two other Australians: see Dene Barnett, 'Non-uniform Slurring in 18th Century Music: Accident or Design?', *Haydn Yearbook* 10, pp. 179-199; Denis Vaughan, 'The Inner Language of Verdi's Manuscripts', *Musicology* V (1979), pp. 67-153.

18. *Handel Tercentenary Collection*, p. 290.

19. Curiously Koopman overlooks the original version of the symphony to 'Ev'ry valley', where the 'crooked' motif in the autograph is repeated for one bar longer (original bar 7) than the version accepted today.

20. The pre-Dolmetsch (and undoubtedly correct) interpretation with desynchronized upbeats is clearly heard in the 1926 performance conducted by Sir Henry J. Wood and less clearly in the 1926 performance conducted by Malcolm Sargent. Towe c.1993, CD 1, no. 18 and CD 2, no. 7.

21. *Early Music* v/5 (1977), pp.310-324. Neumann's attack on the Dolmetsch tradition was originally published as 'La note pointée at la soi-disant "manière française"', *Revue de Musicologie* li (1965), pp.66-92.

22. *Comus*… *Music by George Frideric Handel and Thomas Augustus Arne*…vocal score (Novello, London, 2016).

On the Chromatic Ricercar formerly attributed to Carel Luython

Glen Wilson

In the course of his ongoing studies at the Musikhochschule in Würzburg, Germany, my 24-year-old Japanese student Gaku Nakagawa took up the extraordinary work appearing as No.8 in *Monumenta Musicæ Belgicæ* IV. In this edition it bears the title 'Ricercar', and is ascribed to Carel Luython (c.1557-1620). In the unique source, formerly in the Staatsbibliothek Berlin and now in Krakow, it is anonymous and without title. The attribution to Luython is based solely on the fact that the previous work in this manuscript, compiled in the Southern Netherlands in the first half of the 17th century, is attributed there to the famous Prague organist.

Gaku Nakagawa noticed that there are three strikingly wrong breaks (interrupted thematic entrances, broken-off passage-work, impossible melodic intervals) in the long piece, dividing it into four disjointed sections. The breaks are found in MMB at the following points:

p.98, third system, before the last bar
p.100, last system, between the third and fourth bars
p.103, fourth system, before the last bar

He tried to rearrange the sections, and found that exchanging sections 2 and 3 made perfect fits in every way. Sections 2 and 3 being of similar length, and the section 1 about half that, he and I both wondered if two pages had not been incorrectly bound at some point. I happened to have the source in a photocopy made 30 years ago at the Jagiellońska library. I was able to confirm that the breaks were all at page turns, and that the *custodes* pointed correctly if the second and third folios were reversed.

The same discovery was reported by David J. Smith in a 2009 article (*Revue belge de Musicologie*, lxi, pp. 67-98), in which he makes a thorough examination of the Krakow MS, and which Nakagawa located after I asked him to make sure he was the first to correct the folio order.

The spectacular piece, sometimes referred to as a 'Chromatic Fantasia', uses the chromatic fourth going in both directions; right at the outset they even occur simultaneously, giving rise to violent dissonances. After this promising beginning, a certain sense of improvisational mediocrity soon creeps in. That, and the unsatisfactory structure resulting from the accident just recounted, have led to an almost total neglect. I had performed it in the past with added bars or changed notes to cover the clearest errors, but failed to see what my young student saw. The work is greatly improved once the sequence is restored, but it is by no means a masterpiece; the association with Sweelinck's magnificent *Fantasia Cromatica* evoked by the ersatz title is quite unjustified.

Are we doomed to accept the composer's anonymity? Pieter Dirksen, in his monograph *The Keyboard Music of Jan Pieterszoon Sweelinck*, discusses the piece in question at some length. He says the composer 'has problems with voice leading', but also failed to notice the mistaken order of the folios. He furthermore chooses not to accept the three other source-attributions of the piece (Fuga septimi toni) that precedes our Chromatic Ricercar to Jacob Hassler, the unstable seven-years-younger brother of Hans Leo, who was organist to Rudolf II in Prague (illus.1) at the same time as Luython. It will be recalled that Fuga septimi toni is the work that led the editor of MMB to attribute the Chromatic Ricercar to Luython.

Dirksen says it is 'certain' that the Chromatic Ricercar 'should best be considered anonymous', and thinks it is by a Southern Netherlander who influenced Sweelinck's *Fantasia Cromatica* (p.394). I find that impossible to believe, given that Jacob Hassler, whom I will assert composed the Chromatic Ricercar, was seven years younger than Sweelinck, and especially considering the work's greatly inferior quality. Dirksen's argument for a composer from the Southern Netherlands is the fact that the source contains several other unica from the region, 'while offering principally [but not only - GW] concordances only for composers like Frescobaldi or Erbach', and says it is therefore 'quite reasonable to assume the origin

Illus.1 A contemporary engraving of Prague: Palatium Imperatorum Pragae quod vulgo Ratzin Appellatur *(Braun & Hogenberg, 1596/97)*

of this composition in the same region'. I cannot find this at all reasonable; Dirksen seems to be grasping at straws to support his theory of a predecessor to Sweelinck's Cromatica. The Chromatic Ricercar tries to be vastly more complex thematically and more violent in gesture; a sure sign of an imitator, not of a point of departure for a work of greater simplicity.

There can be no question in my mind that the leading scholars of the keyboard works of Jacob Hassler, Hartmut Krones and Markus Grassl (not Grässl, as in Dirksen), are correct in giving the Fuga septimi toni to him; stylistically it is a perfect fit. Luython's keyboard works are so patently different in so many ways that any confusion ought to be avoidable. Curiously, neither of these authors discuss the authorship of the Chromatic Ricercar, nor does Smith. It seems that the attribution to 'anonymous' has taken on a life of its own, as such things tend to do (see my recent article on the works traditionally ascribed to Louis Couperin, *Early Keyboard Journal*, 2013, and on my website). The question needs to be raised whether Josef Watelet, the editor or MMB, was correct in ascribing both the Fuga septimi toni and Chromatic Ricercar to the same composer, even if he got the name wrong. I think he was.

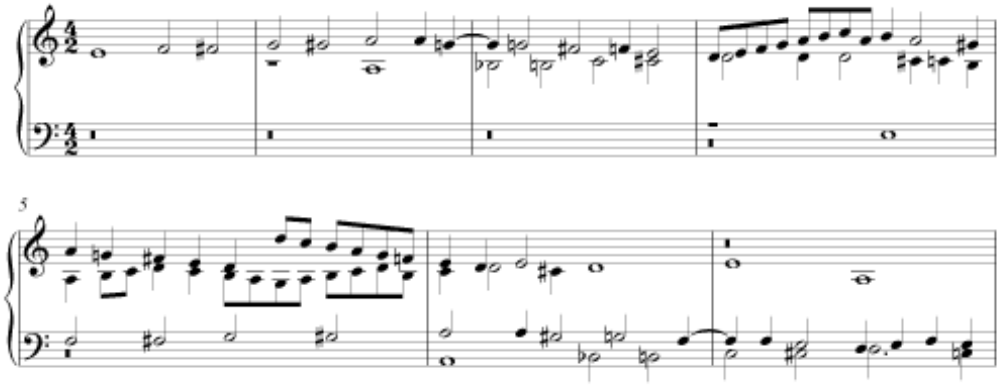
Hans Leo Hassler wrote a 'Ricercar II toni' which uses the chromatic fourth in both directions, as does CF. This powerful but rather turgid piece undoubtedly inspired Jacob to use the same themes in the best of his preserved keyboard works, the Toccata di quarto tono, which is transmitted whole only in the same Padova MS that contains one version of Fuga septimi toni. (A truncated version without the 'ricercar' section is in the Turin tablatures, one of a number of similar amputations in that vast source.) Sections of this toccata are nearly identical with the Chromatic Ricercar, and Jacob's writing in general shows the same mind at work as the composer of the Chromatic Ricercar.

Once the structure is rectified, we find in the Chromatic Ricercar a half-successful imitation of a Sweelinck fantasia, with changing countersubjects, a section in augmentation in the middle, diminution at the end. Jacob's parallel attempt, as I would maintain, to surpass an older sibling who had achieved so much more in the world, using the latest thing in keyboard music and themes he knew from Hans Leo,

had a more felicitous outcome. For all its looseness and what Dirksen very appropriately calls its 'rhapsodic' quality, I would much rather play this piece - in its restored version, to be sure - than Hans Leo's heavy-handed chromatic ricercar.

Certainly Sweelinck, born two years before the elder Hassler, had no need of inspiration from that quarter for his coruscating synthesis of Andrea Gabrieli and William Byrd, despite Hans Leo oft being cited as a major influence. I happen to believe the Sweelinck *Cromatica* to be an early work, and also that the story in Mattheson's *Ehrenpforte* of his having studied in Venice should perhaps not be discounted as lightly as it has been for the last half century. Chromatic experimentation had its explosive start in Venice with Adrian Willaert's 'Quid non ebrietas' and continued to be centred on northern Italy for a considerable time. Hans Leo Hassler was proud to have studied in Venice, and Jacob probably did too, but it may not have been wise for a Catholic sympathizer like Sweelinck to advertise his Venetian background in the tense atmosphere of newly-Protestantized Amsterdam.

Be that as it may, there is surely not much difficulty to be found in giving the Chromatic Ricercar (ex.1) to Jacob Hassler, given the family and stylistic connections just mentioned. David J. Smith determined that the Chromatic Ricercar was entered in the Krakow MS by the last scribe, his No.3, who he thinks was a person with South German connections, a conclusion with which I can wholeheartedly agree. This person's work comes at an unknown time after the section dated 1625 by scribe 2, rather late for a work thought by Dirksen to preceed Sweelinck's masterpiece found in a source serving largely as a collection of recent work. It is the final piece in the MS, and I think scribe 3 just broke off work before he had time to go back and add the title and composer's name. We don't know if the latter would have been Luython, as he erroneously (but understandably) entered for Fuga septimi toni, or Jacob Hassler. Maybe scribe 3 was just waiting for better information. But I hope the confusion has now been cleared up.



Ex.1 The Chromatic Ricercar (opening) formerly attributed to Luython, transcribed from the open-score manuscript source

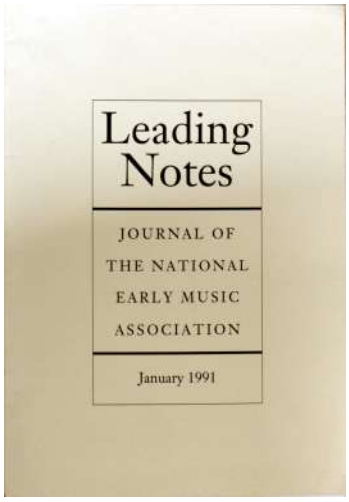
Harpsichordist, conductor and musicologist Glen Wilson studied at the Juilliard School and later with Gustav Leonhardt; since 1988 he has been based at the Musikhochschule Würzburg.Website http://www.glenwilson.eu

Notes on NEMA's history: a personal perspective

Jonathan Ranger

1981 was a good year. The National Early Music Association formed itself out of the original Register of Early Music founded ten years previously by the redoubtable Christopher Monk and Eric Hedger. As I wrote in the Introduction to the 2001 issue of *The Early Music Yearbook*, for the 20th Anniversary, the Yearbook had 'already established itself as the essential handbook for the flourishing world of early music' worldwide, and the Register had been updated to include 2,400 individuals and ensembles. The Directory and Buyers' Guide listed societies and organisations, collections, dealers, educational establishments, record companies, publications, instruments and services for sale, and 830 makers and restorers. Not bad for a constantly underfunded but determined charitable organisation!

The one great sadness that year, for NEMA at least, was the untimely death of our Founder, John Mansfield Thomson, who had already founded *Early Music* in 1973, whose life was so full and had so much impact on others, that it would need a whole book to record it all! Christopher Hogwood (who himself passed up into the Heavenly Organ Loft not so long ago) became our esteemed President, to be succeeded in turn by Professor Peter Holman, who had been our Chairman for a number of years. Also in 2001, the unflagging Mark Windisch took on the Treasurership, and without his encouragement, hard work, wisdom and knowledge the NEMA ship might have foundered on the rocks of despair in more recent years; I am very glad to report that he remains as Treasurer, having passed on his recent mantle of Chairmanship to Francis Knights – who has introduced an informative electronic *Newsletter* to keep our 160 odd members (yes, no hyphen!) informed and with a sense of belonging to something vital and necessary. And our original *Leading Notes* (illus.1) publication has become *Early Music Performer*, a biannual journal now edited by Andrew Woolley.



Illus.1 Leading Notes*, back in 1991*

By 2011, ten years later, the *Yearbook* included a dozen editorial articles and a hefty 'Performers & Artists Directory' of 87 full-page details and photos (down from 106 in 2011), which had previously been published by the Early Music Network. What was not such a happy circumstance when this Introduction was amended for the 30th Anniversary year, was that the *Yearbook* included only 300 makers and restorers, and just over 1,470 individuals and ensembles – and only 1,400 in 2012. Membership was also declining. Why was this?

I don't think there was any one simple explanation. Several of the original 'senior' members and performers had retired into Pause mode, or had gone off to join the Early Music section of the Angelic Choral Society and Players. As Edwin Griggs of the Midlands Early Music Forum wrote in the 2012 Yearbook, lamenting the passing (but amalgamation) of the East Midlands EMF and a reduction in their own membership, there had been a general decline in active participation as well as financial and other support for early music as such, as well as its organisations. There may have been several reasons for this, one of which probably was a tightening of budgetary belts as the economic situation began to bite, not just in Britain but in Europe and around the world. And as these restrictions bit, many people found that they were becoming busier with the things they were already and otherwise involved in, and no longer had the time or the funds to belong to societies and organisations which were not absolutely essential to their lives and work.

And then there is always the problem of how to attract the attention and commitment of younger persons to such an organisation as NEMA. How do we make ourselves relevant to the needs and lifestyles of today's young people? Do people 'belong' to organisations and societies in the same way most of us did a generation ago? Or do they just 'get on and do it, man' – or not do it if it's not relevant to them and interesting enough to stimulate their enthusiasm? It's important to be aware that 'the young . . . will

be the future guardians of our heritage and culture' (another self-quote from 2001, but still relevant 16 years later, when the young then are now in that very role!).

Another reason was that NEMA and the early music Fora had been rather successful in what they had all set out to do: getting early music to the forefront of the musical agenda here and internationally, rescuing it from obscurity, and ensuring that performances and recordings increased in number and frequency, allowing 'the fickle public' (as well as 'the more discerning public'!) to become used to the sound-world and experiences of music 'as it was written'. There had also been some advances in the music colleges and universities, as well as in some schools, where individual music teachers, enthused by NEMA and others, had introduced pupils to the delights of authentic performance and new and interesting repertoire. New bands, groups and specialist orchestras had sprung up, making their way onto stages to draw audiences to hear 'something different' from the usual round of repetitive concerts and recitals – and they were more 'approachable' for many people than the also-increasing 'new-music' activities.

In addition, let us not forget, the Internet had become the place where 'everybody' was going for information and entertainment. There was no longer the need for printed reference books such as the *Yearbook*, as all the information they contained could be found 'on-line' with a few clicks on a broadband or wi-fi connection; and therefore there was no need to fork out for subscriptions to organisations where the main reason for belonging was to get a 'free' journal, yearbook or magazine.

All this meant that, in some ways, NEMA and other early music organisations were rapidly becoming redundant! They had done their job, and the world was moving on. I remember, at some of the early NEMA Council Meetings and AGMs, the expectation was expressed that NEMA would find itself running out of steam when early music had finally been integrated into the music world as part of 'the mainstream'. So . . . have we run out of steam? Are we redundant yet? Is there more work to do? Doubtless there is still a need for NEMA, as there is for other organisations dedicated to improving the lot and the lives of those for whom they exist. There is still a matter of education, and of dissemination of the vast amounts of research results coming onto the scene every year. There is still a need for greater and better co-ordination of events and performances linked to early music. There is still much that can be done to help co-ordinate the efforts of those involved in promoting music and the arts, due to constant reductions in funding from commerce and the authorities alike. There is a tremendous need for opportunities for young musicians and singers who would like to embrace, or specialise in, early music, as many have difficulty finding others with whom to practise and perform – and I have heard of several who have resorted to the usual orchestral or teaching posts (or even non-music careers) in the face of, not opposition, but lack of encouragement and possibility. There is always a place for mutual support and networking – and that is getting back to one of the main reasons why NEMA was started in the first place, and why its *Yearbook* has been such a success and so much a part of the musical life of nearly everyone (slight exaggeration, maybe, but only slight...) in the music world and for others connected with the arts.

And not least among reasons for keeping NEMA developing new strategies is the fact that there are still people out there in the non-early music cosmos who don't really appreciate what early Music is all about, who don't know the difference between a crumhorn and a springbok, who can't distinguish the sound of a baroque cello from a modern one, who don't realise that Chopin's piano music or Rameau's orchestrations or specific fortepianos were conceived in a world where sounds, performance styles and registers were different and meant different things from today's often bland approach to 'noise'. Perhaps that's a little harsh, but I hope you know what I mean.

Readers - whether members or not - are invited to contact NEMA about your hopes, aims, disappointments and suggestions; and tell what NEMA means to you and those you know, how it could meet the needs of music in the 21st century, what we could usefully be doing that we are not (or don't seem to be doing enough of), and why you are, or are not, a member - and be honest, and tell us exactly why, as this is vital for knowing how to be as effective as possible.

Then and now: changing times
40 years of the York Early Music Festival

John Bryan

Fortieth birthdays are sometimes seen as a reaching of a ripe maturity, but in many ways the excitement of putting together our programme each year seems just as invigorating as it was in the early days. What new musical discoveries can we provide for our increasingly knowledgeable audience? Who are the new performing talents? Who are the international performers who rarely come to the UK for whom we can provide a platform? How can we keep our loyal audience on its toes by presenting familiar music in new ways? And of course, how can we create a satisfyingly attractive programme within budgetary constraints that are always challenging?

Looking back to the first festival, York Early Music Week in April 1977, it is clear that we established several guiding principles that still underpin our planning today. The repertory covered in that week started with monophonic songs by Martin Codax of around 1200 and we then heard Andrew Parrott's revelatory performance of Machaut's *Messe de Nostre Dame*. This was sung with the appropriate plainchant propers and with the polyphony at low pitch with tenors instead of countertenors on the upper parts. From the same period, the Landini Consort (illus.1) contributed their own special mix of instruments and sonorities. YEMF has always championed performers who approach their work from a thoroughly researched point of view, often challenging previous assumptions about the way a particular piece might sound.

Illus.1 The Landini Consort in 1977

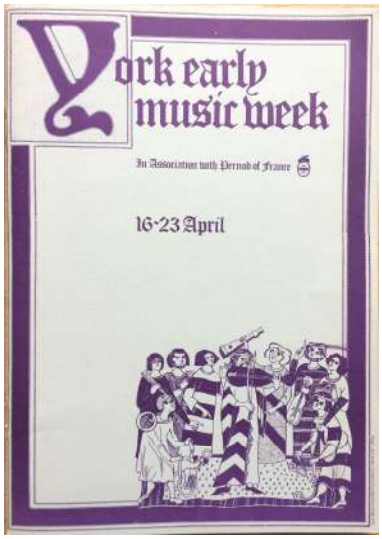
1977 also had a good dose of music from Renaissance England, provided by Anthony Rooley, Emma Kirkby and the Consort of Musick, including a complete performance, in sequence, of Dowland's seven Lachrimae pavans. Today it is difficult to remember that in 1977 this was regarded by some as a rather 'risky' piece of programming: would an audience be prepared to take half an hour of slow music in the same key and scoring? They did! Our first Festival's repertory also included baroque music, from Locke and Marais to Bach and Scarlatti, and even (somewhat daringly) included Mozart. It also introduced our audience to the then relatively unusual sounds of the baroque clarinet (Alan Hacker) and baroque oboe (the charismatic Michel Piguet, the first of our many international visitors to YEMF).

The idea for a festival of early music in York was largely the brainchild of Richard Phillips, Music Officer for what was then Yorkshire Arts Association (later subsumed into Arts Council England), who also had a large hand in setting up Huddersfield Contemporary Music Festival and Opera North at around the same time. He recognised the opportunity for a festival in the north of England focusing on early music, which in the 1970s was enjoying a surge of interest largely on the back of David Munrow's hugely influ-

ential recordings and radio programmes. There were a number of early musicians based in the city who were recent graduates from the new University of York, where exploration of all types of music was encouraged by Professor Wilfrid Mellers. And York, with its rich heritage of medieval churches, merchants' guildhalls, and above all the Minster, could provide the right settings for concerts of early music.

Over the years YEMF audiences have outgrown the smaller city churches, though we do try to use one or two for late-night programmes, and it has to be said that the Minster's voluminous acoustic limits its appropriateness for anything much other than the soaring polyphony of the sixteenth century. That said, there is nowhere else in York where the now annual visit by The Sixteen could be accommodated. YEMF now makes good use of the University's modern concert hall, especially for programmes where a larger performance space and good sight lines are needed (dance, opera, orchestral) and there is perhaps less audience resistance now than in the earlier days to listening to early music in a modern hall.

Since 2000 YEMF has had a permanent base at the National Centre for Early Music in the beautifully converted medieval St Margaret's church, which provides a great space for performance as well as all the Festival's administrative offices.



Illus.2 The first programme

1977 also saw the foundation of the way YEMF was organised and managed (see illus.2 for the first ever programme booklet). After a crazy 1978 in which we ran a three-week festival that expanded into West and East Yorkshire, we settled on the formula of holding the festival in the first full week in July. The programming is done by a small team of artistic advisers rather a sole director, which has I think led to greater musical variety and more imaginative planning. The team has a York-based nucleus in Peter Seymour and myself, with important input from Lindsay Kemp and a fourth adviser who usually has a three- or four-year term of office. Trying to make sense of our discussions is administrative director Delma Tomlin, who brings further international connections through her membership of REMA, the European early music network.

We still promote other ideas that were established in that first festival. One is the encouragement and support for young performers. Many of us performing in 1977 were relatively inexperienced, and learned by hearing what others were up to during the festival. That opportunity is now offered every other year by the International Young Artists Competition, which has been hosted as part of YEMF since 1995. Several of the ensembles appearing in the competition over the years are now well established and in turn are leading new developments in the presentation of early music across the world.

The stimulus for each year's programming is often a 'theme'. Sometimes it's a composer's centenary that we want to celebrate, but more often we try to find something that makes us think in new ways about how to present music that in its own time was more often than not never intended to be heard 'in concert'. Themes based on ideas such as the cross-fertilisation of different cultures, or the influence of particular political events on musical patronage, can provide fertile ground for programming. Over the years YEMF has programmed more experimental approaches to presenting early music, perhaps by combining it with newly commissioned work, integrating it into newly created drama, or using it to underpin silent film. Some of our audience really enjoy these forays into the unfamiliar, while others have coined the expression 'Well, it was an experience', said with a wry smile and a shake of the head.

In terms of repertory, we still try to include something from the Middle Ages through to classical and early romantic periods each year, often making use of the excellent reproduction fortepianos owned by NCEM for the later period. There is some audience resistance to this, but we will persist in representing what some regard at 'standard' repertory when it is performed with insights gained from a deep study of the performance practices of its time. Alongside that we look for opportunities to perform music by less well- known 'early' composers: 2017 for instance featured liturgical music for the Habsburgs by Jacobus

Vaet – highly regarded in his own time but rarely heard today.

As far as the future is concerned, we have always planned optimistically, irrespective of the uncertainties of funding. The YEMF audience is very faithful one, especially its supportive groups of Friends, and one prepared to travel with us as we continue to explore new ways of presenting familiar music (such as this year's Monteverdi Vespers where the audience is invited to move around the performers in the Minster nave) and music newly researched and rarely performed. Where will this journey take YEMF in its next 40 years?

Report: SRP National Festival 2017

April Munday

Illus.1 Michaela Petri, Tom Beets and Evelyn Nallen

From the opening moments of the All-Stars Concert (illus.1) on Friday evening we knew that we were in for a fabulous weekend at the Society of Recorder Players' 80th Anniversary Festival in Cambridge last Spring. And so it proved. It was surely the largest-ever Festival, with 300 attendees. I can't have been alone in wondering how so many people would be able to find their way around the site and into the correct rooms on time, but all were managed with wonderful efficiency by the team of people fielded by the Cambridge, Peterborough and Beds, and North Herts branches.

It's always difficult to make the choice about which session to attend at a Festival, but this year it was even harder. Should you go to the interview with Michaela Petri or should you watch Barbara Law lead a youth workshop, or should you play under the guidance of distinguished conductors such as Sandra Foxall and Helen Hooker? Should you learn how to take care of your recorder with Julie Dean or play under the direction of Barbara Law, Moira Usher, Sheila Richards or Stephen Copley?

If your choice wasn't influenced by the conductor, did you choose Purcell, Holborne, Telemann or Bach? The first session on Saturday morning was a choice between Isaac, Gershwin, Hall, Mozart, Caldini, Scheidt and Gabrieli (illus.2). If that wasn't enough, a further option was to watch a masterclass with Piers Adams. What could be better than a masterclass with Piers Adams? A masterclass with Piers Adams assisted by Michaela Petri. What could be better than a massed playing session conducted by Tom Beets? Two massed playing sessions conducted by Tom Beets. And so the superlatives tumbled over themselves all weekend.

Illus.2 Massed playing session

Parting with money has never been quite so enjoyable. Various sellers of printed music and instruments as well as instrument repairers were set up in the library and it was difficult to pass through without buying anything. Then there was the food. There was a good variety available and the portions were generous. It was served efficiently and pleasantly by very helpful catering staff.

The amazing experience continued with the birthday party on the Saturday evening. The attendees were entertained by not one act, not two acts, but by three excellent acts. Early arrivals were serenaded by the folk band, The Allsorts. After we had finished eating, members of K'antu delighted us with songs and tunes from the Renaissance and Baroque repertoires of South America and England. The birthday cake was cut by Michaela Petri and Barbara Law, the latter having her birthday on that day. The final entertainment of the evening was The Chuckerbutty Ocarina Quartet. Yes, they were as hilarious as their name promised.

Illus.3 Zero Gravity ensemble, conducted by Evelyn Nallen, with David Gordon (harpsichord) and Chiara Vinci (dancer)

I was delighted to discover that the beautiful 'Anniversary Rounds', composed by Bob Chilcott and played in the introductory concert by Evelyn Nallen, Barbara Law, Charlotte Barbour-Condini and Sophie Westbrooke, was to be the final piece of the Festival. Conducted by Evelyn Nallen (seen with her ensemble Zero Gravity in illus.3), it proved to be a very moving experience for many of the players. Finally, well done to Tricia Perrin and her team of volunteers.

The text of this review first appeared in The Recorder Magazine *and is reproduced by kind permission.*

Report: Handel Singing Competition 2017

Mark Windisch

The Handel Singing Competition has been a feature of the London Handel Festival since 2002. The very first winner was Andrew Kennedy, who has had a very successful career. Since then there have been 15 winners and most of them and quite a number of the finalists, of which there are five each year, have gone on to make their names on the operatic stage. Finalists are required to sing pieces from Handel's compositions, which could be a complete cantata or excepts from oratorios or operas. The judges are expected to consider whether the performances are stylistically correct. This report covers the 2017 competition.

This must surely be one of the hardest musical contests to judge. Starting with around 140 applicants

from all over the world, the semi-final took place with only 12 singers covering many of the possible voice ranges, and this was further reduced for the final to five singers, all of exceptional talent. The large number of applicants bears witness to the value of winning or taking part in the final: most of the finalists in the 15 years of the competition are enjoying successful careers, in many countries. I did not envy the judges their task in picking a winner from this fine cadre of young talent.

First up was Max Riedl, a tall imposing figure with a voice of great power and purity. I particularly liked his limited vibrato and the controlled way he produced his high notes – clear as a bell. He sang 'Stille amare' from *Tolomeo*, and 'O King, your favours with delight' from *Saul*; and finished with a very spirited 'Furibondo spira il vento' from *Partenope*. Next was Arianna Venditelli, whose past record included very little Handel. Her opening 'Misera dove son?' from Ezio was followed by 'Un pensiero nemico di pace' from *Il Trionfo*, finishing with 'Vezzi, lusinghe, e brio' from *Ariodante*. After a quiet start, she warmed up to a very expressive performance with good control of coloratura.

This was followed by Marcjanna Myrlak (illus.1), a much more experienced singer in Handel roles, with several important ones under her belt. Her selection was 'Scherza infida' from *Ariodante*, followed by 'Crude furie' from *Serse*. She sang the second piece with a great deal of passion. I was a little concerned about the appropriateness of some of her embellishments, but no doubt with further tuition this will be ironed out.

Illus.1 Prizewinner Marcjanna Myrlak (left) with Regina Etz

Next up was Héloïse Mas: a very imposing figure who will one day make a fine operatic mezzo. She opened with a further performance of 'Un pensiero nemico di pace' from *Il Trionfo*. This was followed by extracts from La Lucrezia and by 'Morirò ma vendicata' from *Teseo*, showing off her good control of coloratura and her ability to project emotion. Perhaps something in English from an oratorio would have helped her cause. Finally, we had the second countertenor, Jungkwon Jang. He opened with 'Dove sei, amato bene?' from *Rodelinda*, followed by 'O lord whose mercies numberless' from *Saul*, and finishing with 'Di speranza un bel raggio…Venti turbini' from *Rinaldo*. Jungkwon is blessed with a very sweet tone and evenness throughout the range. This helped him to win the Michael Normington Audience Prize.

The panel was chaired by Iestyn Davies, the second prizewinner and winner of the audience prize from 2004, who was joined by Ian Partridge, John Mark Ainsley, Catherine Denley and Michael George. After some deliberation the chairman gave the usual tributes, including a touching one to John Mark Ainsley, who is retiring after a very distinguished career.

The winner of the Regina Etz first prize was Marcjanna Myrlak. The second prize, in memory of Janet Bolus, went to Arianna Venditelli.

News & Events

NEWS

Reinhard Goebel has been awarded the 2017 Bach Medal.

Ralph Allwood has been awarded a Thomas Cranmer Award for Worship by the Archbishop of Canterbury

Richard Taruskin has been awarded a 2017 Kyoto Prize.

Sir **John Eliot Gardiner** has been awarded an honorary doctorate by the Royal Academy of Music.

The winners of the 2017 York Early Music Festival International Young Artists Competition are **BarrocoTout** ensemble from Belgium.

Mahan Esfahani's recording of Bach's Goldberg Variations has been given a *BBC Music Magazine* award.

The winners of the 2017 National Centre for Early Music Young Composers' Award are **Dominic Wills** and **Frederick Viner**.

Bärenreiter have received the Best Edition Prize at the Frankfurt Music Fair for their new edition of Couperin's *Pièces de clavecin*.

David Greer has been awarded the C. B. Oldman prize by the International Association of Music Libraries, Archives and Documentation Centres.

The **Flanders Recorder Quartet** are currently giving their international farewell tour.

The **European Union Baroque Orchestra** has relocated to Belgium.

Stephen Cleobury is the new President of the Friends of Cathedral Music.

Steven Grahl has been appointed the new Conductor of Schola Cantorum of Oxford.

Korneel Bernolet has been appointed professor of harpsichord at the Antwerp Royal Conservatory.

Jonathan Dove is the new Honorary President of the Society of Recorder Players.

Andrew Reid is to become organbuilders Harrison & Harrison's new Managing Director.

Organist **Christopher Herrick** celebrated his 75th birthday on on 24 May 2017.

A memorial concert for **Francis Baines** (born 1917) was held at Cadogan Hall, London, on 11 April 2017.

A new **organology blog** is online at https://organologyandothers.blogspot.com.

Bach Network UK has published vol.12 of its *Understanding Bach* journal at www.bachnetwork.co.uk/understanding-bach/ub12/.

North-West Early Music Forum has just celebrated its 40th Anniversary.

Music publishers **Stainer & Bell** have celebrated 110 years since their founding.

The new **Geelvinck Music Museum** in Zutphen, The Netherlands, opened on 29 June 2017.

A new **harp museum** has opened in the Château d'Ancenis, France.

The **Royal Academy of Music**'s exhibition 'The Spencer Collection: a musical banquet' runs until 31 March 2018.

The **Early Music Shop** (Saltaire, Yorkshire) has announced a further programme of lessons on lute, viol and harp.

The **Royal College of Music Museum** has launched a new digital catalogue at http://museumcollections.rcm.ac.uk/collections/instruments/.

A newly-discovered late fifteenth-century polyphonic songbook, the **Leuven Chansonnier**, contains twelve unique pieces, and the manuscript is online at http://www.idemdatabase.org/.

The **Tomkins Manuscript**, British Library MS29996, is now available online at http://www.bl.uk/manuscripts/.

The 12,000 items in the **Albert Schatz** libretto collection are now online at https://www.loc.gov/collections/.

MGG Online (*Die Musik in Geschichte und Gegenwart*) has announced numerous 2017 article updates. Website https://mgg-online.com.

The **Gesualdo Online** project is available at https://ricercar.gesualdo-online.cesr.univ-tours.fr/the-project.

Barber Opera, Birmingham, will be presenting the first performance of **Nicola Porpora**'s opera *L'Agrippina* since its premiere in 1708.

June Emerson publishers have a new website at www.juneemersonwindmusic.com.

Claudio Casigilia harpsichord supplies has a new website at www.claudiocasiglia.it.

Tim Crawford (t.crawford@gold.ac.uk) of Goldsmiths, University of London, is looking for lute players to take part in a new AHRC-funded project on the 'playability' of music.

Volume 10 of Frank Mento's **Online Harpsichord Method** is now available at http://harpsichord-method.com.

Ananay Aguilar's project **Performers' rights: making music in the digital era** is online at https://www.performerslegalrights.org/.

The **Golden Pages** conference listings and musicology links are now back online at http://goldenpages.jpehs.co.uk/.

OBITUARIES

Musicologist and organist **Winfried Schrammek** (7 June 1929 - 4 March 2017) has died at the age of 88.

Harpsichordist and teacher **Gordon Murray** (12 April 1948 - 12 March 2017) has died at the age of 68.

Museum curator and musical instrument collector **André P. Larson** (10 November 1942 - 24 March

2017) has died at the age of 74.

Organist, editor and teacher **James Dalton** (11 November 1930 - 20 April 2017) has died at the age of 86.

Conductor, musicologist and author **David Wulstan** (18 January 1937 - 6 May 2017) has died at the age of 80.

Elisabeth Chojnacka (10 September 1939 - 28 May 2017), the most important exponent of contemporary harpsichord music, has died in Paris at the age of 77.

Recorder player and teacher **David Bellugi** (5 September 1954 - 7 June 2017) has died at the age of 62.

Harpsichordist, conductor and musicologist **Ludger Rémy** (4 February 1949 - 21 June 2017) has died at the age of 68.

Musicolgist and teacher **Jeremy Noble** (27 March 1930 - 30 June 2017) has died at the age of 87.

Organist, musicologist and instrument collection **Luigi Ferdinando Tagliavini** (7 October 1929 - 11 July 2017) has died at the age of 87.

Early Music Fora & Events

Websites

Border Marches Early Music Forum, http://www.bmemf.org.uk/

Early Music Forum of Scotland, http://www.emfscotland.org.uk/

Eastern Early Music Forum, http://www.eemf.org.uk/

North East Early Music Forum, http://www.neemf.org.uk/

North West Early Music Forum, https://nwemf.org/

Midlands Early Music Forum, http://memf.org.uk/

Southern Early Music Forum, https://sites.google.com/site/southernearlymusicforum/home

South West Early Music Forum, http://www.swemf.org.uk/

Thames Valley Early Music Forum, http://www.tvemf.org/

Events

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

22 July 2017 NEEMF
Medieval music. Rebecca Austen-Brown

22 July 2017 MEMF
French Music for Baroque band. Steven Devine, St Nicholas Church, Warwick

9 September 2017 BMEMF
The Josquin Orbit. Peter Syrus, Lydbury North Village Hall

9 September 2017 TVEMF
Sixteenth-century facsimiles for voices, viols and recorders. Alison Kinder

16 September 2017 MEMF
Purcell, King Arthur. John Hancorn, Selly Oak Methodist Church

1-3 September 2017 EMFS
Scottish Recorder Course,Tulliallan Castle

16 September 2017 MEMF
Purcell, King Arthur. John Hancorn, Selly Oak Methodist Church, Langley's Road, Selly Oak

16 September 2017 NEEMF
Philippe Rogier. Sally Dunkley, Didsbury Baptist Church

23 September 2017 NEEMF
A New Song: Restoration era Symphony Anthems. Alex Kyle, Guiseley Methodist Church, near Leeds

23 September 2017 SEMF
Missa Ego flos campi by Padilla and other Mexican music. Patrick Craig, Clapham and Patching Village Hall, near Worthing, West Sussex

23 September 2017 SWEMF
O What Evil is War! Workshop for Voices and Instruments. Gawain Glenton, St John's Church, Keynsham

30 September 2017 EMFS
EMFS Choirs Programme, St Michael and All Saints Church, Tollcross

6-8 October 2017 EEMF
Monteverdi: Vespers of 1640, Selva morale e spirituale. Philip Thorby, St John the Baptist, Thaxted, Essex

14 October 2017 EMFS
EMFS Choirs Programme, St Michael and All Saints Church, Tollcross

14 October 2017 MEMF
Improvisation, Ornamentation and Decoration. Paula Chateauneuf, Dorridge Village Hall, Grange Road, Dorridge, Solihull

14 October 2017 NEEMF
Instrumental Music from 1617 by Brade, Simpson and Schein. Tim Bayley, St Paul's Hall, University of Huddersfield

14 October 2017 NWEMF
Bach workshop for voices and instruments. Philip Duffy, Saint Dunstan's Church, Earle Road, Liverpool

14 October 2017 SWEMF
Baroque Chamber Music Playing Day. Cheddar First School, Hillfield, Cheddar

15 October 2017 BMEMF
Lotti. Justin Doyle, Stockenny, New Radnor

21 October 2017 SEMF
Playing for Tudor dance: a workshop for instrumentalists. Lizzie Gutteridge, Woolston Community Centre, Woolston

21 October 2017 TVEMF
Music by Giaches de Wert. Will Dawes, Ealing

21-22 October 2017 EMFS
Dollar Recorder Weekend

26 October 2017 EFMS
EMFS Music day at St Cecilia's Hall, Edinburgh

4-5 November 2017 MEMF
Orazio Benevoli: Dixit Dominus & Gloria. Philip Thorby, Solihull Music School

11 November 2017 EMFS
EMFS Choirs Programme, St Michael and All Saints Church, Tollcross

18 November 2017 NEEMF
Russian Orthodox church music. Ivan Moody

18 November 2017 SWEMF
Workshop for voices and Instruments. Clare Griffel, Launceston College, Hurdon Road, Launceston

19 November 2017 NEEMF
'Into the (moral and spiritual) woods' with Monteverdi. Robert Hollingworth, Priory Street Centre, York

25 November 2017 SEMF
Workshop for voices and instruments. Andrew Griffiths, Bexleyheath

25 November 2017 BMEMF
Workshop for singers. Patrick Craig, Grange Court, Leominster

28 November 2017 NWEMF
Mediaeval & early Russian Orthodox church music. Ivan Moody. Morley Green Club, Mobberley Road, Wilmslow

2 December 2017 MEMF
Christmas Music. Alison Kinder, Dale Street Methodist Church, Leamington Spa

9 December 2017 EMFS
Music making day for Advent and Christmas

10 December 2017 NEEMF
A medieval Cristemas. Magnus Williamson, Newcastle University

17 December 2017 TVEMF
Christmas workshop. Philip Thorby, Amersham

6 January 2018 EEMF
Epiphany Party and AGM. Philip Thorby, St John Ambulance Hall, Blyburgate, Beccles

13 January 2018 NEEMF
Victoria Requiem. John Dunford, St Benedict's Church Hall, Garforth

20 January 2018 NWEMF
Cardoso, Requiem and other Portuguese composers. Rory Johnston, St Hugh's Church & Hall, 314 Manchester Road, West Timperley, Altrincham

10 February 2018 NEEMF
Bach workshop. Eric Cross, St Paul's Church, Whitley Bay

3 February 2018 SEMF
Consort Day at Moulsecoomb

3 February 2018 SWEMF
The music of Schütz. Peter Syrus, St Mary's Church Hall, Magdalene Street, Glastonbury

10 February 2018 MEMF
Ceremony and Devotion: Sacred Music of the Tudors. Sally Dunkley

24 February 2018 BMEMF
Music for Lent from the New World. David Hatcher, Bartestree Village Hall, near Hereford

24 February 2018 NWEMF
Schütz, pieces from *Geistliche Chormusik* and *Psalmen Davids* for voices and instruments. Andrew Griffiths, All Saints Church, 2 Vicarage Road, Hoole, Chester

10 March 2018 BMEMF
Workshop for recorder players. Grace Barton, Lion Ballroom, Leominster

10 March 2018 MEMF
Handel: Dixit Dominus. David Hatcher, St Nicholas' Church, Warwick

24 March 2018 NWEMF
The transition of music from the c14th to the c15th. Don Greig, Morley Green Club, Mobberley Road, Wilmslow

24 March 2018 SWEMF
Workshop for Voices and Instruments. Matt Kingston, St John's Church, West Bay, Dorset

21 April 2018 NWEMF
The music of Giovanni Croce. Roger Wilkes, Morley Green Club, Mobberley Road, Wilmslow

28 April 2018 MEMF
Dominique Phinot: Pater Peccavi, Missa si bona suscepimus and the Lamentations. Paul Spicer

Societies, Organizations & Events

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

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

Benslow Trust, http://www.benslowmusic.org/
29-31 August 2017
London Piano School: Exploring the earliest English repertoire, with Penelope Cave
18–21 September 2017
Benslow lute song course, with Jacob Heringman and John Potter
8-10 January 2018
From Piano to Harpsichord, with Penelope Cave
22-25 January 2018
Consorting Viols, with Alison Crum and others
18-21 January 2018
Baroque Chamber Music, with Theresa Caudle and others
4 March 2018
Try a Viola d'amore Day, with Elizabeth Watson
5-8 March 2018
Springtime Recorders, with Alyson Lewin and Caroline Jones
14 April 2018
Benslow Baroque Opera: Rameau, Les Indes Galantes
4-6 May 2018
Harpsichord playing with a French accent, with Penelope Cave
5 May 2018
Natural Horn Day, with Anneke Scott
11-13 May 2018
The Seventeenth-century String Band, with Judy Tarling and Annette Isserlis
14-16 May 2018
Advanced Harpsichord accompaniment, with Robin Bigwood
14-17 May 2018
Gregorian Chant for all, with John Rowlands-Pritchard
21-24 May 2018
Heinrich Schütz, with Peter Bassano and Jeremy West
25-27 May 2018
Voices and Viols, with Alison Crum and Peter Syrus
18-21 June 2018
Baroque String Orchestra, with Theresa Caudle and others
15-20 July 2018
International Viol Summer School, with Alison Crum and others
16-18 July 2018
Trio Sonatas, with Emma Murphy and others

British Clavichord Society, http://clavichord.org.uk/Home.html
18 November 2017
Carole Cerasi (clavichord), Quaker Meeting House, 43 St Giles, Oxford

British Harpsichord Society, http://www.harpsichord.org.uk/, http://handelhendrix.org/
Concerts at the Handel House, 25 Brook Street, London
12 September 2017
Rachel Factor and Yonit Kosovske (harpsichords)
10 October 2017
Chau-Yee Lo (harpsichord)
14 November 2017
Sonia Lee (harpsichord)

9 December 2017
Penelope Cave (harpsichord)

British Institute of Organ Studies, http://www.bios.org.uk/
8-9 September 2017, Hull City Hall and Beverley Minster
OrganFest 2017

Cambridge Academy of Organ Studies, http://www.cambridgeorganacademy.org/
20-26 August 2017, Moulins and Souvigny, France
Summer course on two historic organs, with Jean-Luc Perrot, Pierre Dubois and Alexis Droy

Cobbe Collection, http://www.cobbecollection.co.uk/events/
21 September 2017, Hatchlands Park, Clandon
Tour of the Collection with Alec Cobbe

East Anglian Academy of Organ and Early Keyboard Music,
http://www.eastanglianacademy.org.uk/
24 September 2017
Academy Chamber Choir and Players, Church of St Michael the Archangel, Framlingham
8 October 2017
Matthias Havinga (organ), 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/

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

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

The Lute Society, http://www.lutesociety.org/
9 September 2017, Dutch Church, London
Original Instruments day
18–21 September 2017, Benslow Music
Benslow lute song course with Jacob Heringman and John Potter
18 November 2017, Dutch Church, London
Medieval lutes day
10 February 2018, Dutch Church, London
Improvisation
15-18 March 2018, Benslow Music
Benslow Lutefest
15 May 2018, Dutch Church, London
AGM
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/
16 September 2017
SLEGS meeting, 25 Haddington Place, Edinburgh

Society of Recorder Players, http://www.srp.org.uk/
14-15 April 2018
SRP Festival, Barton Peveril College, Eastleigh, Hampshire

Viola da Gamba Society, http://www.vdgs.org.uk/
28 October 2017, London
Autumn Meeting, Broken Consorts
7 April 2018 (tbc), Oxford
Spring meeting and AGM

CONFERENCES

Early Keyboard Intruments: Repertoire, Use and Design
2 September 2017, Murray Edwards College, Cambridge
Organized by the National Early Music Association UK
Website http://nema-conference-2017.webnode.com/

Modus-Modi-Modality
6-10 September 2017, European University Cyprus, Nicosia, Cyprus
IMS Regional Association for the Study of Music of the Balkans conference
Website www.modality2017conference.com

Royal Musical Association 53rd Annual Conference
7-9 September 2017, Department of Music, University of Liverpool
Website https://www.liverpool.ac.uk/music/rma2017/

Representing Interiority in Eighteenth-Century Opera
11-12 September 2017, Faculty of Music, University of Oxford
Website https://www.music.ox.ac.uk/representing-interiority-in-eighteenth-century-opera/

Lutheran Music Culture
14-16 September 2017, Department of Musicology, Uppsala University, Sweden
A conference considering the impact and significance of the Reformation as a watershed in Western cultural history. Website: http://musik.uu.se/lutheranmusic2017/?languageId=1
lutheranmusic@musik.uu.se

Stradivari's Messiah 301: A Tercentenary Retrospective of the World's Most Famous Violin
16-17 September, Oxford University
British Violin Making Association conference, in collaboration with the Ashmolean Museum
Website http://www.bvma.org.uk/events.html#OxfordConference

The Future of Music History
28-30 September 2017, Serbian Academy of Sciences and Arts, Belgrade, Serbia
The conference will examine some of the latent assumptions underlying music historiography, and ask how it might better align itself to new political realities and new modes of critical thinking.
Contact: Srđan Atanasovski srdjanatanasovski@yahoo.co.uk

14th International Music Theory and Analysis Conference
28 September-1 October, 2017, Istituto Superiore di Studi Musicali "G. Lettimi", Rimini
Website http://www.gatm.it/pdf/Rimini2017/italiano.pdf

Preservation of Wooden Musical Instruments. Ethics, Practice and Assessment
5-7 October 2017, Musical Instruments Museum, Brussels
WoodMusICK 4th Annual Conference

Website www.woodmusick.org

The Life Cycle of Musical Instruments
12 October 2017, Horniman Museum and Gardens, London
A Musical Instruments Resource Network (MIRN) conference
Website https://mirn.org.uk/events/

Italian Musicological Society
20-22 October 2017, Lucca
The 24th Annual Conference of the Italian Musicological Society takes place, in collaboration with the Institute Superior Musical Studies 'Luigi Boccherini'
Website http://www.sidm.it

Eighteenth-Century Flute Chamber Music
28 October 2017, Conservatorio di musica 'N. Paganini', Genoa
Contact: mara.luzzatto@conspaganini.it

American Musicological Society conference
9-12 November 2017, Riverside Convention Center/Radisson and Hyatt Hotels, Rochester, NY, USA
Website http://www.ams-net.org/rochester/

Professor Reicha: Practice and Legacy of a Composer-Teacher
10-12 November 2017, Complesso Monumentale di San Micheletto, Lucca
Contact: conferences@luigiboccherini.org

Thinking musicology today: objects, methods and prospects
23-25 November 2017, Cité de la musique-Philharmonie de Paris and Conservatoire national supérieur de musique et de danse de Paris, France
The Société française de musicologie centenary conference, which aims to assess musicological literature and orientations over the last hundred years, and consider its potential of renewal by way of opening up new prospects for research.
Website www.sfmusicologie.fr

Music Publishing and Composers: 1750-1850
24-26 November 2017, Complesso Monumentale di San Micheletto, Lucca
Contact: conferences@luigiboccherini.org

Performing History
8-10 December 2017, University of Auckland
Combined Conference of the Musicological Society of Australia and the New Zealand Musicological Society
Contact: n.november@auckland.ac.nz

Musicology (in)action: Past musics, present practices, future prospects
9-11 February 2018, Thessaloniki
Website http://conferences.lib.auth.gr/ICMDR/index/index

Bach on Screen
18 February 2018, Baldwin Wallace University, Ohio
Contact: bachjournal@bw.edu

Musicology in the Age of (Post)Globalization
3–6 April 2018, Barry S. Brook Center for Music Research and Documentation, New York City
Contact: TFruhaufgc.cuny.edu

Material Cultures of Music Notation
20–22 April 2018, Utrecht University
Website https://notationcultures.com/

American Musical Instrument Society 2018 Meeting
23-26 May 2018, Moravian College, Pennsylvania
Contact: lelibin@optonline.net

Inside, Outside, and in Between: Institutionalization in Music History
6-8 June 2018, Music Centre Helsinki
Website http://sites.uniarts.fi/fi/web/inst2018/home

XXIst century challenges to the Hhistory of 18th century musical aesthetics
11-12 June 2018, University of Turin
Website https://xviiithcenturymusicalaesthetics.wordpress.com/

The Anatomy of Polyphonic Music around 1500
27-30 June, 2018, Cascais, Portugal
Website http://the-anatomy-of-polyphonic-music-around-1500.webnode.pt/

18th Biennial International Conference on Baroque Music
10-15 July 2018, Pavia University, Cremona,
Website http://musicologia.unipv.it/cremona2018/

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

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

FESTIVALS

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

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

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

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

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

15-20 August 2017, Kennebec Early Music Festival, Maine, https://www.kennebecearlymusicfestival.org

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

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

14-15 April 2018, Society of Recorder Players Festival, http://www.srp.org.uk/

National Early Music Association conference 2017

Early Keyboard Instruments - Repertoire, Use and Design

Saturday 2 September 2017, Murray Edwards College, University of Cambridge

Website http://nema-conference-2017.webnode.com/

10.00 Registration and Welcome

10.15 Derek Adlam: Keynote speech

Andrew Woolley (FCSH/NOVA, Lisbon), 'From Venice to Chichester via London and Bath: the travels of an Italian Giga'

Pablo Padilla (National University of Mexico) and Dan Tidhar (University of Cambridge), 'Identification and evolution of musical style - a statistical solution to the "Monsieur Couperin" problem'

12.00 Daniel Wheeldon (Edinburgh University), 'Putting piano-hammers inside a guitar'

Eleanor Smith (Edinburgh Napier University), 'On the Road to Euridice: claviorgans in sixteenth century Florence'

1.00 Lunch

2.00 Frauke Jürgensen (Aberdeen University), 'Editing the Buxheim Organ Book: intersections of performance practice, compositional practice, and digital musicology'

Mario Sarrechia (Amsterdam), '*Pour ung Plaisir* - French Chansons in 16th century keyboard intabulations'

Stephan Schönlau (University of Manchester), 'Improvised madness: Folia grounds in English keyboard sources, c.1675-c.1705'

4.00 Christian Kjos (Norwegian Academy of Music), 'Releasing the *loudie* - harpsichord accompaniment in G. F. Handel's continuo cantatas'

Aleksander Mocek (Cracow Academy of Music), "'Continually in Doubt because of Informed Freedom" - Some cases of paradigm shifts and paralyses in the evolution of artistic freedom in basso continuo theory and practice'

Kris Worsley (RNCM), 'The dynamics of impassioned melodic performance: a lost style of rough improvisation for the clavichord and fortepiano'

6.00 Recital of Bach's Goldberg Variations, by Dr Dan Tidhar at Fitzwilliam College

To book online, use the link http://www.earlymusic.info/conference2017.php (please cut and paste into your browser)

Supported by the Royal Musical Association and the Keyboard Charitable Trust

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