



NEWSLETTER

Editor: Francis Knights

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Welcome to the *NEMA Newsletter*, the online pdf publication for members of the National Early Music Association UK, which appears twice yearly. It is designed to share and circulate information and resources with and between Britain's regional early music Fora, amateur musicians, professional performers, scholars, instrument makers, early music societies, publishers and retailers. As well as the listings section (including news, obituaries and organizations) there are a number of articles, including work from leading writers, scholars and performers, and reports of events such as festivals and conferences.



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Interview with Sally Dunkley

Francis Knights

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



Illus.1 Starting out...

As a child I was brought up on recordings of Bach and Mozart – what could be better? Opportunities to sing at school, an education from BBC Third Programme (informative presentation as well as great music), then singing for the renowned director Martindale Sidwell in London – his consort singers were my role models. As a student in Oxford (illus.1), I became involved for many years with the Clerkes of Oxenford, directed by David Wulstan. Inspirational music-making (irrespective of the pitch!), and the thrilling discovery of the music of Sheppard and his contemporaries.

Tell us about your performing career as a singer.

Despite starting off with inadequate vocal technique and even less confidence, I nevertheless had a real determination to sing the music. It was a good time to be in London, with enthusiasm for early music as new groups were being formed and period-instrument orchestras were expanding their activities. Singing for Trevor Pinnock with the English Concert was a particular delight, and there were lots of recording projects of Baroque music. Also BBC studio recordings, with the William Byrd Choir, directed by Gavin Turner, which exceptionally was given permission to spend several days recording in the Sistine Chapel, and numerous others in less glamorous places in London. Recording many days of plainchant for Hugh Keyte's ground-breaking Radio 3 series *The Octave of the Nativity* in 1987 was especially memorable – it opened the doors to the many liturgical reconstruction programmes that followed.

As a founder member of the Sixteen, I have participated in the group's development from a group of friends to a highly successful professional organization which promotes music of all kinds, from polyphony to new works by James MacMillan. Its Choral Pilgrimage series of concerts all round the UK – in which I still sometimes fill in when they need a deputy - has created an audience for programmes of choral music both old and new.

Other groups that I have worked with include the Gabrieli Consort, the Tallis Scholars (25 years, and the wonderful challenges of singing Josquin's music) and Magnificat, directed by Philip Cave, whose recordings I especially admire. Also a couple of interesting projects with the women's group Musica Secreta.

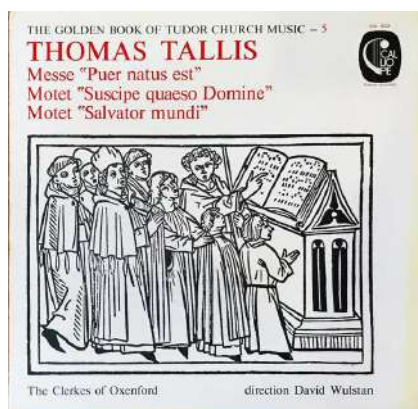
What were the highlights in terms of concerts, repertoire and venues?

I have been so lucky to sing in wonderful places all over the world! Sydney Opera House, the Sistine Chapel, cathedrals up and down the UK, as well as Stanford Memorial Chapel and St Mary the Virgin West 46th St in New York, to name a few. And the BBC Proms, of course.

Repertoire-wise, I'm associated especially with polyphonic music, but the highlight of my experience with The Sixteen is undoubtedly Poulenc's *Figure humaine*. At home I listen to Bach cantatas, especially as directed by Philippe Herreweghe, and wish so much that I had spent more of my time singing them. The Proms performance of the B minor Mass under Roger Norrington in 2000 was an especially memorable event.

Tell us about your involvement in music editing.

Most of the music we sang in the Clerkes of Oxenford wasn't published except in library volumes (see the Tallis LP, illus.2), so I found myself hand-copying much of the music, and in the process, began to learn something about manuscript sources and making performing editions. The existence of cpdl.com since is great in some ways, even though there is no quality control, but it has made it impossible to make any financial return on the time invested in making editions. I'm glad to have published a few (notably in our series with OUP called *Musica Dei donum*; also with Mapa Mundi, and the Church Music Society).



How are you involved with passing on your experience to others?

I have very much enjoyed mentoring consorts for the Sixteen Genesis courses, something I always wanted to do. So much talent and enthusiasm in those singers. For more than 10 years I was a tutor at Philip Cave's summer workshop 'Chorworks' in Washington DC, which was hugely enjoyable. In addition to the Sixteen's workshops – where I have learnt so much about singing technique from my colleague Eamonn Dougan – I also present some for the various early music organizations, and enjoy creating an

opportunity to introduce people to music they haven't sung before. Most recently, I've done a project with the Renaissance Singers in London (illus.3).

How has the historical performance movement changed during your career?

Fundamentally, in that there are now many young singers with reliable vocal technique as well as musicianship. Single-voice consort singing has to be the way forward, and the existence of Robert Hollingworth's course on that at York University is brilliant. In my student days, singing 16th-century music was hardly accepted as part of the professional performing world, whereas now it is everywhere. That's a success story!



Illus.3 Working with the Renaissance Singers in 2025

Bach's manuscript layout of the *Well-Tempered Clavier*, Book 1

Francis Knights

J. S. Bach's *Well-Tempered Clavier* was used for the teaching of fugue, as providing admirable technical and musical models, from soon after Bach's death, and this was likely the composer's own practice too. However, as many have noted, the fugues are often rather concise, and do not (especially in Book 1) explore as many technical devices as might have been expected, or as are actually possible.¹ Comparison with some of his other more substantial clavier and organ fugues suggests that Bach may have been 'composing to length' - as Johann Georg Albrechtsberger (1736-1809) did in some of his published keyboard fugue collections of the 1790s - with a view to fitting movements on single pages or facing double pages, which has the particular benefit of avoiding page turns.² The surviving 1722 autograph manuscript of Book 1 (Bach's own copy of Book 2 does not survive) can be interrogated to examine how he laid out the music, to gain a sense of the piece lengths relative to the standard page format he used: six systems, upright.³ Although this is a 'fair copy', very likely directly derived from less tidy composing copies on loose pages, it is by no means a calligraphic exercise, unlike the careful presentation score that Bach had made of the Brandenburg Concertos a year earlier. His purpose would have been to produce a definitive text from which students could make their own copies, so the premium was on musical accuracy and clarity of notation rather than calligraphic elegance. However, Bach would have used this copy in performance when he played the entire first *Well-Tempered Clavier* to his pupil Heinrich Nicolaus Gerber (1702-1775) three times during the mid-1720s, 'under the pretext of not feeling in the mood to teach';⁴ so clean page turns may still have been a copying concern in a collection for which there was no public recital opportunity.

The layout data from the P415 autograph can be tabulated to show the physical format, showing how much space each prelude and each fugue took up, and the places in which additional bars or systems were drawn in to complete a piece on that page (compare different Bach's practice in the *Orgelbüchlein* a few years earlier, where German organ tablature is used at the bottom of pages when stave space is insufficient).⁵

No.	Key	Pages	Lines of music	Total staves	Time signature	Subject/ bars	Proportion (fugues)	Comments
1a	C	2	6 + 5 (1)	11	C	35		
1b	C	2	6 + 3	9	C	1.5/27	18x	
2a	c	3	3 + 6 + 4 (2)	13	C	38		
2b	c	2	6 + 4 (2)	10	C	2/31	16x	
3a	C#	2	6 + 6*	13	3/8	104		
3b	C#	3	6 + 6 + 4	16	C	2/55	28x	
4a	c#	2	2 + 6*	9	C	39		
4b	c#	3	6 + 6 + 6	18	C	3/115	38x	
5a	D	2	6 + 4	10	C	35		
5b	D	2	2 + 6*	9	C	1/27	27x	
6a	d	2	6 + 6	12	C	26		
6b	d	2	6 + 3	9	3/4	2/45	23x	
7a	Eb	3	3 + 6* + 6*	17	C	70		
7b	Eb	2	6 + 5 (1)	11	C	2/37	19x	
8a	eb	2	6 + 5 (1)	11	3/2	40		
8b	d#	3	6 + 6 + 6*	19	C	2.5/87	35x	
9a	E	1	6	6	12/8	24		
9b	E	2	6 + 2	8	C	1/29	29x	
10a	e	3	4 + 6 + 2	12	C	41		
10b	e	2	4 + 6	10	3/4	2/42	21x	
11a	F	1	6*	7	12/8	18		
11b	F	2	6 + 2	8	3/8	4/72	29x	
12a	f	2	4 + 4	9	C	22		
12b	f	4	2 + 6 + 6 + 4	18	C	3/58	19x	
13a	F#	2	2 + 6	8	C	30		
[13b]	F#	2	[]	?	C	2/35	18x	Page missing
14a	f#	2	[] + 6	?	C	24		Page missing
14b	f#	2	6 + 6	12	6/4	3/41	14x	
15a	G	2	6 + 2	8	C	19		
15b	G	4	4 + 6 + 6 + 4	20	6/8	4/91	23x	
16a	g	2	2 + 6	8	C	19		
16b	g	2	6 + 4	10	C	1.5/34	23x	
17a	Ab	3	2 + 6 + 2	10	3/4	44		
17b	Ab	2	4 + 6*	11	C	1/35	35x	
18a	g#	1	6*	7	6/8	29		
18b	g#	2	6 + 5 (1)	11	C	2/41	21x	
19a	A	2	6 + 2	8	C	24		
19b	A	3	4 + 6 + 5 (1)	15	9/8	1/55	55x	
20a	a	2	6 + 3	9	9/8	28		
20b	a	5	4 + 6 + 6 + 6 + 4	26	C	3/87	29x	
21a	Bb	3	4 + 6 + 2	12	C	20		
21b	Bb	2	4 + 6*	13	3/4	4/48	12x	
22a	bb	1	6	6	C	24		
22b	bb	2	6 + 5 (1)	12	C/	2/75	38x	
23a	B	1	6	6	C	19		
23b	B	2	6 + 4	10	C	2/36	17x	
24a	b	2	2 + 6*	9	C	47		
24b	b	3	7 + 7 + 8*	23	C	3/76	25x	

Table 1 The layout of Bach, Well-tempered Clavier, Book 1 (autograph manuscript, 1722), Mus.ms. Bach P415 (<https://www.bach-digital.de>). The missing page included 13b and the first seven bars of 14a

In Table 1, the first column shows the number of the work, with an a/b suffix indicating prelude or fugue; the number is in bold if the complete section (prelude or fugue) is visible on one opening (that is, with no page turns), and in italics if the copy starts part-way through a page. Columns 2-4 give the key (upper-case for major, lower-case for minor); the total number of pages used (part-used system lines are rounded up), with an asterisk if an overflow stave has been drawn in, and the number of blank lines at the end of a page in brackets. So '4 + 6 + 5 (1)' shows that there are three pages of 4, 6 and 5 systems, with a single blank system at the end. Column 5 shows the total number of systems per piece and column 6 the time signature. Column 7 indicates the total bar length (preludes) and the fugue subject length⁶/total bar length (fugues), with the relationship proportion of the two shown in column 8 (rounded up to whole numbers). So, for example, '4/91 23x' indicates a 91-bar fugue with a four-bar subject, the proportion between them being 23 times.

Almost every piece fits on two or three pages (there are five shorter and three longer instances), but the most striking feature of Table 1 is that there are only ten blank stave lines in the entire 89-page music portion of the manuscript. The most obvious instance of layout planning can be seen in B minor fugue, where extra staves mean that 23, instead of the usual 18, staves can be included over three pages. Although Bach realized in advance that the music would not fit three six-stave pages, and drew in the extra lines, even that was not enough, and an eighth overflow stave was required for the last page (illus.1).

The copies made by Bach's pupils and followers are rather more profligate in respect of blank staves, probably showing less concern to save valuable paper. The printed layout of the 1866 *Bach Gesellschaft* edition is also indicative of the published possibilities of refining such full page spacing, using a large upright format.⁷ Although the number of staves per page (normally six, occasionally five or seven) is the same as in Bach's manuscript, as is the overall pagination, careful engraving choices means that 13 Preludes & Fugues fit on two pairs of facing pages, while a further five use just one pair, leaving three at mid-length (three pages in total, sometimes involving a page turn), with two at five pages and one at six for the longest pieces. Bach's precise intention regarding engraving possibilities is not certain from the manuscript, but a bar chart indicating the number of system lines of music (Fig.1), the best way of counting length in this instance, shows certain lengths are more common. For the normal six-stave page layout, 6, 12 and 18 are the maximum to fill one, two or three manuscript pages, and this covers all but four of the longest fugues in Book 1.



Illus.1 The last page of the Fugue in B minor, BWV869ii, from manuscript P415 (<https://www.bach-digital.de>)

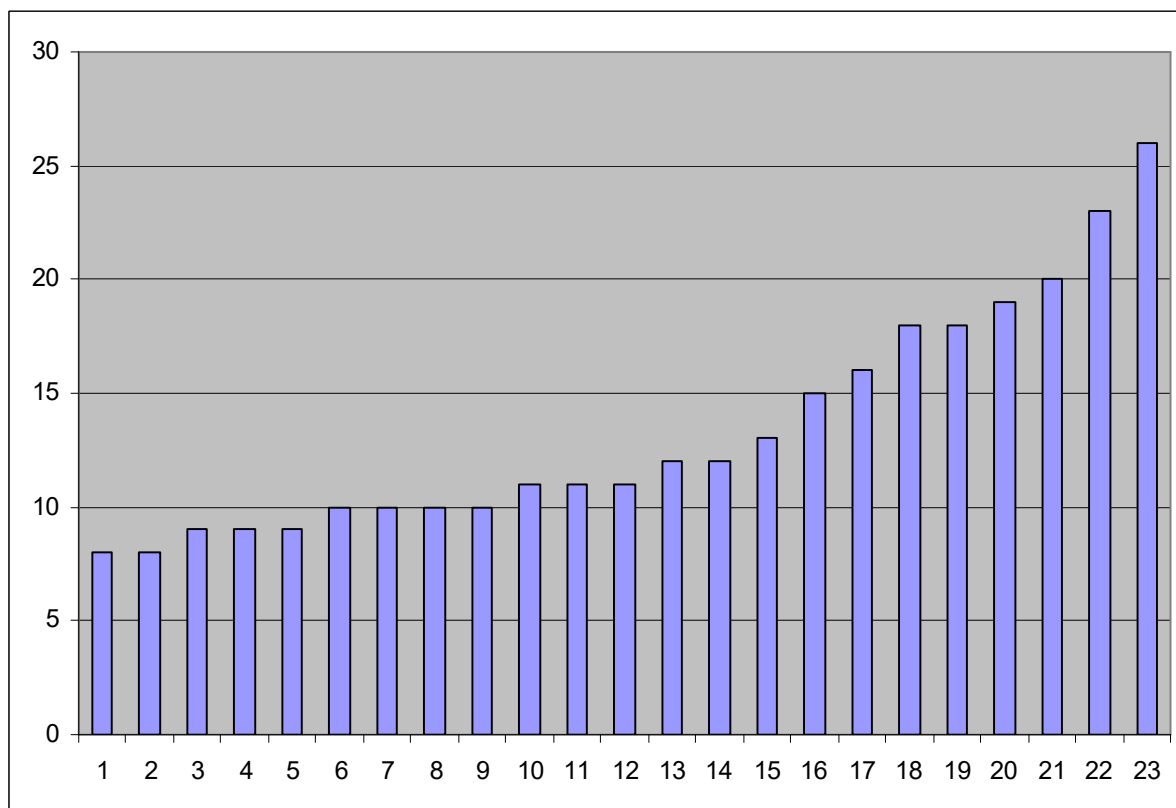


Fig.1 Chart showing the number of systems (y axis) in P415 for each fugue, in order from the smallest (8) to the largest (26) – see Table 1 to for data. Note that the page containing the F# major fugue is missing from the source

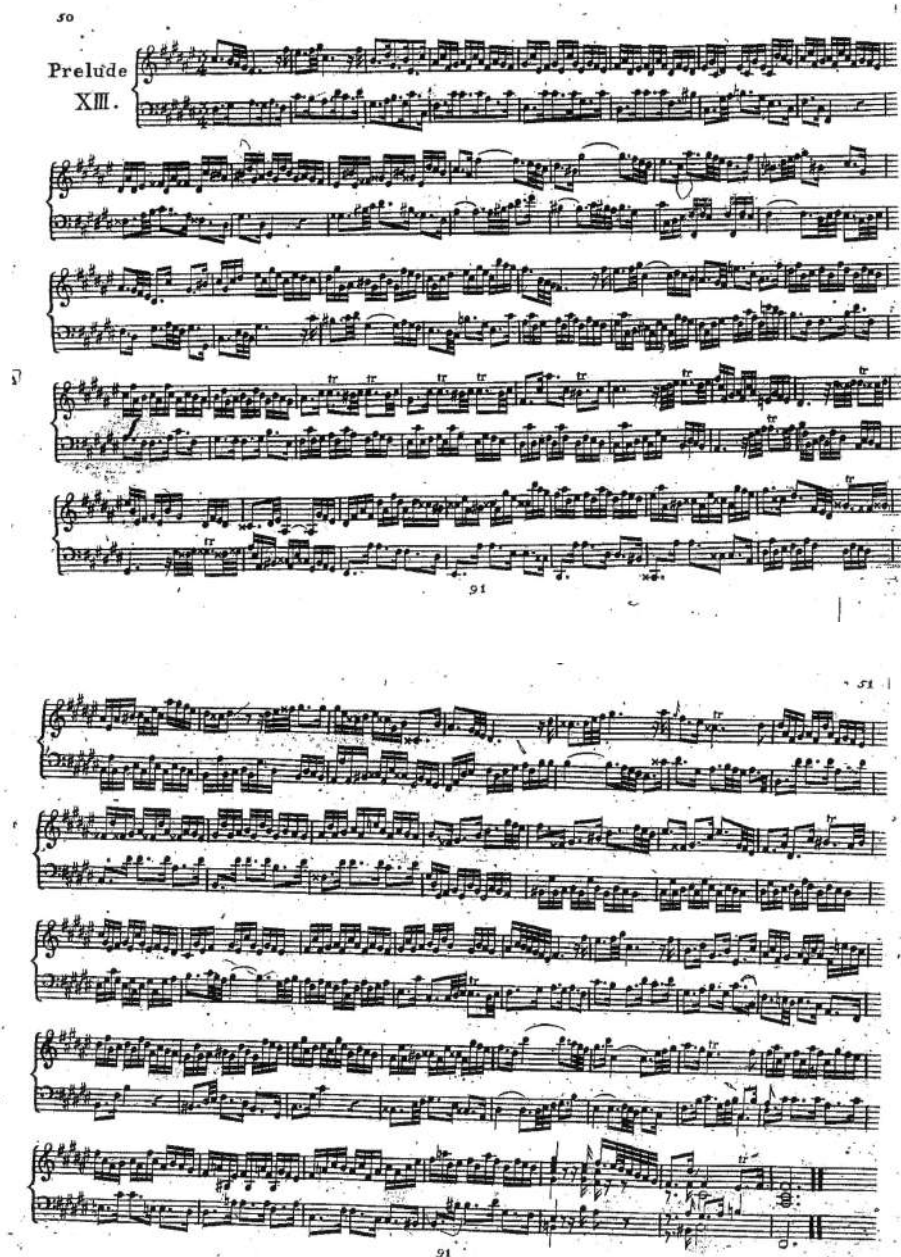
While averages can be misleading, the number of works in Table 1 is sufficient to enable some comparative statistical observations. First, the average length of the fugue subjects is 2.31 bars, and the relationship of fugue subject to overall length in bars ranges between 12x to 55x, averaging 26x: that is, an average fugue is 26 times longer than its subject. These figures can be compared with the fugues from Book 2, where the average subject length is a full bar greater (3.17) but the subject-length proportion remains about the same, at 24x (the range there is 11x to 70x). This is because the Book 2 fugues are generally longer: for example, the first Book has a total of 93 episodes in the 24 fugues to Books 2's 111;⁸ while in performance duration Book 1 is about 115' overall and Book 2 145'.

Comparison with Bach's major organ fugues is also instructive, as these more 'public' works did have performance opportunities, for church services, organ demonstrations and organ testing,⁹ which must have affected the composer's conception of their musical scale, content and requirements. The larger scope of the works not only made possible the inclusion of more expansive devices such as double fugues and da capo fugues (an alternative way of thinking about this is that greater scale could be a necessary outcome of using such devices), but Bach also used longer fugue

subjects, and the resulting subject-length proportions are significantly greater than is found in the *Well-Tempered Clavier* fugues. For example, a survey of nine fugues from the Prelude & Fugue pairs BWV 540-548 shows that the subjects average 3.83 bars in length and the subject-length proportions range from 24x to 72x,¹⁰ averaging 38x. In other words, Bach was composing on a much larger canvas, and within what was a more improvisatory organ tradition, as can be seen from his use of extended and sometimes meandering episodic passages. Interestingly, the shortest organ fugue subject-length proportion, at 24x, is still double that of the shortest *Well-Tempered Clavier* fugues (Book 1, 12x; Book 2, 11x), which reinforces the observation that the *clavier* fugues seem to be designed in a more concise way.

If the movement lengths of Book 1 suggest that pieces were approximately written to length, either to avoid excessive page turns in the autograph manuscript or for potential publication, an examination of Book 2, compiled about twenty years later,¹¹ shows that it too appears to operate on similar layout principles. While very different physical formats were used by later copyists (upright, oblong and square, in various sizes),¹² none seem to have planned out the line-lengths and pagination in the careful way that engravers had to. However, the early Hoffmeister edition of Book 2 (Leipzig, 1801)¹³ makes a feature of works appearing on full oblong openings where possible: by varying the number of systems (usually four, often five and occasionally six), and sometimes by forcing the spacing (see the Fugues in G minor and Bb minor, or the Prelude in Bb): the entire work takes 48 folded leaves for the 48 movements (compare the 111 pages of the *BGG* or the 147 pages of the *NBA* editions), and Preludes & Fugues 1-15 and 20-24 appear complete on pairs of facing pages. In fact, no fewer than 43 of the 48 movements fill complete pages. David Schulenberg suggests that the publication of the *Well-Tempered Clavier* would have been ‘enormously expensive and certainly unprofitable’; it is interesting that this was no longer true fifty years after Bach’s death.¹⁴ The *Six Partitas* (1731), the Schemelli *Gesangbuch* (1736) and *Clavierübung* III (1739) collections are 76, 84 and 80 pages respectively, so the actual length of the two separate *Well-Tempered Clavier* volumes is unlikely to have been a problem. In addition, Johann Caspar Ferdinand Fischer’s set of short preludes and fugues in (nearly all) the major and minor keys, *Ariadne Musicae* (1702), had long provided a printed precedent for such a collection.

Whether Bach had eventual publication in mind from the inception of the *Well-Tempered Clavier* project, it may be significant that the length restrictions he appears to have self-imposed for the great majority of the pieces, sometimes at the cost of exploring his contrapuntal material less thoroughly than might have been ideal,¹⁵ could have made relatively neat engraved layouts possible.



Illus.2 Prelude in F#, BWV 882, from the Hoffmeister edition: J. Seb. Bach, Le Clavecin bien tempéré, ou Preludes et Fugues dans tous les Tons et Demitons du Mode majeur et mineur (Leipzig, [1801]), pp.50-51, on facing pages

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Notes

¹ For discussion of the fugues, see especially David Ledbetter, *Bach's Well-tempered Clavier: The 48 Preludes and Fugues* (New Haven, 2002), Joseph Groocock, ed Yo Tomita, *Fugal Composition: A Guide to the Study of Bach's '48'* (London, 2003) and David Schulenberg, *The Keyboard Music of J. S. Bach* (New York, 2/2006).

² See J. S. Bach, arr. Francis Knights, *24 Preludes and Fugues* (Tynset, 2024), for an edited collection of separate Bach keyboard works that are more varied in scale, gathered to form a kind of appendix to the *Well-Tempered Clavier*.

³ For the revision history of Book 1, see Yo Tomita, 'Source Studies as source of inspiration: what can performers learn from Bach's autograph manuscript of *The Well-Tempered Clavier I*?', *Gli spazi della musica*, xii (2023), pp.6-25.

⁴ Hans T. David and Arthur Mendel (eds), rev Christoph Wolff, *The New Bach Reader* (New York, 1998), p.322.

⁵ See Francis Knights, 'Bach's *Orgelbüchlein* as a keyboard tutor', *National Early Music Association Newsletter*, vii/1 (Spring 2023), pp.21-34. For rastration information in Bach cantata autographs, see Robert L. Marshall, *The Compositional Process of J. S. Bach*, 2 vols. (Princeton, 1972), vol.i, ch.3.

⁶ Note that there is some dispute in the literature about actual subject lengths, with some analysts preferring not to count the 'tail' of a fugue theme. For consistency, the bar number given here (metric not fractional) is the distance before the answer. The fugues embedded within certain Preludes are not considered here.

⁷ Bach, ed Franz Kroll, *Das Wohltemperirte Klavier, Erster Theil. 1722*, Bach-Gesellschaft Ausgabe, Band 14 (Leipzig, 1866).

⁸ Groocock (2003), p.185.

⁹ See Francis Knights, 'J. S. Bach as recitalist', *Sounding Board*, xxi (2024), pp.3-10.

¹⁰ Note that this number does not account for that fact that what seems to be melodically a two-bar subject receives an answer after only one bar in the C major fugue, BWV547, hence the very high proportion number. Interestingly, the same thing happens in the A major fugue of Book 1, leading to another 'outlier' figure of 55x, double the average of 26x (Table 1). In the C# major fugue of Book 2, the overlapping principle (half a bar, for a one-and-a-half bar subject) also leads to a large 70x proportion.

¹¹ Ruth Tatlow, *Bach's Numbers: Compositional Proportion and Significance* (Cambridge, 2015).

¹² See, for example, the various *Well-Tempered Clavier* manuscripts British Library Add.MS. 35021, Mus.ms. Bach P202, P274, P401, P402, P430, P1074 and P1075; the last of these (Book 1, copied Christian Friedrich Penzel (1737–1801)) uses remarkably wide oblong pages, so fits many movements onto single pages.

¹³ See Yo Tomita, 'The Sources of J. S. Bach's Well-Tempered Clavier II in Vienna 1777-1801', *Bach*, xxix/2 (1997), pp.8-79. The Hoffmeister edition of Book 2 is available on <https://imslp.org>.

¹⁴ Schulenberg (2006), p.240.

¹⁵ For some of the differences between the two books, see Yo Tomita, 'The Implications of Bach's Introduction of New Fugal Techniques and Procedures in *The Well-Tempered Clavier* Book Two', *Understanding Bach*, vi (2011), pp.35–50.

The roles of music in the Burney family circle, 1760-1784

Cathryn Kirk

‘The name is alone a passport to the Temple of Fame’, wrote critic William Hazlitt of the surname ‘Burney’ in 1821. ‘Those who bear it are free of Parnassus by birthright’.¹ Such laudatory comments were not, in fact, acclaiming the talents of the family. Rather Hazlitt was criticising their complicity in a perceived ‘aristocracy of letters’ where social associations, not intellectual merit, sustained artistic fame. He was perhaps being overly severe, but had identified something that distinguished the Burneys: an inborn making-the-most-of attitude. A middling family of unremarkable origins, their inclusion in an ‘aristocracy of letters’, however ungenerous the intent, was testament to their collective aplomb. Music was the marrow and the means of that Burney attitude. It was uniquely important in shaping the characters, fortunes, and activities of the family and its circle. More than a mere amusement, music defined how the family fashioned itself and related to wider society.

Relocating from King’s Lynn to London in 1760, the Burneys gained access to a more sophisticated range of associates and amusements than ever before. Charles Burney, patriarch, was a talented musician who soon established himself as a fashionable society teacher.² In 1776 he began publishing the *General History of Music* that elevated him to a renowned man of letters. His love for music influenced his large family, who carried it into their various and extraordinary pursuits: Fanny, Susan, and James were all writers who incorporated music into their works in some way. They cultivated an enormous number of relationships across social stations. The disintegration of Hester Thrale’s Streatham salon, which encompassed Dr Burney’s social and intellectual ideals; the death of Dr Johnson, Burney’s great literary hero; and the gradual dispersal of Burneys from one hearth, mark 1784 as a neat, if symbolic, end-point of a time in which music launched their artistic and intellectual reputation.

That prestige Hazlitt criticized as oligarchical, this article sees as intriguing. How exactly did music contribute to the Burney circle? In which roles was it most influential, and amongst whom? Did this influence fluctuate across the period? Through Dr Burney music was a professional endeavour, grounding the Burneys’ social status in an aspirational, educated middle-class milieu. He later extended his circle’s musical inclinations into scholarship, considering its history and international variation, with enthusiastic help. Music promoted Burney and his circle in the world as they took advantage of it to further themselves. It was also a pleasure, uniquely central to their sociability and entertainment. All the circle used music in their prolific literary activities, so central was it to their mutual understandings. Overlapping and infinitely complicated, music took on a spectrum of roles in the Burney circle, where it had an especial significance. It was crucial to their self-perception and

the projection they made into society, which for both contemporaries and historians makes for interesting reading.

Dr Burney's professional role

Burney was, by trade, a musician. Fear of 'planting ... against a north wall' initiated his 1760 move to London, where he dedicated himself to teaching music.³ Sought after by fashionable families, he gave a prodigious number of lessons throughout the period. Less successfully, he tried his hand at composition. He became an influential part of the professional-creative network in London, through which many of his closest friends were formed. This professional grounding lay beneath other roles music had amongst the Burney circle, as well as the identity of its members.

It defined the limits of their ambitions, situating them in a working bourgeois context. The family were aware they had to 'shift for themselves' as Burney had no fortune to provide for them after his death.⁴ Hence his insistence on their education, which included music. This was primarily practical, qualifying his sons for a professional future and his daughters as governesses.⁵ In some cases it supported his own career, as when Esther ('Hetty'), his talented daughter, played at a concert for child prodigies in 1760. This successfully advertised her father's teaching ability.⁶ Education also allowed the Burneys entry into the polite world, something important to their family that stemmed from the middle-class values of the music profession.⁷

That profession in turn affected the extent to which the Burneys might succeed in mannered society. Financial concerns were again a disadvantage. Mrs. Thrale, a wealthy *salonnière*, employed Burney in 1776 to teach her daughter. They became close friends, but his professional status and corresponding relative lack of wealth was an important part of how Thrale perceived him. In her diary she characterised him as 'by Station confin'd',⁸ bemoaning his discomforts: 'the Times go so hard with him'.⁹ Large portions of the Burney income went on a lifestyle beyond their means, intending to project an image of ease and wealth. In private, though, small expenses were fretted over: in 1783, Dr. Burney was complaining to his daughter Susan about 'the number of hours I must fag for this [coach]'.¹⁰ However the Burneys circumvented the shortcomings of the music profession, they clearly dogged them throughout their lives. It was crucial in determining who the Burneys were in society. It provided mannered ideals that permeated the whole family, but also a reality in which the Burneys were never on a financial par with the fashionable world they consorted with.

Nevertheless, one gets a sense the Burneys were not entirely dissatisfied with their bourgeois background. The realm of professional music provided them with an extensive network of other middle-class artists and intellectuals that provided equally, if not more, enjoyable company.¹¹ Many of the family's closest friends developed from connections in the working world of music. Joseph Merlin, the piano-maker, was both supplier and dinner-guest. Garrick, actor and manager of Drury Lane Theatre, met Burney whilst he was an apprentice. The famous *castrati* Pacchierotti ran in the

same opera-house circles as the Burneys. These friendships often retained a professional aspect: musicians were competitive, and intra-circle recommendations were always useful. Pacchierotti was able to retain his position in the opera house another year ‘by the Contrivance of mine [Burney’s] & another of his Friends’.¹² In the 1760s, Garrick had done *Burney* the favour with composition work at the theatre. By all accounts the scores he contributed to were not triumphs – however his daughter Fanny later dressed them up – and perhaps these failures contributed to Burney’s scholarly turn in the 1770s.¹³ The professional role of music remained important then. His artistic network overexerted itself to provide him European contacts for his tours: Italian musicians in the Burney circle were useful in this regard, and Garrick again furnished him with ‘heartly recommendations’.¹⁴ Though the trade was strenuous and sometimes restrictive for Burney, it had plenty of advantages. Indeed, by the end of the period, Burney’s pre-eminence in the professional-artistic sphere guaranteed him exceptional influence. Aguiari, a famous *coloratura soprano* visiting from Italy, declared she would only enter the London Opera House ‘through the means of *Dr. Burney* [...] *no one else!*’.¹⁵ Charlotte Burney recorded a 1784 incident where Lolli, a celebrated violinist, failed to keep an engagement with Burney. Such fickleness damaged his career as Burney cut off further correspondence with him, excluding him from his house, by then a notable gathering-place for the capital’s musicians.¹⁶

The professional role of music made and un-made the Burney circle, unusually dominant due to Dr. Burney’s long and successful career. Raising its members into high society and settling them amongst other middle-class artists, this aspect of music was a decisive part of the Burneys’ self-perception, in both their embracing and minimising it.

The elevation of music into scholarship

Fitted around professional engagements was a project Burney had, by 1770, ‘spent much Meditation’ on.¹⁷ This was his *General History of Music*, the first in English, stretching from antiquity to the present. It established Burney in ‘the higher rank’ of men of letters, his teaching ‘but of secondary consideration’.¹⁸ In fact, as shown, the professional role of music remained significant. Burney extended into society the seriousness with which his circle enjoyed music: in some ways, music as scholarship was a continuation of music as a profession.

A foundering composer yet to establish himself, Burney’s literary talents alongside his musical knowledge offered a unique, promising result. Burney was using the family trait of turning things to their advantage. A history of music was the proverbial gap in the market. Without competitors (as yet), Burney would easily become the expert of the field, and appeal to a newly-monied middle class and polite taste. Past focus has been on Burney’s relationship to this readership.¹⁹ Certainly his wish to appeal to ‘every Miss, who plays *o’ top o’ the Spinel*²⁰ and to his unmusical friends often dictated Burney’s discussions, which he preferred to be ‘trivial than tiresome’.²¹

Nevertheless it ought to be said that he was an interested and honest scholar. His *Tours* were initiated by frustration at the existing sources on ancient music, which he found were all copies of one another.²² Originality was important in Burney's musical scholarship. He defended it against Ebeling, who criticized Burney's unfavourable representation of the German states.²³ He bemoaned its loss when writing about Handel for the King, for to 'act *politically & wisely*' meant sacrificing those principles.²⁴ In his destinations, he showed another scholarly virtue, working incessantly: in libraries public and private, interviewing musicians, listening to music at opera-houses, concerts, churches. The accessible style he wrote with belies a well-researched underbelly.

The entire family was drawn into his work, also assuming a scholarly role. His daughters were diligent secretaries. Without them on one occasion, Burney poetised 'My Study like Chaos, I warrant now looks/And, freed from thy Rummage the worms eat my books'.²⁵ Perhaps considered a lesser enquiry elsewhere, amongst the Burneys the erudite role of music was all-important.²⁶ It brought intellectuals and their debates into the circle. The musical presence in the house became more than profession. With scholarly justification the Burneys' musical familiarity became respectable, renowned.

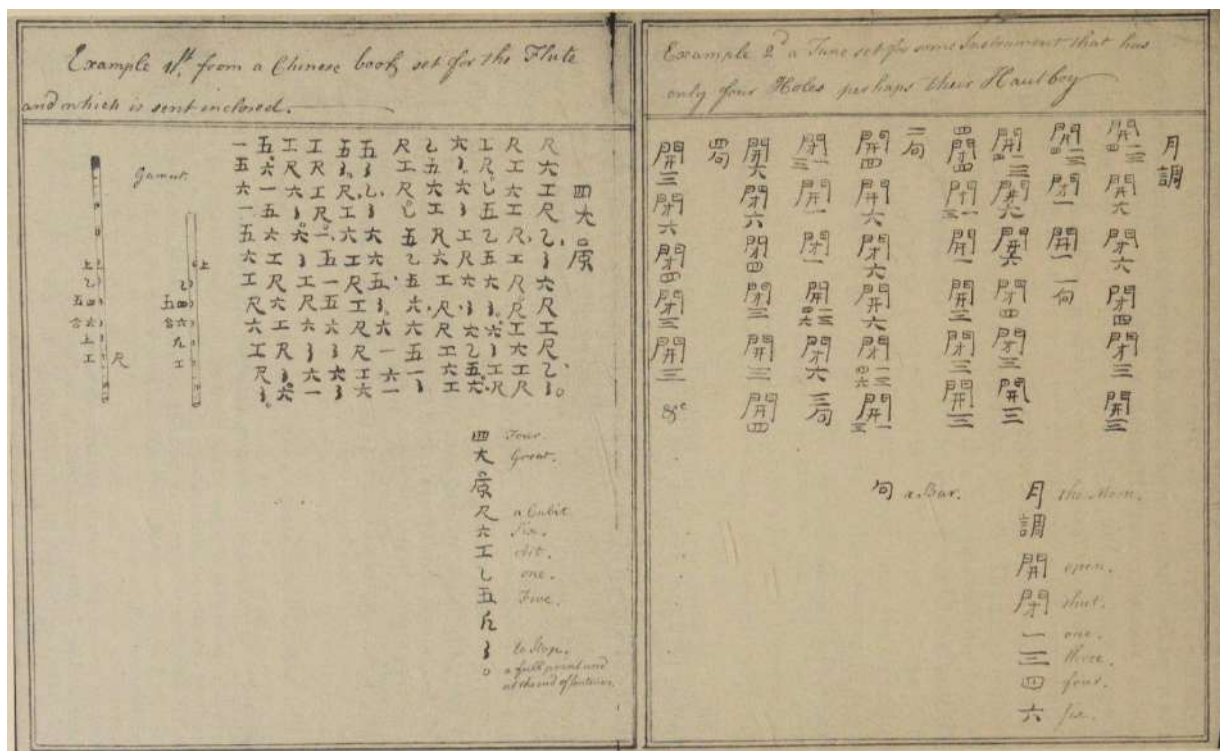
This was something they encouraged. Burney's tours were a social success; on return he began correspondences with Diderot and Rousseau, among others. With them he discussed the preoccupations of the musical world - and apologized for his views of French opera!²⁷ He wrote to several other scholars too. Sir James Lind acted as a source on Chinese music; Burney had chanced upon his knowledge over dinner and questioned him at some length for his *History*.²⁸ The Revd Thomas Twining became a dear friend. Similarly passionate about music but far more classically learned, he developed a theory on its ancient beginnings that Burney would gratefully incorporate into his *History*.²⁹ Burney had little knowledge of the topic himself, 'a Defender of the *Moderns* against the ... outrageous admirers of antiquity'.³⁰

This ancient-modern debate was given a new dimension by contemporary South Sea discoveries. The music of the natives, uncorrupted by civilization, was theorized to resemble that of the ancients.³¹ As well as Burney himself, who was expected by the public to comment, his son James offered a scholarly contribution. A seafarer from ten years old, he accompanied Captain Cook on his travels from 1772. Music knowledge from his upbringing led to interest abroad, and James wrote investigative accounts and transcriptions of native music.³² He befriended Omai, a Tahitian brought back to London. Omai's attachment to James was an opportunity for Burney to gather original information. He asked the obliging Tahitian for a song from his country, which Fanny described as 'queer, wild, strange'.³³

Music scholarship could be a family endeavour, and the Burneys' ability to be in the right places at the right times allowed them to participate in these debates as influential analysts and observers. Their intense interest and familiarity with music, due to their father's profession and talent, meant that music was often a more thoughtful activity than mere amusement for the Burneys. They

seriously critiqued almost everything they heard, from opera to offhand playing, committing their opinions to journals and letters for other Burneys to read. Between them it *was* scholarly, of course in an amateur sense: listening was elevated to a lofty art. Susan's trips to the opera, though motivated by enjoyment, were treated with pedagogical diligence. She insisted on reading the librettos of the operas rehearsed, interviewed players on their opinions, and recorded them with a cultivated and qualified eye.³⁴ As young women Susan and Fanny had the musical knowledge to laugh at an older man who suggested England's music foremost in Europe.³⁵

The value of music in the Burney circle elevated it, perhaps unconsciously, to a scholarly role. Dr. Burney's musical scholarship, less noticed than the literary aspects of his work, involved him and his children in serious debates of the period. The Burney circle became a province of musical refinement, their societal image ingrained with the art.



Illus. 1. Example of Chinese musical notation sent to Burney by James Lind (November 1774).³⁶

Music for the purpose of social advancement

Music scholarship distinguished the Burney circle; in combination with the opportunities of Burney's profession it was also a means of social advancement. Handed down through histories is a popular idea of the kowtowing Burney at the head of his social-climbing family.³⁷ Perhaps Burney was a flatterer, but his circle was not especially sycophantic.³⁸ Enterprising and intelligent, they understood the benefits of charming high society. The musical aspect of their lives led to

advancement, coordinating with the rise of a tasteful, wealthy bourgeoisie, the public sphere, and strict attention to manners.

Burney certainly satisfied the latter. His conduct distinguished him from the contemporary stereotype of a musician, who was common, ill-educated, even immoral.³⁹ Proving himself the opposite, Burney complemented the fashionable homes he taught at, recommending himself to clients and making influential friends. Mrs Thrale was one of these: 'the Suavity of his manners' encouraged her to 'gain his Friendship', for 'few People possess such Talents for general Conversation, and fewer still for select Society'.⁴⁰ Music-teaching had given Burney the opportunity to impress. His scholarly credentials capitalized on this, legitimizing music for entry into polite society which meant potential for further advancement.

Burney envisioned a court placement as part of this, supplementing his income as well as putting him in the way of various dignitaries. Connections in the musical world had obtained him a minor role in the King's Band; his *Tours* promoted him to 'Musician in Ordinary'. These were, however, fairly insignificant. The 1784 Handel Commemoration, a series of charity concerts, offered a prime opportunity. Burney produced an account of the affair, bringing him to the attention of King George III, a Handel devotee. Eager to capitalize on the king's passion, Burney expanded the account into a biography, though this proved a 'heavy' business and one eventually unprofitable to him.⁴¹ Outside machinations denied Burney the court position this musical involvement would have brought him. Only after our period was Burney consoled when Fanny was offered the position Keeper of the Queen's Robes.⁴² Music did not guarantee benefits; hard work and talent were still expected of the Burneys.

The elite connections music provided were, nevertheless, still useful to 'establish ... our children', the reason for leaving King's Lynn in 1760.⁴³ Colonel Cary, father of two of Burney's pupils, organized a favourable naval position for James Burney.⁴⁴ Through the Earl of Sandwich, a music-lover and patron, Burney met Captain Cook, who elevated James' position further with a place on his next voyage. Mrs Thrale and Dr Johnson conspired to send Richard Burney to Winchester School, giving him a 'set of school books too'.⁴⁵ In a letter to his son Charles, who having been sent down from Cambridge was considering taking orders, Burney offered him 'a little conversation abt me & Oxford [...] where I had my Degree' to make with the Archbishop of York.⁴⁶ He ensured through influential contacts none of his children were failures — even those, like Charles, who were disgraced.

What a windfall for him, then, when Fanny confessed to authoring *Evelina*, the novel delighting high society in 1778! Now Burney might cultivate a fame for his lineage, of the sort Hazlitt began this essay criticizing. He insisted on another novel, *Cecilia*, to coincide with the publishing of the second volume of his *History*. His musical connections established Fanny as the near-constant companion of Mrs. Thrale; she was thrust into the social limelight. It will be shown that the musical influence on

Fanny's novels was significant, but all the same with literature she had achieved a fame that Burney, through music, could not.

He had fought a polite crusade on its behalf and accomplished a social standing that very few musicians in that period did. He was resourceful with the 'access to the great' his profession gave him and used that to bolster his children's careers.⁴⁷ The role of music in advancement was undeniable for the Burneys, keeping them from downward social mobility and establishing for them an artistic fame amongst high society. In conjunction with the negative aspects of its professional role, however, it might also be seen as limited, relying heavily on its newly-established scholarly credentials. Editing her father's memoirs after his death, Fanny magnified his literary, sociable persona to distinguish her own, downplaying his teaching career and musical relations with embarrassment.⁴⁸ Having taken the Burneys so far, the role of music in their advance was scorned with a vehemence that, ironically, indicates its centrality.

Music for pleasure and entertainment

The real enjoyment music brought the Burney circle, as well as its practical uses for money and preferment, are crucial for consideration. Its professional role gave it unusual prominence; the resulting family interest, as argued, was serious enough to be considered scholarly. However, music was also a pleasure, one the Burneys were proficient in and liked to share with their circle.

The Burneys' sociability was extensive and defining, not only regarding mobility but also amusement, which was overwhelmingly musical. To read Burney writings is to experience a flurry of musical activity whirling throughout the period. In 1784 Burney described his week's 'Conversationi Concerts & calls':⁴⁹ Tuesday, dinner at the 'Musick-mad' Mr. Cox's;⁵⁰ Wednesday at Lady Duncan's, the Pacchierotti-ite; Thursday, the Pantheon; Friday he dined with the Duke of Dorset, who'd arranged concerts 'every night [...] on my Acc'⁵¹ during Burney's stay with him in Italy, then music and a visit to blue-stockings Mrs Vesey's, where Burney talked 'old operas' with Horace Walpole; Saturday dinner at the Royal Academy, the opera, and a 'blue party' with Fanny. This was whilst teaching his usual hours. Burney was proud enough of his invitations to relate them to Susan, but in number they were probably not unusually great, for he was 'not likely to be much more at leisure next week'.⁵²

Busy too are Susan's 1779-80 letter-journals, consisting of her visiting opera rehearsals and performances, befriending Pacchierotti, and attending private concerts. Fanny's diaries also document the extensive, musical Burney circle. Serious connections were formed through music's social role, showing its innate importance to the Burneys. Molesworth Phillips's love for Italian opera attracted Susan to him. Hetty married her cousin Charles Rousseau Burney, a pit musician. So essential was music to the household that it became the basis of its sociability, perpetuating an ever-growing circle of musical acquaintances and social events. The professional circle of visiting musicians mentioned above would include the various scholars providing material for Burney's

History, eventually snowballing into that illustrious week of Dr Burney's by the end of the period. Musical sociability was natural because of its professional role, made respectable by scholarship, and facilitated the social progress the Burneys were able to make through music.

In many ways what was expected of the Burneys was also enjoyable for them. Understanding opera gossip meant knowing who to court for free tickets, which the Burneys depended on to regularly attend performances. Once there, they could mingle with their fashionable friends and impress on society their musical prominence. Burney's opera attendance also signified the cosmopolitan, pro-Italian tastes of his *History*.⁵³ Hence Burney jokingly referring to the '*shop* - that is, the opera House'.⁵⁴ However, the professional and advantageous aspects of music never encumbered the sheer pleasure it offered, as the continual sociable efforts of the Burneys show.

The Sunday concerts are an example of this, held at their St. Martin's Street house and reserved for 'real lovers of music', who the Burneys could impress their musicality on.⁵⁵ Hetty charmed her father's Italian friends, including famous composer Antonio Sacchini, at one in 1773 by playing 'a rondeau [...] which had been performed but twice; but she had been to three rehearsals, and has gotten almost half the opera by ear'.⁵⁶ So spun the musical-social world of the Burney circle: interest and skill led them to opera rehearsals, where afterwards they practiced, where then they awed their musical friends at concerts. The way they related to the wider world was inextricably linked to music. Aristocratic patrons, outwardly to be revered, might be belittled in the context of a Sunday concert. Burney privately mocked the 'great Volk' for their delight at 'nothing but Harp^d Lessons', for which 'L^y Edgcumbe almost downed on her scraggy knees' to hear more. There was bitterness at their ungracious imposition on the musical sociability he offered: 'If I wanted anything of them how they'd hang an ere they let me enter *their* doors'.⁵⁷ Perhaps musical talent gave the Burneys some measure of vengeful superiority in society. This they could enact at the concerts. For example, they enforced quiet during playing. Society's habit of talking over music was disdained by the Burneys. Susan recorded a victory at one concert: 'a great deal of Music & very little Conversation'.⁵⁸ Performances were respected in the Burney circle to an extent that was unusual, even unfashionable. Mrs. Thrale embarrassed herself by ignoring this. Fanny recalled her imitating her future husband Piozzi behind his back, a 'grotesque ebullition' which gave Burney grounds to scold: 'Because, Madam, you have no ear yourself for music, will you destroy the attention of all who [...] are otherwise gifted?'.⁵⁹ Burney's literary friends did not care for music as he did, and so music featured less in his socialization with them. It still, however, facilitated most modes of conduct for the Burneys in society. Even those literary companions were acquired through his musical scholarship and employment. The pleasure with which the Burney circle regarded music, unusual in wider society, contributed to its foundational role in their sociability; they were drawn to, or created, the spaces where music was made. It was often the means by which they related to other people; their impression on the world was inextricably linked to music.



*Illus. 2. Charles Loraine Smith, A Sunday concert (1782) (National Portrait Gallery, London, Creative Commons).
Burney's Sunday concerts were an example of his circle's musical sociability.*

Music in the Burneys' writings

'... the writings of the Burneys were the business of their lives': undoubtedly the most important feature in how the Burneys fashioned themselves privately, publicly, and in history.⁶⁰ Music played an important role in this business, both its stimulus and subject matter. The Burneys were a lettered family, which Mrs. Thrale attributed to their 'fondness for the D^r' which 'inspire[d] them all with a Desire not to disgrace him; & so [...] write and read & be literary'.⁶¹ Between them they shared copious amounts letters and journals, a way of sustaining membership to the Burney circle during absence.⁶²

Music featured heavily in these, indicating its importance to the Burneys. Susan's 1779-1780 letter-journal to Fanny, who was acting as Mrs. Thrale's companion at the time, kept her up-to-date with the opera-house goings-on in extensive detail. Every rehearsal, performance, conversation was recorded for Fanny, who missed home and its musical comforts dearly. The musical superiority of the Burneys was reinforced in its literary form, for Susan was often dismissive of players and

listeners alike, especially those following fashion blindly. A group of '*Pacchierotti-ites*' were bitingly deemed '*otherwise* good Judges of Music'.⁶³ Fanny's letters likewise entertained Susan with similar musical anecdotes. '[N]ever before did I hear anything half so ludicrous', she said of one performance.⁶⁴ On holiday in Tintmouth, Devon, the church music there 'was really too much to be borne decently'.⁶⁵ Music would most interest the circle that shared her letters, hence its prominence; it also allowed Fanny to participate in the principles and exclusivity of that circle whilst away and among 'non-members'. The literary role of music was an important means of Burney togetherness throughout the period. Fanny's writings to Samuel Crisp, a close family friend, kept him in that same loop. As his appointed 'anecdote-monger' she learnt to record entire conversations, picking up on the kind of pretensions and humour that were shot through her books.⁶⁶

The musical sociability that defined the Burneys' exposure to the wider world, as shown above, also defined Fanny's writing-material. Her satires and exposés of fashion were developed in the musical-professional circle her father had created, encouraged by his literary aspirations. For example, both of Fanny's heroines of the period, Evelina and Cecilia, are deeply musically sensitive and therefore at odds with fashionable society. 'I could have thought myself in paradise,' writes Evelina about her opera visit, 'but for the continual talking of the company around me'.⁶⁷ Cecilia's 'natural love for music' overwhelms her at an opera rehearsal (at which Fanny has Pacchierotti sing!); at the performance itself, 'whispering but gay conversation... interrupted all pleasure'.⁶⁸ Much as her private letters did, this commentary would have amused the Burney circle. The ethos of Fanny's novels was decidedly influenced by her early musical exposure, presenting appreciation of the art as moral and tasteful.⁶⁹

However, as Mrs Thrale noticed, she was also influenced by her father. He had brought the literary role of music to prominence in their circle with his *Tours* and *History*, inventing the new genre of the musical travelogue in the process.⁷⁰ In using 'common language' to write about music, Burney prioritised its polite appeal over detail, turning it into social capital. Writing to Mrs Crewe, daughter of Burney's patron Fulk Greville, he assured her his books contained 'nothing more difficult to understand [...] than in the adventures of Giles Gingerbread'.⁷¹ This exaggeration should not undermine the important scholarly role argued above: indeed, Burney's literary efforts on music's behalf augmented his scholarly reputation. His rival music historian John Hawkins was anything but tasteful, having 'not been at an opera these 20 years'.⁷² Burney's politeness gave him and his book the decided support of high society, especially as his *History* moved to the present century. Burney's first-hand familiarity with opera became essential source material. As 'the Town's talk', he was established in influential literary circles.⁷³ His induction into the Streatham salon, a social and intellectual success, was at least partly reliant on his writing; his friendship with Dr Johnson, culminating in the enormous honour of Burney's admission to The Club in 1784, was a literary one. Insensible to music, Johnson's regard for Burney's work is testament to the latter's skill in making the art polite and engaging. To Mrs Thrale he explained 'the Language of Music ... has its Letters, Syllables, Words, Phrases & Period'.⁷⁴ Music was re-imagined in a literary role in order for the Burneys to succeed, impressing their presence on polite society. It also created an intra-circle 'private

world' of letters, in which music played a starring role, affirming recipients' and writers' 'Burneyness'. Crucial to their identity and output, the literary role of music was prevalent throughout the period.

Conclusion

'There is the Burney family'.⁷⁵ It was a musical family, and exploring what that meant also means discovering its successes, its attitudes, its image, and its delights. Music was the place it held in society, and the means to move above that place. It was the abiding interest of its friends and members, seriously and sociably. It was a crucial part of the Burney circle and thus important to how society viewed them. Contained in their literature is sensibility to the art that lent them the intellectual interest they still hold today. The various roles of music considered combine in an attempt to define what significance the name 'Burney' had, to those within and without the circle. They were a professional, middle-class family. More importantly they were intelligent and interested in their profession, able to make something of it that other musical families did not. In some ways they moved between social barriers. Today we might see them simultaneously as one of the most important families of the period yet also emblematic of the newly-influential middle classes. This their lively and informative writing, flooded with music, enabled. It bestowed them and their associates with a historical significance, centred in London's artistic and intellectual world. Referred to implicitly throughout is an ingenuity specific to the Burneys, a primary trait of the family. The roles of music capture this; employed, extended, taken advantage of and given symbolism, music was something the Burneys led into all aspects of their lives whilst still part of a close-knit circle. Music in all its roles bound them together and reflected their fame between them. It defined their selves and their projections. 'There is the Burney family. There is no end of it or its pretensions'.⁷⁶



Illus. 3. Sir Joshua Reynolds, Charles Burney (1781) (National Portrait Gallery, London; Creative Commons). One of a series of portraits of the 'Streatham Worthies', the Thrales' intellectual circle. Burney's inclusion was unprecedented for a music teacher. For the occasion he wore his Oxford gown, which caused Dr Johnson to complain: 'we want to see Burney & he never comes to us in that dress'.⁷⁷

Notes

¹ William Hazlitt, *Table Talk* (London, 2/1821); <https://www.gutenberg.org/cache/epub/3020/pg3020-images.html>.

² Henceforth referred to as 'Burney' or 'Dr Burney'. Other members of the Burney family are called by their first names.

³ This was Samuel Crisp's advice to him: 'is not settling at Lynn, planting your youth, genius, hopes, fortune &c., against a north wall?' quoted in Frances Burney (ed), *Memoirs of Doctor Burney: Arranged from His Own Manuscripts, from Family Papers, and from Personal Recollections* (Cambridge, 2010), p.128.

⁴ Slava Klima, Garry Bowers and Kerry S. Grant (eds), *Memoirs of Dr Charles Burney, 1726–1769* (Lincoln, 1988), p.156.

⁵ Philip Olleson (ed), *The Journals and Letters of Susan Burney: Music and Society in Late-Eighteenth Century England*, (Aldershot, 2012), p.7.

⁶ Roger Lonsdale, *Dr. Charles Burney: A Literary Biography* (Oxford, 1965), p.54.

⁷ Deborah Rohr, *The Careers of British Musicians, 1750-1850* (Cambridge, 2001), p.1.

⁸ Rohr (2001), p.475.

⁹ Katharine C. Balderston (ed), *Thraliana: The Diary of Mrs. Hester Lynch Thrale (Later Mrs. Piozzi) 1776-1809* (Oxford, 1942), 395.

¹⁰ Alvara Riberio (ed), *The Letters of Dr Charles Burney* (Oxford, 1991), p.402.

¹¹ Cassandra Ulph, 'Frances Burney's Private Professionalism,' *Journal for Eighteenth-Century Studies*, xxxviii/3 (2013), pp.377-393 at 381.

¹² Riberio (1991), p.382.

¹³ Fanny had, for example, claimed Burney's 1766 adaptation of Rousseau's *Le Divan du Village* was far too subtle for 'John Bull', hence its flopping, in Burney (2010), p.165.

¹⁴ Riberio (1991), p.60.

¹⁵ Anne Raine Ellis (ed), *The Early Diary of Frances Burney, 1768-1778. With a selection from her correspondence, and from the journals of her sisters Susan and Charlotte Burney* (London, 1889), p.80.

¹⁶ Ian Woodfield, *Salomon and the Burneys: Private Patronage and a Public Career* (Aldershot, 2003), pp. 2-3.

¹⁷ Riberio (1991), p.54.

¹⁸ Burney (2010), p.255.

¹⁹ For example, in Lonsdale (1965) and Burney (2010).

²⁰ Riberio (1991), p.126.

²¹ Charles Burney, *A General History of Music: From the Earliest Ages to the Present Period* (Cambridge, 2010), p.xiv.

²² Riberio (1991), p.57.

²³ 'I would throw away my Pen, break my Ink-Bottle, & burn every bit of Paper in my House, sooner than let others guide me in *all* my opinions about Men, Things, & Countries'; Riberio (1991), p.130.

²⁴ Riberio (1991), p.425.

²⁵ Riberio (1991), p.366.

²⁶ Valerie Rumbold, 'Music Aspires to letters: Charles Burney, Queeney Thrale and the Streatham Circle', *Music & Letters*, lxxiv/1 (February 1993), p.24.

²⁷ They were very negative; Riberio (1991), p.76.

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- ²⁸ Riberio (1991), pp. 172-176.
- ²⁹ Lonsdale (1965), p.136.
- ³⁰ Riberio (1991), p.213.
- ³¹ An article suspected to be by Burney denied these views, however. David Irving, 'The Pacific in the Minds and Music of Enlightenment Europe', *Eighteenth-Century Music*, ii/2 (October 2005), pp.205-229.
- ³² Irving (2005), p.210.
- ³³ Raine Ellis (1889), pp.133-134.
- ³⁴ Curtis Price, Judith Milhous and Robert D. Hume, *Italian Opera in Late Eighteenth-Century London* (Oxford, 1995), p.176.
- ³⁵ Raine Ellis (1889), p.149.
- ³⁶ Riberio (1991), p.175.
- ³⁷ For example, in Margaret Anne Doody, *Frances Burney: The Life in the Works* (New Brunswick, 1988) and indeed the Hazlitt quotation that began this article.
- ³⁸ Mrs Thrale sometimes complained of his 'obsequiousness' though happily always in the context of a compliment: Balderston (1942), p.368 and p.458, for example.
- ³⁹ Rohr (2001), p.15.
- ⁴⁰ Balderston (1942), p.136.
- ⁴¹ Riberio (1991), p.436.
- ⁴² Lonsdale (1965), pp.321-322.
- ⁴³ Riberio (1991), p.29.
- ⁴⁴ Lonsdale (1965), p.55.
- ⁴⁵ Raine Ellis (1889), p.278.
- ⁴⁶ He had previously been the Dean of Christ Church, Oxford. For Charles junior, see Sophie Coulombeau, *Reading with the Burneys: Patronage, Paratext, and Performance* (Cambridge, 2024).
- ⁴⁷ Quoted from Burney's defence of the musician's career: 'Yet I see no reason why the life of an eminent musician should not afford as much entertainment to the Public as that of a Painter. The Former is more frequently thrown into the highest society, his life is more chequered, & he obtains more easy access to the great than the Later'; Riberio (1991), p.39.
- ⁴⁸ Cassandra Ulph, 'Authoring the 'Author of my Being' in *Memoirs of Doctor Burney*', *Eighteenth-Century Life*, xlii/2 (April 2018), pp.157-158.
- ⁴⁹ Except where noted the following list is from Riberio (1991), pp. 414-415.
- ⁵⁰ Balderston (1942), p.455.
- ⁵¹ Riberio (1991), pp.65-55.
- ⁵² Riberio (1991), p.415.
- ⁵³ Gillen D'Arcy Wood, *Romanticism and Music Culture in Britain, 1770-1840: Virtue and Virtuosity* (Cambridge, 2010), p.66.
- ⁵⁴ Riberio (1991), pp. 292-293.
- ⁵⁵ Burney (2010), p.9.

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- ⁵⁶ Raine Ellis (1889), p.186.
- ⁵⁷ Riberio (1991), pp.191-192.
- ⁵⁸ Olleson (2012), p.100.
- ⁵⁹ Burney (2010), p.110.
- ⁶⁰ Catherine Gallagher, *Nobody's Story: The Vanishing Acts of Women Writers in the Marketplace, 1670-1820* (Berkeley, 1994), p.217. Also relevant is Chisholm's emphasis of the deliberate historical significance of Burney's 'journalising' in Kate Chisholm, 'The Burney family', in Peter Sabor (ed), *The Cambridge Companion to Frances Burney* (Cambridge, 2007), pp.7-22.
- ⁶¹ Balderston (1942), p.399.
- ⁶² Ulph (2013), p.384.
- ⁶³ Olleson (2012), p.139.
- ⁶⁴ Raine Ellis (1889), p.206
- ⁶⁵ Raine Ellis (1889), p.245.
- ⁶⁶ Raine Ellis (1889), p.1.
- ⁶⁷ Frances Burney, *Evelina: Or, A Young Lady's Entrance Into the World* (Dublin, 1784), p.57.
- ⁶⁸ Frances Burney, *Cecilia, or Memoirs of an Heiress* (London, 1782), p.62.
- ⁶⁹ Pierre Dubois, *Music in the Georgian Novel* (Cambridge, 2015), pp.249-250.
- ⁷⁰ Vanessa Agnew, *Enlightenment Orpheus: The Power of Music in Other Worlds* (Oxford, 2008), p.4.
- ⁷¹ Riberio (1991), p.135.
- ⁷² Riberio (1991), p.125.
- ⁷³ Riberio (1991), p.200.
- ⁷⁴ Riberio (1991), p.243.
- ⁷⁵ Hazlitt (1821).
- ⁷⁶ Hazlitt (1821).
- ⁷⁷ Riberio (1991), p.321, n.27.

The Nikolaus Harnoncourt Zentrum at the Bruckner University in Linz

Claudia Stobrawa

Introduction

Seven years after Nikolaus Harnoncourt's death in 2016, his heirs decided to catalogue his extensive artistic legacy for posterity and for public use. As a result, the Nikolaus Harnoncourt Zentrum was established through funding by the Federal State of Upper Austria and in close affiliation with the Bruckner University in Linz.¹ The project, which started in June 2023, currently employs three full-time specialists and a small rotating team of student scan-operators.

The first challenge was to catalogue the enormous artistic estate stored in the attic of Harnoncourt's home in St Georgen im Attergau (illus.1), where the family had lived since 1972. Harnoncourt set up his own room there with orderly shelves, meaning that from the start of his career everything was very well organized. There is around 60 metres of shelving, containing conducting scores, teaching material, personal reflections, notes, rehearsal schedules, programme booklets, reviews, interviews, newspaper articles, photos and more.² Relevant orchestra materials are also being published, mainly reflecting the entries in the conductor's score, complemented with the musicians' parts.



Illus.1 Nikolaus Harnoncourt's archive

All of this has been painstakingly digitized and digitally archived through the Upper Austrian State Archive (Oberösterreichisches Landesarchiv) in Linz and thus preserved in perpetuity. This digitisation is ongoing since September 2023 at 58 hours a week, and the Zentrum expects to archive in total about 200,000 scans. After being scanned (illus.2), all original documents return to the house in St Georgen im Attergau, where they remain in the family's possession.



Illus.2 The scanning process at the Upper Austrian State Archive

The audio-visual material is digitized and archived in the National Media Library in Vienna (Österreichische Mediathek). We have collected around 500 different commercial recordings of Harnoncourt's work, spanning from 1950 to 2015, which includes reissues and compilations. Even today, previously unreleased concert recordings are still being released, such as the radio recordings with the Concertgebouw Orkest from 1981-2012 on 15 CDs, the reissue of the early Vanguard and MHS recordings from 1960-1970 on 11 CDs, and the archive edition by the Mozarteum with the legendary debut at the 1980 Mozartwoche with the Concertgebouw Orkest – the latter two released in 2023. The 1980 Mozartwoche archive edition recording also includes a rehearsal recording with the Mozarteum Orchestra from 2006 and the complete recording of the Bach cantatas with Gustav Leonhardt. The cantatas alone add up to 60 CDs. In addition to the growing CD archive, 618 radio recordings have been collected as well as previously unpublished rehearsal recordings, interviews, lesson recordings, documentaries, and current media reporting. Content from the Austrian National Broadcasting company ORF accounts for over 10,000 elements in the audio archive and about 600 elements in the video archive.

All this material is being published as it is collected on our website www.harnoncourt.org, within permissible legal limitations, and is therefore available globally for research and teaching.

Nikipedia

The database *Nikipedia* is the centrepiece of the site, containing the growing archive. The website was launched on 6 December 2024 and users are able to browse through Harnoncourt's materials with his numerous personal entries and notes, including scores used for performances which were thoroughly annotated. Each musical work is accompanied by links to associated relevant material such as recordings, programme booklets, rehearsal schedules, announcements not only the digital materials of the archive but also the numerous invaluable intellectual insights of Harnoncourt, we are striving to build international cooperations with other universities, conservatories, research centres, musicians and historically informed ensembles.

How did it all begin?

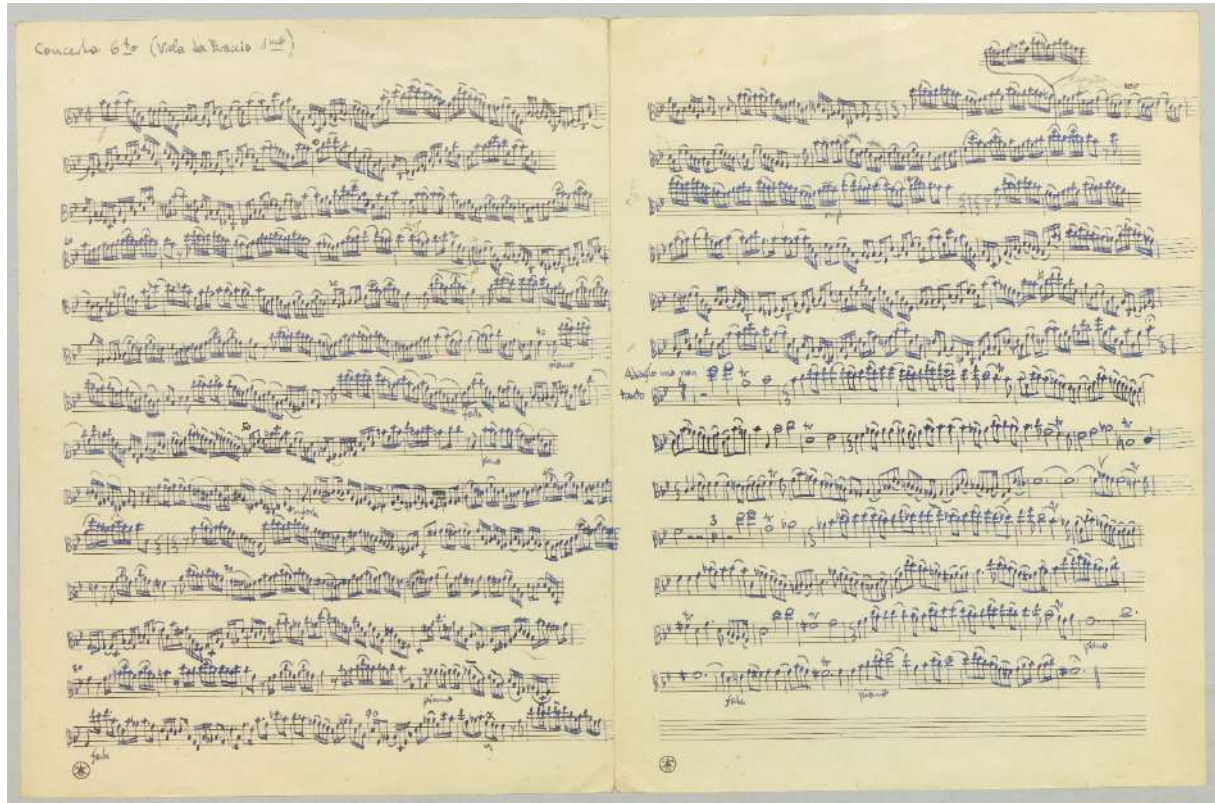
Nikolaus and Alice (née Hoffelner) Harnoncourt met in 1948 while studying at the Academy of Music in Vienna. They married in June 1953 and founded the Concentus Musicus Wien in the same year, which did not receive this name until 1957. They then rehearsed at home three times a week for four years until they gave their first public performance in 1957 at Palais Schwarzenberg in Vienna (illus.3).



Illus.3 Concentus Musicus at Palais Schwarzenberg, Vienna (1957) (photo: Kurt Theiner)

In the 50s and 60s, a lot of baroque compositions had not yet been published as sheet music. The Harnoncourts hand-copied the scores (illus.4), and even entire operas, from the originals or facsimiles in national libraries, archives, and monasteries. Alice Harnoncourt studied the violin with Jacques Thibaud in Paris for a year in 1951 and there she copied many compositions by Lully and Rameau by hand from original manuscripts in the Paris National Library as there were

no photocopiers at the time. That was indeed baroque practice! Consequently, there are meters of handwritten material in the archive. Alongside hand-made transcriptions of baroque music, original baroque instruments were sought, found, borrowed and restored. Slowly, the musicians tried to familiarize themselves with them, to get proper sounds out of them. Today, musicians buy or request copies of historical instruments from instrument makers and dealers.



Illus.4 J. S. Bach: Brandenburg Concerto No. 6, BWV1051, handwritten copy

Activities of the Zentrum

The Nikolaus Harnoncourt Zentrum has founded a *cultural-philosophical think-tank* curated by Florian Boesch. Nikolaus Harnoncourt (illus.5) was not only a musician but also a great thinker on the social issues of our time and never missed an opportunity to point out to politicians or other decision-makers the shortcomings he perceived in education and cultural life. Harnoncourt saw one of the most important tasks of cultural policy in the promotion of artistic understanding and artistic sensibility in all social strata, a task whose fulfillment he demanded as a human right for all. Harnoncourt elucidated on this understanding and sensibility as a fundamental concern for young people; ‘We raise children so that they merely function, and in this way, they become ants. Children have a right to art, a right to culture’.³

In a review of his life’s work for performers and receptive listeners alike he continued to elaborate on this concept: ‘not complacent enjoyment, but lifelong work is necessary in order to be able to answer the questions about what remains in art with Robert Musil: ‘We, as the changed, remain’.

For the think-tank, Florian Boesch invites leading contemporary figures to discuss current pressing social issues. These symposia and panel discussions take place in St Georgen im Attergau and are streamed online.⁴



Illus.5 Nikolaus Harnoncourt in 2014 (photo: Werner Kmetitsch)

The intellectual *education* of young people was a particular concern to Harnoncourt throughout his life and he was very interested in its development. Together with the Upper Austrian State Music School Association (*Landesmusikschulwerk*) and the regional musical school in St. Georgen im Attergau, the Zentrum is implementing a pilot project to nurture young people in the spirit of Nikolaus Harnoncourt. Young musicians should discover meaning and inspiration in their music-making at an early age and find fulfillment in it. They should practise fearless, self-confident performance and grow as individuals. Through *workshops and masterclasses*, Harnoncourt's colleagues and companions pass on his path of discovery and his way to approach a work to achieve 'speaking music' to students.⁵

The official opening of the Zentrum took place on 3 May 2024 at St Georgen im Attergau, together with the opening of the exhibition *Music is a Language* with first insights into the archive. This exhibition is currently at the Bruckner University in Linz (illus.6) and will be shown at the University for Music and Performing Arts Vienna (mdw) from 17 May to 11 July 2025.⁶

Another exhibition, *Nikolaus Harnoncourt in Salzburg*, is on display at The Mozart Residence in Salzburg until 1 June 2025, in cooperation with the International Mozart Foundation.⁷

The *Time Witness Video Project* started in October 2023, which gives the companions of the Harnoncourts and the Concentus Musicus the platform to tell their stories in a very lively way, revealing valuable insights beyond the context of historical fact for future researchers. A new video oral history is published on our website and our youtube channel every month.⁸ Currently

available in German, the Zentrum will be providing these videos with English subtitles in the near future.



Illus.6 Exhibition 'Music is a language' at Anton Bruckner University, Linz (October 2024)

The Nikolaus Harnoncourt Zentrum offers the unique opportunity to study and work with the scores of the great Austrian conductor and musician. Harnoncourt's decades-long preoccupation with the sources and precision with which he handled the original compositions and the compilation of scores, orchestral material for performances, and additions to the scores provides a wide breadth of material for research and an incentive to delve deeper into the genesis of the historical compositions.

Harnoncourt's way of working was remarkable and all-encompassing: he was a musician working from the sources, a researcher constantly in dialogue with editors, a pedagogue always at the cutting edge, and an inquisitive person never satisfied with a simple answer but always in search of more information and knowledge, which then immediately flowed back into interpretation, teaching and research. The accuracy of Harnoncourt's annotations from a musical point of view afforded many different research approaches that covered very broad areas of interest (illus.7).⁹

Meaning in Music-making

There are the *four pillars* to the Zentrum's work: cataloging and safeguarding the material, researching and cooperations, fostering youth education, and developing the think-tank.

More important than all the information presented so far is the core purpose of this project: to understand *why we still need Nikolaus Harnoncourt today*, just as much as we did 70 years ago. 'Why?' was the crucial daily question for him.

life and, in his opinion, of the greatest importance for the formation of the mind and character of mankind.

In ‘Pensées’, Pascal describes this concept in great detail: the whole of reality is built up and can be revealed in superimposed layers—the material, calculable reality—which is perceived with the senses and can be fully understood with the rational-logical mind. Conversely the spiritual reality, which is hidden behind, above or below the material, can only be perceived and grasped by the heart. For Pascal the *coeur*, or ‘heart’, is key for the entire understanding of being human. Knowledge must not be limited to technical skills, perfection, excellence and flawlessness. Nor should it focus solely on knowledge one subject (in this case music), but as well on history, art history, literature, and philosophy. In other words, interdisciplinary knowledge surrounding the work one masters must be developed months before the first rehearsal. The result is a wealth of experience and intuitive knowledge: thinking from the heart.

Harnoncourt sums it up like this: ‘Study the sources, know everything you can possibly know! But when you make music, forget everything you have read and then do everything wrong again, but with full conviction’.

Conveying this philosophy to young people and musicians, that they may *seek the meaning of their music-making* by deeply developing interdisciplinary knowledge and thereby *finding the inspiration* for their own interpretation, is the goal of the Nikolaus Harnoncourt Zentrum.

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<https://www.harnoncourt.org>

Notes

¹ Nikolaus Harnoncourt Zentrum, Anton Bruckner University, Alice-Harnoncourt-Platz 1, 4040 Linz, Austria, website <https://www.harnoncourt.org>, and online at <https://www.facebook.com/NikolausHarnoncourtZentrum>, https://www.instagram.com/nikolaus_harnoncourt/ and https://www.youtube.com/@nikolaus_harnoncourt_zentrum

² Several of Harnoncourt's books have been published English, including *Baroque Music Today: Music as Speech* (Portland, OR, 1988), and *The Musical Dialogue: Thoughts on Monteverdi, Bach and Mozart* (London, 1989), both translated by Mary O'Neill.

³ Speech, Konzerthaus Berlin, 2014.

⁴ <https://www.harnoncourt.org/en/activities/philosophical-think-tank/>.

⁵ <https://www.harnoncourt.org/en/activities/workshops/>.

⁶ <https://www.harnoncourt.org/en/exhibition-alice-and-nikolaus-harnoncourt-music-is-a-language/>

⁷ <https://mozarteum.at/en/mozart-museums/mozarts-residence#special-ehibition-nikolaus-harnoncourt-in-salzburg>.

⁸ <https://www.harnoncourt.org/en/activities/time-witness-interviews/>.

⁹ <https://www.harnoncourt.org/en/activities/research/>.

Composer Anniversaries in 2025

John Collins

In 2025 there are numerous composers of music for organ or stringed keyboard instruments whose anniversaries fall, although some of the dates are not known for certain; some of the names listed below will need no introduction but there are also quite a few lesser-known names whose compositions are well worth exploring. No claim is made for completion, a few composers with only a few works, mainly represented in anthologies or difficult to obtain editions, have been omitted and there is no guarantee that every edition mentioned is in print – there may also be complete or partial editions by other publishers, some of which may also be difficult to obtain.

An increasing number of pieces, ranging from digitized versions of original publications or manuscripts (which present the usual problems of multiple clefs as well as original printer's errors) to typeset versions of complete or individual works, are to be found on various free download sites, most noticeably IMSLP (<https://imslp.org>) and Free-scores (<https://www.free-scores.com>); however, the accuracy of some modern typesetting is questionable, and all should be treated with caution before use.

John Blitheman (c.1525-1591). Although referred to as 'William' in the Fitzwilliam Virginal Book he correctly called John in the Chapel Royal records, where he was organist, numbering his successor John Bull among his pupils. In addition to some sacred works, 15 keyboard pieces by him on plainchant hymns are known (including six on Gloria tibi Trinitas and four on Eterne rerum, with one other piece probably by him but anonymous in the same source, the Mulliner Book, British Library Add MS 30513). A modern edition has been edited by John Caldwell for Stainer & Bell as Musica Britannica MB 1. A further piece entitled 'Three Parts' is included in Volume 1, *England 1510-90* in the Faber early organ series, edited by Geoffrey Cox, and has also been edited by John Caldwell for Stainer & Bell in *Tudor Keyboard Music c.1520-1580*, Musica Britannica MB 66.

Giovanni Pierluigi da Palestrina (1525-1594). Mainly known for his many collections of sacred and secular vocal music, he held positions as musical director in churches in Rome. 12 of his motets were intabulated by Jacob Paix in his *Orgel Tabulaturbuch* of 1583. Eight Ricercars with multiple subjects, one on each Tone, are preserved in manuscript, as are a further 11 from *Thesaurum Esconditum*, each of the latter being based on the ascending hexachord and closing with a chord of C major. The two collections have been edited by Lieuwe Tamminga for Andromeda Editrice TA12.

Annibale Padovano (1527-1575). Organist at St Mark's, Venice before moving to Graz. His compositions include ricercars, madrigals, motets and masses. A volume containing five of his pieces for organ (three Toccatas, the first one having letters printed beneath the bass clef to indicate pedal notes, and two Ricercars) and filled out with five Toccatas by 'd'incerto', was published in 1604. Together with the two slim volumes of pieces by Sperindio Bertoldo these were edited by Klaus Speer for the American Institute of Musicology, CEKM34. Unfortunately all of the pieces in this edition have halved note values. Two Ricercars from Padovano's 1556 collection of ensemble pieces were reworked in the first volume of pieces by Bertoldo and are in the Speer edition, but they are not included in the more recent edition by Federico del Sordo for Armelin AMM298

Giovanni Maria Trabaci (1575-1647). Organist to the Spanish Viceroy at the Chapel Royal, Naples, becoming maestro di capella on the death of his teacher Giovanni de Macque. He published some sacred and secular vocal music, and two large volumes in open score including several different genres in each. The first, entitled *Ricercate, Canzone Franzese, Capricci, Canti Fermi, Gagliarde, Partite Diverse, Toccata, Durezze, Ligature, Consonanze Stravagante et un Madrigale Passegiato* appeared in 1603 (12 Ricercars, nine Canzonas, three Canti Fermi, eight Gagliardas, 15 Partitas on Ruggiero, 20 on Fidele, two Toccatas, a *Durezze*, a *Consonanze stravaganti* and a setting of *Io mi son giovinetto*), followed in 1609 by *Il Secondo Libro de Ricercate & altri varij Capricci con Cento Versi sopra li Otto finale Ecclesiastici* (12 Ricercars, sets of Versi on the eight Tones, four Toccatas of which one is for harp and one for the Cimbalo cromatico, a Ricercar on the Tenor of Constantio Festa in four voices and one on the same Canto Fermo in five voices, four Gagliardas in four voices and five in five voices, 12 Partite on the tenor of Zefiro and a setting for harp of *Ancidetemi Pur*). Both books have been edited by Armando Carideo for Andromeda Editrice as TA14 (Libro Primo) and TA15 (Libro Secondo).

Ennemond Gautier le vieux (1575-1651). Lutenist, some of his pieces were included in publications by his cousin Denis, although assigning authorship has been difficult. A large number of dances were included in manuscripts. 18 of his pieces exist in settings for harpsichord, six in Perrine's publication of 1680 and 12 in manuscript F-PnRes 89ter; there is a modern edition by Monique Rollin. Paola Erdas has edited the Perrine volume for Ut Orpheus as ES1.

Hendrick Speuy (c.1575-1625). Organist of the Grote Kerk and Augustinen Kerk in Dordrecht. In 1610 he published *De Psalmen Davids gestelt op het Tabulatuer van den Orgbel ende Clavecymmel met 2 Partijen*, which contains 24 Psalms in two voices, the lines of the cantus firmus switching between left and right hands. Dedicated to King James 1 of England, it was the first published work for a keyboard instrument in the Netherlands. Modern edition by Frits Noske for Edition Heuwekemeijer.

Orlando Gibbons (1583-1625). Born in Oxford and studied in Cambridge, he was appointed organist of the Chapel Royal in 1615, and from 1623 of Westminster Abbey, composed sacred and secular vocal music and also chamber music. Six of his keyboard pieces were published in *Parthenia* (1612/13), the first printed music for keyboard instruments in Britain. Modern edition edited by

Thurston Dart for Stainer & Bell K19 and by Jon Baxendale and Francis Knights for Lyrebird Music LBMP-021. His collected keyboard works, amounting to some 45 pieces including Preludes (four), Fantasias (ten, of which one is for Double Organ), dances including three Pavans, one Pavan and Galliard, seven Galliards, two Grounds, five Almans, three Corantos, five Masks, four sets of variations and a French Air, some surviving in a number of different sources, have been edited by Gerald Hendrie for Stainer & Bell as *Musica Britannica* MB 20: an appendix includes five further pieces of dubious authenticity, and a second appendix lists incipits of nine pieces attributed to him but almost certainly incorrectly. Selections feature in numerous anthologies, including Eight keyboard pieces more suited to stringed keyboard instruments published as volume K26 in the Early Keyboard series, and nine (actually 10) organ pieces in volume K25 of the same series. These include six Fantasias and four Preludes.

Bernhard Schmid the younger (1567-1625). Following the example of his father's *Tablature Book* of 1577, Schmid's *Tablatur Buch* of 1607 in German organ tablature contains 90 pieces, opening with the 30 Intonazioni by Giovanni and Andrea Gabrieli, followed by six Toccatas by Diruta, Giovanni Gabrieli, Andrea Gabrieli and Claudio Merulo, 12 Motet intabulations, 16 canzonetta and madrigal intabulations, 12 Fugues by Italian composers, two *Passo e Mezzo* settings and concluding with 12 Galliardas. A facsimile of the print is available in *Bibliotheca Musica Bononiensis*, IV/52 and *Monuments of Music and Music Literature in Facsimile*, 1/20. The first 36 pieces are readily available in editions of the individual composers, the remaining pieces have been edited in seven volumes by Jacques Viret and Jean-Luc Gester for *Les Cahiers du Tourdion*. Another edition by Willem Poot of the complete contents in five volumes has been published by Interlude Music Productions IMP2021-2025. The 1953 dissertation on the 1607 *Tablatur Buch* by Lyall J. Gardner at <https://urresearch.rochester.edu/institutionalPublicationPublicView.action?institutionalItemId=28684> is worth consulting by those who may be interested.

Anthoni van Noordt (c.1619-1675). Organist of the Nieuwezijdskapel and then the Nieuwe Kerk in Amsterdam, he published *Tabulatuur-boeck van psalmen en fantasyen* in 1659, which contains ten Psalm settings, nine of which contain variations (the manual parts are on two six-line staves with the pedal part in German organ tablature underneath) and six Fantasias. Modern edition by Jan van Biezen for *Vereniging voor Nederlandse Muziekgeschiedenis* as *Monumenta Musica Neerlandica* 11. A facsimile edition is available from Cornetto Verlag, Stuttgart. The 2008 dissertation on van Noordt by Jamila Javadova may be of interest, available at https://digital.library.unt.edu/ark:/67531/metadc6092/m2/1/high_res_d/dissertation.pdf.

Juan del Vado y Gomez (c.1625-1691). Organist of the Spanish Royal Chapel since 1651 he was also a violinist. He composed Masses, sacred and secular vocal pieces. One volume of mass settings is preceded by six 'enigmatic devices' instead of the usual sonnets, dedicated to King Charles II. Four organ pieces, all Tiento Llano, have survived in Manuscript MM242 (formerly 1577) in the Biblioteca Nacional, Porto, written in Spanish number notation. A modern edition by Jesus Gonzalo

López has been published as *Cuadernos de Daroca*, volume 1 by Institución Fernando el Católico, Zaragoza.

Christian Ritter (c.1645-1725). Organist in Dresden until c.1677, after which date he went to Stockholm and later to Hamburg. He left over 20 sacred works but only a few keyboard works survive, including two suites and a sonatina. An edition of these is in *Keyboard Music from the Andreas Bach and the Möller Manuscript*, edited by Robert Hill for Harvard University Press.

Alessandro Scarlatti (1660-1725). Better known to keyboard players perhaps as being the father of Domenico, he was born in Palermo and divided his career between Naples and Rome. He composed much sacred and secular vocal music, including operas, and also a large quantity of keyboard music including Toccatas, Fugues and some dance movements, as well as pieces left in partimento. Andrea Macinanti and Francesco Tasini have edited his complete keyboard works in seven volumes for Ut Orpheus AS1-7, of which volume 7 contains a list and description of every source consulted and a thematic catalogue. Tasini has produced elaborations of 15 Fugas originally written in two parts, in Ut Orpheus HS282.

Arnold Matthias Brunckhorst (c.1670-1725). He became organist in Hildesheim in 1693, at Celle in 1697 and then court organist in Hanover in 1720. Two small oratorios, a single movement keyboard Sonata and a Praeludium in E minor have survived. The Sonata for harpsichord in A has been edited by Laura Cerutti for Cornetto Verlag CP324. The Praeludium for organ in E minor has been edited by Klaus Beckmann for Breitkopf & Hartel in *Free Organ works of the North German Baroque* EB8395 and also by Max Seiffert for Kistner & Siegel in the Organum series, which also contains pieces by Georg Leyding and Andreas Kneller. A Praeludium in G minor, formerly attributed to Nikolaus Bruhns may well be by Brunckhorst.

Evaristo Dall'Abaco (1675-1742). Violinist and cellist who published six sets of Sonatas and Concertos. His set of 12 sonatas for Violin, Op.1 included the option of being played as harpsichord solos. Modern editions include six of these edited by Walter Koneder for Schott ED4618. A facsimile of the 1708 Roger edition has been produced for SPES as MMR024 and is available from Edition Walhall.

Wolfgang Foertsch (1675-1743). His birthplace is unknown. He became organist of the Frauenkirche in 1700 and of St Lorenz, Nuremberg in 1705. He published four collections of pieces between 1731 and 1735 entitled *Musikalische Kirchweylust*, each containing a Fugue (in 1731 and 1732 a double and in 1734 and 1735 a single Fugue), an Aria with four variations and a Fugue on a chorale melody (in the sets of 1731 and 1732 *Sei Lob und Ehr mit bohem Preiss*, in 1734 *Nun lob mein Seel den herren* and in 1735 *Allein Gott in der Hoeh sei Ehr*). There is a modern edition by Hermann Harrassowitz for Cornetto Verlag CP623.

Johannes Justus Will (1675-1747). A priest of the Carmelite order serving in several of the order's monasteries, he published *Cembalum pro Duobus* containing 20 Arias and six Parthias in 1703. Arias 1-16 and the six Parthias have been edited by Erich Benedikt in *Selected keyboard works*, volume 1 for Doblinger DM1215. Volume 2 DM1216 contains the remaining four Arias, which are followed by variations, and also a Parthia, five Aria Pastorellas and a Capriccio from *Musicalische Arbeit and Kurtz-Weil* of 1723, which contains 13 Parthien of up to 11 movements, ten Ariae Pastorellas, a Capriccio with six character pieces and, in an appendix, a Cembalo Sonata, an Aria and five Variations, and Wald-Horn (seven short movements in Eb like two horns). In 1711 he published *Chirologia Organico-Musica*, containing examples of keyboard instrument playing, continuo and harmony followed by four Cantatas, 87 short *Schlag-Stuecke* in the 14 common keys, and five Toccatas and two Fugues which, although containing pedal parts, are suitable for stringed keyboard instruments. 13 pieces, including four Toccatas, two Fugues, three Aria Pastorellas, three Arias and an Aria with variations have been edited by Eberhard Kraus in the series *Cantantibus Organis*, vol.14 as *Orgelmusik der Karmelitenorden* for Heinrichshofen & Noetzel. A Toccata and two *Schlag-Stuecke* are included in *Viennese Organ Music from around 1700*, edited by Erich Benedikt for Doblinger DM1348

Johann Philipp Krieger (1649-1725). Older brother of composer Johann Krieger, after studying in numerous cities around Europe in 1680 he became maestro di capella under Duke Johann Adolph of Saxe-Weissenfels. He composed a vast amount of choral and chamber music but a great amount of his compositions have been lost. Three keyboard pieces by him (Passacaglia in D minor, Toccata and Fugue in A minor and Aria in Bb with 24 Variations) are included in *Johann and Johann Philipp Krieger, Complete organ and keyboard works*, volume 2, edited by Siegbert Rampe for Bärenreiter BA08406, which also contains pieces by Johann Krieger surviving in manuscript sources.

Matthieu Lanes (1660-1725). Other than that he was organist at Toulouse cathedral very little is known about him. He left a 134-page manuscript of some 90 (mainly very short) pieces for organ, which also includes three pieces by Couperin. Modern edition by Norbert Dufourcq for Heugel (1970).

Giovanni Battista Sammartini (1701-1775). Italian violinist, organist and composer who worked in the Milan area, known for his operas, symphonies, concertos, chamber music and sacred music, much having been lost. The keyboard sonatas have been edited in two volumes by Claudio Bacciagaluppi for Ut Orpheus, seven from 18th-century printed sources as ES29 and 19 plus four in an appendix from 18th century manuscript sources as ES42. There is also an edition of the Sonatas in manuscript sources by Mariateresa Dellaborra.

Heinrich Gerber (1702-1775). After studying with Johann Eckelt he became a student of J. S. Bach (Gerber made copies of several of Bach's pieces) and was appointed court organist to the Prince of Schwarzburg at Sondershausen. Some keyboard pieces including Concerto No.II from *VI Concert Trios and Freu dich sehr o meine Seele* have been edited by Wilhelm and published by Beitzkopf & Haertel in *Organ music around J. S. Bach*, volume 1, EB8470; *Mach mit mir durch deine Gut* is in volume 2 of the

same edition EB8685. Four Inventions a 3 a 2 Clv e Pedal have been edited by Maurizio Machella for Armelin as AMM191 and three keyboard works, including a Suite in D minor and two versions of *Vom Himmel hoch da komm ich her*, have been edited by Siegbert Rampe in *German organ and keyboard music from Bach's period* for Bärenreiter BA9255. Two sets of Six Inventions in each (1727 and 1738) have been edited by Thomas Synofzik for Cornetto Verlag CP385.

William Walond (c.1725-1770). He was assistant to Richard Church, organist of both Christ Church and New College, Oxford, and published two sets of organ voluntaries, Op.1 in 1752 containing six pieces, each in two movements, of which the numbers one, three, four and five have a second movement featuring the cornet, with an eccho, or (in number four) a movement which also features the Flute stop. In number two there is no registration indicated for the second movement; either Flute or Cornet would be appropriate. The opening movement of number three is a Siciliano, a rare occurrence at the time of publication. The final Voluntary closes with a Fugue. Its first movement contains the first known signs for crescendo and diminuendo in printed organ music in the UK. Op.2 from 1758 contains ten pieces with a greater variety of keys and registrations for solo stops, mostly in two movements although there is a Trumpet piece and three single movements in fugal form which lack such indications. Greg Lewin has edited both sets for Greg Lewin Music as OM102 and OM110. He also publishes a facsimile edition of the first set as OM102A.

Georg Simon Loehlein (1725-1781). After being press-ganged into the army he studied at the University of Jena becoming Academy director and principal of the Collegium Musicum before moving to Leipzig and finally to Danzig. He composed a *Singspiel*, concertos, chamber music and pedagogical works including a two-volume *Clavierschule*. Two sets of six Partitas were published by Breitkopf in 1766 and 1770 respectively. A facsimile of both sets was published by Walhall Edition M153

Antonio Salieri (1750-1825). Italian composer who studied in Venice. He became court composer in Vienna, becoming famous for his operas, and alleged treacherous activity against Mozart. Four organ pieces, including a Scherzo Fugato and three Fugues, have been edited by Otto Biba for Doblinger as Diletto Musicale DM1211.

Dmtry Sepanovich Bortnyansky (1751-1825). He studied in St Petersburg with Galuppi, and went to Italy for further training, returning to Russia in 1779. He composed operas and sacred compositions. Three Sonatas dated 1784, two single movement and one in three movements, have been edited by Alexej Lubimow and included in *Russian Keyboard Music 1780-1820*, Volume I, published by Hinrichsen.

Joseph Siegmund Bachmann (1754-1825). German organist at Reuchlingdorf, also known as 'Sixtus' under his monastic name. He wrote masses, symphonies and chamber music as well as compositions for keyboard, most of which were never published. Berthold Büchele und Manfred Schwendner have edited several of his keyboard pieces, including *5 Sonaten für Klavier oder Orgel*, each

in three movements, and also *Späte Sonaten und Fantasien*. Other pieces are included in volumes 1 to 3 of *Barocke Orgelmusik aus dem württembergischen und bayerischen Ober schwaben*, edited by Berthold Büchele (Büchele Musik). A *Fuga per organo* for four hands has been edited in Armelin, AMM212.

João Domingos Bomtempo (1775-1842). Portuguese composer who left Lisbon for Paris in 1801, followed by a period in London before returning to Lisbon. His *Elementos de Música e Método de Tocar Forseph Siegmund te Piano*, Op.19 is a primer for playing the piano, for which he composed 11 sonatas and numerous other pieces. He also composed chamber music, symphonies and choral music. A Fandango, a Waltz, five sets of variations and eleven Sonatas have been edited by F. de Sousa in *Portugaliae Musica*, volume XXXV, for the Calouste Gulbenkian Foundation. A further Sonata, the Grande Sonata, Op.5, has been edited by Jorge Moyano for Infoteca, Lisbon.

William Crotch (1775-1847). A child prodigy, becoming organist at Christ Church, Oxford, where he became Professor, later taking up a position at the Royal Academy. He left compositions including oratorios, anthems, symphonies, and also a number of works for harpsichord and/or pianoforte, unpublished in modern editions. A set of *12 Fugues for the Organ or Piano Forte*, the subjects based on Anglican psalm chants, were issued singly between 1836-7, they have been edited by David Patrick for Fitzjohn Music in one volume.

Jan Vaclav Vorisek (1791-1825). He wrote a large number of compositions for piano, including rhapsodies, sonatas, marches and variations. Modern editions include *12 Rhapsodies pour le pianoforte* edited by Jan Racek and revised by Vaclav Sykora in two volumes for *Musica Antiqua Bohemica* 1, 78/79. *Le Desir*, Op.3, *Le Plaisir*, Op.4, *Impromptu in Bb*, *Eclogue in C*, *Bagatelle in A* and *Impromptu in F* have been edited by Racek and revised by Loulova and Zuckerova for *Musica Antiqua Bohemica* 1, 52. *Six Impromptus*, Op.7 have been edited by Vaclav Kapral for *Musica Antiqua Bohemica* 1/1, and are also included, along with *Fantasie*, Op.12, *Variations*, Op.19, *Sonata*, Op.20 and *Impromptu in Bb* by D. Zahn in Henle Verlag HN278. Dominique Gauthier edited selected pieces for piano for *Musica Antiqua Bohemica*, 1, 52.

Other anniversaries

Works with a publication anniversary or manuscript date which also can be commemorated this year include:

1575

Rocco Rodio, *Libro de ricercate a 4*. Modern edition of five Ricercatas, an *Iste Confessor*, *Ave Maris Stella*, *Salve Regina* and *La mi re fa mi re* edited by Armando Carideo for Il Levante Libreria TA29, also contains a facsimile of original print.

1675

Michael Bulyowsky, manuscript collection of suites *Vingt et une suites pour le clavecin de Johann Jacob Froberger et d'autres auteurs*. Dresden, Sächsische Landesbibliothek, Ms. 1-T-595 contains fourteen suites by Froberger, four by Valentin Strobel, and one suite each by Poglietti, Jean Mercure and Bulyowsky himself. Edited by Rudolph Rasch for Carus Verlag as Convivium Musicum 5.

Guillaume Nivers, *Troisième Livre d'Orgue*. Modern edition by Norbert Dufourcq for Heugel, with a facsimile published by Fuzeau.

Toccate per organo di varj autori Ms Naples mus.str 73. Compiled by Donato Cimino, it contains pieces in various genres including organ masses, toccatas, canzonas, ricercars, some by well known composers including Frescobaldi, Ercole Pasquini and de Maque, and others by little known composers including Giacinto Ansalone, Francesco Boerio and possibly Cimino himself, with many pieces anonymous. Edited by Jolando Scarpa for Edition Walhall as volumes XI, XVI, XVII and XVIII in the series Frutti Musical, EW767, 772, 775 and 778.

1725

J. S. Bach, *Klavierbüchlein für Anna Magdalena Bach*

1725

Gerhardus Havingha, *VIII Suites*. Modern edition by Laura Cerutti for Euganea Editorial e Comunicazioni, Padova, with a facsimile published by STIMU with an introduction by Clemens Romijn.

1775

John Stanley, *Six Concertos for the organ, harpsichord or forte piano with an accompaniment for two violins and a bass*, Op.10. Facsimile edition by Gerald Gifford for Oxford University Press.

Ernst Wilhelm Wolf, *Sechs Sonaten für das Clavier*. Edited by Ryan Layne Whitney as Nos.9-14 in volume 1 of Wolf's collected Solo Keyboard Sonatas and available from Lulu.

Websites of current publishers and distributors

Armelin: www.armelin.it

Bärenreiter: www.baerenreiter.com

Breitkopf & Härtel: www.breitkopf.com

Buechele Musik: www.buechele-musik.de

Carus Verlag: <https://www.carus-verlag.com>

Doblinger Verlag: www.doblinger.at

Edition Baroque: www.edition-baroque.de

Edition Peters: <https://www.editionpeters.com>

Edition Walhall: <https://www.edition-walhall.de>
Fitzjohn Music: <https://www.impulse-music.co.uk/fitzjohnmusic>
Harvard University Press: <https://www.hup.harvard.edu>
Heugel: <https://www.wisemusicclassical.com/wmcparis>
Institución Fernando el Católico: <https://ifc.dpz.es>
Interlude Music Productions: <https://www.interlude.nl>
Greg Lewin Music: <https://www.greglewin.co.uk>
Lulu: <https://www.lulu.com>
Lyrebird Music: <https://lyrebirdmusic.com>
OUP: <https://global.oup.com/academic/category/arts-and-humanities/music>
Stainer & Bell: www.stainer.co.uk
Schott Music: www.schott-music.com
Ut Orpheus: www.utorpheus.com

Conference Report

Reconstructing and Resounding Early Music, 14 – 16 October 2024

Michael Winter

Through accidents of fate and insults of time, much of the music that once existed in Europe is either lost or survives in incomplete forms. Indeed, works left unfinished by the death of their composers are among the most famous, most performed, and most beloved pieces of classical music, including Mozart's *Requiem* (completed by Süßmayr) and Puccini's *Turandot* (completed by Alfano). Musical fragments are ubiquitous in the Medieval and Renaissance periods, not due to the death of a composer, rather due to the loss of source materials, whether leaves from a choirbook or individual partbooks.

Reconstructing and Resounding Early Music hosted by Niels Berentsen, Marina Toffetti and Christoph Riedo at the Haute école de musique de Genève-Neuchâtel, explored the practice of musical reconstruction, in which editors attempt to supply missing parts with music that reflects what was originally intended. This three-day event focused on polyphony from the Medieval, Renaissance and Baroque periods, as well as contributions on the reconstruction of Bach Sonatas, de Lalande symphonies, and reconstructive archaeology. This report will extend beyond the thematic and chronological scope of this journal. As such, an increased focus has been given to those working within an expansively defined 'long sixteenth century.'

The first panel addressed the reconstruction of Renaissance polyphony. Fabrice Fitch presented reflections on his reconstruction of Obrecht's *Scaramella Mass*, for which only the altus and bassus parts survive. Fitch's presentation was particularly timely: his edition of the Mass (a project he initiated with the late Philip Weller and assisted by Paul Kolb) was recently published and a recording of the restoration released by Hyperion, sung by The Binchois Consort. Fitch emphasised that all compositional activity, including reconstruction, is shaped by constraints. The crucial restraint, as Fitch put it, is that the restoration 'must be something that the composer would have recognised'. A recurring theme in Fitch's presentations and writings on the *Scaramella Mass* has been the 'quixotic' pursuit of reconstruction—the aim to discover and replace what is missing. Fitch (alongside one of his reviewers) compared this to Pierre Menard, Author of the Quixote, in which Menard attempts to recreate Cervantes's text not by copying or reimagining it, but exclusively through his own invention. As Fitch highlighted, this analogy misinterprets the nature of polyphonic reconstruction: polyphonic reconstruction is not about reimagining from scratch but restoring a lost work within its historical context.

Paul Kolb offered similar reflections in his paper, examining the identity of the composer and the nature of compositional agency. His most compelling insights concerned the question of certainty

and the ways we justify our decision-making. Kolb identified two types of decisions in reconstruction: ‘standing indications’ and ‘smoking guns.’ The first category encompasses factors that do not directly dictate a reconstruction but provides guiding evidence to which all decisions can be anchored. These include vocal range, contrapuntal requirements, dissonance treatment, cadential conventions, and other contrapuntal norms. The second category includes decisions about which we can be far more certain of aligning closely with the composer’s intent. These ‘smoking guns’ might include a pre-existing melody or chant known to have been part of the original work, notational constraints (i.e., all elements must be realisable in original notation), and the presence of canons. In truth, there are very few genuine ‘smoking guns’ in reconstruction; all decisions made in the reconstruction process exist on a spectrum, ranging from we can be fairly certain (though rarely entirely so) to those that remain highly speculative.

My own paper addressed similar questions of certainty. I proposed three categories for defending decisions made during the reconstruction process, drawing from my doctoral research on restoring polyphonic fragments from the Eton Choirbook. I suggested there are decisions that are ‘verifiable’, those that are ‘justifiable’, and those that are ‘explainable’. My categories, similar to Kolb’s, reflect varying levels of certainty in a restored work. We both highlighted the lack of, and the need to establish, a framework for discussing such issues; similar frameworks exist in art restoration and archaeology, so why not in music?

The conference then turned to the restoration of earlier repertoires. Karen Desmond introduced her ERC-funded *BROKENSONG* project, investigating polyphonic song and singing in medieval Britain and Ireland between c.1150 to c.1350. Desmond’s project explores what it means for a culture to write its music down, investigating the role of notation in creative and devotional practices. Niels Berentsen presented work from his *Lacunae Ciconiae* project, which is nearing completion. Berentsen’s work addresses the unique challenge of reconstructing pieces when a composer is unknown or attribution is uncertain, examining how performance and improvisational practice influence the reconstruction process from both the composer’s and the reconstructor’s perspectives. Berentsen was joined by Antonio Constenla for the final paper of the panel, which considered the rules and theoretical writings of Antonius de Leno. The reconstruction process often reveals a gap between theory and practice; while restorers must generally adhere to stylistic conventions, they must also be prepared to depart from these conventions when surviving evidence indicates this is necessary.

The first day concluded with two papers not directly related to polyphonic reconstruction but nonetheless offering valuable insights for musicological approaches. Omar Khalaf discussed the processes and considerations involved in (re)constructing the conclusion of the *Hildebrandslied*, a ninth-century Germanic heroic lay in which a warrior faces his son in battle. The poem breaks off in the middle of a line, as the shields of father and son are shattered, leaving the ending uncertain. Traditionally, two approaches have been considered for the ending: one based on contemporary idiomatic exemplars, which suggests that Hildebrand would kill his son, Hadubrand, for his treachery; and another drawn from a thirteenth-century ballad, the so-called *Younger Hildebrandslied*, which concludes with reconciliation. The editor is thus left with these two choices. Claudio

Bacciagaluppi presented the second paper of this session, which discussed how RISM promotes the visibility and documentation of historical music sources, particularly in the case of dismembered sets of parts.

The second day opened with two papers on reconstruction practices in archaeology, followed by a presentation on seventeenth-century Portuguese polyphony; all focused on the theme of process. Digital reconstruction in archaeology is arguably the discipline most similar to reconstruction practices in music, particularly in polyphonic restoration. In both fields, reconstructions are conceptual and do not physically alter the original artefact. Additionally, the restorer is allowed multiple attempts—a luxury not available in physical artwork restoration. Simone Berto and Emanuel Demetrescu shared their archaeological methods for mapping data provenance and confidence levels in reconstructive work, using colour-coding to indicate degrees of certainty: red for surviving materials, blue for more confident decisions, and green for speculative ones. Applying a similar approach in music might seem pedantic; our editions of early music already represent a compromise between what scholars prefer and what performers find useful. Adding colours to our reconstructions of Renaissance polyphony could confuse the performers, offering only minimal benefit to scholars. Do performers really need to know the degree of certainty in an editor's decisions? Could revealing editorial doubts undermine the performance of a reconstruction? A well-written set of critical notes would likely satisfy academic interests without distracting any uninterested performers. Nevertheless, the presentation offered a valuable challenge to musicologists to reflect on how we present reconstructions of fragmentary works.

The second paper of the session delivered by Cristina Guarnieri, Rachele Angela Bernardello and Elena Khalaf also considered archaeological restoration, focusing on their work on reimagining the Dominican church of St Anthony of Padua. Nuno de Mendonça Raimundo concluded the session by sharing his work associated with the *Lost & Found* project. Raimundo has experimented with innovative reconstruction techniques, including building a homophony searcher in Microsoft Excel. The process involves a 'skin-graft' approach to reconstruction: in homophonic sections, the editor inputs the harmonic details of the surviving parts, and the searcher returns instances of similar harmonic progressions from a chosen corpus. Using this method, the reconstructor can confidently state that their restoration is stylistically authentic, effectively piecing together a work from fragments of other compositions in an anastylis-like approach. This process works best for simpler polyphony, such as Raimundo's test material, but could also be adapted for simple two-voice duos in more elaborate repertoires. The major limitation, of course, is that this method cannot account for *hapax legomena*.

This was followed by a panel on titled 'learning from incompleteness' featuring two papers on Riccio's incomplete music. Chiara Comparin spoke on the state of preservation of music collection. This was complemented by Marina Toffetti and Gabriele Taschetti who discussed what this collection and the restoration teach us about both the music and the reconstruction process. As the speakers noted, 'If I break my arm, only then do I understand how you use it'. Getting a composer-eye-view of a repertory is an invaluable analytical tool. Richard Freedman then reflected on his *Lost Voices Project*, which ran from 2014 to 2017. Freedman's project focused on repertoire printed by

Nicolas Du Chemin between 1549 and 1568, some of which survives only in fragments. The project experimented with team-based reconstruction methods, where users were invited to explore and compare different restorations made by various editors, creating a comparative - or even competitive - model.

The final two presentations of the conference addressed the act of editorial completion in works by Michel Richard de Lalande and J. S. Bach. Thomas Leconte's presentation on the inner parts of de Lalande's *Symphonies pour les Soupers du Roi* explored questions regarding the nature and relevance of surviving evidence and whether the inner parts were even essential to the work. Dominik Sackmann's work on J. S. Bach's Concerto for Two Harpsichords, BWV1060R is less a reconstruction than a knowledge-based creation. Nevertheless, the challenges faced by the editor are inevitably similar to those encountered in polyphonic reconstruction.

The conference concluded with a roundtable discussion featuring Simone Berto, Karen Desmond, and Fabrice Fitch as discussants, chaired by Niels Berentsen. The roundtable initially focused on the nature of compositional agency within a reconstruction, considering the act of reconstruction as a creative practice in which the editor embodies the composer. Despite the editor 'composing' new materials, reconstruction is primarily a critical activity rather than a compositional one. As such, it is an activity of interpretation, rather than creation.

The discussion moved on to questions about how to acknowledge fallibility in our restorations. As discussed above, reconstructive archaeology can create a virtual critical approach, but this practice may not be appropriate in musicology. In performance, a conductor could highlight which voices are editorial to the audience, or performers could wear different coloured shirts, but this may not be suitable if a reconstruction of a sacred work is being performed as part of the liturgy.

Most convincingly, the roundtable identified several neglected questions within this practice, namely:

- How can we validate our work?
- How do we perform hypotheses?
- What methods can we employ to recovery fragmentary music?
- How much creative agency should be afforded to the editor?

Agreement on all of these questions would be as quixotic as the task of reconstruction itself, but nevertheless, some consensus or recognition of these issues is necessary to engage in meaningful discussion and invite critique of our reconstructions.

The conference was punctuated by musical interjections featuring a variety of restored works, including motets and *ballate* from Padua c.1400, selections from Riccio's *Divine Lodi*, and J. S. Bach, Flute Sonata in A Major, BWV1032. These moments provided a wonderful reminder that, above all, the primary value of reconstruction is to recreate an artefact that has been lost.

This conference offered an invaluable forum for advancing the field of polyphonic reconstruction, with a range of insightful presentations and discussions that highlighted both the challenges and the potential in this domain. The organisers are to be commended for curating such a well-rounded and cross-disciplinary programme, facilitating productive exchanges among researchers, and fostering an environment conducive to collaboration. I look forward to hearing more recovered music from conference delegates in the years to come.



News and Events

News

Belgian oboist **Marcel Ponsele** will receive the 2025 Bach medal awarded by the city of Leipzig.

The website <https://e-laute.info> covers the **Lute in the German-Speaking Area 1450–1550**.

The website **Super librum cantare** <http://www.superlibrum.com> covers resources for polyphonic vocal improvisation in the Renaissance.

Obituary notices

Organist and writer **Barbara Owen** (25 January 1933–14 October 2024) has died at the age of 91.

Harpsichordist **Colin Tilney** (31 October 1933–17 December 2024) has died at the age of 91.

Luthier **George Stoppani** (1949–25 December 2024) has died at the age of 75.

Scholar **William Mahrt** (9 March 1939–1 January 2025) has died at the age of 85.

Organist **Bernard Lagacé** (1 November 1930–11 February 2025) has died at the age of 94.

Harpsichordist and scholar **Siegbert Rampe** (9 February 1964–2 February 2025) has died at the age of 60.

Broadcaster **Teri Noel Towe** (1948–3 February 2025) has died at the age of 76.

Recorder player and conductor **Ricardo Kanji** (1 March 1948–24 February 2025) has died at the age of 76.

Organist **Simon Lindley** (10 October 1948–25 February 2025) has died at the age of 76.

Listings

EARLY MUSIC SOCIETIES AND EVENTS

Early Music Fora and events

Border Marches Early Music Forum, www.bmemf.org.uk

10 May 2025, *Harmonice Musices Odhecaton*, tutor Lizzie Gutteridge. Yarpole Village Hall

28 June 2025, Francisco Valls, *Missa Scala Aretina* tutor Patrick Craig. St John's Church, Gravel Hill, Ludlow

25 October 2025, Women composers, tutor Emily White. Chepstow

29 November 2025, Thomas Morley, tutors Will Dawes and Katie Bank. Burton Court

28 February 2026, *El Parnasso Hyspano*

Early Music Forum Scotland, www.emfscotland.org.uk

10 May 2025, *Consumed with Sorrow*, Josquin, Dufay, Ockeghem and Robert White, tutor Angus Smith. Inverleith St Serf's church centre, Edinburgh

Eastern Early Music Forum, www.eemf.org.uk

31 May 2025, Palestrina, Anerio and Victoria: Marian music for the Feast of the Visitation, tutor Patrick Craig. Swaffham Prior Village Hall

9 August 2025, Choral workshop, tutor David Allison. Cambridge

11-12 October 2025, Heinrich Schütz, *Schwanengesang*, tutor George Parris. Thaxted Church

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

3 May 2025, Celebrating Palestrina, tutor Nancy Hadden. Clements Hall, York

5 May 2025, NEEMF Performing Day Out, Richmond Town Hall

7 Jun 2025, *Misa en Granada*, Pedro de Escobar, tutor Richard Mackenzie. Calcutt, Knaresborough

27 Sep 2025, *Ludus Danielis*, The Play of Daniel, tutors Gill Page, Paul Leigh and Richard de Winter. Burley-in-Wharfedale Methodist Church

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

17 May 2025, The Secret Spirituality of Prioris, Palestrina and Pomponio, tutor Deborah Catterall. St Martin's Chapel, Lancaster

14 June 2025, Giuseppe Corsi da Celano, The 'Full Moon' Mass, tutor George Parris. All Saint's Church, Chester

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

10 May 2025, *Veni Domine, et noli tardare* – Sebastianist music from Renaissance Portugal, tutor Rory McCleery. Emmanuel Church, Loughborough

21 June 2025, Thomas Morley, tutors Will Dawes and Katie Bank

19 July 2025, Schein, *Banchetto Musicale*, tutor Alison Kinder

Southern Early Music Forum, <https://semf.org.uk>

17 May 2025, Purcell, Blackbridge Community Centre, Horsham

28 June 2025, Gibbons Verse Anthems, tutor Bill Hunt. Findon Village Hall

5 October 2025, Workshop for instruments, tutor Emily White. Headcorn Village Hall

15 November 2025, Palestrina workshop for voices, tutor David Allinson. Challock

15 November 2025, Workshop for voices and instruments, tutor Ali Kinder. Boxgrove Village Hall

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

11 May 2025, Orazio Benevoli, *Missa Benevola*, tutor Robert Hollingworth Clifton, Bristol

31 May 2025, Orlando Gibbons and Thomas Weelkes, tutor Tim Brown. Fordington, Dorset

7 June 2025, Guerrero, tutor Huw Morgan. St Mary's Church, Yatton

28 June 2025, Gibbons verse anthems, tutor Clare Griffel. St Monica's Chapel, Bristol

4 October 2025, Polychoral music, tutor Stephanie Dyer. Freshford Village Hall, Bath

25 October 2025, Polychoral music, tutor Philip Thorby. St Thomas Church, Thorverton

29 November 2025, Music for voices and instruments, tutor Ali Kinder. Leckhampton, Cheltenham

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

17 May 2025, Baroque Chamber Music Day, tutor Victoria Helby. Chesham

14 June 2025, Palestrina, *Missa Confitebor tibi Domine*, tutor David Allinson. Coleshill

4 October 2025, Ave Maria - from Parsons to Palestrina, tutor David Crown. St Andrew's Church, Oxford

8 November 2025, Renaissance Playing Day. Chesham

7 December 2025, Christmas Workshop: Valls, *Missa Scala Aretina*, tutor Patrick Craig. Amersham

13 December 2026, Christmas Workshop, tutor Philip Thorby. Amersham

Conferences

The conference **Sounding the Sacred** will take place on 28 June 2025, during the Horbury Festival of Church Music 2025. Contact: music@horburychurch.com

The **Alessandro Scarlatti** conference, with masterclasses and workshops, will take place at the Conservatorio G. B. Martini in Bologna on 29 June-6 July 2025. Contact: marialuisa.baldassari@consbo.it

The seminar **Shakespeare and Music: Between Time and Timelessness** will take place during the European Shakespeare Research Association Conference in Porto on 9-12 July 2025. Contact: michelle.assay@utoronto.ca

The 21st Biennial International **Conference on Baroque Music** will take place at the Royal Birmingham Conservatoire on 16-20 July 2025, contact: shirley.thompson@bcu.ac.uk

The conference **Scarlatti's World: Artists, Sovereigns and Diplomats around a Family of Great Musicians** will take place at the Biblioteca da Ajuda and Palácio Nacional de Mafra, Lisbon on 4-7 September 2025. Contact: universoscarlatti@gmail.com

The **Second International Conference on Sound in Museums** will take place in Mafra, Portugal, on 17-19 October 2025. Website: <https://soundinmuseums.com>

The conference **Music and Celebrations in the Jubilee Years between the 17th and 19th centuries** will take place at the Conservatorio Statale di Musica di Roma on 13-15 November 2025. Contact: a.caroccia@conservatoriosantacecilia.it

The virtual conference **O felix Roma: Palestrina and his Roman Contemporaries** will take place on 12-14 December 2025. Contact: conferences@luigiboccherini.org

Festivals

23–25 May 2025 **Beverley & East Riding Early Music Festival**,

<https://www.ncem.co.uk/whats-on/bemf>

8–15 June 2025, **Boston Early Music Festival**, <http://www.bemf.org>

11-15 June 2025, **English Haydn Festival**, <http://englishhaydn.com>

20–29 June 2025 **Stour Festival of Early Music**, <http://www.stourmusic.org.uk>

4–11 July 2025 **York Early Music Festival**, <https://www.ncem.co.uk/whats-on/yemf>

24 July–31 August 2025 **Innsbruck Festival of Early Music**, <https://www.altemusik.at>

1–10 August 2025 **Musica Antiqua Bruges**, <http://www.mafestival.be>

29 August–7 September 2025 **Utrecht Early Music Festival**,

<http://oudemuziek.nl/festival>

10–26 October 2025 **Brighton Early Music**, <http://www.bremf.org.uk>

EARLY MUSIC ORGANIZATIONS

American Bach Society, <https://www.americanbachsociety.org>
American Guild of Organists, <https://www.agohq.org>
Bach Network, <https://www.bachnetwork.org>
Benslow Trust, <http://www.benslowmusic.org>
Boston Clavichord Society, www.bostonclavichord.org
British Harpsichord Society, <http://www.harpsichord.org.uk>
British Institute of Organ Studies, <http://www.bios.org.uk>
Cambridge Academy of Organ Studies, <http://www.cambridgeorganacademy.org>
L'association Clavecin en France, <http://www.clavecin-en-france.org>
Cobbe Collection, <http://www.cobbecollection.co.uk>
Dolmetsch Foundation, <https://www.dolmetsch.com/dolmetschfoundation.htm>
East Anglian Academy of Early Music, <http://www.eastanglianacademy.org.uk>
Early Music America, <https://www.earlymusicamerica.org>
Fellowship of Makers and Researchers of Historic Instruments, <http://fomrhi.org>
FIMTE, International Festival of Spanish Keyboard Music, <http://www.fimte.org>
Finnish Clavichord Society, suomenklavikordiseura.blogspot.com
The Friends of Square Pianos, <http://www.friendsofsquarepianos.co.uk>
Galpin Society, <http://www.galpinsociety.org>
Handel Institute, <https://handelinstitute.org>
Handel Friends, www.handelfriendsuk.com
Historical Keyboard Society of America, <https://www.hksna.org>
London Bach Society, <http://www.bachlive.co.uk>
London Handel Festival, <http://www.london-handel-festival.com>
National Centre for Early Music, <http://www.ncem.co.uk>
National Early Music Association UK, <http://www.earlymusic.info/nema.php>
Het Nederlands Clavichord Genootschap, www.clavichordgenootschap.nl
Netherlands Bach Society, <https://www.bachvereniging.nl/en>
REMA, European Early Music Network, <https://www.rema-ecmn.net>

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

Schweizerische Clavichordgesellschaft, www.clavichordgesellschaft.ch

Stichting Clavecimbel Genootschap, <http://www.scgn.org/~index.php>

Swedish Clavichord Society, <http://goart.gu.se/gcs>

Japan Clavier Society, www.claviersociety.jp

Vlaamse Klavecimbel Vereniging, <http://www.vlaamseklavecimbelvereniging.be>

Westfield Center for Historical Keyboard Studies, <http://westfield.org>

MUSICAL INSTRUMENT AUCTIONS

Brompton's (UK), <https://www.bromptons.co>

Christie's (USA), <https://www.christies.com/departments/Musical-Instruments>

Gardiner Houlgate (UK), <https://www.gardinerhoulgate.co.uk>

Gorringe's (UK), <https://www.gorringes.co.uk>

Ingles Hayday (UK), <https://ingleshayday.com>

Peter Wilson (UK), <https://www.peterwilson.co.uk>

Piano Auctions (UK), <http://www.pianoauctions.co.uk>