Editorial

John Blow

1649-1708

Peter Holman

Our anniversary article this year is devoted to a composer overshadowed both in his own lifetime and since by Henry Purcell (whose own 350th anniversary, of course, is in 2009). Yet, as Peter Holman demonstrates, Blow was and remains an important musical figure. The author will need little introduction to early music aficionados: as conductor, keyboard player, musicologist, writer and broadcaster Peter Holman has been at the forefront of UK early music for many years. He is a leading authority on Baroque music, particularly that of England, and is currently Professor of Historical Musicology at Leeds University and director of the Parley of Instruments, Psalmody, Opera Restor'd and the Suffolk Villages Festival. He was chairman of NEMA from 1997-2003.

2008, the 300th anniversary of the death of John Blow, is a good moment to reassess the music of an important English composer. Blow was a teacher, colleague and close friend of Henry Purcell, and has been linked with the younger man ever since. His relationship with Purcell helped to keep his name alive in the eighteenth century, and it also meant that he began to be revived earlier than most other Restoration composers. He was prominently featured in Ernst Pauer's *Old English Composers for the Virginals & Harpsichord* (1879), and songs from *Amphion Anglicus* (1890) and *Venus and Adonis* (1902) appeared in the Old English Edition, edited by Godfrey Arkwright. However, the pairing of Blow and Purcell did not always work to Blow's advantage. Charles Burney singled him out for particular criticism in his *History of Music* (1776-89), accusing him of throwing 'notes about at random' and insulting the ear 'with lawless discords, which no concords can render tolerable'; he compiled an anthology of passages entitled 'Dr. Blow's Crudities'. Blow was frequently daring in his use of dissonance and liked unpredictable harmonic patterns, though one cannot help feeling that Burney just disliked the Restoration style and used Blow as a whipping boy because he did not dare to criticise Purcell. Purcell was becoming deified in the late eighteenth century as the musical equivalent of Shakespeare, Milton, John Locke or Newton – to use Burney's own formulation.

Purcell was just as adventurous in his harmony and use of dissonance as Blow,

particularly in his early works. Where Blow suffers by comparison is that he is an uneven composer – which means one must pick and choose pieces carefully – and that, of the two, he was the more consistently experimental. Thus Purcell was able to benefit from Blow's fruitful innovations – such as the introduction of ground basses in anthems and odes or the use of devices to link the sections of large-scale works – and could avoid the less successful ones. But Blow's failed experiments are often fascinating. His 1691 St Cecilia ode 'The glorious day is come', for instance, is full of fine music, though his decision to use an idea from the overture as a sort of *leitmotif* in many of the succeeding sections seems forced, and it is no surprise that he abandoned it about halfway through the work.

Blow saw himself primarily as a church composer. More than 100 anthems and about a dozen services survive, and he wrote in the dedication of *Amphion Anglicus* that he had 'consecrated the Thoughts of my whole Life' to 'Church Services and Divine Compositions'. He was one of the first choirboys in the Restoration Chapel Royal, writing at least three anthems while still a boy, and became organist of Westminster Abbey in 1668 at the age of 19; posts as Master of the Children of the Chapel Royal (1674), Organist of the Chapel Royal (1676) and Master of the Choristers at St Paul's Cathedral (1687) followed. Blow's services are rather neglected today, though portions of the fine G major setting would be worth reviving. It is remarkable for setting virtually all the various possible canticles, for including a number of ingenious canons, and for being the direct model for Purcell's Bb service. Blow's full anthems are also rather neglected, though the eight-part 'O Lord God of my salvation' and 'God is our hope and strength' (the models for similar Purcell pieces) would make excellent additions to the repertory of adventurous choirs. Modern editions are often hard to come by, though many works were printed in Boyce's *Cathedral Music*, which is in most large music libraries.

Most attention has been focussed on Blow's contribution to the symphony anthem, the most glamorous type of Restoration church music. He wrote more examples than anyone else, ranging from the sweetly lyrical 'The Lord is my shepherd', an essay in the 'patchwork' type of Pelham Humfrey, through his mature masterpieces 'Cry aloud and spare not', 'I behold, and lo! a great multitude' and 'Lift up your heads, O ye gates', to the Italianate 'O sing unto the Lord a new song, sing unto the Lord', written for a charity concert in 1701. Most of them use a string quartet with vocal soloists, choir and continuo, though pairs of tenor oboes and recorders are used in 'Sing unto the Lord, O ye saints' and three recorders in 'Lord, who shall dwell in thy tabernacle', taking advantage of French wind players at court in the late 1670s. Other notable anthems include the polychoral 'O give thanks unto the Lord, for he is gracious',

laid out for five separate groups, and the great eight-part 'God spake sometime in visions', written with Purcell's 'My heart is inditing' for James II's coronation in 1685. Most of Blow's symphony anthems are now available in the Musica Britannica series (vols. 7, 50 & 64).

Blow wrote many ode-like pieces as part of his court duties and for other occasions. Notable examples available in modern editions include the beautiful Abraham Cowley setting 'Awake my lyre' for SSTB, two violins and continuo, apparently written for an Oxford commemoration of Christopher Gibbons's death in 1676, the 1684 St Cecilia day ode 'Begin the song', and the wedding ode 'Bring shepherds, bring the kids'. 'Mark how the lark and linnet sing' for two high tenors or countertenors, two recorders and continuo, the setting of Dryden's ode on Purcell's death, is (fittingly) the consistently finest of his extended works. There are also many good things among his songs and smaller vocal works. His song collection *Amphion Anglicus* (1700) includes the beautiful alto solo 'Poor Celadon' with two violins and continuo, the witty and inventive Dryden setting 'Chloe found Amyntas lying', for ATB and continuo, and the popular minuet song 'The Self Banish'd', a setting of Waller; *Amphion Anglicus* is readily available in facsimile. 'Salvator mundi' and 'Gloria patri qui creavit nos', both for SSATB and continuo, are the finest of the Latin motets Blow wrote in an Italianate domestic tradition, and are the obvious model for Purcell's 'Jehova, quam multi sunt hostes'; all of them have recently been published by York Early Music Press.

Blow's only sizeable theatre work is the operatic masque *Venus and Adonis*, probably written for a short-lived project in the early 1680s to establish opera at court. It was clearly the model for *Dido and Aeneas*, and though it lacks Purcell's tragic intensity, it contains much beautiful music and has a distinctive dramatic tone; King's Music sells performing material. It is not clear why we have little instrumental ensemble music by Blow: the only authentic pieces seem to be the fine A major trio sonata, the four-part G major chaconne, and the G minor ground for two violins and bass – the last still unpublished. By contrast, Blow left a good deal of keyboard music, presumably because he needed it to teach generations of boys in the Chapel Royal. It ranges from simple dances to elaborate sets of variations on ground basses and multi-section organ voluntaries and it is the most important body of keyboard music by any Restoration composer – including Purcell. We are fortunate that good complete modern editions have recently appeared in Musica Britannica, vols. 69 (organ music) and 73 (harpsichord music). All in all, Blow has much to offer adventurous early music groups and soloists looking for satisfying new repertory. I hope 2008 will bring a large crop of anniversary performances and recordings.

The Early Music Showcase

Brighton, 29 September-1 October 2006

Caroline Brown

Caroline Brown, Founder and Artistic Director of The Hanover Band, reports on the Early Music Network's biennial showcase.

It was a great honour to be asked to organise the 2006 Early Music Network Showcase in Brighton. As the Founder of The Hanover Band, it was a pleasure to welcome delegates from all over the UK and Europe to the City of Brighton & Hove to listen to the sumptuous early music on offer from some of the young aspiring artists who are emerging on the scene, alongside more established artists in the field. The weekend was based at the education and recording home of The Hanover Band at The Old Market, Hove, which was built as the local market for Brunswick Town by architect Charles Busby in 1828. The building has recently been beautifully restored with National Lottery funds; it boasts excellent period acoustics for the arts, education and local community of Brighton & Hove and is now thriving in its own right.

The opening showcase on Friday 29th September was given by the young baroque ensemble La Follia – Francesca Thompson *recorder*, Eleanor Harrison *violin*, Lucy Scotchmer *cello* and Jamie Akers *theorbo* – who have a special interest in early Jewish art music of the sixteenth to eighteenth centuries. Florilegium's highly accomplished performance of trio sonatas by Bach and Vivaldi and of a flute concerto by Pergolesi, played by Ashley Solomon, then captivated the audience.

This was followed by a guided walk, led by Dr. Michael Ray, Chairman of Brighton's Regency Society, through the historic lanes of Brighton to the Royal Pavilion. Delegates had the chance to observe some of the finest examples of regency architecture to be found in England. Dr Ray explained that George IV first visited Brighton in 1783, aged twenty-one, when still Prince of Wales. He found the relaxed atmosphere of the town a welcome relief from the constraints of the staid and stifling court of his father, George III. The Royal Pavilion grew over thirty-five years from a simple farmhouse to a spectacular, exotic seaside palace. From 1815-23 John Nash used new technology to transform the

Pavilion, with its Indian domes and minarets and its Chinese style interior, into the outstanding building we know today.

Upon arrival at the Royal Pavilion, delegates and special guests were given a champagne reception in the Great Kitchen and were warmly welcomed by Robert Minton, Chairman of The Old Market Trust, and Glyn Russ, Administrator of the Early Music Network. The Hanover Band opened the second showcase in the Music Room, performing a programme entitled *Haydn at Esterhaza*, featuring the flautist Rachel Brown and young harpsichordist Andrew Arthur, with Adrian Butterfield directing the Band from the violin. Mark Levy *viola da gamba* and Elizabeth Kenny *theorbo* then performed, with great virtuosic assurance and musicality, music from the French Court of Louis XIV by Antoine Forqueray, Robert de Visée and Marin Marais. In stark contrast Cheng Yu on classical chinese *pipa & qugin* and Jan Hendrickse on *di & xiao bamboo flutes* ended the showcase with extraordinary *Literati Music from Imperial China (1425-1818)*. Following the showcase delegates and guests moved to the Banqueting Room for a further reception, before retiring to their respective hotels on Brighton's seafront.

EMN UK promoters began early on Saturday 30th September with a lively discussion over coffee about funding and programming in the Gallery of The Old Market, before walking up to St.Nicholas Church, Brighton's oldest church, for the third showcase. Stile Antico, a British early music vocal ensemble of twelve singers, gave an outstanding performance of works by Byrd, Ceballos, Sheppard, Palestrina and Peerson. Clara Sanabras *voice, gittern & baroque guitar* and Retrospect, with Harvey Brough *voice & psaltery* and Sussanne Heinrich *viola da gamba*, then gave an enchanting performance of a programme entitled *Mythologising Pocahontas - a meeting of worlds circa 1616*, with works by Robert Johnson, Gaspar Fernan and Tobias Hume, anonymous Portuguese songs and English folksongs. This was followed by a moving solo lute performance given by Matthew Wadsworth in a programme entitled *Masters of the Lute*, comprising works by John Dowland, Robert Johnson, Giovanni Kapsberger and Robert de Visée.

Lunch took place in Clifton Terrace, giving delegates a much-needed chance to socialise and relax, before walking back to The Old Market for the fourth showcase. London Baroque began by playing trio sonatas by Bach and Handel, plus Couperin's *L'Apothéose de Corelli*. The Gonzaga Band, with Jamie Savan and Faye Newton, then performed a delightful programme entitled *Il Vero Modo*, comprising songs and duets by Monteverdi and his contemporaries. Finally Ensemble Fidicinium from Germany, winners of the York Early Music Competition in 2005, gave an electric performance of works by Heinrich Biber,

Johann Schmelzer and Romanus Weichlein.

A lively historically-informed performance debate rounded up the evening, chaired by Colin Lawson with panellists Trevor Herbert, Charles Medlam and myself. Numerous burning topics were raised! Dinner was enjoyed that night at an Italian restaurant overlooking the West Pier with fabulous sea views.

Early on Sunday 1st October a most informative talk was given in the Gallery of The Old Market by Cathy Dew from the National Centre for Early Music, York, who presented the results of recent research into educational and outreach provision in the early music sector *[for further details see Cathy Dew's own article below – Ed.]*. In the final showcase Mediva presented a fascinating mix of medieval music by Galician troubadour Martin Codax and contemporary poetry by the Oxford poet Jenny Lewis, entitled *Ai Amor – Love, Longing and Loss at the Seashore*. Gary Cooper then gave an outstanding recital of Mozart and J. C. Bach on a Viennese fortepiano, and Trinity Baroque, directed by Julian Podger, ended the showcase with vocal music by Heinrich Schütz, Claude le Jeune, William Byrd and Jan Sweelinck.

To conclude the weekend, after lunch we enjoyed an entertaining and highly-charged event: a live broadcast of the BBC Radio 3 Early Music Show, presented by Andrew Manze, to launch the Brighton Early Music Festival 2006.

Finally I would like to thank the Early Music Network for making this weekend possible and the Arts Council of England for supporting the event. I eagerly await the next showcase at Dartington in 2008.

[For details of the refurbishment of the Old Market and of its concerts and other promotions see the website http://www.theoldmarket.co.uk/index.php. Details for The Hanover Band will be found on the same site – Ed.]

The Early Music Network's International Young Artists' Competition

York, 14 July 2007

Lindsay Kemp

The Early Music Network collaborates with the York Early Music Festival in promoting this biennial competition, held in alternate years to the Showcase profiled above. Lindsay Kemp is a BBC Radio 3 producer and prolific writer on early music matters. He has been on the panel of artistic advisers to the York Festival for a number of years, and has recently been appointed Artistic Director of the Lufthansa Festival in London. He reports here on this year's competition.

There must have been something in the air recently. The Early Music Network International Young Artists' Competition has been ploughing its furrow for nearly thirty years now, yet the 2007 version yielded a vintage crop of performers, all of a high technical and musical standard, and all with something to say.

The format of the biennial competition has remained basically unchanged since it took up residence at York Early Music Festival twelve years ago: ensembles with an average age of under 30 are selected on the basis of submitted recordings and then invited to come and present two twenty-minute concerts, one non-competitive during the week of the festival and one in the day-long competition which forms the climax, with judges present. It is a happy arrangement: in their first concert, free from the pressure of official assessment, the young performers can get a feel for the venue (the converted church that is the National Centre for Early Music), while the audience gets a better look at the groups. Interaction between the two was further helped this year by the excellent compèring skills of I Fagiolini director Robert Hollingworth, who presented both stages with a ready mix of knowledge, humour and understanding, putting at their ease audience and performers alike. And hearing the musicians talk to him about their work and answer audience questions certainly has a part to play when the big day comes around: in addition to the official First Prize of £1,000 and a raft of UK concert engagements there is an Audience Prize of £250,

donated by the Friends of the York Early Music Festival, for the group which 'most appealed'.

It is fair to say that the seven ensembles which made it through in 2007 all had appeal. Despite the fact that six of them were baroque chamber groups and that there was no-one offering medieval or classical-period repertoire, each had their own character and a clear idea of their artistic objectives that made them a refreshing joy to watch.

Freshest of all in terms of assertive individuality were Melopoetica, a two-violin trio sonata quartet from Trinity College, London, whose stated aim is to 'move, affect and stir the passions', which they duly did by means of flamboyant, highly rhetoricised delivery. Having brought exhilarating *phantasticus* into works by Marini, Castello and Rosenmüller in their preliminary performance, they attempted the do the same on competition day for Purcell, Avison and Handel – an ambitious aim, and one doomed, perhaps, to unsettle an audience rather than win them over. Yet there was integrity and imagination in what they were doing, and never a sense that they were simply out to shock. Time will tell whether they can take their youthful enthusiasm and boldness forward to create something of lasting value, but meanwhile let no-one try to discourage them from their course.

In the case of Renaicinq, a five-piece madrigal outfit from the Royal Danish Academy of Music in Copenhagen, determination lies more in the act of sticking together and forging true collective confidence. Though they were undoubtedly hampered seriously by the illness of one of their singers, thus causing a brave (and very able) stand-in to sing from the music when everyone else was operating from memory, they were in any case a group clearly in its early stages, still feeling its way in a species of ensemble music that can take years to master. Their slightly cautious performances were never going to bring them the honours here, therefore, but in an intriguing programme of rarely heard madrigals by Danish composers, delivered from a variety of stage positions, they showed enough sensitivity and stylistic sympathy to suggest that they can have a future.

Another group much given to ringing the positional changes on stage was a recorder ensemble from the Royal Academy of Music calling themselves Consortium5. Theirs were impressively thought-out performances, each piece played from memory and given a different stage layout, and with the players happily swapping their variously sized instruments. It was the kind of act, showy but respectful of music and audience, that is hard not to warm to, though one cannot help feeling that a twenty-minute competition slot is almost its best outlet. Full evenings of recorder music will be harder to sustain, in terms both of

repertoire (here they mainly played arrangements of string consort music) and of listeners' patience, but this, you feel, is a group that could give it a good shot.

Similar things could be said of The Oboe Band, a quartet of double-reed players from the Royal College of Music whose recent experiences there as an Ensemble in Residence have obviously paid dividends in terms of stagecraft. Thoroughly at home in their knitted-together repertoire of stage tunes, field music and the ubiquitous Boismortier, they too were a very polished and likable outfit, but again one for whom the full evening concert programme must surely represent a big challenge. Any early music festival looking for a bit of outdoor entertainment, however, should snap them up forthwith.

Encouragingly for the Royal College of Music, The Oboe Band was one of two groups representing them in this year's competition. The second was Ensemble Amaranthos, a rich line-up of violin, flute, gamba, cello and keyboards who displayed impressively solid technique, warm sound and mature musicianship in works by Erlebach, Vivaldi and Telemann (one of the *Paris Quartets*). With this and the range of repertoire allowed by their instrumental make-up, there seems little reason to doubt that there is a future for them should they want it, and it could well be that only an ultimate lack of individual character and personality (which may yet come) denied them a prize on this occasion.

By far the biggest ensemble in this year's competition was The Saraband Consort, an eight-piece string and continuo band who, like the previous winners Ensemble Fidicinium, specialise in ensemble music from the mid-baroque. Just to get a group such as this together at all is an achievement, but the Sarabands have already been going quite a while: keyboard-player Benjamin Bayl founded them as long as ago as 1998. This makes them veterans as far as this competition was concerned, and it showed in the exuberance, stylistic assurance and sheer cadre spirit of their performances of a Muffat suite and of one of Bayl's own arrangements of a Bach organ Prelude and Fugue. Yet though this group perhaps emerged from the preliminary concerts as competition favourites, their performance on the day somehow lacked the previous vital spark. They have much to offer, however, and should not be too discouraged by missing out here.

Paradoxically, for all that this was probably one of the most even competitions there has been, the winner still seemed a clear one, at least if the fact that Le Jardin Secret picked up both the main award and the Audience Prize is anything to go by. Gathered from students at the Royal Conservatory at The Hague and the Schola Cantorum Basiliensis, this was a line-up of soprano (Elizabeth Dobbins), gamba (Romina Lischke), theorbo (Sophie Vanden Eynde) and

harpsichord (David Blunden) whose very austerity allowed us to appreciate – perhaps crucially – the individual excellence of each member. Presenting a programme of French and Italian song, they prefaced the whole with a lively bi-lingual spoken comparison of the two styles with improvised instrumental accompaniment – a charming idea beautifully carried off – and also provided extempore instrumental links between song-groups. Such attention to detail was likewise a feature of their interpretations, unfailingly polished and alert to sense and meaning throughout. Thus it was that sheer high-class musicianship and a dash of imagination won the day, a fact evident enough to those present to leave a general feeling of justice done, and warm satisfaction all round.

Enjoying Early Music: exploring music from the past in community and education settings
Cathy Dew

Caroline Brown has referred above to an excellent research project into current outreach provision in early music, funded jointly by the Early Music Network and the National Centre for Early Music at York. Cathy Dew, who undertook the research, here reflects on the project, its outcomes and the use of early music in educational activities. Any readers involved, or seeking to be involved, in such activities are urged to consult the website which she has created and discusses below. Cathy is a freelance musician and project manager, specialising in early years music making, and has for some years been Education Manager at the NCEM.

Early Music is an ideal genre to explore within education and community projects for young people and amateur adults alike. Many styles of Early Music provide the flexibility to allow relative beginners to make music alongside more experienced singers and instrumentalists. The stories behind the music are fascinating, as are period instruments and historical approaches to performance. The wealth of repertoire, spanning a millennium, and originating from countries across the globe, provides a huge range of material upon which a

workshop leader can draw, ranging from simple melodies easily learned by rote to technically challenging coloratura, much of which is equally appealing to young and older participants. Across the UK, many young people and amateur adults have discovered the joy of making Early Music through participating in activities led by performers or specialist workshop leaders. Over recent years, the National Centre for Early Music and the Early Music Network have worked together to learn more about the range of activities taking place, and to record examples of good practice in managing and leading education and community projects involving Early Music.

We began our research by inviting promoters and performers of Early Music to tell us about the community and education activities they had undertaken over recent years, and by observing a number of workshops. From the information obtained, we were able to build up a picture of the variety and geographical spread of work that takes place across the UK. We learned that a large number of promoters and performers have delivered some form of education work, that many different types of activities are undertaken and that the majority of the work involves young people. The research showed that there is considerable enthusiasm for education amongst both promoters and performers. We also discovered, however, that the majority of work is delivered by just a few of the larger organisations and a small number of promoters or individuals with relevant skills and knowledge. This means that geographical distribution of Early Music community and education activity can be patchy, concentrated in areas served by enthusiastic and experienced individuals and organisations. We concluded that there is both the potential and enthusiasm to increase the range and quantity of Early Music community and education activities, by providing promoters with knowledge and ideas for developing projects and providing musicians with skills and suitable repertoire for leading music making with young people and amateur adults.

To this end, the Early Music Network and the National Centre for Early Music have developed a web-based resource entitled *Enjoying Early Music*. The resource contains information for promoters, performers and teachers. It is divided into three sections.

Section one is designed for promoters of Early Music and contains helpful information on designing, managing and leading community and education projects. The information is presented in downloadable PDF format and is divided into 'bite-sized' information sheets, each one concentrating on a different aspect of designing and managing a project. These include sheets on defining aims and objectives, contracting leaders and managers, recruiting participants, budgeting and fundraising, as well as information on risk

assessment and child protection. Additional information sheets look at some of the things that might go wrong and suggest preventative measures to avoid the most common problems. Although evaluation appears as a common thread throughout the all the sheets, there is a specific information sheet discussing the importance of celebrating success and learning for the future.

Section two is designed for people involved in leading music-making within a project. It includes PDF information sheets on effective ways to lead singing with young people and helpful tips when working with classroom percussion instruments. The section also presents information on the role that Early Music can play within the National Curriculum. This information sheet not only explores the music curriculum but also looks at ways in which Early Music links to other curriculum areas, in particular to history. As well as suggesting ways in which Early Music can be introduced within the primary curriculum, the resource contains information about relevant set works for all GCSE and A-level syllabuses. Section two also includes a resource bank of repertoire suitable for young people and amateur adults, presented as downloadable files of notated music, together with ideas about how to use this material successfully within a workshop.

Section three contains a number of case studies. These are examples of projects which have already taken place. Each case study includes an outline of the project, information about the age and experience of the participants, names of the leaders and details of the partners who organised and funded the project. Many case studies contain photographs or video footage of the activities or performances and some have MP3 audio files of the music-making. The case studies provide snapshots of a wide range of projects, including work within formal education, courses during school holidays, long-term activities such as youth Early Music ensembles, and projects with primary school children, teenagers and adults. As well as demonstrating the huge variety of educational activities to which Early Music so readily lends itself, we hope this section will provide inspiration for organisations and individuals planning projects of their own.

An advantage of a web-based resource is the fact that its contents can be regularly updated. It is our intention that the resource will continue to grow over a number of years. We plan to increase the repertoire available in the resource bank, and to build up the file of case studies. We are particularly keen to publicise the scope, value and quality of the Early Music community and education work provided by organisations across the UK. Promoters and performers are invited to submit information about their own community and education work, and links to their websites, for inclusion in the case study section.

To explore the Enjoying Early Music resource, go to *www.ncem.co.uk* and follow the links to Community and Education Projects. For more information, e-mail *info@ncem.co.uk*.

John Rich and the Eighteenth-Century London Stage

Berta Joncus & Jeremy Barlow

This article outlines the details of a conference to be held at the Royal College of Surgeons, Lincoln's Inn Fields, London, between 25-27 January 2008. It will explore the fascinating world of the eighteenth-century impresario John Rich. The authors are the joint convenors of the conference. Jeremy Barlow's edition The Music of John Gay's 'The Beggar's Opera' *(Oxford University Press) formed the basis of his complete recording for Hyperion (CDA 66591/2), which won an Edison Award. His book* The Enraged Musician: Hogarth's Musical Imagery *(Ashgate) includes a chapter 'The Beggar's Opera and Italian opera'. Dr Berta Joncus, fellow of St Catherine's College, Oxford, is writing a biography of the 18th-century singing star Kitty Clive (Boydell & Brewer), while also compiling a complete index of ballad operas and their tunes.*

John Rich (1692-1761) is best remembered in musical circles as the theatre manager who staged John Gay's *The Beggar's Opera* in 1728. The show broke theatrical records by running for sixty-two nights in its first production, and it was constantly revived throughout the rest of the eighteenth century. But there's much more to Rich than *The Beggar's Opera*; he transformed the landscape of eighteenth-century London's theatre. As manager, performer and producer, he pioneered the 'afterpiece' (a half-price show targeting urban working classes), popularized eighteenth-century English pantomime, became the era's best-known stage Harlequin, and founded and managed the first theatre on the site of what is now the Royal Opera House at Covent Garden. Through Rich's management Covent Garden led innovations in theatre, music and dance: Handel's operatic experiments of the 1730s, Handel's first oratorios (including the London debut of *Messiah*), dance productions from Paris and trend-setting

English plays all reached production due to Rich's efforts and vision. At Covent Garden Rich also led improvements in theatre design, creating an elegant venue available to different social stations. It may be argued that Rich had every bit as much influence on the development of British theatre as David Garrick later in the 18th century.

Rich produced *The Beggar's Opera* at the theatre he inherited from his father Christopher Rich, the Theatre Royal, Lincoln's Inn Fields. The money he made from the show enabled him to build his theatre at Covent Garden. Two hundred years ago in 1808, that theatre (much altered) burnt down and fifty years later, following another fire, the present Royal Opera House opened. To mark these anniversaries Berta Joncus and Jeremy Barlow have organised a conference, 'John Rich and the Eighteenth-Century London Stage', to be held at the Royal College of Surgeons, Lincoln's Inn Fields (the site of Rich's original theatre) on 25-27 January 2008.

The conference brings together scholars from a range of disciplines – drama, dance, theatre design, social history as well as music – to enrich our understanding of Rich's revolutionary practices in London stage production. The double aim will be to deepen participants' knowledge of a range of under-researched topics and to create the first publication dedicated to this seminal figure. By facilitating exchange among disciplines, the conference will capture the complexity and breadth both of Rich's contributions – he was a central figure as a performer, manager and producer alike – and of the stage histories he changed. Such an approach is vital because of the heterodox nature of the London stage, where drama, music and dance, helped by a rapidly expanding print industry, all contributed to making London the leading centre for entertainment innovation and commercialization in the eighteenth century.

The keynote address, 'John Rich as Manager and Entrepreneur', will be given by Professor Robert D. Hume of Pennsylvania State University on Friday evening, 25 January. The formal sessions' titles (with principal speakers in brackets) on Saturday and Sunday include 'Iconography and Icons of the London Stage' (Marcus Risdell, Garrick Club), 'The Man behind the Mask: John Rich, Performer, Manager and Producer' (Sarah McCleave, Queen's University, Belfast), 'Staging Handel at Covent Garden' (Donald Burrows, Open University), 'Changing Tastes of 'the Town': Dance, Pantomimes, Masques and Afterpieces' (Michael Burden, New College, Oxford), 'Creating Contexts: John Rich and his Circle' (Fiona Ritchie, McGill University) and 'Stage Business: Lincoln's Inn Fields (1714-1732) and Covent Garden (1732-1761)' (Judith Milhous, City University New York Graduate Center). Series of panel discussions and performances are planned in parallel with the main sessions. Representatives from learned societies and museums are helping to organize the

conference, so providing opportunities for delegates to network not only with members of higher education institutions, but also with archivists and performance specialists.

A concert follows the Saturday sessions, with a programme based around the idea of a benefit performance for Rich. Participants include singers and instrumentalists from the Royal Academy of Music, students from Circus Space performing a *commedia dell'arte* pantomime re-enaction, and the distinguished French baroque dancer Edith Lalonger in a reconstructed stage solo. Tenor Neil Jenkins will sing Handel repertoire associated with Rich's theatre at Covent Garden, and there will of course be an extract from *The Beggar's Opera*.

The conference ends on Sunday afternoon with a rare opportunity to view the Garrick Club's renowned but private collection of theatrical portraits. Participants will also be able to visit the exhibition of Rich iconography and ephemera being held at the Royal Opera House throughout December and January: the exhibition has been planned in consultation with theatre historian Iain Mackintosh and the conference organisers.

Surprisingly, there has never been a biography of John Rich. The conference proceedings, to be published by the Dolmetsch Historical Dance Society, will stimulate further scholarship on his history and legacy. The conference is sponsored by the Society for Theatre Research as the first event of its sixtieth anniversary year, the Royal Musical Association and the long-established private bank C. Hoare & Co – bankers to John Rich himself.

For further details of the conference please visit the website *www.johnrich2008.com*. The conference organizers are Jeremy Barlow (*www.jeremybarlow.co.uk*, *JrmyBarlow@aol.com*) and Dr Berta Joncus, St Catherine's College, Oxford (*berta.joncus@music.ox.ac.uk*). The conference co-ordinator is Vanessa Rogers (*vanessalrogers@yahoo.com*).

The Galpin Society
Maggie Kilbey

In the first of a series of reports on the many and varied specialist instrument societies Maggie Kilbey outlines the history and activities of The Galpin Society. Maggie is the author of the exhaustive and very well received Curtal, Dulcian, Bajón: A History of the Precursor to the Bassoon (2002) *and is the Administrator of the Society.*

The Galpin Society was founded a little over sixty years ago for people from all walks of life with an interest in musical instruments. It is named after Canon Francis W. Galpin (1858-1945), a much-loved parish priest who had a lifelong interest in studying, collecting and sometimes making musical instruments. He became a leading authority on a very wide range of them, including such rarities as the water organ based on an earthenware model from Carthage. Canon Galpin generously shared his expertise with both keen amateurs – organizing concerts and lecture recitals using his own instruments – and museum curators, helping to arrange and describe some of the major collections of that time. This enthusiasm is reflected in The Galpin Society's broad remit today to promote the study of all kinds of musical instrument, and not solely early instruments as is sometimes assumed. Since its foundation in 1946 The Galpin Society has had four Presidents, namely Jack Westrup, Philip Bate, Edgar Hunt and our current President Jeremy Montagu, all eminent scholars.

The Galpin Society Journal (GSJ) is published annually for the benefit of members. The founding members' vision was that it would 'provide a platform for anyone who has anything of interest to say on the subject [of research into musical instruments]'. Since 2003 the journal has been produced in A4 format and has a colour section, which allows for superb reproduction of images – for example in the 2007 GSJ ten pages are devoted to colour reproductions of the *Triumphzug* of Maximilian I, accompanying an article by Herbert Myers. The current editor Michael Fleming is always keen to hear from potential authors and can be contacted at *editor@galpinsociety.org*.

Members also receive a Newsletter three times a year, the content of which varies, but includes notices of museum exhibitions, forthcoming events, recent publications of books associated with musical instruments, requests for information, and other short items of interest sent in by members.

Visits to collections of musical instruments both inside and outside the UK are arranged on an occasional basis, and in 2005 a visit was made to several Italian collections, including some which are not normally open to the public, situated in Bologna, Florence, Briosco and Verona.

In 2004 a group of The Galpin Society members took part in a visit to Copenhagen, Malmö and Lund where they saw such delights as a Compenius organ dating from 1610 in Frederiksborg Castle and two narwhal ivory recorders in Rosenborg Castle.

Conferences form another important part of The Galpin Society's activities. In 2006 a joint conference was held with the American Musical Instrument Society at the National Music Museum, Vermillion, USA, and in 2009 a joint conference with the Historic Brass Society will be held in London and Edinburgh. Entitled 'Making the British Sound', the topics discussed at the conference will include instrument design, instrument manufacture, concert life, brass bands, orchestras, solo and small group performance in Britain or other countries where musical styles were influenced by the British Sound. The scope includes all relevant periods of music-making up to the end of the twentieth century. For further information please see *http://www.music.ed.ac.uk/euchmi/galpin/gxhp.html*. Some of the papers presented at conferences such as these are later published in *The Galpin Society Journal*.

The Galpin Society has an international membership, and includes many educational establishments as well as individual members. We welcome new applications for membership, particularly from students and young persons under the age of twenty-five. People falling into these categories are given a 50% discount on the normal individual membership subscription rate.

A research grant is available to members of at least three years' standing with the expectation that this will lead to an article suitable for inclusion in *The Galpin Society Journal*, for example Ingrid Pearson's 'Ferdinando Sebastiani, Gennaro Bosa and the Clarinet in Nineteenth-Century Naples' in this year's journal.

A complete contents list of all sixty journals produced so far is provided on our website and many, but not all, of the journals from the 1970s onwards are available as back issues. Journals published more than five years previously can be accessed via the JSTOR website *http://www.jstor.org/*. Anyone with access to an institution which subscribes to JSTOR can now read these older issues of GSJ online, and for other researchers each article has recently become available on a pay-per-view basis via the JSTOR webpage *http://www.jstor.org/about/pss_title_list.html*.

The Galpin Society website also includes a data and reference section which includes information such as a journal of surviving Boosé, Boosey and Boosey & Hawkes brass instruments with archival and catalogue data, and a list of surviving Adolphe Sax brass instruments. Members are invited to add links to their own websites from The Galpin Society's website, and a quick look at these will show the reader that our members have interests in many different musical instruments.

For further information and details of how to join please see our website: *http://www.galpinsociety.org*.

Early Music at the Djanogly Recital Hall, Lakeside Arts Centre, Nottingham

Catherine Hocking

In the latest of our series on concert series featuring early music, Catherine Hocking looks at the place early music takes in the exciting, wide-ranging programme at the Lakeside Arts Centre, where she is Music Officer. Let us hope that more of our readers will be encouraged to attend!

Enjoying a prominent position on the beautiful Highfields Park campus of the University of Nottingham, Lakeside Arts Centre has attracted more than one million visitors since first opening in September 2001.

A vibrant performing and visual arts centre, Lakeside hosts a busy year-round programme of visiting theatre, dance, comedy, exhibitions and concerts which take place in three main venues: the Djanogly Theatre, Djanogly Art Gallery and Djanogly Recital Hall. The addition of a brand new performing arts workshop space, visual arts workshop and artist-in-residence studio in 2005 enabled a considerable expansion of participatory activities, and Lakeside runs a regular workshop programme appealing to all age groups, but most particularly focusing on children and young people. Visiting professional programming is complemented by in-house theatre productions and specially curated exhibitions; with Chinese New Year Celebrations, the International Children's Theatre and Dance Festival, and Lustre Contemporary

Craftmakers' Market providing eagerly anticipated highlights in the regional cultural calendar.

Reflecting the diversity of Lakeside's audience, the music programme is a rich mix of chamber, early, world, jazz, contemporary, folk and University ensemble performances with around fifty concerts taking place annually. Chamber and early music concerts are performed in the Djanogly Recital Hall, acclaimed as one of the finest small halls in Europe by many of the featured artists. A Peter Collins chamber organ and Zuckerman harpsichord are permanently housed in this 200-capacity space: coupled with the venue's superb acoustics these attributes make it an ideal venue for Lakeside's early music series.

We currently aim to programme six early music concerts annually. As the programmer, I am fortunate to face an embarrassment of riches amongst the early music performers and ensembles based in the UK. However, finding the right balance between programming long-time audience favourites and introducing new performers (especially young emerging artists) alongside the wish to platform unusual instruments (I'm told the hurdy-gurdy is always a winner!) and include the music of Bach, Handel or Vivaldi, presents a regular dilemma.

Whilst Lakeside's chamber music series benefits from being able to include known repertoire to attract audiences, for example Schubert's 'Trout' Quintet, this approach can present challenges with the early music series where concert repertoire is much less likely to be known to the audience through recordings and radio broadcasts. Although we drew a capacity audience for the Red Priest concert last year – an ensemble with a high media profile – on average we have an audience of less than 50% capacity for our early music concerts.

We have a solid base of support of about eighty who regularly attend our early music series. Gaining the trust of the audience is vital so that audience members can be confident that programmes will be of a high quality and provide a rewarding concert experience. Building the audience then becomes a question of marketing concerts in different ways and reaching new audiences, particularly the folk and world attendees, for whom elements such as unusual instruments or traditional music cross over into the early music genre. Programmes such as Joglaresa's 'The Sword and the Scimitar', Alva's traditional and medieval songs from Britain and France, and Concordia's portrait of traditional music from the Golden Age of Spain have all attracted larger audience numbers in part because of the programme's appeal to a wider audience.

Working in an arts centre also offers opportunities to make interdisciplinary links across activities. In spring 2008 the Djanogly Art Gallery will host an exhibition of French eighteenth-century drawings from Waddesdon Manor. To

complement this major exhibition, harpsichordist Matthew Halls will perform a recital entitled 'Rameau and the French Baroque' and audience members will be able to have a guided tour of the exhibition immediately before the concert.

Feedback confirms that audiences really appreciate pre-concert talks, especially when given by the performers who offer informative perspectives about the works or instruments. Audience members enjoy the opportunity to see instruments or musical scores up close following concerts. We are also fortunate to have a wealth of knowledge amongst the academic community who can provide insightful pre-concert talks. For a concert in the autumn with the English Cornett & Sackbut Ensemble, Professor Julie Sanders – whose book *Shakespeare and Music: Afterlives and Borrowings* was published in July 2007 – will give the talk prior to the 'Shakespeare's London Project' concert.

As a University-based arts centre we are also keen to explore links with research activities which may potentially lead to a performance. The Pötzlinger Project in the Music Department at Nottingham University provided the impetus for an enlightening concert that featured music from the mid-fifteenth century St Emmeram Codex. Funded by a grant from the UK Arts and Humanities Research Council and being carried out by Professor Peter Wright and Ian Rumbold, the research focused on Hermann Pötzlinger, master of the famous monastery school of St Emmeram in Regensburg around 1450. In a rare visit to the UK, the Munich group Stimmwerck presented a selection of music from the St Emmeram Codex, much of it not heard since the fifteenth century, with Ian Rumbold providing a fascinating introduction to the music and the Codex itself. Audience members also had the opportunity to see the newly published facsimile of the Codex.

Our University base also allows us to engage with students, which can be especially rewarding when opportunities for working with professional musicians arise. In May 2007 the University's chamber choir rehearsed Tarik O'Regan's *Scattered Rhymes* and the plainsong propers for a performance of Machaut's *Messe de Nostre Dame* with the Orlando Consort. Their resultant concert performance left the students exhilarated at the experience, and having gained a deeper understanding of the Machaut Mass.

Lakeside is blessed with a wonderful Recital Hall, and tremendous support from the University of Nottingham. The challenge is not only to maintain our loyal core audience, but also to reach new audiences and introduce them to the enjoyment of early music. Our approach is through careful programming which maximises cross-over opportunities, enhanced by pre-/post-performance talks which help to extend appreciation, all underpinned by consistent and considered marketing. Time will tell whether we've got it right.

[Details of all the activities at Lakeside, including the concert series, can be found on the web at http://www.lakesidearts.org.uk/. Details of the concerts series are also available from the box office and information line, 0115 846 7777 – Ed.]

Lincoln Early Music Festival
Helen Mason

In the fourth of our continuing series on Early Music Festivals, Helen Mason writes about the festival she directs in Lincoln. Of much smaller scale than the festival in Newcastle featured last year, Lincoln's inventive programming has focussed on the more specialised niche of medieval and renaissance music. Having grown successfully over twelve years, its future now seems uncertain - let us hope it can survive. Helen's lament is, however, useful in highlighting funding issues affecting all UK arts organisations.

'Great oaks from little acorns grow': possibly a slightly overblown description of the trajectory of the Lincoln Early Music Festival from its conception in 1996 over a civilised pint in one of the city's many hostelries by keen early music enthusiasts, Dante Ferrara and Richard Still, to the successful twelfth Festival brought to a resounding close in August 2007 by the Dufay Collective. However, the outline aims and purposes agreed over that pint have informed each Festival since – a testament to the Festival founder directors' vision and pragmatism.

One of the driving forces behind their idea of holding a festival in Lincoln was a matter of geography. At that time virtually no Early Music concerts were held in the city - anybody wanting live early music had to travel out of the county to Nottingham, Beverley, York and London. They felt too that, as well as simply dealing with the travelling distance issues, Lincoln as a city also had the right architectural ambience and infrastructure to complement early music concerts.

Other aims included offering local early musicians, both professional and good amateur, a local platform to perform, supporting young or newly formed groups on their way up the professional ladder and organising workshops to

encourage interest in and knowledge of the music.

The first Festival, staged in May 1996, extended over five days with four concerts and a dance workshop. The directors managed to secure local authority support and funding and, astonishingly, the Festival broke even. Encouraged by this success, plans were made for the following year, moving the dates into August, at that time fairly free of other festivals, to avoid clashing with the Beverley Festival.

Successive years saw the gradual introduction of more events, including single concerts in Spring and early Summer to attract local audience members who holiday in August. In 2000 the main Festival was extended to six concerts and preceded by a week-long exhibition and a lecture relating to the stone carvings of instruments in Lincoln Cathedral's Angel Choir. Thereafter the Festival has averaged annually two stand-alone events (concerts or workshops) in Spring and a main Festival of six to eight concerts running Monday to Saturday/Sunday in the first week in August.

The Festival is administered by a small team of volunteers – there are no salaried staff – who work extremely hard in their spare time to raise funds, promote the concerts and cover all the other administrative tasks. It has been a great privilege to work with and host so many fine musicians over the past twelve years and Festival volunteers have been continually impressed by their creativity, dedication and infectious enthusiasm for the music.

The Lincoln Early Music Festival has concentrated on programming medieval and renaissance music. Each festival has included a great variety of music, ranging from fairly serious troubadour songs, through medieval dance music and costumed Tudor bands to The Carnival Band's quirky more popular approach, in order to appeal to as wide an audience as possible. As indicated earlier, the Festival holds workshop sessions offering the opportunity to try a 'hands on' experience. There have been dance workshops, choral singing days, children's workshops. Additionally there have been talks and lecture-recitals, as well as pre-concert 'conversations' with the artists, all with the purpose of breaking down barriers, encouraging audiences to ask questions, find out more about the music and thereby gain more enjoyment from the whole experience.

All festivals will have their favourite highlights which they believe are unbeatable. Top of this Festival's list is the 2001 concert by the Japanese duo, Mutsumi Hatano and Takashi Tsunoda performing Dowland. The purity of Mutsumi's voice and her superb command of sung English was magical and the subtle intensity of Takashi's lute playing remains unbeaten in this writer's book. Then there was the workshop and performance of Tallis's *Spem in alium* which the Festival finally managed to coordinate in 2006. Some choir members had

waited a lifetime for an opportunity to sing this work, and indeed it may be the first performance since the war, if not the first modern day performance, in Lincoln Cathedral. Finally, on a lighter note, I must mention the general audience merriment created by the Carnival Band, who seamlessly migrated from a renaissance song into a Spice Girls parody.

Extra-musical factors have been vital to the success of the Festival so far, the first of which is the main venue. The Festival uses the chapel at Bishop Grosseteste College which, despite its unremarkable exterior, has the most wonderful acoustic – responsive but not muddy – and is sufficiently large (capacity around 140) to accommodate the audiences. There is a real possibility for performers and audiences to establish a rapport, so important in much of this music, as well as the opportunity for performers to stage entrances from the balcony or the side door!

Another factor stems from the enthusiasm for historical 'authentic' recipes of one of the volunteer helpers. She has provided 'Fare' to accompany the usual liquid interval refreshments, matching, where possible, the recipes chosen to the period of music being performed in any particular concert. Audiences and organisers alike have all become much more knowledgeable about when particular ingredients were introduced into the country and have been very pleasantly surprised at the variety and excellent taste of the food!

The Festival has been fortunate to have had the invaluable support of Counterpoint Music who have provided box office facilities as well as a CD and printed music stall at the venue. The Early Music Network has been an immensely helpful source, having offered consecutive funding on at least two occasions – it is always a relief to know that there is some money in the bank when embarking on the kite-flying stage of programme planning and booking artists. The local authorities – Lincolnshire County and Lincoln City councils – have been supporters throughout the twelve years, both with actual cash funding and as invaluable sources of support and advice from their respective arts officers. The Festival has had successful lottery bids and has raised money from local trusts. Arts Council funding has also been awarded and the Festival had a stable three-year period as one of their RFOs (regularly funded organisations) until they ceased to deal directly with organisations with small funding pots.

Reaching the tenth Festival seemed to be the major hurdle. However, the two subsequent Festivals have proved harder and the future looks increasingly uncertain due to the annual struggle to raise sufficient funds. The future funding picture for 2008 and beyond (up to 2012?) looks bleak – for obvious reasons. While Festival directors have been proud to describe the Lincoln Early Music Festival as 'professionally run by amateurs', each year the divide between

professional arts people and the grass-roots arts volunteer organisations widens and the requirements set by funding bodies such as the Arts Council become harder for the layman to interpret. With a smaller pot in any case, what there is goes mostly to new initiatives, leaving less for continuing activities. The impression too is that early music is not a high priority.

The local authorities' arts budgets are also increasingly under pressure. Word has it that grant aid may in future be redeployed to offer 'development' assistance, presumably with the idea that arts organisations should be self-sustaining. The problem for organisations like the Lincoln Early Music Festival is that actual money is needed to pay actual bills (performers, venue hire, publicity costs).

Geography may again prove to be a major factor. Lincoln may not be large enough in population terms, or rich enough demographically, and the commercial sector without sufficient spare resources to support what is, after all, a rather specialised branch of the arts. Survival will require hard decisions to be made regarding the extent of the artistic programme weighed against the commercial need to survive on minimal public funding.

Will there be a Lincoln Early Music Festival 2008? Perhaps it is time to get back to that hostelry…

[The website for the 2007 Lincoln Festival was http://www.lemf.org/index.html. Hopefully there will be an update for 2008 - Ed.]

Cambridge Early Music Summer Schools
Selene Mills

In the first of our series of articles on early music summer schools in the last Yearbook we looked at one of the oldest. Here Selene Mills writes about her experience of setting up and running one of the youngest, which she established in 1992 and still directs.

Why set up an early music summer school? Perhaps surprisingly, this is a question I have rarely asked myself: it just seemed the obvious thing to do. I had spent seven years as Registrar at Benslow Music Trust, in close contact with people who attended and taught on short music courses, and the need for a summer school gradually became apparent, especially in the later years when priorities were changing at Benslow. As well as becoming more like a conference centre than a slightly shabby but homely country house, Benslow was becoming more profit-focused and more ruled by 'management' principles. Some of the minority interest courses, including early music, seemed in danger of disappearing – not least because the tutors were unhappy about the changes in atmosphere and the effect these were having on participants' learning experience.

It was Peter Holman, with whom I had been working for several years, who suggested that I set up my own courses elsewhere. My friend William Clocksin was a Fellow of Trinity Hall in Cambridge, and between us we drew up plans to run some courses there the following summer. The timing was propitious: the first Gulf War had depleted the American conference market severely, and Trinity Hall was glad to have people using its facilities over the summer, even at a highly subsidised rate. Having no idea of the amount of work it would create, we ambitiously planned three weeks of courses, with Peter's group The Parley of Instruments, Musica Antiqua of London, and The Hilliard Ensemble. These ensembles had found Benslow unsatisfactory and generously entrusted me with the care of their summer schools.

There was a lot to be done. I moved to Cambridge, having found a job which would support me but allow me some free time for the summer school work. There were countless matters to be negotiated with the college authorities, with the City Council, with banks and suppliers, with churches and other concert venues, with existing concert promoters in Cambridge. Through advertising and

contacting the ensembles' 'fan lists' the word gradually spread about the Cambridge courses. I vividly remember sitting at my kitchen table in Hitchin, folding thousands of photocopied leaflets, and thinking: "If I ever do this again, I shall get a printer to do this!" But in reality at that stage I had no idea whether the project would fail or succeed, and gave no thought to the possibility of repeating the exercise in the future.

Then the applications started to arrive. Trinity Hall gave me my own pigeonhole, and every day it bulged with letters from around the world. To my astonishment, all three courses filled, and I had to turn over fifty hopeful applicants away, after many discussions with the tutors about the ideal size and make-up of each course. The rehearsal spaces available in the college, and the number of tutors, dictated how many people could attend, when divided into the largest feasible number of small groups. For the Hilliard course we squeezed in eleven groups, using bedrooms as rehearsal spaces as well as the official rooms: the Lecture Theatre with its squeaky floor and disco lighting; the Music Room with precious little lighting at all; the elegant Chetwynd Room with its ancient two-pin sockets into which the standard lamps would not connect; the tiny Chapel, and other quirky corners of the college where our presence was tolerated.

Next came the job of working out the detailed timetables: which singer or player was to be in which room at what time and with which tutor. This was a major challenge, particularly as many of the participants were unknown to us, and trying to guess their standards from their own descriptions was a minefield. However, I came to realise that this sort of attention to detail was essential not only for the smooth running of the course, but for the satisfaction and personal fulfilment and education of each participant. While a participant can put up with being in a group of a significantly lower or higher standard for a session or two, any longer than this becomes untenable and dissatisfaction starts to seep in. On the other hand, I have found that the more able or experienced participants, and indeed the professional tutors, always have something to learn from those who are perhaps adult learners, or have no formal education in music, but bring fresh ideas, questions and talents to situations or music otherwise in danger of being taken for granted.

In spite of a few nightmares anticipating how many things could go wrong, the day eventually came when the first participants arrived. From that moment on, the music and people's excitement in it became the focus of everything, and a source of huge pleasure to me. Having just finished the fifteenth year of courses I am convinced, as every year, that CEMSS is something that matters – not just to me but to hundreds, perhaps thousands, of others. We have a phenomenally

high rate of participants returning again and again, while always welcoming new people with open arms. Such a blend, combined with the warmth and even-tempered nature of our wonderful tutors, seems to create a nourishing social atmosphere, which is as important as the quality of the tuition. There is no hint of competitiveness, and each participant is encouraged to develop at their own rate. We do not expect perfection in our 'end-of-course' concerts, though the standard is usually extremely high; what we hope for is for each student to do his or her best, and to have absorbed at least some of the tenets of the course. I usually get rather weepy at the end of a course. This is partly from exhaustion, and partly because I hate saying goodbye to people I have grown close to over a very intensive week; but my tears are chiefly of pride in these extraordinary individuals who come together for a few days, expose themselves to criticism, and then learn to overcome nerves, worries about home life or work, and fear of making themselves ridiculous, in order to produce music together.

I'd like to describe one performance on this year's Baroque course which epitomised the ideals of CEMSS. In the 'informal student concert' on the penultimate evening of the course, Gail Hennessy's group of woodwind students performed *Variations on La Follia* – by themselves. Each player wrote their own variation, orchestrated its continuo accompaniment, and performed it with the rest of the group. From beginner Jan's simple and serene tune to Guildhall graduate Veda's biting rhythms, each player expressed themselves in the way that suited them best – within the context of an ensemble piece. Everyone in the audience appreciated the achievement of each performer, willing each one to do well; the final variation, in which the combined melodies burst like fireworks, was a climactic and joyous moment which I shan't forget.

Dear Course Members, I do it for you.

[The CEMSS website is http://www.cemss.org/; or you can contact Selene Mills at Trinity College, Cambridge, CB2 1TQ, UK – Ed.]

North East Early Music Forum
Jillian Johnson

Continuing our exploration of the regional Fora, Jillan Johnson writes about NEEMF, with the running of which she has been closely involved for twenty years.

An invitation to contribute something for this series about the North East Early Music Forum sent me scurrying back to old newsletters and minutes to see just how long ago I became involved with the Early Music Forum movement. Looking back through the minutes I see that NEEMF was formed in 1982 by John Bryan of the Rose Consort, following the example set by Joan Wess and the North West Early Music Forum. NEEMF's geographical base covers the North of England east of the Pennines from Sheffield in the South of Yorkshire up to the Scottish Borders and across to the coast at Whitby. This is a large catchment area and much of our activity remains centred around York, Leeds and now Sheffield (home base for current committee members). Like the other Fora we organise tutored playing opportunities for our members, mostly one-day workshops but with an annual weekend workshop usually held in early September. From the start we were fortunate to make connections with our local Early Music Festivals at York and Beverley, and their programmes have included NEEMF workshop days. It is gratifying to see how many of the luminaries of the early music world have given their energy and expertise to direct our efforts over the years.

I joined the committee as secretary in 1987 and the following twenty years have seen all sorts of developments in the world of early music – particularly in the fields of scholarship and research and the proliferation of professional performing groups. Looking back I realise how much of my 'early music education' I (and probably many others) owe to NEEMF and the opportunity to work with those who are at the cutting edge of such developments.

During that time much has remained the same and much has changed. Committee minutes from my early days as secretary show that what constitutes 'early music' has developed (the ownership of a crumhorn is no longer essential to establish your early music credentials) and there is now a greater interest in Baroque performance practice. Current members of NEEMF seem less interested in early dance than they were in the late eighties but the strong

northern interest in choral singing continues to make our singing days a success. The cost of hiring premises for a workshop has risen alarmingly. However we still have the same concerns over maintaining and increasing membership and particularly encouraging participation of younger members. We have recently been successful in obtaining Arts Council funding to help address access to early music performance for younger players. This grant supports student participation in our residential weekend workshops with funding for a total of nine students to attend free of charge over a period of three years. Modern technology has helped us develop our communications with members – the advent of the PC has (with the assistance of a valiant editor) delivered a smarter newsletter, a web page (*www.neemf.org.uk*) that allows greater access to our events by the general public and committee, and members 'newsgroups' that enables us to communicate more speedily with our membership.

This year will see my resignation from the administration of NEEMF and I look forward with confidence to participating in its events and seeing its work continue under the leadership of a new chairman.

Handel Online
David Vickers

We continue our exploration of the various resources available for specific repertoires on the web with a look at those for Handel. David Vickers has recently completed a Ph.D. on Handel's music theatre works and is a musicologist, writer and broadcaster.

There is a long and venerable tradition of obsessive Handel worship. Perhaps this started with Roubiliac's statue of the composer playing the lyre made for Vauxhall Gardens in the late 1730s (now in the V&A), and has continued ever since with swathes of literature and media devoted to 'Il caro Sassone'. So it is not surprising that Handel was among the first composers to attract detailed resources on the worldwide web. Whilst a postgraduate student at the University of Leeds in 1996, I encountered a strange new-fangled contraption called 'The Internet', and my awakening passion for listening to Handel's operas and English theatre works was served by Brad Leissa's 'Handel Homepage', which

contained a chronology, anecdotes, a long bibliography of different kinds of literature, a catalogue of Handel's works (organized by HWV number), an international concert listing, and announcements about the latest new Handel recordings. All this was prepared by a dedicated enthusiast in his spare time, and provided to the cyber-surfing generation for free! Handel lovers are nothing if not dedicated.

In 2001 I met Brad at a Handel conference at the University of Maryland, and since then we have co-produced the website together. Now called GFHandel.org (*http://gfhandel.org*), it has continued to grow with articles, CD reviews (although it is difficult to keep that up to date!), interviews, and an ever-expanding page of links. If you cannot find the Handelian information you need at GFHandel.org, then there is a good chance the 'Handel on the Web' section will successfully lead you on to it. Of course, there is the FAQ page for inquisitive folk who want to know where Handel's 'Largo' comes from, and if he really wrote 'Joy to the world'. So far, we have resisted the idea to add sections about 'Was Handel Gay?' or 'Was Handel Anti-Semitic?', and are content to leave such unsupported speculation to *The New York Times*.

It becomes apparent from our main menu and 'Handel on the Web' page that there is a lot of information about Handel on the internet. Much of it is useful for general Handel information, often specific to an organization, and some of it is terrible. The venerable Handel festivals and societies based in Halle and Göttingen both have excellent websites (with English versions available). Göttingen, as the slightly older annual festival with its own impressive history and status, operates a website that deals almost exclusively with the festival, although if you join the Göttingen Händel Gesellschaft you can buy some specially produced CD recordings of complete works conducted by Nicholas McGegan and featuring performers such as Robin Blaze, Sophie Daneman, John Mark Ainsley, Dominique Labelle, The English Concert, Concerto Köln and the Akademie für Alte Musik Berlin (*http://www.haendel.org*). Halle's Georg Friederich Händel Gesellschaft (*http://www.haendel-in-halle.de/*) is a larger organization because in addition to the festival it also runs the Händelhaus museum (situated in the house where Handel was born and raised) and the new collected edition of Handel's works (the Hallische Händel-Ausgabe). All of these facets of Halle's Handelian life are well represented at the Händelhaus website, which, although it takes a little while to get used to navigating, is a goldmine of information. The HHA's own official work-list of Handel's compositions is at *http://www.haendel.haendelhaus.de/de/werkliste/*, and the best online source of information about authentic portraits of the composer (including Roubiliac's statue) is at *http://www.haendel.haendelhaus.de/de/biographie/portraets/*.

The American Handel Society (*http://americanhandelsociety.org/*) has an attractive website that features information about its conferences (roughly every two years), and also some back issues of its newsletters (in PDF format) that often contain interesting short articles by scholars announcing details of their recent research. Its English sister organization The Handel Institute has a webpage at GFHandel.org. There are also Handel websites in Spanish, French, Italian and Czech.

The Handel House Museum in London has its own website (*http://www.handelhouse.org/*), which principally contains information about the museum's recent history and its events (chamber concerts and educational activities). Those wishing to get meatier biographical information about the composer and his music can consult New Grove online, of course, and those wanting to dig around important collections of manuscripts and librettos will find the Gerald Coke Handel Collection at The Foundling Museum worth investigation (*http://www.foundlingmuseum.org.uk/exhibit_handel.php*). Alas, there is no online access to Handel's autograph music manuscripts, but typescripts of numerous librettos are available at *http://opera.stanford.edu/iu/libmlist.html*. The Academy of Ancient Music has published a few excellent short essays about Handel by leading scholars Anthony Hicks and Donald Burrows (*http://www.aam.co.uk/featur.htm*).

There are also ample facilities for those who want to chat as part of the international Handel fan community. The discussion group Handel-L (*http://launch.groups.yahoo.com/group/handel-l/*), originally started by the late Professor Howard Serwer at the University of Maryland, has been operating as a Yahoo group for about six years now, and is 'open to everybody wishing to discuss the music, life and times of Handel (1685-1759), and his contemporaries. Subscribers are welcome to initiate or respond to a wide variety of topics'. Some postings debate the virtues (or not) of people's favourite (or not) countertenors, but there are also some surprisingly serious discussions in which respected professional Handel scholars sometimes get involved. Whether your interest rests in standing up during the 'Hallelujah' chorus at Christmas, or in getting Polish recordings of his most obscure Italian operas, the internet has proven to be a handy Handelian tool.

Facsimiles
Clifford Bartlett

Continuing our exploration of printed resources for early music, Clifford Bartlett writes about an area in which he has a strong personal interest, the availability and use of facsimiles. Clifford has been publishing music under the name of King's Music for over twenty years and is also the publisher of, and chief reviewer for, Early Music Review. *He is Chairman of NEMA.*

I've made this article personal: perhaps it will be more readable thus, but it is also intended to show how the use of facsimiles by performing musicians developed. I've generally ignored publications only available in major libraries. I was fortunate in that I have had access to them in three major libraries (Cambridge University, London University and BBC Music); but I was in a privileged position, and I have tried to focus this on publications readers might buy or which there's a chance someone you know might have bought. The emphasis is on facsimiles of printed sources. The series mentioned include some manuscripts, but they present more complications to the user and are less easy to read. Some players are now reading Bach from the manuscripts that were hastily produced by scribes and students and corrected by the composer: I'm sure they are learning from that more about how the music could be (if not necessarily was) performed; sadly, for many composers we do not have the insight offered by the performance material that they used.

When I first came across them, facsimiles of music were expensive, bought only by libraries or as expensive presents, and not considered as objects for practical music-making. The first facsimile I bought, however, was not issued for performance, but for its visual interest. It was published by Insel-Verlag in 1958, in a widely circulated and cheap German series of artistic objects, a bit like the King Penguins (which were modelled on them). It had a reduced-format reproduction of Bach's unaccompanied violin Solos (why do we have to give them the cumbersome title 'Sonatas and Partitas'? To avoid Bach's awkward non-plural Sei *Solo*?). I rubbed out the price, but as far as I can read it, it was five shillings (£0.25), around the price of a largish paperback book in 1960, when I bought it. It's still in print, at €10.80. I enjoyed it as a bridge across time, as an image, not for performance or study. For a version to play from, SPES (whom I will mention later) now have a bound, full-size version for €22.00.

It was lutenists who first realised that the original notation was practical and sensible, since they preferred to read from tablature, whereas modern editions were mostly transcribed for musicologists or (in the case of lute songs) pianists. It took a while for singers to realise that they, too, could use the facsimiles of lute songs, and some eventually also saw the advantage of singing renaissance polyphony from partbooks. Instrumentalists started from late baroque parts, and graduated to the more difficult 17th-century editions.

The first facsimiles series to make an impact on me for practical reasons was the Scolar Press series of English Lute Songs, available in nine volumes but also with each song-book separately. I still keep the original brochure (1967) as a bookmark in my copy of *English Madrigal Verse*. This was at a time when lutenists were flourishing, and having the whole repertoire available in facsimile rather than the unsatisfactory editions by Fellowes was immensely useful. Singers mostly preferred the modern editions, but at least the players could check on what they were singing! The series as a whole cost £60 as a special offer, £75 after publication; not cheap (perhaps more than a week of my salary at the time), but the individual volumes were under £2.00 each and affordable. Scolar Press also produced a few madrigal books. Music was a byproduct to Scolar Press's scholarly reprint programme, and music was not found sufficiently profitable. Some facsimiles of music also crept into another firm's series of English literature, English Experience.

Lute music was a major part of the output of Boethius Press**,** which flourished for nearly twenty years from 1973, had financial problems in the early 1990s, and subsequently revived as Severinus Press, now mainly publishing modern editions of Telemann. In its original incarnation it depended to a considerable extent on Bob Spencer and his extensive library of lute and guitar sources. They made a point of included detailed information about the source itself and concordances, many volumes having substantial introductions. The publication that had most influence beyond the lute world was the facsimile of the Tallis-Byrd *Cantiones Sacrae* of 1575. Here was a major collection of Latin motets by two leading composers that was readily available and usable for facsimile-singing courses, and enabled ordinary, if especially enthusiastic and curious, choir singers to see the merits of singing from facsimile.

Singing from facsimile is not just an affectation of quaintness. It takes us into a new world in which scores don't exist (which has some implications on how the music is directed) and there are no barlines (not of such importance as some argue, since one is always aware of the tactus even when it isn't expressed visually): more significant is that each phrase can be seen as such without being spaced out according to the rhythmic patterns of the other parts. Hearing is

intensified, while with less information to take in from the page and no conductor to keep an eye on, the visual relationship with other singers is more acute.

[It also enables singers to follow the natural verbal stresses much more easily, rather than the false metrical stresses implied by barlines and ties – Ed.]

According to its excellent website, Minkoff began in the late 1970s – rather later than memory tells me. The oldest catalogue I have, 1985-6, lists 500 titles, with the largest category being music for the lute and other plucked instruments, along with a large number of keyboard sources. There were also reprints of treatises and of classic musicological works. My recollection is that they seemed quite expensive at the time: I'd like to compare the price of Boismortier's op. 10 (35 Swiss Francs) with the £6.00 we have charged for it since we produced it a few years later, but have no means of knowing what the Swiss franc was worth then. There is very little music in partbooks. The publication that I find most useful is the complete facsimile of Charpentier's own collection of his autograph scores, 28 volumes for SF3000 = £1,255 (or about £45 a volume, which is good value compared with the price of modern 'collected work' scores), but that is for study rather than of direct use for performance.

I've mentioned SPES in passing. Studio per Edizione Scelte began in the late 1970s to issue several series of facsimiles, distinctive for the elegant and bright marbled patterns of their covers. The emphasis was on Italian instrumental music. Keyboard players could see how Frescobaldi was notated, and some of the important works for instrumental ensemble became available for the first time. Dario Castello seemed unreadable at first, but he became one of the composers whose music came to life at the hands of early-style players, at least some of whom encountered the music through the early prints. I've sold more of their Corelli op. 5 than any other facsimile (incredibly cheap at €19.00), though that was less of a revelation than most of their output, since the Chrysander/Joachim edition (cheaply available from Dover Books in a volume with scores of op. 1-4) was amazingly good and included the embellished versions. SPES also produces a series for flute, another of cantatas, seventeenth-and eighteenth-century guitar music, a few operas, and D. Scarlatti's sonatas. There was (though it was out of print last time I ordered it) also a fine pair of volumes giving the sources, both MS and print, of Handel's solo sonatas.

Earlier Italian publishers had also produced facsimiles, mostly without reaching out beyond the musical world. But the catalogue of Arnaldo Forni is well worth inspecting, mostly for Italian music, and it is still producing valuable new titles.

In the USA, Broude Brothers had a programme of reprints which, like Minkoff and Forni, included out-of-copyright musicology as well as facsimiles of sources, beautifully produced but quite expensive. One I use frequently is Purcell's *Orpheus Britannicus*; although I bought the Gregg Press reprint for a couple of pounds, that was a later edition, and I'd smothered it with pencil marks, so the earlier edition was worth the quite high price. Sadly, it is now out of print. There is a moral here: if you see something you may want sometime, buy it – it might not be available when you really want it. In the 1980s Broude began a new series, with the significant title Performers' Facsimiles. The prices are quite low, fluctuating with the dollar, which seems more variable than the euro: now is a good time to buy them. The range covered is very wide, from about 1600 on to the nineteenth century. It extends to a few orchestral sets, especially Vivaldi. (Incidentally, if you haven't read Ronald Broude's amusing story about the authentic *Messiah* performance, it's worth looking up in *Early Music America* vol. 12/2 or *Early Music Review* 115.)

I sometimes wonder sometimes where Fuzeau gets its market to justify such extensive an output. Its facsimile series is good value, and is directed toward the performer, more specifically towards the student, since some of the introductions are a bit naïve and elementary for the professional player. Their main efforts are devoted to French music, and like Broude and SPES keep on the modern side of the 1600 watershed. A parallel series includes non-French music. Their output is indispensable for players of Marais, Couperin, Rameau (his theoretical works are available as well), Leclair and many others. Of the foreign output, the obvious choices to mention are the two sets of Buxtehude's trios for violin, gamba and harpsichord and some of Vivaldi's chamber music. There is also a massive series of facsimiles of instruction books. One problem is that Fuzeau's heavy paper requires a substantial music stand.

A puzzling feature is the assumption that the music retail trade isn't international. So we find Fuzeau issuing Corelli op. 5 for over three times the price of the SPES version, while Fuzeau's Geminani op. 1 (revised edition) and op. 4 are over twice the price of King's Music's versions. Surely the market is small enough for such competition to be harmful: there is still plenty of music needing facsimiles.

Since I've mentioned King's Music, I mustn't be too modest about our venture. Although most of our activity since about 1990 has been with typeset Urtext editions, during our first five years we built up an extensive selection of facsimiles of baroque music. We started by accident: I was asked to advise what music the new European Baroque Orchestra should acquire when it started in 1985. I suggested photocopies of good eighteenth-century prints of orchestral

music, so was asked to provide them. Up till then, orchestral material had been virtually ignored by the facsimile publishers. The teachers at the orchestra's sessions were delighted by the music, and ordered sets for themselves. I tried to keep costs down by supplying photocopies, thus enabling sets to be run on demand. That avoided the need for expensive print runs, and also enabled me to provide exactly the number of parts that the customer wanted (though it was – and is – quite labour-intensive). Subsequently, other publishers produced smarter facsimiles of a few sets, but the orchestral repertoire is still under-available. A couple of years ago, we acquired the JPH series of mostly-English facsimiles from John and Jenny Edmonds.

One publisher of library-sets, Garland, has also had a considerable impact on the world of the performer, though it has now moved on to other areas. For a decade or two it produced extensive series of music facsimiles. The Italian operas and oratorios were not of immediate practical use, though they contained useful source material. But the series of Italian and of French cantatas needed only some photocopying and, for the works with instruments, a bit of hand copying or computer work to be performable, and there was also a fine series of seventeenth-century keyboard music. The thirty sets of facsimiles of renaissance music provided a large repertoire suitable for facsimile singing. The prices were quite high, and only wealthy libraries subscribed; but Garland's practice was, once the subscriptions had been fulfilled, to get rid of the unsold items at about a third of the original price. I'm sure that I'm not the only person to have stocked up on these offers, and I must have sold at least ten sets of a fine retrospective anthology of motets for 3, 4, 5 & 6 voices published by Berg in Munich in 1558-9. Not all the series is quite as easy to read as that, but it is well worth finding out whether any accessible library has them.

Little-known in Britain is Cornetto-Verlag from Stuttgart, whose output includes facsimiles of mostly sixteenth-century sources; the ones I know are of sources from German libraries, but some are Italian. There is also a related series of excellent modern editions.

Finally, Alamire, a Belgian organisation which initially issued some useful practical facsimiles of seventeenth- and eighteenth-century music but has since turned chiefly towards medieval and renaissance material. Some of the earlier output is probably still available, including Isaac's *Choralis Constantinus* and Lassus's *Il primo libro de motetti a5 & a6*, and some sets of renaissance partbooks previously issued by Edition Culture et Civilisation. The Alamire set that I have used most, now out of print, is the facsimile of Monteverdi's 1610 Mass and Vespers.

This is only a sketch, and I have been describing the main series rather than

individual titles, and music that needs little special knowledge to read. One whole area omitted is plainsong, for which the most available readable source is probably the Plainsong and Medieval Music Society's *Sarum Antiphonal* and *Sarum Gradual*, which is likely to be accessible in most academic libraries in the original edition (though a bit hefty to carry around or place on a photocopier) or the more manoeuvrable Gregg Press reprint of the 1960s. If you can read normal chant notation, the notes present no problems, but the words are tricky.

It might be thought that the nearer the music is to our time, the easier it will be to read. That is more-or-less true for the notation itself, but not for the legibility of the print. You may have problems with the mensural notation, but the clarity of Petrucci's first polyphonic print of 1501 is superb. Most sixteenth-century partbooks are easy to read (if not understand). Seventeenth-century prints are often more difficult, chiefly because moveable type prevents quavers and shorter notes from being beamed so that the rhythmic patterns are less visible at a glance. Not till the late nineteenth century does Leipzig engraving match the perfection of sixteenth-century Venice. But one caution: don't assume that an early print is in fact authoritative editorially. You can, however, take comfort in that you are performing the music as it was known, even if there may be a few divergences from what the composer wrote.

[Details for most of the publishers mentioned can be found in the relevant section in Part II of this Yearbook – Ed.]

Finchcocks Musical Instrument Museum - the home of early keyboards

Alastair Laurence

We continue our series on instrument collections with a look at the specialised and quite unusual museum at Finchcocks in Kent. Alastair Laurence, recently appointed as curator, describes its extensive collection and the many activities which it generates.

Visitors travelling through the sleepy village of Goudhurst in the Kentish Weald descend a steep hill as they travel westwards towards Tunbridge Wells. Many of the travellers will observe, in the far distant Kentish haze, and nestling in lush parkland, the imposing mansion named *Finchcocks*, which for the past thirty-six years has been something of a mecca for early keyboard enthusiasts. Finchcocks is the home of perhaps the finest collection of historical keyboards in Britain, a collection which is distinguished by the fact that its owners, Richard and Katrina Burnett, are always pleased to make the instruments readily available for use by musicians of all ages, whoever they are, and whatever their standard of performance.

There is perhaps no other keyboard museum in Europe which has such a liberal and generous 'open-door' approach to the use of its instruments by the general public. Many museums these days, particularly on the continent, are so anxious to conserve their historical treasures that they slacken off the string tensions on their keyboard instruments, and place their various specimens into hermetically-sealed glass display cases, where they tend to look like giant stuffed goldfish. Keyboard playing within museums these days is often banned, with the result that collections with restrictive access policies become somewhat sterile places to visit.

In contrast, the Burnetts at Finchcocks go to great lengths (and expense) to ensure that a fair proportion of the instruments in their collection – roughly 40% – are always in full running order. As the curator, I actually live on the premises and spend a considerable number of hours each month simply tuning and retuning (a bit like the piano tuner's equivalent of painting the Forth Bridge!). A wide range of keyboard instruments is therefore always available for use – on any day of the week, and for most of the year – and instruments from

the collection feature regularly in Finchcocks' weekly concert series.

With such a long-held policy, Finchcocks automatically becomes a perfect 'educational' centre, formally or informally; and it comes as no surprise to learn that future plans for the collection embrace a number of significant developments in the educational field. One of the advantages of the house is that the hundred-plus early pianos, harpsichords, clavichords and organs which comprise the collection are not thrown all together in one large room, as often found in musical instrument museums. Instead, keyboards at Finchcocks are scattered in a dozen or more rooms, studios and workshops within the house or in the various outbuildings, which provides the flexibility for a variety of instruments to be used and enjoyed at one and the same time. This is a particular bonus when a large group of students attend a course in the house. It is possible to run two or more courses simultaneously, as happened this summer when Tim Cranmore's recorder-making course in Finchcocks' 'Barn' took place at the same time as other events within the main house.

A new educational feature which the Burnetts are developing is to turn the vast potential of the collection into a source of training for keyboard technicians who wish to gain further practical knowledge of conservation, tuning and repair. During the 1970s, the workshops at Finchcocks became well known as a result of the *Adlam-Burnett* partnership, which over an eight-year period made a number of outstanding early keyboards and restored many more for museums throughout Europe. Those same workshops are already beginning to be used again, and this year a 'working museum' of grand piano manufacturing equipment, formerly belonging to Challen/Broadwood, stands available for students and enthusiasts who might wish to have experience in the obscure but fascinating art of grand piano rim bending. There is no other place in Britain where grand pianos may still be constructed. Other technology courses that are up and running include day courses for piano tuners who wish to gain practical experience in tuning historical instruments to non-equal temperaments.

The administrator of the educational developments at Finchcocks is the harpsichordist Steven Devine, who has been a member of the Finchcocks staff for the past fifteen years, and is often seen demonstrating instruments in the Collection to a wide range of groups. In August 2007 Steven was seen in a Prom, conducting – from the harpsichord – the Orchestra of the Age of the Enlightenment; and his enlightening educational rôle with the Burnetts complements his other important musical activities. It should not also be forgotten that Finchcocks has a well-established cellar restaurant, providing welcome teas, cakes, snacks and lunches, all of these being important ingredients in any serious educational programme.

Further details of the collection, opening times, educational activities, concerts, contact details and how to get there can be found on the website, *http://www.finchcocks.co.uk/*. Steven Devine's website is *http://www.devinemusic.co.uk/*.

British recorder makers
Owen Morse-Brown

The second in our series on instrument makers covers perhaps the most ubiquitous of all early music instruments. Owen Morse-Brown trained as a recorder player, and his early career was spent as a performer. At the same time he was developing his skills as an instrument-maker, skills initially learnt from his father and grandfather. He now runs his own workshop, specialising in early bowed string instruments among many others (but not recorders); his instruments are used by many well-known performers. As both a top-class recorder player and a gifted instrument maker he is uniquely placed to give us this overview.

Given the recorder's immense popularity in all areas of music making from the classroom to music colleges, from amateurs of all ages through to dedicated professional players, it is not surprising that there is no shortage of makers around the world. The Greenwich Early Music Exhibition in London always seems to have plenty of them displaying and one website dedicated to all things recorders list 262 of them worldwide.

The real revival of recorder making and playing began around the end of the nineteenth century and in England such names as Arnold and Carl Dolmetsch, Edgar Hunt and Walter Bergmann became significant pioneers. Their work was not only in the reconstruction of historical instruments and playing techniques but also in the introduction of plastic instruments to the general public and to schools. Although renaissance recorders were reconstructed in the early days, it has been the eighteenth-century English and German instruments that have become the mainstay of modern playing; however, more recently medieval, renaissance, 'Ganassi' and so-called transitional recorders have also become much more widely played.

One of the periods of the recorder's greatest popularity was the eighteenth century, particularly in England. Original instruments by English eighteenth-century makers such as Thomas Stanesby (senior and junior) and Peter Bressan (a Frenchman working in London) are amongst the most highly prized today, and most modern makers will offer copies of them. Given the rich history of recorder playing and making in England, it is a shame that there seems to be such a shortage of makers working here now.

Recently however a recorder maker's day was held at Finchcocks *[see previous article – Ed.],* hosted by English makers Tim Cranmore and Adrian Brown, with the intention of passing on inherited and learned wisdom on the subject because of a general concern about the lack of younger makers appearing and the ageing of those currently working. There is certainly plenty of competition today in the form of more mass-produced instruments, but the differences presented between these and hand-made models can be significant. The attention a craftsman can give to the voicing of a recorder (work on the wind-way, labium and block) is essential to create a first-class sounding and playable instrument, and the undercutting of the finger-holes (something very common on old instruments that also significantly increases the instrument's quality) is not always found on machine-made recorders. It would also seem that top quality European boxwood is the preserve of the individual craftsmen.

Good quality hand-made recorders will cost significantly more than many might expect, but prices do not seem to vary from maker to maker too much. The modern player is also enticed by many different models (not to mention pitches) from every period, so purchasing a complete set (whatever that might look like) could cost a small fortune. The traditional and favoured wood for all baroque wind instruments is boxwood and most makers will offer that along with maple for earlier instruments. Other more exotic timbers are also often used, including ebony, rosewood, grenadilla and pearwood. Many original instruments were adorned with ivory mounts, tortoise-shell overlay and silver inlay and a number of makers also offer modern alternatives to these where appropriate.

Tim Cranmore in Malvern, Worcestershire is an established and internationally recognised maker through his twenty years experience who describes his work with regards to techniques and materials as 'traditional'. His range includes a number of models after Stanesby and Bressan but also Denner, Haka and Rottenburgh. He also makes a 'Gannassi' renaissance recorder as well as a renaissance consort. His stand at the Greenwich Early Music Exhibition never seems to be short of visitors with plenty of instruments available for immediate purchase.

P. G. Bleazey in Nottinghamshire and John Hanchet in Norwich both offer renaissance consort and medieval recorders whilst John Edwards in Middlesex makes a fuller range including renaissance, 'Ganassi' and transitional recorders and baroque models after Oberlender, Stanesby, Terton, Bressan, Denner, Bizey & Rippert.

Now under the direction of Brian Blood, Dolmetsch in Haslemere continues to produce an extensive range of instruments aimed at all pockets and abilities. This includes both modern and historical recorders manufactured from a variety of woods, and a plastic series as well as a range of accessories. Albert Lockwood in Yorkshire makes a range based mostly on baroque models that he describes as being used by more experienced amateur players.

Although working in the Netherlands, Adrian Brown is an English maker with over twenty years experience and a four-year waiting list. He produces a large range of instruments with an emphasis on the renaissance. Research into original instruments is central to his work and his website is packed with useful and interesting information about the instruments and their history.

Beyond the UK there are many more makers particularly in Europe, and the bigger workshops of Kung, Mollenhauer and Moeck are also found here. The workshops of Thomas Prescott and Friedrich Von Huene in America are both well established and internationally respected.

[Contact details and websites for these and other makers can be found in the Directory section of this Yearbook. Owen Morse-Brown's own website is http://www.owenmorse-brown.com/index.htm - Ed.]