Editorial

At the 450th 'Mynde' of Nicholas Ludford

c.1485-1557

David Skinner

In the first of our anniversary articles David Skinner examines the music and legacy of Nicholas Ludford. Before The Cardinall's Musick's series of complete recordings was issued in the mid-1990s Ludford was relatively unknown, but he is now recognised as one of the most significant composers of the Henrician period. That is in no small part due to David Skinner, whose research uncovered much new information about Ludford's career, and whose editions were used for the recordings and have made the music much more widely available. Active as an editor, recording producer and academic, David Skinner is now recognised as one of Britain's foremost music historians. After holding appointments at Oxford he has recently been made a Fellow of Sidney Sussex College, Cambridge.

Marking anniversaries for earlier composers is often problematic. So rarely do we know the precise birth and/or the death dates (or even years) of key historical figures, especially those from the early sixteenth century and before, the best we can usually offer is an approximate, often fanciful, year for celebration – the case of Tallis and 2005 here immediately comes to mind (we haven't a clue as the year in which Tallis was born; estimates range from *c.*1495 to *c.*1510). We are not even certain about the births of giants such as Josquin Desprez or William Byrd; death dates tend to be more abundant, especially for the more famous composers, but for those out of the centre spotlight such as Clemens non Papa or Nicholas Gombert, a guesstimate usually has to suffice.

2007, however, is a year when we can totally be confident in holding up a major early musical figure for recognition and praise: one of the last of English musicians to exploit the full grandeur of pre-Reformation polyphony, Nicholas Ludford. Ludford until the 1990s was always a shadowy figure, although Hugh Baillie [*Musical Quarterly* 44 (1958] and John Bergsagel [*New Grove*] did much to bring him and his music to more widespread attention. But it was the introduction of a recorded series of his works from 1993 to 1995 by The Cardinall's Musick, directed by Andrew Carwood, as well as the discovery by the present writer of the composer's Last Will and Testament and a handsome clutch of archival documents relating to his personal life in and around late-medieval

Westminster, which enabled Ludford to be fully explored and placed in some sort of historical and musical context (first published as 'At the mynde [=remembrance] of Nicholas Ludford' in the pages of *Early Music*). In many ways the mid-1990s was a period of Ludford information overload, and, indeed, we were then beginning to know more about him and his music than the far more familiar figures of Robert Fayrfax and John Taverner. Recordings and articles were being produced as if from an assembly line ready for public consumption with, it must be admitted, little concern for attempting to explain his musical importance in the context of his better-known contemporaries and, more importantly, his arguably pivotal role in the history of English church music. It is a great pleasure to return now, more than 10 years on, to Ludford and his music, if only to offer a short 'final' musical snapshot of a man who dominated a large part of this writer's early academic career, as well as providing a modest payroll for a small band of supremely excellent musicians during the recording process.

The obvious starting point is where, historically and stylistically, he sits among his marginally earlier contemporaries Fayrfax and Taverner, and other composers who lived and worked through the turbulent years of the Henrician, Edwardine, and Marian reformations. Taverner, being a 'Northerner' like Ashwell and others, seems to me stylistically to be in a league of his own: indeed one of the greatest musical minds of his time, and one who took composition to new lofty heights. He stands at the pinnacle of a tradition sparked by those composers represented in, as Magnus Williamson aptly explains [*Early Music* 25 (1997)], that great 'lifeboat' of late fifteenth-century musical endeavour, the Eton Choirbook. Fayrfax, the man who can be argued to have had most influence on Ludford, is of a completely different ilk altogether. Where Taverner is flash and a great musical showman, Fayrfax appears more suave, profound, deeply mature, and infinitely intellectual. (Such sweeping statements are difficult to justify in limited space, but do compare Taverner's masterpiece, the Mass *Gloria tibi Trinitas* with Fayrfax's Mass *Tecum principium*.) Fayrfax was a master of texture and, if we can call it this these days, harmonic progression. Ludford, however, offers the best of both worlds: intricate showmanship with great tunes, like Taverner, and the deep emotional connection so championed by Fayrfax. But it is important to remember that, here, Ludford had the benefit of hindsight. Fayrfax died in 1521 and Taverner in 1545 (for those awaiting future anniversaries); when Ludford was appointed in or around 1521 (his permanent contract dates from 1527) as the king's chief musician in the collegiate chapel of St Stephen in the Palace of Westminster, he was probably the most influential and famous musician in the capital during the final two decades and more of Henry VIII's reign. His festal works show him at his best: the great six-part

Masses *Videte miraculum* (with equally divided trebles throughout) and *Benedicta et venerabilis* (exploiting the opposite end of the vocal spectrum with divided low basses) display his mastery of texture, like Fayrfax, though on the next level. These works, too, with their demand of vocal agility and range demonstrate the quality of voices that Ludford must have had under his command.

But, for Ludford, this was all to come to a premature end. In 1549 the first Book of Common Prayer was introduced and, with no instruction from that book, composers were forced completely to rethink their art and adapt compositional habits to suit the new evangelical liturgical tastes. Ludford, however, lived through this time and well in to Mary I's Catholic reign, yet there is not a shred of evidence that he composed for the new English liturgy. He was certainly high up in parish politics during the 1550s, being, for a time, one of the churchwardens of St Margaret's next to Westminster Abbey. His health only declined, it seems, in the spring/summer of 1557 when the sweating sickness was present in the City: he began his will on 4 May, finished it on 5 August, and was buried four days later on the 9th. So, if Ludford was alive and well from the time of the dissolution of his collegiate church of St Stephen in 1548 to at least 1554, when he retired from his position as a churchwarden of St Margaret's (the same year, it should be noted, he married his second wife Helen), it is odd that he seems never to have turned his pen to English composition, and odder still that no Latin works survive from the time of Mary.

The death of Henry VIII in January 1547 was an uncertain time for any church musician: the previous decade saw had seen the dissolutions of the lesser and greater monasteries and, in 1545, the king's Chantries Act had effectively given Henry power to dissolve any college in the realm that he wished. With the King out of the way, Archbishop Thomas Cranmer was free to carry on his religious reforms pretty much unfettered, and the remaining collegiate establishments (save the educational institutions in Oxbridge and elsewhere and, of course, St George's Windsor, where Henry VIII lay buried) were shut down. Some composers such as John Sheppard and Thomas Tallis famously and successfully adapted to this change, and laid the compositional foundations for the English services and anthems; others, like Christopher Tye and John Merbecke, were already in the evangelical frame of mind. Ludford, then probably in his late forties or early fifties, quite clearly seems to have never been able to stomach the new religion and simply rested his quill in its inkpot. What a sacrifice it must have been to abandon an art-form with centuries of unbroken tradition. A half-century later William Byrd manage to carry on and flourish by composing for his underground Catholic patrons; Ludford, as the psalmist

illustrates, hung up his harp 'upon the willows in the midst thereof' – he retired into parish life. His decision was still apparently resolute when Latin compositions where again required under Mary I – by then, it seems, his creativity and energy had simply diminished.

This is possibly the reason why Ludford never quite achieved the same recognition as Sheppard (who died a year after Ludford in the same city): after all, for Ludford, there was no English music to enter into the canon of the Cathedral Tradition. Nevertheless, he is now regarded as one of the finest composers of his generation, and recognized as one of the last truly devout Catholic composers working at the cusp of the English Reformation. 450 years on his legacy is still with us in the form of new scholarly editions and a growing discography, and it is hoped that 2007 will see many more performances of his wonderful music. For those seeking an ideal concert date, 22 November, St Cecilia's Day, when Ludford's will was proved, may prove to be a fitting occasion for his 'mynde'.

[Another composer of Renaissance England whom we might have featured is Thomas Morley (1557-1602). Morley's motets and madrigals will be known to many, but as well as being a fine and versatile composer he was extremely influential in English musical life. His Plaine and Easie Introduction to Practicall Musicke *transmitted to England much of continental music theory, and his promotion of the Italian madrigal prompted the flowering and style of its Elizabethan equivalent. – Ed.]*

Les Délices de la Compagnie: a bassoonist's reflections on playing the music of Michel Corrette 1707-1795

Nadina Mackie Jackson

Our second anniversary article looks at the music of the French baroque composer Michel Corrette, whose date of birth is still often given as 1709, but has recently been revised to 1707. Here the Canadian bassoonist Nadina Mackie Jackson gives a

personal view on performing his music. She enjoys an extensive career as a soloist, chamber music player, orchestral musician and teacher, and is a founder member of the ensemble Musica Franca, which specialises in the music of Corrette and Boismortier (CDs of music by each composer have recently been released to great critical acclaim). She plays both the historical and the modern bassoon, which gives her reflections a particularly interesting and wide-ranging slant. Her excellent biographical introduction to Corrette, and more details of Musica Franca's work, can be found on the ensemble's website, www.musicafranca.com/english/mf_home.html.

Every time I perform the music of Michel Corrette in public, I feel I am playing new music, something freshly alive and exquisitely open to variation. I feel that there is a completely unselfconscious lyricism, an exuberant pulse that is robust without being coarse, an unexpectedly multi-faceted simplicity that allows for complex nuance.

Yet just a few years ago his music was considered only selectively worthy of publication, with only one of the beautiful sonatas from Opus 20, *Les Délices de la Solitude*, being readily available, as if it were the kernel and the rest chaff.

Each of the six sonatas in this opus reveals its secret in a variety of guises. There are clear compositional delights such as the *Bruit de chasse* of Sonata IV, the contrapuntal *Fuga da capella* of Sonata III, and the minimalist and rambunctious introduction to Sonata V. But there are many more subtle shades of expression that are illuminated by an inventive approach to instrumentation. In a group such as Musica Franca, comprised entirely of continuo instruments, there is something very appealing about the fact that it is second nature for us to accompany one another and, at the same time, there is a very democratic intent behind our spontaneous choices of instrumentation. Although all the sonatas of Opus 20 are figured, we can play these bass voice sonatas as simple duets, which is how I came to love this music, or we can add instruments such as contrabassoon, theorbo, guitar and keyboards until we have a veritable orchestra of basso continuo instruments. (I have long wanted to add drums, chimes and bells but I doubt that they qualify as continuo instruments.)

Musica Franca has performed the sonatas from *Les Délices de la Solitude* along with *Le Phénix* and Corrette's *Organ Concerto No. 1* in every setting, from Canada's premiere concert halls to a lovely renovated dairy barn in rural Ontario, and the outdoor, lakeside Music Garden in the heart of metropolitan Toronto, complete with mixing-boards, microphones and giant loudspeakers. I am waiting for the day when someone has the budget to add dry ice, coloured lights and period costumes but I would probably opt instead to spend the money on more bass instruments and exotic percussion. Perhaps it is just

whimsy on my part but I believe that Corrette's good-natured sense of musical drama and colour tells us that he would welcome such invention.

For an even more inventive, almost fantastical approach to Corrette, I can recommend a new recording on the ATMA label by the period instrument group, Les Voix Humaines. Their recording of *Les Délices* and *Le Phénix* (http://www.atmaclassique.com/en/artistes/artistes_show.asp?id=5) represents a spectral extreme to our recording, showing an overtly inventive, all-or-nothing mandate to follow the serpentine curves suggested in the musical lines, creating complex configurations of colour with sometimes drastically different instrumentations, alternating bassoons, cello and viola da gambas, sometimes within a single phrase. No-one can be indifferent to this wonderful, highly committed recording. And the cover is absolutely charming.

Beyond this, it is the sheer vitality of Corrette's music that draws listeners and performers alike. Michel Corrette seemed to carry this vitality into all aspects of his life. He was a busy teacher and prolific writer of pedagogical manuals, with no less than 17 for all instruments that were currently in vogue at the time, including one for oboe and bassoon (lost, sadly) that included fingering charts and "les plus belles marches militaires". In my own teaching, I find these sonatas to be exciting and challenging teaching pieces and I encourage my students of every level to listen to our recordings and to pick the sonatas that seem the most vivid and exciting to them.

In Musica Franca, we have chosen to perform this music, and that of Joseph Bodin de Boismortier and Jean Phillippe Rameau, on modern instruments even though we are all experienced baroque instrumentalists. On occasion, we have had to include superb modern bassoonists who nonetheless have had no experience with baroque instruments, and there can be a subtle yet oppressive heaviness that creeps into the execution, a lack of freedom within the sustained notes that turns the luminous quality of the music into something more opaque. These are profoundly difficult areas to discuss yet it reminds me that I have learned so many unspoken skills through playing the baroque bassoon. This is my own private crossover, and one that I believe my colleagues share: to take the physical sensations of playing the baroque bassoon along with the language of the music itself to the world of the modern bassoon.

Also, from a purely technical standpoint, playing on modern bassoons allows us access to the highest range of the bassoon, the octave extending above middle C and beyond, allowing for unusual arrangements such as Corrette's *Organ Concerto No. 1, Opus 26* arranged by my husband, Fraser Jackson, for 3 bassoons, contrabassoon and guitar instead of string orchestra.

And, to be utterly honest, another incentive to use modern instruments

revolves around Fraser. One of the world's most expressive and flexible contrabassoonists, he possesses a fine collection of period contrabassoons but it is only the modern contrabassoon that permits him the fleetness that this music requires.

My experience of playing Corrette's music also changed markedly when I finally obtained facsimile copies. Though it may be a complete fancy of mine, the calligraphy of the facsimile editions, published now by King's Music, provides a more evocative landscape to decipher and interpret than modern typeset versions.

Finally, it has been wonderful to explore this music's opportunity for ornamentation. The notion of inventing graceful variations of interpretation, to step beyond the modern habit of slavish literacy, and follow the impulse of the moment in a way that enhances the beauty of the music, is a notion that should be central to all musicmaking. So often my students feel these are intimidating skills to attempt to acquire, but I feel that the graces that are called for in French baroque music will nudge us toward the first steps in improvising, something that can be carried over into our modern experience as players and interpreters. As our sensitivity increases we realize also that sometimes the simplest placement of a note or nuance could have a far -reaching emotive effect. In Musica Franca, some members are much more experienced improvisers than I am, and I can fully recall the feeling of stepping off into darkness when I first tried to follow their lead. (One of the pleasures of the recording process was to hear immediately in the playbacks that my efforts were much more successful than I thought, giving me courage to step out further.)

In our concerts, Musica Franca frequently switch soloists within the group and I am always avidly curious to hear how my colleagues reshape the music, using everything from tempi to ornaments. It is this spirit of invention and friendship that seems to colour my experiences of playing French baroque music and it is this same spirit which sings so cheerfully for me in the music of Michel Corrette.

[Two significant composers of the German and Italian baroque also have anniversaries this year: Dieterich Buxtehude (c.1637-1707) and Domenico Scarlatti (1685-1757). The latter's name and music will be familiar to all, and no doubt heard a lot in 2007. Buxtehude's organ music, the most significant corpus before Bach, is also well -known, but his equally important and melodious vocal music much less so. An edition by Dr Geoffrey Webber of an otherwise unpublished sonata was intended for this volume as an anniversary tribute, but will now appear in our sister publication Early Music Performer. *– Ed.]*

Music in the Church at Aust
Peter Dobbins

Last year Kevin Appleby looked at the rôle of early music within a substantial, wide-ranging concert series. This year we examine the opposite end of the spectrum. Peter Dobbins, its founder and director, describes the small and rather specialised series he runs in the delightful church at Aust.

Aust is an interesting little village pleasantly situated on the banks of the River Severn. As far back as authentic history can be traced, the ancient passage at Aust was the only means of crossing the Severn below Gloucester. It has been somewhat precarious at times; the Romans lost a whole legion when they were caught out by the rapidly rising tide, and the churchyard is full of victims of more recent ferryboat disasters.

The centre of Aust village is now separated from the river by the new road from Avonmouth to the Severn Bridge, and what was once the main road to London is now a cul-de-sac cut off by the motorway. Without the traffic that used to rumble through the village, Aust has become a quiet backwater with just one pub, a village hall, a chapel and a church.

The ancient church, standing prominently on elevated ground, forms a conspicuous object on entering the village. The handsome tower rises in graceful and elegant contrast among the many fine old trees by which it is surrounded. Practically nothing is known of its earliest history, and although it is formally referred to as the Ancient Chapelry of St. John, no one is quite sure which St. John that means. The present building, as shown by the style of its architecture, is fifteenth century work, but with some surviving thirteenth century masonry; and it underwent a major restoration in 1866.

At the start of the 1990's, however, Aust church was in dire need of repair, and the Diocese seriously contemplated closure. Just in time, an offer of a grant was received from English Heritage, and a major restoration programme became feasible. The grant still left a lot of money to be found and, among a lot of other activities, we naively decided that music in the church would be a useful way of fundraising.

There is an annual pilgrimage to Aust commemorating St. Augustine's visit in 603 AD, which brings in a lot of people for an occasion that already had a

mediaeval air. Because of the pilgrimage, and also because of the mediaeval setting, mediaeval music seemed to be the thing to try.

Music in the Church at Aust was born on Saturday 27 May 1995 with a performance by Zachary Taylor. Zachary has spent much of his life researching the music and instruments of the middle ages, and visiting places like Santiago de Compostela to make reproductions of the instruments found in stone carvings. He puts on a wonderful show, with stories, anecdotes, songs, and music on a vast array of instruments, including an awe-inspiring organistrum.

The die was cast. We carried on with occasional concerts for some time. They were all mediaevalish, with a hurdy-gurdy here and there, but no bagpipes as yet. We didn't make much money, but we didn't lose any, and it was all great fun. It was so much fun, we wanted to do more, so we did.

In 1997, we put together a series of monthly concerts, as well as a whole day event with lots of workshops and an evening concert. The artists included Misericordia and Sinfonye. The programme was described by many as "interesting". Others said, "won't people be put off by all those bagpipes and hurdy-gurdies?". However, there was a philosophy behind it: the history of Western music has always been one of development and evolution. There have been many influences from other cultures of greater or lesser significance, but there are certain threads that can be traced from antiquity to the present day. Perhaps the most important of these threads is represented by drone music – bagpipes, hurdy-gurdies and the like.

Alternatively, we could just say that we have a devious marketing plan. There are so many people around here who will buy a ticket for traditional music and so many who will come along for early music, but there are certain musical genres that will attract both. Perhaps the most important of these genres is represented by drone music.

The third possible explanation is probably the most honest. It is simply that we promote the music we like. In any case, we have a blend of early music and traditional music, mostly drone based, but not always.

Since that first year, we have gone from strength to strength. Artists that have appeared here recently include (in no particular order) the Dufay Collective, Alva, The York Waits, Frottola, Mediva, Jacob Heringman, Horses Brawl, The Noise of Minstrels and Joglaresa. Misericordia and Sinfonye have almost become regulars. What is so wonderful is that we enjoy promoting these events, the artists (mostly) enjoy playing here and, obviously, the audiences enjoy it or they wouldn't keep coming back. And they do keep coming back in ever-increasing numbers. We regularly have sell-outs or performances that come close to it. On top of that, we attract a little funding from South Gloucestershire Council, the

Arts Council and the Early Music Network, and even some commercial sponsorship.

This all seems to mean that our big plan for the future should be to keep doing the same, but more of it. We are limited by our resources, buildings and people, but with our more reliable ticket sales, and some outside funding, we can afford to be more adventurous. We will stay with our mostly drone based blend of historic and traditional music, but we can book bigger groups – both bigger in numbers and those with bigger (more expensive) names. But there can also be more events that are special in some way.

We already organise occasional weekend festivals of mediaeval music that include concerts, workshops, dance displays, instrument makers and other entertainments. We have, in the past, organised special events for occasions such as the Millennium. The next venture we have planned is a season of music from "far away places" that will include as many foreign artists as possible. So far, this is likely to include performers from the USA, Sweden, Morocco, France and Germany.

Music in the Church at Aust is going from strength to strength, and will be offering some wonderful music in the near future, so give it a try sometime. Don't say it's too far from where you live – people travel here from Plymouth, Cambridge, Birmingham, Nottingham, Edinburgh and the United States! Tickets, information and friendly chats can be obtained by ringing 01454 632306 or 07949 836503, e-mailing aust.music@btinternet.com or visiting www.aust.music.btinternet.co.uk.

Newcastle Early Music Festival
Eric Cross

In the third of our continuing series on Early Music Festivals, Eric Cross writes about the festival he helped to found in Newcastle. Formerly Head of Music and now Dean of Cultural Affairs at Newcastle University, Eric Cross also directs the Newcastle Bach Choir and Cappella Novocastriensis.

Next year the Newcastle Early Music Festival will celebrate its tenth birthday. It was established in 1997 as a joint venture between Newcastle Baroque and the

then Department of Music (now the International Centre for Music Studies) at Newcastle University to fill a gap in the region by providing a platform for historically informed performances of 'early music' in its broadest sense. It was the brainchild of trumpeter George Parnaby and myself. In particular the Festival has given audiences in the North East their only opportunities to hear many of the major choral and vocal works of the 17th and 18th centuries using period instruments.

Newcastle Baroque was founded in the same year as the Festival, also by George Parnaby, as the only North-East based period instrument orchestra using primarily players from the region to explore both baroque and later classical repertoire. It has always been the resident orchestra for the Festival and its directors have included Simon Jones (ex-leader of the King's Consort), Adrian Chandler, Rebekah Durston and Peter Seymour.

Newcastle University has been the lead partner alongside the other North East universities and The Sage Gateshead in the newly created £4.5m Centre for Excellence in Teaching and Learning in Music and Inclusivity. It provides programmes across a wide range of musics including folk and traditional, popular and jazz, and this approach has influenced the Newcastle Early Music Festival which, rather than focusing like many other festivals solely on western classical music, has embraced early folk music and jazz.

The Festival is based in the University's King's Hall, a 400-seater hall built at the beginning of the last century for University functions but an ideal venue for small-scale choral and orchestral performances. It also frequently uses other locations, exploring some of Newcastle's churches, from the fine medieval St Andrew's Gallowgate (beautifully matching the repertoire of Trio Medieval for their recent concert) to the unique acoustics of the 18th-century oval All Saints', Quayside, and sometimes going further afield to Durham Cathedral.

Over the last decade the Festival has become particularly associated with certain artists. Instrumentalists Simon Jones and Crispian Steele-Perkins have worked regularly with Newcastle Baroque, while amongst the many singers Emma Kirkby, James Bowman and Catherine Bott have been particular favourites with audiences. Highlights have included a number of first performances in modern times, including masses by Michael Haydn and two complete Vivaldi operas, *Arsilda, Regina di Ponto* and *Tamerlano*, which received their UK premieres in specially prepared editions. It has also worked with the Newcastle Science Festival, presenting concerts and workshops exploring links between science and music.

In previous years the Festival has involved an intensive period of one or two weeks, but this year the format will be changed and events will be spread over a

longer period. The new Festival opens on 4 December 2006 with a special Christmas concert with Emma Kirkby, Simon Jones and Newcastle Baroque performing works by Handel, Vivaldi and Corelli in the stunning Hall Two of The Sage Gateshead, followed by a number of events in February and March 2007. Among the main concerts will be the Orlando Consort, who will work with young local singers on Machaut's seminal *Messe de Nostre Dame* to re-create the practice of 14th century French cathedral services, with the members of the Consort singing the complex and virtuoso polyphonic lines and the choir presenting the evocative plainchant sections that link the movements of the Mass. This will be coupled with a specially commissioned new work, inspired by the Machaut, by the striking young composer Tarik O'Regan. This will take place in the University's King's Hall on Sunday 4 March, and will be followed five days later by La Serenissima's latest Vivaldi programme in which virtuoso violinist Adrian Chandler makes a welcome return playing a newly researched programme of rarely heard Vivaldi concertos alongside arias sung by Mhairi Lawson, again at The Sage Gateshead. The Festival will also be working in conjunction with Durham's Centre for Brass Band Studies to present a programme of 19th-century brass band music performed on historic instruments. Most years the Festival has included a concert by two of the region's leading choirs, the Newcastle Bach Choir and Cappella Novocastriensis, and this year is no exception. Cappella will be performing a programme of music from Italy, Spain and Portugal, including works by Cardoso and Domenico Scarlatti's fine Stabat Mater, while the Bach Choir will close the Festival on 17 March with Bach's B minor Mass in St. George's Church, Jesmond.

Further information can be obtained from 0191 222 8463, email: o.h.cameron@ncl.ac.uk. Full details will be appearing on the Newcastle Early Music Festival website shortly.

The Story of the Dolmetsch Summer School

Brian Blood

The Dolmetsch family have played a hugely important rôle in the revival of early music and in particular of historical performance practice in this country. In the first of a series of articles on early music summer schools Brian Blood describes a relatively late development in the family's connection with early music, though one that is already 35 years old.

The first Dolmetsch Summer School took place in 1971 in the Haslemere Educational Museum. It was directed by Dr. Carl Dolmetsch assisted by his two daughters, Jeanne and Marguerite, and Joseph Saxby. The course then was non-residential and was designed primarily for recorder players. From modest beginnings, the course grew steadily, moving two years later to Surrey University before finally taking up residence in the verdant grounds of Bishop Otter College, Chichester, close to the world-famous Chichester Festival Theatre.

By this time the course had become so successful that one evening concert in 1977, given by the King's Singers, used the glorious setting of Chichester Cathedral and attracted an audience of well over two thousand people, including almost 380 students. The following year (1978), the Scottish Baroque Ensemble gave a concert of chamber music for strings, again in the cathedral. A special feature of that concert was the first performance of a new work, commissioned by the Dolmetsch Summer School and written by Michael Short, who was at that time our composer-in-residence. Mind you, for many the high spot of that particular week was the announcement made mid-course by Marguerite Dolmetsch's 7-year old daughter Arabella that she had become sister to newborn twin boys.

By this time the course had more than twenty teaching staff including members of The Ulsamer Collegium who, for a number of years, came over from Wurzburg, Germany to teach viol, lute and early keyboard. The course also fielded a dozen tutors teaching the recorder, a composer-in–residence, Michael Short, who taught composition and arrangement, and Brian Brockless who directed the Course Choir. The evening events included a visit to the Festival Theatre, Early Dance demonstrations, one year given by The London Minuet Company, and half a dozen concerts, including both contemporary and earlier repertoire. Few of us will forget the special evening concerts given by The Ulsamer Collegium directed by Josef Ulsamer. By this time, the Summer School

evening concerts in Chichester rivalled those that had taken place two weeks earlier as part of the annual Haslemere Festival.

Even by the late 1970s the course had seen many future major recorder players and teachers as students because the course was one of the few that positively encouraged young participants. To this day, and unlike many other recorder courses, the Dolmetsch Course operates no lower age limit. The only requirement is that the student will properly prepare the music set for his or her technical level. Unusually too, the Dolmetsch Course is designed particularly to improve technique, musicianship and familiarity with repertoire both ancient and modern through structured teaching. Many have commented that a week spent at the Dolmetsch Course is worth as much as two or three months of private lessons.

From 1978 to 1982, turmoil engulfed the family as the future direction of the Dolmetsch workshops was fought over by the Dolmetsch family, on one side, and non-family directors, on the other. In 1982, the Dolmetsch family secured the assets of the old firm Arnold Dolmetsch Ltd. And the Dolmetsch Summer School continued successfully, despite these distractions, moving to Roehampton College, London and then to King Edwards, Witley before returning to the The Royal Naval School, Haslemere. This last venue was very convenient for the family. Both Jeanne and Marguerite had been pupils there and Marguerite's daughter Arabella attended the RNS too. The family lived only ten minutes drive from the school and it was possible to house a greater number of students in residential accommodation on the school premises. It was during this period that we were very fortunate to have Professor Ruth Dyson as our senior early keyboard tutor. She taught harpsichord, clavichord and fortepiano.

It was here, at the Royal Naval School, that we introduced a daily session for Recorder Orchestra which was directed by Chris Burgess. Later Colin Touchin and, more latterly, Denis Bloodworth took over the Recorder Orchestra baton. It was also while we were at the Royal Naval School that William Godfree was invited to take over from Michael Short as our composer-in-residence and to teach composition. The generous number of teaching rooms available at the Royal Naval School allowed us to include Chamber Music sessions using a large number of early keyboard instruments supplied and maintained by Stephen Thomson. Our scholarship scheme has made it possible for young talented students to benefit from our technically challenging daily teaching.

Today the *Dolmetsch Recorder Course* is held at Frensham Heights, a handsome Edwardian country house situated just south of Farnham in Surrey, and has returned to concentrate again on the recorder. David Bellugi, professor of recorder at The Cherubini Conservatory in Florence, has become one of our tutors. However, by being part of a larger course, *Language and Music for Life* – a

course directed at teenagers who are advanced performers on a wide range of instruments, as well as being multi-lingual – we believe our special work raising the status of the recorder in the hearts and minds of the young, as well as providing an exciting week of fine music-making for students of all ages, is better served. The *Language and Music for Life* organisers offer daily orchestral and choral sessions that are open to our recorder students and so we continue to offer additional riches without having to engage our own specialist tutors.

The musical direction of the Dolmetsch Course continues to be in the hands of the three founding directors, Jeanne and Marguerite Dolmetsch and Marguerite's husband Dr. Brian Blood, who is also managing director of Dolmetsch Musical Instruments (http://www.dolmetsch.com).

Further details of the *Dolmetsch Recorder Course* 22-28 July 2007 can be found on the website, http://www.dolmetsch.com/Dss.htm, and details of the 2007 *X International Music and Language Summer Course* at http://www.lmfl.com/index2.htm.

Border Marches Early Music Forum
Grayston Burgess & Hannah Davies

In the third in our series of articles about the regional Fora, Grayston Burgess, one of the founders and first chairman of BMEMF, reminisces about the early days, and Hannah Davies, the current chairman, describes how BMEMF continues to thrive.

While I was thus musing the fire kindled [Ps.39]…

The notion that time passes quicker and quicker as we hustle through the trials and tribulations of this mortal life is well established. "My! How the time flies" is a common universal expression of surprise. Yet it was not always so. Do you remember those long, slow, often tedious days of early childhood ("are we there yet?")? Do you remember the ponderous absorption of teenage knowledge, the endless lessons and lengthy process of getting through exams? Do you remember the oh-so-gradual climbing of the career ladder to possible fame and fortune and the mind- and financially-sapping acquisition of mortgages and taxes? You don't? You will! What happens next is a sudden realisation of a mid-

life crisis; should you accept the new challenge – a change of career, perhaps – or should you just plod on with only a weekend round of golf and holidays in Spain to look forward to?

Thus it was that I took the plunge with my family and upped sticks from Wimbledon and came to own a ramshackle 46-room mansion and live in the wilds of Herefordshire thirty years ago, in the hot summer of 1976. My! How time flies! The Gods must have been playing a weird version of Happy Families when they brought together Mr W, the logical thinking business man with a penchant for the violin music of Biber, Mr C, the musical Basil Fawlty look-alike, maker and player of every musical instrument known to man, and Mr B, the try-anything-once, see-you-on-the-ice professional singer. We met, Geoff Warren, Alan Crumpler and myself at England's Gate on the Bodenham/Leominster road, sometime in 1981, and several quaffed pints later had mapped out our plans for the Border Marches Early Music Forum (to be known as 'bumf' for short).

Our inaugural meeting was at my mansion pile called Pencombe Hall, so they made me chairman! I do not remember how many were there but, calling on my friendship with the editor of *Early Music* in London, he was able to add a certain aura to the occasion and gave us all great encouragement. Anyhow, we had enough people to sing madrigals on the terrace, even if the sheep were only marginally impressed. At the very least we were up and running and on our way.

We soon realised our main problem was in interesting enough enthusiasts prepared to travel fairly long distances in a county known for its wide open spaces, sparse population and agricultural rather than artistic tendencies, so most of the now familiar workshops were centred around Leominster and Hereford schools. However, it was not long before we began to branch out and operate further afield in Ludlow, Ledbury, Kington Weobly, Croft Castle, Dinmore Manor and Brecon. We even had a weekend course at Malvern College studying and performing the Monteverdi *Vespers* with a strange variety of instrumental accompaniment. We also supported a wonderful authentic medieval and Renaissance dance team called Passamezzo.

For some reason – and I suspect it centred around our financial situation, the fact that Alan was up to his eyes trying to keep two music shops going, and both Geoff and I were offered jobs we could not refuse – support and enthusiasm began to wane. I remember one devastating committee meeting in the Chequers pub when only four of us turned up – mercifully including Hannah Davies. I was feeling very depressed to think that our beautiful dream of spreading the word and inspiring others to participate in the glory and worthiness of early music had dwindled to mere pie in the sky. "Is it worth going on?", I said, totally

deflated by the situation. "Well, I'm game", said Hannah. That was a turning point for *BMEMF* and the little spark needed to restore our faith.

We did go on, largely through Hannah's persistence, enthusiasm and superb administrative abilities. Strangely, and happily enough, the original triumvirate were able to repay her momentary decision years later when she was faced with a crisis within the Forum. We arrived in force to help fight a potential takeover bid, and won.

Although I have since lived away from Herefordshire I have watched and admired how *BMEMF* has grown in stature, its large membership and its obvious devotion to both Hannah and the cause of early music. Long may they both reign!

Grayston Burgess

BMEMF was founded in 1981 by Grayston Burgess, Alan Crumpler and Geoff Warren, who were all honoured guests in 2002 at a lively 21st birthday party in Kinnersley Castle. We celebrated the groups that have sprung out of the *BMEMF* membership – most notably Passamezzo Dance – and the years of enjoyable music making.

With increasing age, *BMEMF* continues to thrive. There is a satisfactory attendance at workshops where members enjoy tuition from tutors of national stature. We have a healthy bank balance, a full council, and people willing to take over as others retire. Non-council members are willing to take the responsibility of co-ordinating workshops. Long may this happy state of affairs continue.

With our varied rural venues, we feel that we are offering an opportunity to experience making early music in our widely spread and fairly sparsely populated Border Marches area. Those who escape the pressured life of London and fear that they are leaving culture and high standards of music-making behind are pleasantly surprised. Our epicentre for Council membership and venues for workshops seems to be more in Herefordshire than Shropshire, but we have members from the northern county, and our workshops also go over the Border into Wales. We try to maintain a balance of workshops for singers only, instrumentalists only and for both combined.

Our venues include churches, schools, converted barns and medieval manor houses. Our repertoire spans 1350–1750. Our programme this year includes a medieval Fun Day with members of the Dufay Collective in Presteigne, Marian motets with David Allinson in Tewkesbury Abbey, Renaissance music with Andrew Carwood in a converted barn near New Radnor, and music from the seventeenth century French courts with Paul Gameson, near Ross-on-Wye,

followed by a concert by his Ebor Singers in the splendid Italianate Church of Hoarwithy above the River Wye.

We welcome new members and members of other Fora. Our aim is to give as many people as possible a chance to experience glorious music from varied sources under expert tuition – at the same time as feeling relaxed in a friendly atmosphere.

Hannah Davies

Cherchez le Web: the French baroque online
Graham Sadler

In the 2005 Yearbook *David Fletcher took a general look at Early Music and the worldwide web. This year we begin a closer examination of specific areas of repertoire and resources for different instrumental genres. In the first of the articles, Graham Sadler looks at resources available on French baroque music. Graham Sadler is Reader in Music at the University of Hull. He is a leading authority on the French baroque, particularly Rameau, and has written about it extensively. He has produced many editions and is also an authority on the performance practice of the Renaissance and Baroque.*

Surfing the internet is like entering a vast junkstore. You know what rubbish awaits you, but the hope of uncovering something interesting or even precious spurs you on. Still, it can be a daunting prospect. Type 'French baroque music' into Google and you get 4,480,000 hits. Even an 'advanced search' produces more than 14,000. How to separate the electronic detritus from the real *trouvaille*? I claim no special computing expertise, but the following notes highlight some websites that have proved useful in dealing with the Lully-Rameau period – i.e. roughly the century from about 1660 (let's not interpret 'baroque' too narrowly).

This survey is not concerned with commercial sites (e.g. webstores selling books, music or CDs), electronic library catalogues and the like. It limits itself to material that comes free of charge, though we should also consider several excellent sources of information that require a licence of some kind. Many libraries now subscribe to electronic repositories which are accessible if you have

a username and password (usually issued without a fee). The best known is Grove Music Online (www.grovemusic.com), often the first port of call in any information search. This makes available not only *The New Grove Dictionary of Music and Musicians* but sister publications like *The New Grove Dictionary of Opera*. Then there are *RILM Abstracts* (http://www.rilm.org), where searching by keyword can locate details of virtually all significant music literature of the past 40 years or so. If you have connections with a higher education institution, you can follow these up through JSTOR (http://www.jstor.org), which gives access to articles from of a wide range of journals, including several that frequently feature French baroque subject matter.

While these resources have been subjected to rigorous quality control, that is anything but the case with many websites purporting to provide a historical or cultural overview. These may look beautiful on screen, but many are prepared by (often anonymous) writers with no obvious qualifications for the task. Numerous 'baroque' surveys demonstrate a bias against French music, revealed by dismissive comments or disproportionately small coverage. One site, which shall remain nameless, cites only two French composers, one of them incorrectly spelt. On another, the only French composer named is Elizabeth Jacquet de La Guerre – an eccentric choice. The fact that these sites emanate from respected educational establishments and/or major publishers is disheartening. Some sites supply lists of recommended recordings that have not been updated for years, adding to the clutter in our cyber-junkroom.

Much more useful are sites like the Royal Holloway's 'Golden Pages: links for musicians on the WWW': http://www.sun.rhbnc.ac.uk/Music/Links/ or (at a less sophisticated level) Gordon J. Callon's 'General Music Reference Sources': http://plato.acadiau.ca/courses/musi/callon/2233/2233.htm. Another site which is better informed than most is http://www.newolde.com. Here the pages devoted to individual French composers are maintained by John Wall, who keeps them generally up to date. They are particularly useful for details of recordings but often comprise lists of books and editions. Several have links to more specialised sites. Those on the Lully page, for example, take you variously to translations of librettos, information on forthcoming performances (currently to 2008) including 'historically inspired' opera productions, essays from such publications as *Journal of Seventeenth-Century Music*, the *Cambridge Opera Journal* and *Early Music*, and much besides. Other French composers at this site include Balbastre, Brossard, Campra, Charpentier, Louis and François Couperin, D'Agincourt, D'Anglebert, Dandrieu, Delalande, Duphly, Marais, Mondonville, Mouret and Rameau.

A number of scholarly writers have generously placed their researches on the

internet. Particularly well served in this respect is Marc-Antoine Charpentier: John S. Powell's website (http://www.personal.utulsa.edu/~john-powell/directory) includes not just the entire text of his OUP book *Music and Theatre in France 1600-1800* (over 600 pages!) but much of his other musicological work. This includes numerous downloadable editions of seventeenth-century music, plus facsimiles of French plays interspersed with transcriptions of their original incidental music. Meanwhile, Patricia Ranum shares her 'musings' – work in progress – with anyone who visits http://www.ranumspanat.com. While many of these focus on Charpentier and his associates, others deal more broadly with word-music relationships in the *grand siècle*, including a fascinating discussion of 'period' French pronunciation.

Other scholars who have made work available online include Edward Higginbottom, whose guide to French aesthetic theory in relation to music is located at http://www.music.ox.ac.uk/downloads/STYLE_AND_IDEA.doc, while Tula Giannini presents an inventory of the huge music library of the royal printer Jean-Baptiste Christophe Ballard, at http://rand.pratt.edu/~giannini/ballard.htm. The enterprising *Journal of Seventeenth-Century Music*, accessible without subscription at http://sscm-jscm.press.uiuc.edu/jscm, includes a growing number of articles and reviews on French subjects.

For French musical sources there is still nothing quite like Early English Books Online. However, several sites in addition to those mentioned provide facsimiles or transcriptions. The Gallica site (http://gallica.bnf.fr/) presents numerous manuscript scores from the Philidor and Toulouse-Philidor collections now in the Bibliothèque nationale de France or Bibliothèque municipale de Versailles. These include operas, ballets, motets and various royal entertainments, some of these last dating back to the sixteenth century, as well as manuscript librettos. For the operas and ballets of Lully, it is well worth accessing the University of North Texas's large facsimile collection of early editions: http://www.library.unt.edu/music/lully/, which also summarises the plots and provides information on first performances.

If the internet provision here seems patchy, that is no doubt the consequence of the lively commercial provision of facsimiles from such publishers as Minkoff and Fuzeau (for catalogues see http://www.minkoff-editions.com and www.fuzeau.com). The same is true of French music theory of the period. One invaluable resource in this area is nevertheless provided by the University of Indiana at www.music.indiana.edu/tfm/index.html. Here the link to 'Traités français sur la musique' takes you to a growing number of transcriptions of major treatises, which can be downloaded or searched electronically. Guidance

notes are in English, so navigation is easy. This project, which will eventually comprise all significant French writings on music up to the nineteenth century, is already well advanced.

Several general sites provide modern transcriptions of music. The Danish Royal Academy of Music, at http://icking-music-archive.org/scores/, hosts a rather odd selection of music by some two dozen French composers of our period. Also useful is http://plato.acadiau.ca/courses/musi/callon/2273/scores.htm#top for its links to further websites of this kind.

In sum, the online coverage of French baroque music is certainly uneven, yet many of the above sites are extremely informative. The situation is steadily improving, and in ten years' time a survey like this will surely present a far less fragmentary picture. Finding that precious item amidst all the junk may well be easier, too.

Every Pixel tells a Story: choirs and the web

Phillip Tolley

Phillip Tolley is a professional tenor and has extensive experience of working with the worldwide web. He owns and maintains four voice-related websites, including British Choirs on the Net. *Here he investigates the use that singers and lovers of choral music can make of the internet.*

British Choirs on the Net (www.choirs.org.uk/) is a website which aims at promoting vocal and choral music across the UK by providing links to over 1800 British Choirs which are contactable by email or through choir websites. More and more choirs have a website, ranging from simple lists of concerts to incredibly well produced sites that tell you everything you could ever wish to know about the choir, whilst listening to a sound sample and buying a CD online. These sites are wonderful for low-cost marketing, finding new members and advertising concerts, but they do require some thought to ensure they can be found on the Internet and kept up to date.

So what makes a good website and where should you start when designing or redesigning a choir website? The first stage is to agree the aims of your choir and

the aims of the website, which may not be the same thing. Is your choir a community choir whose main aim is to provide an organisation where local people can socialise while making music? Is it designed to educate and to evangelize music of specific type, be it Early Music, Jazz, Barbershop, Gospel, Pagan, West Gallery or Pop? What is the target age range of the members and audience, and therefore your repertoire? Is the website designed to help you find new members, promote your concerts, sell CDs and tickets? Are you competing with the likes of The Sixteen (www.thesixteen.com) or are you setting up a community choir or singing for fun? Having decided on the above, your website needs to reflect these target aims and membership.

The distinct advantage that Choirs with a website have over non-website choirs is that prospective members, and prospective audiences, are very well informed about the choir, its rehearsal times, venues, types of music etc. before they even speak to the secretary or come to an open audition. With the inclusion of pictures and text more information is available in a non-written medium. By looking at a single picture on a website any potential new member can tell the age group of the choir, gender mix, and gain opinions on softer issues such as whether or not they look friendly, stuffy, professional or otherwise. Simply by comparing the websites of two early music choirs, Quorum in Milton Keynes (www.quorummk.org.uk) and The Clerks Group (www.clerks.dircon.co.uk), you can see the advantage of having pictures on your choir website. Another area where the inclusion of pictures is particularly important is where your choir or ensemble specialises in authentic costumed or instrumental performance, as in the case of the Elizabethan Singers of London (www.classical-artists.com/elizabethan-singers) or Aitone (www.aitone.org.uk). Even if you have a choir website you should also have an email and telephone contact – people still like to talk to each other and some people are still not comfortable with email.

While it is possible to create a good website fairly easily, producing a successful website takes more thought and carries more responsibilities. There are various ways to measure the success of a website and again it comes back to having clear aims and objectives for the website. Have you improved audience attendance, improved your membership, becoming wider known in the area? To improve the chances of success you need to increase the number of visits, or hits, to your site by raising your website's ranking on search engines. One of the ways of improving the chances of your choir website being found is to use Keywords. When setting up a new website each web page should have three text properties. These are page title, page description and keywords. These three properties are used by search engines to rank the results of any search. Keywords are basically a

list of words that you might type into a search engine if you were trying to find your website.

With Choir websites comes responsibilities. These responsibilities can include Data Protection issues where you need to ensure that you have permission to publish contacts' email addresses, postal addresses, telephone numbers and names, and where you create mailing lists from contacts collected. Another responsibility is to ensure that websites are updated regularly and accurately. It is better to have no website than an out-of-date one or grammatically incorrect one which reflects badly on the choir as a whole.

Once you have your domain name (web address) and your choir website you need to start to market the site. The more people that visit your site the higher your site will be placed on the search engine results and vice versa. By printing the website address on every poster, ticket and press release you encourage more visitors to your website. You can also use your website to generate income or reciprocal links. The Petrucci Ensemble website (www.petrucci-ensemble.org.uk/) links to specialist early music and choir website listings while other choirs may have links to local council, hotels and shops, who may in turn sponsor the occasional concert or provide a raffle prize. There again Lacock (www.lacock.org) provides opportunities for Singers and Players of Renaissance and Baroque instruments, while generating income through linked travel and tourism possibilities.

On a presentational and marketing level, choir websites allow choirs of differing sizes and budgets to compete on a level playing field and to list their concerts and presence on internet sites such as British Choirs on the Net (www.choirs.org.uk) and Concert Finder (www.concertfinder.co.uk) with equal merit.

Choir websites are a fantastic marketing tool that allows choirs to show what it is that makes their choir special. It is no good having a website that looks like every body else's. There will be common elements but also scope for creativity and to stamp the choir's personality on the site. The website is a shop window to your choir. Some will come in and browse, others will buy, you will need to update the window occasionally and success will bring both new and repeat custom.

So, viewing websites from the consumer side, how do you find a suitable early music ensemble or choir? Having taken the opportunity to make sure that you wish to sing in a dedicated 'Early Music' ensemble rather than simply to sing Early Music as part of a wider repertoire/style, you can start by searching on British Choirs on the Net or Gerontius (www.gerontius.net). The problem with searches for the term 'early music' is that that while you may bring up specialist early music choirs such as Ex Cathedra (www.ex-cathedra.org) or Magdala (www.magdala.org/) you will also list choirs who may sing the occasional piece

of early music such as Bach, but are in other respects a mixed repertoire choir. Indeed, most amateur (and professional) groups cannot and do not wish to subsist on a pure diet of early music, but there are quite a few – such as Paragon Singers of Bath (www.paragonsingers.co.uk) and the Yorkshire Bach Choir (http://music.york.ac.uk/ensembles/guest/yorkshire_bach_choir/) – which pride themselves on a rigorous approach to historical performance, including the use of period instruments, as well as performing a broader repertoire (often focusing, as the two cited do, on early and contemporary music). You may find a search for the word 'medieval', 'renaissance' or 'quire' a more effective way of finding them.

Many other sources of early music information for singers and audiences are listed in the Directory (Part II of the *Yearbook*). This includes email addresses and websites for the regional Early Music Fora and many early music courses (listed under 'Informal Education') – both for specialist summer schools and for organisations which offer early music courses as part of a broader music provision, such as Benslow Music Trust (www.benslow.org), or of a broad general provision (for a sample site, not listed in the Directory, see Farncombe Estate in the Cotswolds: www.farncombeestate.co.uk). All websites can of course be accessed individually, but you will find quick and easy links to many of them (including the regional Fora) on the UK Early Music Network site (www.earlymusic.org,uk) and *NEMA*'s own website (www.nema-uk.org). Three non-UK sites well worth visiting are the International Early Music Network site (www.earlymusic.net); *Musica* (www.musicanet.org), a fantastic resource for choral directors in particular; and the Choral Public Domain Library (www.cpdl.org/wiki/index.php/Main_Page), where you will find hundreds of scores for free – but (as mentioned in both Graham Sadler's and Clifford Bartlett's articles) be warned that provision is inevitably patchy and editorial and production standards vary.

Early music and mainstream publishers
Clifford Bartlett

In the 2005 Yearbook *Michael Procter outlined the development of small-scale music publishing, often the work of individuals keen to make a particular field of early music available to their fellow musicians. In this article Clifford Bartlett explores what some of the mainstream music publishers have to offer. Clifford Bartlett is Chairman of NEMA and of the Eastern Early Music Forum, and has been publishing music under the name King's Music for over twenty years as well as advising on and supplying performance material such as that discussed here. Since 1977 he has regularly reviewed new editions of early music, first in* Early Music News *and since 1994 in his own* Early Music Review. *His normal performing role is as organ continuo.*

There are two important questions to ask when deciding to perform a piece of music: is there a reliable edition, and if so, can I/we afford it? Only if you are incredibly wealthy or have the necessary musicological skills should you programme anything unless you know the answers – though so many people do! Solo and chamber musicians are fairly well catered for, both with editions of individual works and with facsimiles of complete early publications, the latter tending to be better value if you need more than one piece in a set. I shall concentrate here particularly on 'orchestral' and 'choral' music: the quotes are because, as a general rule, the earlier the music, the more likely it is that one-to-a-part is a plausible, if not the ideal option.

There are a few orchestral sets in facsimile from the main facsimile publishers, though not much beyond Corelli, Handel and Vivaldi except from King's Music, and virtually no choral music with orchestral accompaniment. 18th-century printed sets of parts for such music are virtually non-existent (the most obvious exception is Handel's *Zadok the priest*), and facsimiles of early MS parts are very rare. However, much of the repertoire is available in good modern editions. Where there is competition, one way a publisher tries to make his edition outsell that of a rival is on musicological excellence. This may seem surprising: one might expect price to be more important. In practice, prices seem to be more-or-less comparable. For non-UK editions, price is more affected by importer's mark-up.

Performing material is often a by-product of the production of academic complete editions. Breitkopf's complete Mozart, for instance, which appeared in the last quarter of the 19th century, was the basis of the firm's separate editions for almost a century. These dominated the market until Bärenreiter began a new edition (*NMA*) in 1956 – this was virtually complete for the bicentenary in 1991. The expectations of an edition had become more critical, and performers needed to know more precisely what editorial action lay between autograph (if it existed) and edition. Bärenreiter produced performance material from their new scores, which became standard, at least among more informed orchestras. Breitkopf was not put out of business, though. There were limitations in the Bärenreiter editorial philosophy: the editorial rules were established in the early'50s, and some ideas have changed. Even on the basis of pigmies standing on giants, new editions could improve on *NMA*, partly by using lost autographs that have emerged from Eastern Europe, partly by an awareness that Mozart's notation could be represented more clearly if some modern notational conventions were abandoned and if tidying every discrepancy was abandoned. So there is now a post-*NMA* phase, with some editions from Breitkopf and Carus being more up-to-date.

The older Breitkopf editions have not disappeared: they survive in cheaper American reprints from Kalmus and Luck's Orchestral Library. Indeed, some material that is only available from Breitkopf or Bärenreiter hire libraries can be bought in the USA or from European dealers. (Just give me a ring...) Using these may seem reactionary; but very often what matters is that the conductor has a good score: the differences in the parts can be corrected without too much bother provided that the old edition isn't smothered by editorial bowings and dynamics. There is a big gap here between Mozart and earlier composers. You can order Mozart from Luck and get parts that are usable, but that is very unlikely for Bach or Handel. Luck does stock decent Urtext editions as well, but they are cheaper direct from Bärenreiter. The catalogue has lots of early orchestral music by other 18th-century composers, but there is no way of telling whether the editions are likely to be acceptable – some are reprints of well-edited Eulenburg parts, mostly not available from Eulenburg now (though the scores usually are), others are inter-war German editions with heavy editorial markings that are unusable.

In Germany (the centre of music publishing), church music flourishes owing to the taxation system, which incorporates a relic of medieval tithes with money going to the church of the taxee's choice. So German churches are richer than British ones, visible at a glance to the tourist by the chamber organs that supplement the main organ in so many churches. One particular publisher has a

vast catalogue of church music: Carus. This firm is continuing the musical activity of Hänssler, which still issues CDs but concentrates on other religious publishing. Carus now has performing materials of all Mozart's church music and much Bach (and his family), and has a vast amount of 17th-century religious music, including most of Schütz (generally in better editions than Bärenreiter).

Breitkopf had Urtext scores of Bach taken from the complete edition of 1850-1900; but the parts and vocal scores, with excessive slurs and very heavy piano reductions, have long been unacceptable. *NBA* came along at roughly the same time as *NMA*, but suffered from a much slower publication of performance material other than the major works. So for the cantatas, the field was left to Breitkopf, who updated them. They supplied the orchestral parts of most of the cantatas for John Eliot Gardiner's Bach Pilgrimage in 2000 – though not all are available to buy yet. (If a Breitkopf cantata is only available on hire, don't bother: it will be the old edition.) Hänssler/Carus found a gap here, and have issued many cantatas. Bärenreiter have a few, but earlier sets have added bowings (a fact not indicated in their catalogues).

The 18th century is a bit modern for many early-music enthusiasts. With much earlier music, the scene is different: vast amounts of music are available in academic volumes that are only accessible at a university music department with a good library. Very few public libraries can afford such purchases, with prices per volume now reaching into three figures. Some are usable if photocopied. But that introduces legal problems – at least in the UK, though some parts of Europe pay little attention to copyright, and photocopying Urtext editions seems to be legal in the USA. There may also be notational problems, since older (and even some recent) volumes still have voice parts in old clefs and even the essential transpositions demanded by *chiavette* are rarely made – few performers are happy transposing a fourth or a fifth.

The publication of renaissance vocal music is barely economically viable except for a few pieces that are widely known. Once you move beyond works popular as church anthems, the traditional methods of publishing don't make sense. There are a few specialists (in the UK notably Mapa Mundi and Joed), and some publishers will print on demand (e.g. Stainer and Bell from *Musica Britannica* and *Early English Church Music*). I once tried to persuade publishers and the Performing Rights Society that, if the royalty payment for copyright editions were higher, then the easiest way was to encourage photocopying from scholarly volumes since there would be no extra distribution cost, acquiring the music for performance would be cheaper, and publishers would in the end get more money. Sadly, the PRS would not agree. So at present, apart from legal sophistries to justify photocopying (for example, if the 'Urtext' was printed over

25 years ago – the duration of the graphic right – and there is no obvious sign of editorial intervention, is a publisher really prepared for a test case?) the way round is to take editions from the internet. Some are free, often with no indication of the source, and often badly spaced. (I accompanied a Pachelbel motet recently from a downloaded score that was squashed up and had no proportional spacing of the note-lengths, so was really hard work for the choir to read.) Music on sites where there is a charge are likely to be better. Some choir directors do their own typesetting. This is a bit mean on the editors whose work they filch, and might encourage publishers to include the deliberate mistake. (Although the mistakes weren't deliberate, that is a giveaway for one substantial work of ours that found its way to a download site.)

The traditional publishers are doing a good job with the major composers and in producing scholarly editions – though they do seem a little too fond of re-editing popular works than doing first editions of interesting but more obscure ones. Editions available on the www are filling many gaps, though they suffer from the ease with which inaccurate and difficult-to-use editions are available at such a temptingly low price (often free) – and there is also the problem that so few people seem to be able to put a pile of A4 sheets on a photocopier, run them off (in the right order) onto double-sided A3 and staple them down the fold!

There is, however, a need for all publishers of whatever level to think more of the practical needs of the performer. There was an instrumental piece in the same concert as the Pachelbel mentioned above in which a dance in standard Minuet and Trio form had a page turn three bars after the double bar in the 'minuet'. Assuming all repeats were played, the keyboard player had to turn that page five times! And there was another work which I had to play from a hundred-page score with often only three or four bars on a page – and the music was mostly quite quick; so I would guess that for over 20% of the work my right hand was occupied with page-turning rather than playing. The 12 staves looked very spacious, but 24 would have been too small. B4 would have been a better format, allowing for two systems. A complete bass part with the original figuring slightly amplified would have been better for me than a score. Another piece would have had the same problem except that I was using an older Denkmäler volume with two systems per page. I'm glad I wasn't singing in the chorus. They were silent until bar 447, then (with one minimal cue) had a series of interjections that followed no simple pitch relationship to the phrases of the soloists that they repeated. If it had been my edition, I would have given the continuo part to avoid bar-counting and show the harmony – and the organist could also have played from it. Readers of *Early Music Review* will be aware of

the attention I pay to layout in my reviews of editions. The moral is that publishers need to employ performers to supervise layout.

I have concentrated here on major firms who publish a significant amount of early music in performing editions. I have passed over firms that produce performance material but only as a by-product of musicological editions – A-R Editions and Stainer and Bell fall into that category. Of the main UK publishers, Novello are gradually improving their Handel editions but not issuing very much else new, and Oxford University Press seems less interested in early music than it used to be. I've said nothing about other major firms, British and foreign*. Some still insist on hiring rather than selling orchestral material, a world that I avoid – hiring isn't generally to make things cheaper for the consumer but to get more money for the publisher.

It is gratifying how much good music is available, even if it is frustrating that so often what one wants for a particular concert is difficult to find. How to find it would need another article.

*[*A mention might be made, though, of Peter's recent edition of the* B Minor Mass *edited by the eminent Bach scholar, Christian Wolff, which is another example of the post-*NMA *and post-*NBA *phase mentioned above. – Ed.]*

The Bate Collection of Musical Instruments

Jeremy Montagu

We continue our series on instrument collections with a look at the Bate Collection which, as its website says, 'celebrates the history and development of musical instruments of the Western Classical tradition from the medieval period until the present day' – and more besides. Jeremy Montagu's name will be familiar to all players of historical instruments. He has acquired vast experience and expertise in a long and varied career as performer, instrument collector/researcher and academic (for fuller biographical details and a list of his extensive writings see his website, www.jeremymontagu.co.uk). He was Curator of the Bate Collection from 1981-1995, is a Fellow of the Society of Antiquaries and in 2006 was appointed President of the Galpin Society.

The Bate is England's premier systematic collection of European woodwind instruments. Its nucleus is Philip Bate's collection, given to the University of Oxford in 1963 and housed in the Faculty of Music in St Aldate's. The first full-time Curator, Anthony Baines, appointed in 1968, gave many instruments – woodwind, brass, and percussion – to the Collection and deposited more on indefinite loan, all later given by his widow, Patricia, in his memory. Several other major collections are included in the Bate. Reginald Morley-Pegge gave a number of instruments, arriving at the official opening with a large brass object under his arm ("Here's a present for you," he said), and allowed Tony Baines to purchase many others very reasonably. After his death, his son William gave all his remaining instruments and his library, with its unrivalled collection of early instrumental tutors. Aided by the National Heritage Memorial Fund, Edgar Hunt (who continued to give instruments throughout his life, including all the prototypes of the recorders he designed for Schott) sold us the major part of his collection, including the famous Bressan treble recorder, the finest surviving example of his work. The Austin & Hope Pilkington Trust gave many instruments from Michael Thomas's collection which, combined with those from Roger Warner, the Taphouse family, and others, make the Bate also an important keyboard collection. It includes the harpsichord that may be that on which Handel is leaning in one of his best-known portraits, and the first clavichord that Arnold Dolmetsch made. The tools William Retford used to make bows, as well as his own collection of bows, and regular tuition on rehairing and making bows, have made the Bate a major resource for bow-makers. Six notable instruments are the only known survivors of those which Zoffany portrayed in his famous painting of *The Sharp Family*, the pairs of clarinets, horns, and flageolets. Generous help has come from the National Art Collections Fund, who gave outright Michael Morrow's renaissance basset recorder with the !! !! mark and a rare Grenser bassoon, and contributed towards the cost of the wonderful oboe by Hendrik Richters, unique in any British museum, the Simon Beale trumpet (1667), and several other instruments. Among many other donors, Katharine Jeans gave the instruments which she had bought many years ago from Morley-Pegge.

Philip Bate gave his instruments expressly as a teaching collection, with the condition that the curatorship be combined with a lectureship within the Faculty of Music, for study and use by students and others, and this policy was enthusiastically endorsed by Tony Baines, who would thrust any instrument into the unwary hands of a visitor, saying "Play that". Many leading early music performers began their careers as a result. As his successor, I never quite managed Tony's enthusiasm in this respect, though I did increase the opening hours to

every weekday afternoon, as it still is today (with the addition of Saturday mornings in term-time by my successor). A proportion of my own collection is also in the Bate, which I installed in its present quarters when appointed in 1981. Instruments continued to be played by many visitors, and I encouraged many instrument makers to provide a large stock of measured drawings, initially through the aid of the Australia Council, stimulated by Ken Williams who made many of the drawings, so that today many Baroque and Classical instruments used by musicians are based on those in the Bate Collection. I organised frequent weekend courses on making and playing the instruments, taught by leading makers and players of the day. I also wrote a number of Guides and Catalogues, including the check-list which lists every instrument in the Collection and has been continually up-dated, many of which are still on sale, and initiated a series of postcards and CDs.

It was during my time as curator that the Javanese Gamelan Kyai Madu Laras (Venerable Sweet Harmony), a complete slendro and pelog gamelan, the oldest and finest playing gamelan in Britain, was given by the Indonesian government, on the basis, as ever with the Bate, that it would be regularly played, and this has not only been played ever since by the Oxford Gamelan Society, with frequent concerts, but is increasingly in use by school parties and others, with the encouragement of the present Curator, Hélène La Rue, who was appointed in 1995. She has greatly widened the educational use of the Collection by those outside the University.

The Bate also includes several important archives – Morley-Pegge's, Philip Bate's, R. B. Chatwin's, and others – as well as an extensive organological library. The library, archives, and instruments are together major research sources and are well used by our own University students and many others for this purpose during their undergraduate and graduate degree courses. The Collection is open to, and welcomes, the casual visitor, like any other museum (admission is free, of course), and it also welcomes the serious scholar, preferably by appointment – but many research projects have begun because a visitor looked round, became fascinated by something, and then went on from there! The address is The Bate Collection of Musical Instruments, Faculty of Music, St Aldate's, Oxford OX1 1DB, tel: 01865-276139, email: bate.collection@music.ox.ac.uk, and the website: www.bate.ox.ac.uk, on which lists of all the publications and the check-list of the instruments can be found. Also on it are the programme of current events and back-copies of the *Friends' News*.

The Collection, like many museums today, has very limited resources for the acquisition of new instruments and for publications, so that the sale of the measured drawings, guides, catalogues, postcards, and recordings has been of

considerable help in this respect. Even greater help has been the formation of the Friends of the Bate Collection, who have been able to present a number of instruments, aid the acquisition of others, and help with occasional other needs. The Collection continues to grow, the number of its visitors and researchers increases, and it continues to inspire musicians and instrument-makers to enter the Early Music world.

Lute Makers in the UK
Matthew Spring

This article begins a new occasional series on instrument makers, with particular emphasis on those listed in the Yearbook. *Matthew Spring is member of Sirinu and various other early music groups, and performs widely on the lute and other associated instruments. He is a Senior Lecturer at Bath Spa University and an active researcher and scholar: his book* The Lute in Britain *was published in 2001.*

Britain, and the south east of England in particular, is fortunate in having a higher concentration of lute makers than anywhere else in the world today. This is understandable given the pioneering work of Arnold Dolmetsch and his connection with the Arts and Crafts movement of William Morris. Dolmetsch made lutes, some of which were played by Diana Poulton and others in the interwar period. However, relative to other instruments that Dolmetsch made one might observe that the making of lutes on historical principles, and not based on modern guitar making methods, was rather late in developing. The lutes made by Ian Harwood and John Isaacs in Ely from the late 1950s were an important first step in this direction. Lute making was developed in the Dolmetsch workshop at Jessie's in Haselmere, but a generation of makers really emerged in the 1970s in tandem with the activities of the Lute Society in producing working drawings and encouraging articles on historical lutes and lute design. The first makers were largely self taught, like Michael Lowe and Stephen Gottlieb, but then the historical instrument making workshop in what was the London College of Furniture in Commercial Road (now part of London Metropolitan University) helped to produce a new generation of makers, and

many established makers taught there, including Harwood, Gottlieb and Malcolm Prior. For a time lute making was taught at West Dean College of Arts and Crafts near Chichester under Martin Haycock, himself a product of The College of Furniture, though more latterly they have concentrated on viols.

Few makers before the 1970s made anything but renaissance lutes modelled typically on well-known Venere/Teffenbrucker designs. Ten-course lutes were particularly popular and multi-ribs unheard of. With the 1980s all kinds of new models became popular, especially 6-course early renaissance lutes based on Maler backs and 11- and 13-course lutes based on those of Christian Hoffmann. Another development was the introduction of long-necked lutes for continuo playing. Perhaps a turning-point here was the large chitarrone made by Michael Lowe for Jacob Lindberg around 1980, based on a design of Mattias Beuchenberg. The 1980s saw lute making develop fast in Britain and many of the makers that established workshops then are still prominent today. Some specialise in particular types or have developed a reputation for particular instrument designs, so that their waiting lists tend to be dominated by requests for that type.

London has the greatest concentration of makers with the well-established workshops of Stephen Barber and Sandi Harris in Southwark, and Bridgewood and Neitzart in Stoke Newington. These are particularly versatile makers who make a complete range of instruments and designs, do repairs and turn their hands to large range of activities. In North London is Stephen Gottlieb, who is justly regarded for his baroque lutes, Claus Jacobson, who notably makes long-necked lutes but has recently made a lute for Sting, and Malcolm Prior who makes notable renaissance lutes. All these makers make a full range but tend to specialise to some degree.

Moving North of London into the East Anglia we find the long-established workshop of Martin Bowers in Maldon and a huddle of makers in Norfolk. Peter Forrester has concentrated for many years in wire-strung instruments about which he is uniquely knowledgeable, and David van Edwards makes a particularly large range of instruments including medieval lutes, octave lutes and mandoras. The *Luito attiorbato* is in effect a lute with an extended neck of a small size – like a pocket chitarrone – and was limited to Italy in the first part of the seventeenth-century.

South of London, and in particular around Sussex, is another concentration of makers, with Martin Haycock, who makes fine early guitars as well as lutes, Bruce Brooks, R K Alexander, Leonard McCormack and the Russian-born Alexander Bator. In Kent, George Stevens makes fine lutes as well as harps. Towards the west country, Michael Lowe has been established just north Oxford

since the late 1970s and is particularly regarded for baroque lutes and chitarrones; Oliver Wadsworth is in Worcester, and in Bristol Paul Thomson makes particularly fine early renaissance lutes.

Certainly there are lute makers in the north of England, and a number in Wales and Scotland, but it is noticeable how registers of lute makers show a greater concentration in and around London and the South East, perhaps reflecting a geographical proximity with the workshops where many of them trained. Northern Renaissance Instruments make a full range of instruments and are known in particular for their gut string making.

The prices of British lute makers are generally high compared to those from elsewhere in the world, reflecting the high cost of living in the South of England and the high quality of instruments expected in this country. Lute makers typically make only a small number of instruments a year – some only in single figures – and need to charge accordingly. Prices range between under £2000 to over £4000 for a lute from an established maker, but within that they will vary according to choice of wood, carving and any others extras or additions. Most makers have a waiting list of a year and some of over ten. Second-hand lutes are easily got through the lute society, Early Music Shop or over the internet. If you can hazard it, EBay is a good place to buy historical instruments and lutes are no exception, though always inspect the instrument in person before buying. Lutes tend to keep their value fairly well if they are made by a top maker who is still working. However, as yet they do not appear to appreciate in value.

Many players find it necessary to have a set of lutes for different music. Most players start with a basic renaissance lute with from seven to ten courses and an average string length of around 60cm, and then collect more lutes in both historical directions, getting baroque lutes and early renaissance lutes next, followed by long-necked instruments and bass lutes. Some makers like Robert Alexander, Barber and Harris, George Stevens, Oliver Wadsworth and Matthias Wagner offer student models. These will be without frills and somewhat cheaper, though often the reduction in price is not large.

Acquiring lutes is undoubtedly an expensive business, and a reasonably complete set of lutes can cost £10000. An alternative is to make your own, and there are both kits and courses available to those that want to go down this route. Certainly lutes can be bought more cheaply in other parts of the world, Eastern Europe for instance, and some are very good: however, you will need to do your research well to be sure of quality.