Editorial

In celebration of Handel (1685 -1759)
Christopher Hogwood

We are delighted to be able to open our collection of brief essays with one by our President, the first of three anniversary articles in a bumper year. Christopher Hogwood needs no introduction as performer, scholar or Handel expert. Here he reflects on Handel's significance and hints at a still little explored area of his output.

In 2009 we have more than the usual number of major musical anniversaries to honour: Purcell, Handel, Haydn and Mendelssohn are on everyone's list – and all to be fêted here with special patriotism for the work they did in England. More names can be added according to personal preference: I will be adding Martinu to the previous four (well out of NEMA's range), but some will be celebrating the births of Charles Avison, Elisabeth Jacquet de la Guerre, Devienne and Franz Benda, or commemorating the deaths of Torelli, Graun and Eustache du Caurroy, plus others we as yet know not of.

So why a special bottle of champagne for Handel? Well, he chose to be English, so we have a special obligation. He was also the most voluminous of our candidates (in all senses); remember the old librarians' measurement which noted that Handel's music covered more shelf inches than all Bach and all Beethoven put together. And although he became an established classic within his own lifetime, with the rare honour of a statue erected while he was still alive to see it, he never relaxed his fierceness for improvement. Rather like those marathon winners who, despite leading the field by a mile, nevertheless manage a final sprint in order to better their own timing, Handel never took things easily or assumed that an old formula would work again or imagined that he had immunity from criticism or exemption from the sheer hard work of composing.

We have today lost the knack of praising Handel with the ease of the 19th century. Beethoven on his deathbed simply pointed at his Arnold edition of Handel and declared 'Das ist das wahre' – 'that is the truth'. Dean Ramsey in 1862 declared that 'The works of Haydn, Beethoven, Mozart, Mendelssohn, Spohr, and others – great masters – are performed, and they are admired, and justly so, but they have not the hold upon the taste and feelings (of Englishmen at least) that Handel has' – adding, in a pre-echo of Elvis-mania: 'He is the greatest, and the favourite. He stands alone'.

However, both these tributes (and many others of the time) were made in complete ignorance of Handel in his favourite milieu – the opera house. It was the sublimity of the vast religious choruses and the public ceremonial which moved men to tears and ladies to fainting. Quite what they would have made of Cleopatra or Agrippina (especially if they had removed all their clothing as they routinely do today) beggars the imagination. Rather perversely, it was the revival of Handel operas in the early 20th century that began to shake our confidence in his universality; they were quickly pronounced "incompatible" with modern theatre, and frequently oratorios would be staged as if they were operas (but with the intrinsic inconveniences of fixed choruses and miraculous happenings) doing nothing to forward the idea of drama, and landing Handel with (of all things) a reputation for being statuesque in the theatre. To a certain extent, this prejudice still prevails, and too often we find productions of the operas which feel they have to apologize for the music with nudity, helicopters and syringes.

It will be an uphill struggle to escape this unjust impression – but in the meantime, why not rescue that other great arena of dramatic and virtuoso vocal music, the private cantata, which the young Handel delivered so flamboyantly, and the older Handel borrowed from so regularly? Here we have a field of economic compactness, unsullied by theatrical directors' egos (as yet), and containing the germs of Handel's greatest inspiration. In these neglected works, free from cant and cosmetic 'up-dating', we encounter the same characteristics of the Handel that the 19th century so enjoyed – 'Sublimity and grandeur, perfection of sweetness and tenderness, the beauties of extreme simplicity and those of marvelous learning and intellectual power' (Alfred Whittingham, *The Life and Works of Handel*, London, 1882).

Henry Purcell (1659-1695): his keyboard music and the forthcoming revised Purcell Society edition

Andrew Woolley

For our second anniversary article we celebrate the 350th anniversary of that 'divine genius', Henry Purcell, one of England's greatest native composers. Andrew Woolley has recently completed a Ph.D. on English keyboard music and its sources from the late 17th and early 18th centuries, under the supervision of Peter Holman at Leeds University.

Much of Henry Purcell's keyboard music is familiar today (or to keyboard enthusiasts at least). Howard Ferguson's 1964 edition of the harpsichord music remains readily available (published by Stainer and Bell), and pieces such as the well-known 'Cibell' (the most common keyboard arrangement of which may not actually have been composed by Purcell) are occasionally found in popular anthologies. The most important and representative source is the posthumous *A Choice Collection of Lessons for the Harpsichord or Spinnet*, first published in 1696, which contains the 'eight suites', a group of pieces probably dating from the mid- to late-1680s to about 1694. Nevertheless, other sources contain a number interesting works, notably a small number for organ. Three are of principal importance: Henry Playford's collection *The Second Part of Musick's Hand-maid* (1689), a manuscript probably dating from the 1680s (Oxford, Christ Church, MS Mus. 1177), and a recently discovered autograph containing several known pieces in new versions and new transcriptions of the composer's theatre music (British Library, MS Mus. 1).

An editor of this music faces several difficulties relating not only to the authenticity of the pieces (an issue common with the music of almost any 17th century keyboard composer) but also with the text, as many pieces survive in several different versions. Christopher Hogwood, editor of the forthcoming Purcell Society edition, first published in 1895, has adopted a refreshing 'open doors' policy where the authenticity of the pieces is concerned, which seems appropriate for this repertoire: 'the current mood is not only less proscriptive than previously, but also more sympathetic to a view based on standards of "purity" *then* rather than now' ('The "Complete Keyboard Music" of Henry

Purcell', *The Keyboard in Baroque Europe*, ed. C. Hogwood, Cambridge, 2003, 76). The new edition will present pieces in multiple versions simultaneously, principally the harpsichord suites, which survive in different versions in the autograph, in *A Choice Collection*, and in *The Second Part of Musick's Hand-maid*. Moreover, it will be inclusive, reflecting the relaxed approach taken by contemporary musicians to authorship. The previous Purcell Society edition, edited by W. Barclay Squire (harpsichord music) and Edward J. Hopkins (organ music), and Howard Ferguson's 1964 edition of the harpsichord music excluded some works on musical and source-based grounds, and some important sources, principally of transcriptions, were not available when they were produced.

The popularity in his own time of Purcell's keyboard music, or transcriptions/settings of his music (*e.g.* settings of consort or vocal pieces), is apparent from the large number of contemporary sources that survive. Settings of Purcell's theatre music were particularly popular, and it seems likely that many composers besides Purcell were responsible for them (being sources of 'Purcell's keyboard music' in a loose sense). Indeed, Purcell himself set a hornpipe by John Eccles in the autograph (and other autographs of the same period contain settings of tunes by a mixture of composers). Several good sources of settings were compiled by composers, notably Philip Hart's manuscript compiled for Essex Deane (Edinburgh, National Library of Scotland, Inglis 94 MS 3343). Another notable example is in the William Andrews Clark Library, Los Angeles (M678 M4 H295 1710), which is also likely to have been compiled by a professional keyboard composer-performer for teaching an amateur. Although their connection to Purcell is tenuous, the transcriptions in these manuscripts and others like them will be included in the new edition; at least their inclusion will serve to illustrate the posthumous popularity of Purcell's music over the period *c.* 1695-1705.

In addition to containing all known transcriptions, the revised edition will include several original keyboard works omitted from previous editions. Notable among them is the so-called *A major Toccata* (ZD229), which was included in the 1895 edition, but has since been subject to a great deal of debate over its likely authorship. If it were to be excluded, however, 'it is very possible that a work so much discussed might soon not exist in any reputable edition at all' (Hogwood, 'The "Complete Keyboard Music"', 85). Other notable pieces for inclusion are those in the William A. Barrett MS (British Library, Add. MS 41205), an almand-corant-almand in A minor (Z642/1-2 and ZD218) and an almand-corant-saraband in B flat major (Z664). These pieces were omitted from the 1895 edition as the Barrett MS was not available, and Ferguson rejected them as 'spurious' on musical grounds. As a result, five have not appeared in

print since Ernst Pauer included them in his anthology *Old English Composers for the Virginals and Harpsichord* (1879), and one of them (ZD218) has apparently never been printed. Their inclusion in the new edition will be particularly welcome: whilst the harmonic eccentricities of Z664 are curious, the A minor pieces are fine and deserve to be better known.

For various reasons the revised edition has had a long gestation period, but it is hoped it will be finished in time for the anniversary of Purcell's birth (which occurred in either in 1658 or 1659). In some ways it has been worth the wait as a number of new sources have come to light, or have become readily available, relatively recently (such as manuscripts now in the Foundling Hospital Museum Library formerly belonging to the late Gerald Coke). Certainly the 'open doors' policy of the edition will offer opportunities for musicians to explore this repertory in a new light.

Giovanni Croce (1556-1609): his life and work

Martin Morell & Michael Procter

Our third anniversary article features a composer not mentioned by Christopher Hogwood. Croce's splendid sacred music is too little known, not least because there is as yet no complete edition. Together with Prof. Richard Charteris, the authors are preparing a fourteen-volume Quatercentenary Edition of Croce's sacred music, due for completion in 2009. Martin Morell is the musicologist who established the birth date of Andrea Gabrieli (for many years assumed to have been about 1510 but actually c.1533.) He has worked extensively in Venice and throughout Europe and is particularly associated with the Italian madrigal, having his own imprint Acqua Alta Editions (New York). Michael Procter lives in Germany. His many courses, including the International Academy of Sacred Music in Venice, his concerts and recordings with the male-voice ensemble Hofkapelle and his catalogue of over 800 editions have made him well known as an editor and director of Renaissance music.

2009 sees the 400th anniversary of the death of Giovanni Croce, who from 1603 until his death was *maestro di cappella* at St Mark's in Venice and thus holder of one of the most significant musical positions in the Renaissance world.

During his lifetime, and indeed for some time afterwards, he enjoyed a very high reputation both in Italy and abroad.

The outlines of Croce's biography were already known when Francesco Caffi published his *Storia della musica sacra nella già cappella ducale di S. Marco dal 1318 al 1797* (Venice 1854-1855). Caffi could trace significant aspects of Croce's involvement with the Basilica and was also aware that, at the time of his death, Croce held the office of *prete titolato* (titular priest) at the church of Santa Maria Formosa. Caffi was also acquainted with Croce's will, dated 10 May 1609, and gave Croce's date of death as 'six days later'.

Later researchers, including Denis Arnold, Laura Davey and Martin Morell (who investigated hitherto overlooked or underutilized archival resources), have added considerably to the picture, particularly as regards Croce's origins, early years and activities outside of the Basilica. At last, therefore, a reasonably comprehensive portrait of Croce's life and work can be drawn. (The account that follows is condensed from Martin Morell's essay in Volume I of the *Croce Quatercentenary Edition,* which in turn draws heavily on Laura Davey's Oxford D.Phil. dissertation. See the Edition for full references.)

Croce was born in Chioggia, a small fishing village on the Venetian lagoon; he regarded Gioseffo Zarlino, *maestro di cappella* in St. Mark's from 1565 to 1590 and also a native of Chioggia, as his 'maestro', as he reports in the dedication to his *Primo libro di madrigali a cinque voci*, and Caffi suggested that Zarlino had enrolled the young Croce as a boy soprano in the choir of St Mark's. An entry dating to early 1572 in the records of St Mark's, cited by Laura Davey, which mentions a certain 'Zaneto' (a diminutive of the Venetian Zuane = Giovanni), a boy soprano, may refer to the young Croce. Croce is reported as stating in 1589 that he had been in the employment of the Chapel for seventeen years. Caffi's claim that Croce had been enrolled by Zarlino as a boy could thus be correct.

Laura Davey also discovered a document dated September 21 1577 recording Croce's ordination, which gave his birthdate as June 24 1556 and named his deceased father as 'Petrus Chersich alias De Cruce'. This Slavic surname suggests that Croce's forbears had been immigrants from Istria or Dalmatia, which were then part of the Venetian dominions. The same document of 1577 indicates that Croce was already attached to Santa Maria Formosa. He was accepted into the diaconate in 1578 and into the priesthood itself on 17 December 1580, at which time he held the position of subdeacon at Santa Maria Formosa.

For much of his tenure at St. Mark's Croce was simply a singer in the choir, an ensemble that fluctuated in size from as few as a dozen to more than twenty adult singers. Beginning around 1590, however, Croce began to assume greater responsibilities. He was appointed *vice-maestro di cappella* in the early 1590s, and at the same time assumed the duty of providing musical instruction in the recently established Seminary of St. Mark's. His appointment as *maestro di cappella* was confirmed on 13 July 1603.

A notable role in Venetian civic life was played by religious and lay confraternities, or *scuole*. The six so-called *scuole grandi* observed numerous festivals, e.g. in honour of patron saints, and engaged freelance musicians, including many employed at St Mark's. Croce was a leading figure in this work and his company of musicians was active at the *scuole grandi* of San Rocco, San Teodoro and Santa Maria della Carità, though this activity was curtailed following his appointment as *maestro*.

Croce suffered from gout in later years, and was not to enjoy a long life. On 10 May 1609, 'being of sound mind, sense and intellect, but infirm of body [and] bedridden', he arranged for his will to be drawn up, and by 16 May he was dead, the notary declaring in an added note that he had viewed the body on that date.

A total of 24 separate publications, 15 of sacred works, 9 of secular, appeared during the composer's lifetime or very shortly thereafter. Of these, nineteen are furnished with dedications, one even to Archduke Ferdinand, the future Emperor Ferdinand II, who had met Croce in Venice and commissioned a four-choir mass from him. In the dedications Croce often addresses his patrons as an artist of stature who frequents their houses and whose music is sought after, and indeed he appears to have enjoyed access to the highest strata of Venetian society. This situation is remarkable in light of Croce's evidently humble Chioggian background and Slavic immigrant antecedents. He must have enjoyed the early support of powerful mentors; indeed, his tenure at Santa Maria Formosa – a prestigious church in a wealthy parish – was perhaps a sinecure in recognition of status attained at an early age.

Croce was one of the most effectively published composers of sacred music of the late Renaissance, in the sense that much of his sacred output was in print during his lifetime and is also well represented in the many sacred anthologies of the early 17th century.

The sacred music is characterized above all by double-choir settings, which include three splendid masses, two books of motets and collections of office music for Terce, Vespers and Compline. There are also three five-voice and one

six-voice masses, two sets of Lamentations, motets for four and five voices, a set of Magnificats in all eight modes, a wonderful collection of five-voice *Cantiones Sacrae,* the four-choir mass commissioned by Archduke Ferdinand and a posthumous volume of *concertato* pieces including fascinating instructions for the addition of *ripieno* choirs. Many of the collections are provided with organ partbooks, which belong to the earliest examples of 'organ/director' copies and include valuable contemporary evidence of transposition practice (which Michael Procter will be discussing at the York conference in July). One publication seems to have enjoyed unprecedented popularity, the *Sette Sonetti Penitenziali*, musical settings of Italian sonnet translations of the Penitential Psalms: these were translated into English and even into Latin.

Croce's secular music spans all the genres of the day – madrigals, canzonettas and *mascarate* for Carnival season. Madrigals comprise the bulk of his secular output: he produced four books of madrigals for five or six voices, as well as a number of individual madrigals appearing in anthologies.

It was in England that Croce's music found its greatest appeal outside Italy. The second book of *Musica Transalpina* (1597) contained three pieces by him, and Thomas Morley's anthology *Canzonets, or little short songs to foure voices*, of the same year, included no fewer than five of Croce's lighter works.

[Further information on the complete edition can be found at Croce-Edition.com, Edition-MP.com, Venice-Academy.com and Michael-Procter.com. For more information about the York Conference referred to see Richard Bethell's article following.]

NEMA Conference, July 2009: Singing Music from 1500 to 1900

Richard Bethell

The conference will take place at the University of York from 7-10 July 2009 inclusive, as a joint venture between NEMA and the University of York Music Department. It will lead into the York Early Music Festival, which opens on 10 July. Richard Bethell, the conference co-ordinator, has been listed in the Early Music Register since it started in 1971. He sings (chorally) when he gets the chance and plays various instruments. The views on singing expressed in this article are his own and are not necessarily shared by other members of the organising committee.

Why is NEMA holding this international conference? In 1999, NEMA held a very successful conference at York which focused chiefly on the changes to instruments and instrumental practice in the 17th century (proceedings published by Ashgate as *From Renaissance to Baroque*, eds. Jonathan Wainwright & Peter Holman, 2005). The NEMA Council thought that it would be a good idea to follow this with one on vocal performance practice.

The reason for launching the conference now is a growing conviction among some in early music circles that much singing of pre-20th-century vocal music is historically uninformed and musically unappealing. The problem arises because most professional singers are institutionally coached to sing opera in large spaces. Once trained, they deploy their 'one-size-fits-all' (OSFA) voices to perform everything from Monteverdi to Birtwistle in opera houses and song recitals. What do we usually hear when a Handel aria is performed? From the strings: the sweet, vibrato-free, and undeniably beautiful sound of stylishly played gut-strung instruments. From the singer: the loud, plummy, strenuous and vibrant (but not sweet) tones generated by lower larynx development coupled with wide vibrato, which clash with and often drown accompanying instruments. Infelicities, both of commission and omission, include non-existent or fudged trills; the extreme rarity of the *messa di voce*; frequent bellows or shrieks on high notes; machine-gunned or smeared *passaggi*; unclear words; and poor rhythmic integration, with the singer often lagging the beat. I am not

alone in being unhappy about the situation, which was summed up by David Hansell in a recent article (*Early Music Review*, no.126):

> The York conference on singing can't come soon enough. Time after time EMR reviewers comment on the unhappy effect of combining a modern operatic voice with a period instrument orchestra. This dilemma has to be resolved.

I agree we have to resolve the dilemma, but it won't be easy. The OSFA voice is here to stay, in part because it is a matter of historical record and therefore 'authentic' for all opera composed from Richard Strauss onwards. Arguably, there are few viable alternatives to OSFA vocal emission if you are performing *Messiah* in the Royal Albert Hall. Most voice students understandably want to make the grade (not to mention the fame and the wealth) as big-voiced divas or heroic *tenori di forza*. OSFA-dominated vocal performance standards thus remain firmly under producer control. Consumers do not have much of a say these days. With a few notable exceptions such as Dame Emma Kirkby, previous attempts to introduce alternative vocal paradigms have been seen off by the hegemony (see John Potter's interesting remarks in *Vocal Authority* on the hegemonic status of institutionalised classical singing).

Many areas therefore need to be addressed by contributors. The historical evidence for vocal techniques and styles over the period is probably the most important. Our plan is for musicologists and supporting musicians to demonstrate how knowledge gained from research can enhance and invigorate performance. Issues which can be illuminated by research include: intonation; volume and auditoria; style and ornamentation; deportment; vibrato and other aspects of voice production.

If it is accepted that we must depart from OSFA when singing early music, vocal versatility then becomes an issue. Can young singers be trained to sing in a variety of styles? (I return to this point later.) Or should we encourage more students to adopt (and train for) early music singing as a specialist activity? In the latter case, are career prospects for graduating 'early music' singers sufficiently enticing? But who knows the answer to this unless we try it! Personally, I would happily pay £1000 for a ticket to a truly 'authentic' production of Rossini's *Tancredi*.

Many of us have been unkindly reminded by people who don't share our musical tastes that classical singing and playing are ossified art forms largely devoted to the performance of music by dead composers. The conference can demonstrate what can be learnt from the huge variety of vocal techniques

employed in living and evolving non-classical genres such as jazz, barbershop, folk, world music and pop.

As the conference is about performance practice, it cannot be restricted to an insider group of specialists spending the entire time reading papers to each other. Many participants will be early music lovers and singers, some listed in this *Yearbook*, so the conference must appeal to them. There will therefore be workshops, master-classes, demonstrations and debates, with opportunities to sing. Certainly, papers will be read – and we have already received some interesting proposals from distinguished academics, musicologists, singers and directors – but in most cases they will be illustrated by sung examples, with historical instrumental accompaniment.

Another attraction will be 'live science' experiments, which can measure tuning, vibrato, acoustic phenomena, etc. in real time. The prospect of a substantial body of volunteers is an exciting one. For example, John Potter tells me that they can hook up four singers to laryngographs and actually explain why singing Lassus's *Sybilline Prophecies* in just intonation will inevitably cause you to go flat before you hit the first double bar.

How can you get involved? If you want to participate, please email details or abstract of your proposed paper to Dr John Potter at *jp32@york.ac.uk*. While he is interested in all contributions, early classical and romantic specialists might like to know that submissions relating to singing after c.1750 are currently in short supply. Also, given that this is an international conference, we would like more proposals from scholars and musicians outside the UK. If you just want to attend the conference, i.e. without preparing a contribution, email me at *richardbethell@btinternet.com*, indicating what topics and periods you would like to see covered. This will help us to ensure that conference content coincides with participants' interests. We won't expect commitment until you have seen the prospectus and costs, which we expect to make available in early February 2009.

I conclude with two serious invitations to my readers. First, to professional soloists. Apropos my earlier question about variety in the same voice, is it possible that you are immensely versatile and capable of demonstrating the full vocal spectrum from soft/sweet renaissance to full voice belting? If yes, do let me know so we can feature you at a master class. Second, to amateurs. Do you have (or know someone who has) a beautiful voice similar to the soprano Giuli Frasi, a favourite of Handel's? According to Charles Burney, she 'was young and interesting in her person, had a clear and sweet voice, free from defects, and a smooth and chaste style of singing; which, though cold and unimpassioned, pleased natural ears, and escaped the censure of critics', adding elsewhere 'her

style being plain and simple, with a well-toned voice, a good shake, and perfect intonation'. Today, she would be rated as an amateur. We know this because, in the winter of 1749/50, Handel would bring to Burney 'an Air, or Duet, in his pocket, as soon as composed, hot from the brain, in order to give me the time and style, that I might communicate them to my scholar by repetition; for her knowledge of musical characters was very slight'. If this description fits your voice, please upload your interpretation of any aria by Handel (and I'm not excluding altos, tenors and basses) to a relationship website and email me the link. Your local early music forum, or even a helpful professional group, should be able to supply string and continuo accompaniment, although this is optional. If we have enough entries, we can feature the best at the conference.

For current information on the conference, see our website at *www.ncem.co.uk*.

[We had hoped to include an article on the British Library's forthcoming Haydn conference, but the BL were reluctant to provide one before more details are finalised. Further information should be available by November 2008. The BL website is www.bl.uk. Ed.]

The Lute Society at 52
Christopher Goodwin

In our second report in a series on specialist instrument societies we look at the history and activities of the one of the oldest, the Lute Society. Christopher Goodwin is the Secretary and Journal Editor.

Those readers who are engaged in trying to revive the historical fortunes of the eunuch flute, the glass harmonica, or even the serpent, would no doubt themselves be the first to admit that those instruments, excellent as they are, never dominated musical life, even in their heyday. But those involved in the lute revival are necessarily men and women with a mission, for the lute belongs alongside the piano and the violin as central to the cultural history of Western civilisation. David Lumsden, in his doctoral thesis on the sources of English renaissance lute music, rightly remarked that the lute is far and away the most

important 'lost' instrument in European musical history. A quick perusal of Howard Mayer Brown's *Instrumental Music Printed before 1600* shows that lute music was the commonest single kind of printed music in the sixteenth century, while in England the output of the renaissance lutenists was four times that of the virginalists.

Having its ultimate origins in the ancient Near East, the lute spread eastwards to become the Chinese pipa and Japanese biwa, and was carried westwards by the Arabs, in the form of the oud, to spread across Europe in the Middle Ages. At that time it had four or five pairs of strings, and was played with a plectrum.

The lute's Golden Age began in the late fifteenth century, with the evolution of a longer more elegant body form, the realisation that polyphonic music could be played with the fingertips and economically notated in tablature, and the development of a rich and complex symbolic language which identified the lute as the successor to the Classical *lira* and *kithara.* Its dominance waned in the later 17th century with the rise of the keyboard, adventurous harmonies and lively bass lines which the lute could barely play, the first public subscription concerts which favoured loud instruments, and the fading in importance of the Classical lore which supported the culture of the lute. The French dropped it abruptly around 1670-90; but it lingered in Germany where the last great master, Sylvius Leopold Weiss, died in 1750. Thereafter, as recent research by Peter Holman has shown, it was regarded as an exotic rarity. Its real dark age was the mid-to-late 19th century when, Holman suggests, just one man in England played, a lawyer named Edward Payne. Curiously, the interest in ancient music that began in the Enlightenment did not initially benefit the lute, as in its latter days it was still used to play current, not ancient, music. The modern revival began, in this country, with the activities of Arnold Dolmetsch in the 1890s.

Clearly there was a lot of catching up to do, in a way that was never true of, say, the violin or the organ. It is hard to know how much credit to give to any organisation or society, as opposed to the individuals who make it up (or to our old friend the *Zeitgeist*), in a cultural movement such as the early music revival, but the Lute Society can at least claim to have been there pretty much from the start. Certainly it has drawn in, supported, and encouraged people who would never otherwise have met, and might have lost interest and drifted away again, and has provided a forum for the publication and discussion of research, and the printing of what is by now a very large quantity of sheet music, as well as lute building plans; not to mention five decades of concerts, good fellowship and social music-making. The Lute Society summer schools held in Cheltenham in the 1970s and early 1980s were among the first early music summer schools

anywhere, and for players in England the performances of Michael Schaeffer at the 1976 summer school were a revelation as to what could be achieved with a historical flesh technique.

The idea of forming a society to promote the lute was suggested by Ian Harwood (who was this very year awarded an MBE for services to music heritage) to Diana Poulton on a country walk in 1956. Diana, the first English person in modern times to make a serious study of the lute, and later biographer and editor of John Dowland, had become a lute student of Arnold Dolmetsch after hearing him play at the Art Workers Guild, in Bloomsbury, just after the First World War. Meetings, a newsletter and, from 1959, a scholarly journal followed. The early music craze of the 1970s seems to have been something of a high point in terms of levels of membership and enthusiasm; thereafter there were vicissitudes, but the basic sense of purpose was never lost, and meetings continued to take place and new publications still appeared. Moreover, the idea of forming a lute society was copied around the world – imitation is after all the sincerest form of flattery. The Lute Society of America published its first journal in 1968, the Dutch followed suit in 1984 and the French in 1985, with their quarterly publications, and the Deutsche Lautengesellschaft produced the first issue of *Die Laute* in 1997. Other lute societies have been established in Belgium, Italy, Spain, Sweden, and Japan. With the great asset of the English language, the Latin of our age, the British-based Lute Society remains the only lute society with as many members overseas as in its home country.

Since the mid-1990s the affairs of the Lute Society, along with those of the rest of society, have been transformed by successive waves of the computer revolution. Email, websites, Paypal and credit cards might have been invented for small organisations of scattered individuals trying to pursue unusual passions; while desktop publishing packages mean that very professional-looking magazines and music editions (even in lute tablature) can be produced at print runs of just a few hundred copies. Membership is back to 1970s levels, and rising. Modern scanning technology has enabled us to launch a series of facsimiles of lute manuscripts, preserving their music from moth and mould forever. Strange to think that some of us now have more lute music on our shelves than John Dowland had . . .

[The Lute Society's website is www.lutesoc.co.uk. Ed.]

The Georgian Concert Society, Edinburgh
David Todd

For the fourth of our articles on concert series featuring early music we venture north of the border to a city which is, after all, well within reach of many of our readers. The Georgian Society boasts both a unique pedigree and the use of some remarkable resources. It promotes a highly successful concert series dedicated to historically informed performance, as David Todd, the Administrator, explains.

In 1728 in the Age of Enlightenment in Edinburgh, a group of music lovers set up the Edinburgh Musical Society and met on Friday evenings in St Mary's Chapel off the High Street to perform the latest music for violin, cello, flute and harpsichord. By 1762 this society had grown considerably and was able to raise enough money by private subscription to build a new concert hall in Niddry's Wynd – a magnificent oval hall reputedly inspired by the Teatro Farnese in Parma. The society members constituted aristocrats and gentry and included many competent amateur players with some professional support from players who also played for the theatre on Mondays, Wednesdays and Saturdays and for the Assemblies (public dances) on Thursday nights.

A great feature of these concerts was the presence of distinguished foreign performers and divas who were paid a fortune to take up residence in Edinburgh and entertain the society every Friday night. Young aristocratic Scots on the Grand Tour met the cream of European music making – the Earl of Kelly was taught by Johann Stamitz and John Clerk of Penicuik was taught by Arcangelo Corelli – and knew who to invite to entertain and excite the other members. The last secretary of the society, George Thomson, famously commissioned composers such as Haydn and Beethoven to arrange Burns' songs, but the crippling expenses of importing foreign divas and the fashion to move from the Old Town to the spacious neo-classical terraces, circuses and squares of the New Town hastened the demise of the society which folded in 1800.

In the 1950s the University of Edinburgh rescued St Cecilia's Hall and restored the concert hall to something of its former glory. Housing the Raymond Russell Collection of Early Keyboard Instruments there made the then little-known concert hall the perfect venue for the Georgian Concert Society, which had started a series of chamber concerts in the National Trust for Scotland's

Georgian House in Robert Adam's Charlotte Square in the late 1970s. The Russell Collection comprises over 50 instruments dating from the end of the 16th century through to the beginning of the 19th century. Instrument types include the harpsichord, spinet, virginal, clavichord, organ and fortepiano. All are authentic examples from the historical period, many of which retain important and interesting original features.

Today the Georgian Concert Society puts on six concerts of the highest standard of performances of historically informed playing on period instruments by artists of international standing. The recent addition of the Rodger Mirrey Collection of Early Keyboard Instruments (a further 23 instruments) allows the Society to incorporate the use of a historical keyboard instrument of the most appropriate nature for each concert. A recent concert by the London Gabrieli Brass Ensemble also included the use of two brass instruments from the University of Edinburgh's Collection of Historic Musical Instruments housed in the Reid Concert Hall.

The Georgian Concert Society has been managed by a committee since 1980. Its current chairman is Dr Noel O'Regan, a senior lecturer in the University of Edinburgh who has undertaken years of research into early music. Dr Grant O'Brien, former curator of the Russell Collection of Early Keyboard Instruments at the University of Edinburgh, continues to serve as does Mrs Sheila Barnes, who is very active in early keyboard circles. Lucy Carolan rejoined the committee last year on her return to Edinburgh having taught harpsichord at Birmingham University and performed throughout Britain and Europe. Other members bring expertise and experience in different areas of the arts and literature. The administrator, David Todd, was formerly General Manager of The Academy of Ancient Music (1989-1991) and latterly administrator of the Dunedin Consort – a group now rapidly rising to fame with universally acclaimed recordings of Handel's *Messiah* in the 1742 version and Bach's *St Matthew Passion* (also as performed in 1742) led by the dynamic academic, director and keyboard player, John Butt.

To launch the 30th Anniversary Season in 2008-09 Trevor Pinnock celebrates three anniversaries of three great composers – the 350th Anniversary of Purcell's birth, the 250th Anniversary of Handel's death and the 200th Anniversary of Haydn's death – with suites and sonatas for harpsichord. Susan Hamilton (soprano) and John Butt (harpsichord), Artistic Directors of Edinburgh's Dunedin Consort, are joined by virtuoso recorder player Han Tol in a programme celebrating St Cecilia's day. The programme will include vocal

concertos by Telemann and Pepusch, arias by Handel and Purcell, and solo works for recorder and harpsichord.

The Society also encourages younger groups, and included in the season is Harmony of Nations, which was formed by twenty members of the European Union Baroque Orchestra in 2004. In their concert a small group of four players from the orchestra will present a programme of trio sonatas from Georgian England, including music by Handel, Arne, and Avison. Four countries are represented in this quartet – Sweden, Norway, Germany and the UK.

Jaap ter Linden, Elizabeth Wallfisch and David Breitman take the Society to Vienna: Europe's musical capital at the end of the 18th century. Mozart moved there in 1781 to became a freelance composer, independent of his father and of the restrictive Salzburg court. Beethoven arrived in 1792, too late to study with Mozart, but carrying an album in which his friend Count Waldstein had written 'you will receive the spirit of Mozart from the hands of Haydn'. The concert will feature four works by Mozart and Beethoven, composed between 1781 and 1796. In contrast the Binchois Consort, a world leader in performing late Medieval and Renaissance vocal polyphony, centre their programme on the extraordinary but little-known *Mass for Saints Peter and Paul* by the Flemish composer Jacob Obrecht, a contemporary of Josquin des Prez.

Finally a dynamic new group with international membership, the Saraband Consort, explores both exile and pilgrimage in its programme: it combines the music of exiles, including Rosenmüller and Muffat, with music written as a result of pilgrimage or composed by those great magnets of the European baroque musical world, Bach, Buxtehude and Vivaldi.

Edinburgh audiences continue to enjoy music-making of the highest quality in period surroundings. For more information please consult *www.gcs.org.uk.*

[For information on the various instrument collections cited see www.music.ed.ac.uk/euchmi/sch/index.html and www.music.ed.ac.uk/euchmi/rch/index.html. Ed.]

Stour Music
Mark Deller

Continuing our series on Early Music Festivals we visit this ten-day festival based in the heart of the Kent countryside. This too boasts a very fine pedigree, as the Festival Director, Mark Deller, explains.

Stour Music was founded in 1962 by my father, the counter-tenor Alfred Deller, principally as a festival devoted to early music, though in the initial years it also included exhibitions of paintings, organised by the distinguished painter John Ward. It was John who introduced Alfred to the remarkable 'pilgrim church' at Boughton Aluph which was to become the inspiration for the festival, and where it now takes place over the last two weekends of June each year.

Set in the heart of the Garden of England, the festival takes its name from the River Stour, which runs along the valley between Ashford and Canterbury. The early festivals were held in a number of venues along the Stour valley, including the parish churches of Ashford, Wye, Chilham and Boughton Aluph, Canterbury Cathedral and Chapter House, and the impressive country house of Olantigh near Wye. Alfred was then at the height of his international career and was able to call upon numerous luminaries of the early music scene to come and perform at the festival, so that regular participants included such people as August Wensinger and the Schola Cantorum Basiliensis, Gustav Leonhardt, Frans Brüggen, Nikolaus Harnoncourt and the Concentus Musicus, Collegium Aureum from Köln, David Munrow and of course Alfred's own group The Deller Consort as a sort of resident ensemble. In fact Stour was the platform for the first appearances in this country of Harnoncourt and the Concentus, and was amongst the first pioneers to promote performances of works like Purcell's *The Fairy Queen*, *King Arthur*, *The Indian Queen*, Bach's *Mass in B minor*, and many of the Handel oratorios, using 'original' instruments.

The first festival, held in the summer of 1963, was just one day and consisted of an illustrated talk on early instruments in Chilham Castle, given by that inspirational and wonderfully eccentric musician Francis Baines; a Bach concert (*Cantata 106, Brandenburg 4* and the *Magnificat*) with the Kalmar Chamber Orchestra and the specially formed Festival Choir in Chilham Church; and a concert of 16th-and 17th-century music given at Olantigh by

The Deller Consort, The Jaye Consort of Viols and the Kalmar Chamber Orchestra. Needless to say it was all done on a shoestring, and I remember the ad hoc committee, meeting in my parents house after the festival to 'count the cost', discovering that the deficit was 8s 6d, whereupon my father put his old garden cap on the floor and we all threw in our loose change!

The success of that first festival was sufficiently encouraging for Alfred and the committee to embark on a three-day festival for 1964, which included amongst other things the first performance of a new work by Edmund Rubbra and a recital of music by Michael Tippett, introduced by the composer. It also featured the first modern day performance of Arne's *The Masque of Alfred*, at the end of which John Ward's wife was memorably 'revealed' as Britannia. 1965 saw another first performance, this time of a work by Wilfred Mellers, and also a performance (broadcast by the BBC) of Vecchi's *L'Amfiparnaso*, which was to be repeated some 40 years later at Stour in a brilliantly staged version by the ensemble I Fagiolini.

The abiding success of Stour Music can be divided quite conveniently into two chapters in its history. Until 1974, under Alfred's direction, the festival continued to promote its concerts in venues all along the Stour Valley, and those at Olantigh House somehow typified the whole ethos of the venture. The poet Christopher Hassall, in his introduction to the first festival, wrote:

> The shared experience... a communion between listener and performer... impossible in a great assembly... means the restoration of a large body of music to the private salon or to the church where it originally belonged. With the appropriate setting and a perceptive audience of proportionate size, the work will not only sound, but feel right.

To hear Concentus Musicus, for example, or for that matter the Deller Consort, in the intimate surroundings of Olantigh was something very special. But – and here's the rub – to make such an experience available to such a relatively small number of people was not only economically precarious, but, even in the climate of the mid-1970s, ran the risk of being considered élitist.

Fortuitously, two events occurred which forced our hand. The owners of Olantigh, after thirteen years of having their house turned upside down and taken over by hoards of musicians, decided that enough was enough; and then just three years later Alfred died. I had already taken over the reins of the festival in 1975, but the wonderful hospitality afforded the visiting artists by Alfred and his wife Peggy in the garden of their Elizabethan house nearby had continued to lure musicians from around the globe. In an attempt not only to retain the loyal

patrons of the Olantigh experience, but also recreate something of the warmth of artist hospitality previously provided by my parents, I took the decision in 1980 to focus the whole festival on Boughton Aluph Church, and at the same time provide hospitality facilities (in the fields of rural Kent!) for both performers and audience. Marquees and portaloos were erected and audience capacity for the concerts was increased to 450. It proved an instant success, and with the tremendous support of more than 70 volunteers each year the festival has gone from strength to strength.

Today, as I begin to think about plans for our 50th anniversary in 2012 (coincidentally the centenary of Alfred's birth), I recall some of the individuals from years past who made such an impact on me and on the development of the festival – Leonhardt, Harnoncourt, Brüggen and my Dad for sure – Julian Bream, Esther Lamandier, David Munrow, and the two Deller Consort lutenists, Desmond Dupré and Robert Spencer – singing Britten *Canticles* with Peter Pears – Kent Opera's premiere of *The Burning Fiery Furnace* – Lynne Dawson singing almost anything – and just this year, Mark Padmore singing Dowland songs in a Late Night candlelit concert. Pure magic. The 'old man' would have been thrilled to bits.

NORVIS: The Northumbrian Recorder and Viol School

Jane Beeson

In the third in our series of articles on early music summer schools Jane Beeson, NEMA's secretary and organiser of NORVIS, writes about this long-running institution, which provides much more than its name suggests.

As I write, in August 2008, NORVIS XXXVIII has just ended with a performance of *Dido & Aeneas* and our plans for NORVIS XXXIX are already beginning to take shape. We are booked into the College of St Hild and St Bede in Durham each August for the foreseeable future and we are looking forward not only to the course in 2009, but to our 40th Jubilee in 2010.

Four decades ago an idea was stirring in the minds of Layton and Christine Ring, and other early music pioneers in the North East of England, and in 1970 a meeting was held to formalize the foundation of the *Northumbrian Recorder and Viol School*, to be held at Bede College, Durham, part of Durham University. NORVIS I (as it later became known) took place in August 1971. The Dolmetsch Summer School also began that year as a non-residential course at Haslemere, but with the early music movement burgeoning a need was felt for a course away from the south of England and one that would attract students from the continent. Our first course had five tutors: Jeanette Cramer from Berlin taught recorders alongside John Wellingham from Dartington, and Kenneth Skeaping joined the Rings to teach viols.

From these small but enthusiastic beginnings NORVIS has developed and grown, changed beyond recognition in some respects, while remaining true to its Durham roots. Returning members of NORVIS – and many of us have returned, year after year, for decades – remember the years when the Jaye Consort of Viols were the viol tutors and played exquisite consorts in the evenings, when John Beckett led the course each year in a Bach Cantata, when we followed, year by year, Purcell's Welcome Odes, when Christopher Monk brought serpents, and Nicolas McGegan conducted the choir, when we performed masques, and an opera (the newly discovered *Pan & Syrinx* by J. G. Galliard). NORVIS has shared in the ups and downs of the early music movement itself, the excitement of discovery, the tentative steps towards a real understanding of how to perform this music, and *sometimes* we have felt we have got it right. Today NORVIS is just one of hundreds of courses available throughout the year for the study of early music, and the standard of teaching of early music on informal courses and in the conservatoires is immensely professional, but we feel we can hold our heads up in this new climate and we have much to offer, especially in the variety of instruments and music studied. A satisfying increase in the number of applications this year gives us much to feel optimistic about.

This year seventeen tutors – led by NORVIS' Director of Music, the Cambridge-based musician Ralph Woodward – taught viols (including solo bass), recorders, lute, solo singing, baroque strings and harpsichord and there were opportunities for dance, renaissance band, consorts (recorder, viol, and vocal), trio sonatas, voices & viols, choir and orchestra. Each afternoon there is a session – known, rather quaintly perhaps, as 'Choice of Delights' – where students are encouraged to move beyond the familiar; this year's choices (up to ten each day) included 'Instruments with drones', 'Five go to Germany', 'Try a

lute', a visit to the Durham Cathedral Library to view its unrivalled collection of musical manuscripts, an introduction to the clavichord, and a session on 'Maths, Physics & Music'. This variety is an essential part of NORVIS and few other courses in this country are able to offer such a wide range.

In the evenings the opportunity to perform is readily grasped. This year we were treated to a recital by *Musica Mundi* – Clare and David Griffel, with Elizabeth Dodd – which included some rare repertoire for voice and clavichord by J. F. Reichart. Brandenburg V was performed by tutors, in memory of the harpsichord maker David Bolton who for many years provided and maintained the battery of keyboard instruments required by a course of this size. An evening of early dance for all was greatly enjoyed, as was a talk on Northumbrian music by the renowned local folk musician Alistair Anderson, followed by a ceilidh. Most impressive, perhaps, were the two informal concerts by students and tutors, where the playing was of an extremely high standard, and where contributions ranged from an ensemble of twelve lutes, to Forqueray for three bass viols, a chalumeau ensemble, some of the *Cantigas de Santa Maria* and, finally, the Britten *Alpine Suite* played exquisitely by students who had travelled from Switzerland and Japan. To end the week, a concert performance of *Dido & Aeneas*, with the role of Dido sung with astonishing assurance by seventeen-year-old Isolde Roxby, whose mother and singing teacher was a member of NORVIS' singing class some twenty years ago.

NORVIS is especially proud of the talented young people which it is able to attract, due to generous donations to our bursary fund. In 2008, seventeen of our ninety-five students were eighteen or younger, and we were able to give substantial bursaries to most of them, and to other unwaged applicants. Our youngest student was ten years old, and our oldest nearing eighty. For two years we were able to secure funding from Arts Council England for bursaries, but although this is no longer forthcoming we have been able to maintain our level of giving through the generosity of individuals towards our fund. It would seem that the future of NORVIS and of early music in general is in safe hands, if the standard of the younger members of NORVIS is a guide.

NORVIS is also a truly international course, with students and tutors this year from Denmark, France, Germany, Japan, Sweden, Switzerland, and The Netherlands.

In the last 40 years much has changed in the world of early music in Britain and beyond, but as long as musicians look to summer schools to provide excellent teaching, opportunities to perform, and the sheer enjoyment of

making music with others, then courses such as NORVIS will continue to flourish.

Full details of NORVIS XXXIX, Durham, 1st to 8th August 2009, will shortly be available from Jane Beeson, Rose Cottage, Brigg Road, South Kelsey, Market Rasen LN7 6PQ, tel 01652 678230, or on www.norvis.org.uk.

South West Early Music Forum
Paul Fugler & Peter Leech

We continue our series of article on the early music fora with a look at SWEMF, which covers an enormous geographical area from Wiltshire and Gloucestershire down to Cornwall. A former chairman of SWEMF, the musicologist Paul Fugler has been active in the society for many years. Peter Leech, who was recently appointed chairman, is well known in the south-west as conductor of Bristol Bach Choir and Taunton Camerata and as a promoter of highly successful workshops ranging from Early Tudor music to Bach. He was recently awarded an Honorary Research Fellowship in the History Department at Swansea University.

SWEMF was formally constituted at its first Annual General Meeting on 25th April, 1981, in the John Loosemore Centre in Buckfastleigh, Devon. Prior to this a steering committee had met several times to consider the viability of the project and set out a draft constitution. By December 1981 the membership totalled 140.

SWEMF was founded in response to the creation of the North West Early Music Forum, the only other such forum which existed at that time. However, whereas NWEMF was primarily a catalyst to promote concerts with funds from other organizations, with a strong commitment to educating the public about early music, SWEMF developed rather different aims, contributing greatly to the general development of musical standards achieved by other Early Music Fora which emerged in subsequent years. In the early years SWEMF received a handful of small grants from South West Arts, but after some financially

unsuccessful attempts at promoting concerts it was realized that the way forward was to organise music-making events in the region, led by a variety of specialists.

One of the biggest problems had always been the size and shape of the region. The 230-mile distance between Gloucester and Penzance meant that SWEMF would be reliant upon committee members setting up events within their respective counties. The diversity of venues used in the early years was quite surprising, with workshops in major centres such as Exeter, Taunton, Bath and Bristol but also at venues such as Highnam Court, Brookthorpe, Leckhampton and Uley in Gloucestershire, Wimborne, Trent and Bradford Abbas in Dorset, Bremhill, Bradford on Avon and Westbury in Wiltshire, Street and Yeovil in Somerset and Barnstaple and Tiverton in Devon.

The first Chair of SWEMF was John Wellingham, who was succeeded by Nick Sandon in 1984. Paul Fugler took up the reins in 1986, followed three years later by Peter Allsop, who served until 2007. Other early influential personalities included Richard McGrady, Ron Marden, Stella Worrall, Muriel Klein, Guy Crossman and Val Hind. In 2008 SWEMF appointed Dr. Peter Leech, the formerly London-based international award-winning conductor, musicologist, continuo player and singer who moved to Wiltshire in 2004. He is keen to see an increase in activity, including more workshops for stringed instruments, the widest possible range of workshop repertory – a 17th-century specialist, he has already brought a wealth of new repertoire to SWEMF, ranging from Portuguese polyphony to music from the Stuart Catholic Chapels Royal – and the re-establishment of residential two to four day courses. Details of Autumn activities are listed on the SWEMF website; details for 2009 will be available in October – see *http://uk.geocities.com/recorder.player@btinternet.com/swemf*.

[For more details about the founding of NWEMF see Roger Wilkes' article in the 2006 Yearbook. *Ed.]*

A Small Music Publisher
Cedric Lee

Continuing our exploration of printed resources for early music, we return to the world of the small specialist publisher. Cedric Lee writes about his Green Man Press.

A scroll through the list of publishers appearing in the Early Music Yearbook for 2008 shows the names of about 43 of that might be termed 'small' UK based publishers. I realise that 'small' is rather a vague term, which is nevertheless useful in excluding the larger publishing houses, or their subsidiaries, and any concern that is relying solely on publishing to make a living wage for its owners. This category includes a range of endeavours from quite sizeable businesses like King's Music or Peacock Press, to the almost 'cottage industry' enterprise run by one or two people.

It may be of interest to continue to profile these 43 small publishers in last year's listing:

14 claim to publish recorder music
2 publish music for keyboards or, specifically, harpsichord
1 specialises in organ music
1 specialises in lute music
11 publish viol consort and other instrumental music
14 produce vocal, choral or liturgical music.

A little investigation of their websites reveals that these publishers are making available to the playing/singing public an impressive array of accessible editions covering a wide range of musical genres and periods from medieval to early classical. The point that stands out is that they all have some chosen field or specialism.

Many small publishers, I guess, started from the need to produce editions for the groups, choirs, or workshops that they were, or are, engaged with, either as members or directors. The need arises especially for works that are normally available only in monumental editions or in facsimiles that use unfamiliar clefs. Many must have started by distributing photocopies of their own manuscripts, or producing instrumental parts by cutting up copies of scores and pasting them onto separate sheets.

My own interest in publishing stemmed from an assignment which was part of a second year of a BMus course. I was required to source some pieces, prepare a performing edition, and perform the pieces myself. I chose three devotional songs of George Jeffreys that I had encountered through research done by Peter Aston at UEA on this most eccentric of 17th-century composers. Working from microfilm of the sole MS source in the British Library, I prepared my own edition, with a realisation of the continuo, and with the newly available PC version of Sibelius software was able to make a presentable edition. (I found that I enjoyed this so much that I later abandoned the BMus course to concentrate on preparing more editions.)

In starting any productive enterprise, you have to decide:

1) what is the product (range) to be?
2) how will you get it to the public?
3) who is your public?

In my own enterprise, Green Man Press, the answer to the first was that I would concentrate on vocal music, with and without obbligato instruments. I judged that there were already plenty of publishers of purely instrumental music, and the realm of renaissance choral music in particular was well served by existing editions. It is plain that, of the publishers listed last year, only one claimed vocal as distinct from choral or ensemble music.

The answer to the second of the above questions was arrived at through the generosity and vision of Brian Jordan, who on learning of my intentions immediately offered to subscribe to whatever I produced. This led me to push for distribution through established retailers as my main initial marketing effort. In effect I have achieved this only with those which specialise in early music – general distribution is more difficult to achieve!

The third question is answered partly by the second, in that I am aiming at the sort of 'public' that will browse for music in Brian Jordan's or Blackwell's Music shops – but also by the important constituency of Early Music Forum members. So participating in EMF workshops, networking with members and advertising in the EMF newsletters has been part of the marketing effort. Important too has been engaging with mail order and web-based distributors like Jacks, Pipes and Hammers.

Later, my website, once it was well established, helped significantly in distribution both in the UK and abroad. The Green Man Press website is a very basic affair, but it seems to have been thoroughly 'digested' by the main search engines, to the extent that anyone searching for a specific work, even if it is little known, is likely to find it easily if it is in my catalogue. (The design of websites

that can be easily found by surfers is a subject that needs an article to itself, and I am not qualified to write it!)

Having started in 2000, I now have just under 100 titles in the catalogue – not many, you might think compared with JOED Music's '1000 editions, including the complete works of Victoria', but as nearly all my titles are provided with a realisation of the continuo, their production takes a bit longer. I decided that my editions should be as convenient as possible for amateurs as well as professionals to use. So every title consists of at least two scores, one with a continuo realisation and one without: if there is more than one singer, then there will be extra scores, so that each singer has one that they can take away to practise.

It is important to have a clear editorial policy. Here are some of the precepts that I try to live up to:

1) use primary sources wherever possible,

2) indicate or use as much of the original as possible: clefs, key and time signatures, etc,

3) if you make any changes say what you have done,

4) if you have added anything make it clear that it is your addition.

A personal foible is that I avoid modernising language. It is good to realise that language itself has a history, and I believe that we should be historically informed in this respect, too. I almost never give any guidance on performance, because I believe that the reader is just as capable as I am in working out how best to play or sing the piece.

Above all, the end-product should be a clear practical edition that is easy to use.

[Full details of Green Man publications can be found on the website, www.greenmanpressmusic.co.uk. Ed.]

Royal College of Music Museum of Instruments
Jenny Nex & Lance Whitehead

We continue our series on instrument collections with a look at an important and wide-ranging London collection, which is incorporated into the RCM's Centre for Performance History. Jenny Nex is the Curator of Musical Instruments within the Centre, Lance Whitehead her temporary cover.

The Royal College of Music is fortunate in possessing wide-ranging and important collections of manuscripts, printed music, portraits, photographs, concert programmes, press cuttings and musical instruments. The musical instrument collection, now housed in a purpose-built Museum, has grown significantly since the original gift of Indian instruments from the Rajah Sourindro Mohun Tagore in 1884 and a collection of instruments from the Prince of Wales in 1886. These were followed by a major gift from George Donaldson, later Sir George, in 1894 and the loan of further instruments from the Royal Collection in 1909. Thus, music history and heritage have been at the centre of RCM life since the founding of the College in 1882 and the move to its present site on Prince Consort Road in 1894. More recently, collections of instruments have been given by E. A. Keane Ridley (wind, 1968), Geoffrey Hartley (wind, 1985), The Amaryllis Fleming Trust (bows, 2002), Richard Walton (brass, 2002), Crispian Steele–Perkins (brass, 2003), and Freddy Hill (wind and barrel organs, 2005), as well as numerous individual gifts. The RCM Museum now holds some 900 instruments and associated items, approximately half of which are on display.

The present Museum was opened by HRH Queen Elizabeth the Queen Mother in 1970 and since then both public access and the integration of the collection into student life have developed markedly. Students are able to play instruments that are maintained in a playing condition while others may choose to study aspects of organology as part of their undergraduate or postgraduate degree programmes. As well as work undertaken by RCM staff, external researchers are encouraged to visit and to examine instruments for academic study, personal interest or with a view to making copies.

Many highly significant instruments are preserved in the Museum, none more so than the anonymous clavicytherium, which is believed to have been

built in southern Germany towards the end of the 15th century and is probably the oldest surviving stringed keyboard instrument in the world. It is a delicately built instrument, with relatively thin case sides of poplar, protected by a separate outer case of coniferous wood. While many questions concerning this instrument still remain, a copy made in 1973 by Adlam Burnett provides an important insight into how the original may once have sounded. There are also two important early Italian harpsichords: one made in Venice in 1531 by Alessandro Trasuntino that still retains much of its sumptuous original inner case decoration; and one anonymous instrument attributed to the Neapolitan maker Onofrio Guarracino by Dr Grant O'Brien, who has also assigned it a date of c.1670. The double-manual harpsichord built in London in 1773 in the workshops of Jacob and Abraham Kirkman (uncle and nephew) is a particular favourite among players and is significant in having probably been in playing condition for most of its life.

Noteworthy instruments of the woodwind family include a Baroque recorder by Jacob Denner, whose father, Johann Christoph Denner, is credited with inventing the clarinet; and two eighteenth-century instruments – a flute and a clarinet – made in Paris in the workshop of the Scherer family. Also preserved in the Museum is a special type of large contrabassoon known as a contrabassophon, built by Alfred Morton in 1876 and used by a bandsman in the Scots Fusilier Guards.

We are also fortunate in having a number of brass instruments once played by RCM alumni, staff and friends, including Thomas Harper, Richard Walton, Crispian Steele-Perkins and Philip Jones. Some of these instruments remain in playing condition and provide students with the opportunity of studying forms of instruments with which they might otherwise be unfamiliar. As well as a stunning example of a keyed bugle – still in its original fitted wooden case – made by Joseph Greenhill in the 1820s, there is a unique walking-stick trumpet, probably made in the workshop of John Augustus Köhler at 35 Henrietta Street, London, in the early 1830s.

Highlights of the stringed instrument collection include a bass viol made in London in 1692 by Barak Norman; a guitar, considered by some to be the earliest surviving example, made in Lisbon in 1581 by Belchior Dias; and a collection of bows formerly owned by the cellist Amaryllis Fleming. Also preserved in the Museum are the Harp Stock Books of the firm of Erard, three heavily-bound volumes that record details of harp sales from Erard's London showrooms. As well as the model and serial number of the harp, the volumes – which cover the period c.1798-1917 – usually record the name and address of

the purchaser, as well as the price, and sometimes details of when a harp was returned to the company for re-sale or repair.

Visitors to the Museum may also see some of the most significant items from the Centre for Performance History's collection of oil paintings. The current display includes portraits of Joseph Haydn (London, 1791) and Johann Peter Salomon (London, c.1791), both commissioned from the painter Thomas Hardy (1757-c.1805) by the music publisher John Bland, who later published Hardy's own engraving of the painting. There is also a portrait (1734) by Bartolommeo Nazari of the castrato Farinelli (Carlo Broschi), showing the singer in a sumptuous frock coat standing beside an Italianate harpsichord, and a portrait (London, 1814) of the English organ builder Benjamin Flight Junior by George Dawe (1781-1829).

The Museum is open to the public on Tuesdays to Fridays 2:00-4:30pm during term time and over the summer; entry is free. As well as general access, guided tours are available by appointment and members of the public are welcome to attend Museum concerts, which often feature one or more of the playable keyboard instruments. In addition, a variety of publications, including postcards, catalogues and plans of some of the instruments are available for purchase.

For further information please visit our website *www.cph.rcm.ac.uk*, telephone 020 7591 4346, or visit us in person during opening hours.

Viol makers in Britain
Alison Crum

For the third in our series on instrument makers we turn to the viol. Alison Crum needs little introduction, having been at the forefront of the British viol scene for many years as teacher, performer and moving-spirit behind several well-known groups. She travels widely giving lectures and recitals and taking workshops, and is author of the acclaimed textbook Play the Viol. *She is President of the Viola da Gamba Society of Great Britain and Professor of Viol at Trinity College of Music.*

Over the last 30 years I have probably bought around 45 viols. In that time fashions have changed – popularity for certain makers has gone in waves, often influenced by notable players' recommendations. New makers have appeared on the scene, and others have gone.

In the 'early days' most people were buying German-made viols by Bachle, Uebel and Moeck, and some of these are of still being played today. But over the last 35 years many players, both amateur and professional, have wanted to buy their viols from craftsmen working in Britain.

When I first started playing most of the well-known makers had previously worked as part of the Dolmetsch workshop – most notably Dietrich Kessler, and Michael Heale and the Dolmetsch family themselves. One maker who was not part of this tradition was David Rubio, who trained as a guitar maker in Spain, and made a wide range of early instruments, including some very fine viols.

In the 1970s, the London College of Furniture (now London Metropolitan University) ran a course in Musical Instrument Technology which included making lutes and viols. It was here that many of today's top makers began their training. Robert Eyland, Norman Myall and John Pringle all started here – and all three are still at the very forefront of viol making today (Pringle now in the USA). Gary Bridgewood and Tom Neitzert also studied there, but are now better known for their excellent knowledge, and supply, of almost every type of string available.

Alongside the LCF, there was a small subculture of self-taught people interested in making earlier types of viol. George Stoppani, Neil Hansford and Martin Edmunds made copies of 16th-century Italian viols with no soundposts (still a matter of contention amongst viol makers worldwide), strung all in gut,

with thick roped lower strings (called catlines) which were pioneered at the same time by Northern Renaissance Instruments.

By the early 1980s two more new makers were emerging: Michael Fleming, who had worked in the Goble workshop making keyboard instruments, and Jane Julier, formerly a silversmith. Both became very popular, but by the 1990s Jane had become so well known worldwide that she had to close her eight-year waiting list.

At this time Roger Rose, who had trained in the Dolmetsch workshop and also taught at the LCF, began teaching viol-making at West Dean College, near Chichester. Since then, while continuing his own work as a maker, he has taught many students from all over the world, and several of those who trained there, such as Robert Foster, Julian Boby and Merion Attwood, have become well-known makers in the UK. Most of the overseas students return home after their training, many becoming established makers in their own country.

There are, of course, a number of other makers who neither studied at West Dean nor the old LCF. Many are self-taught, and some have worked with other established makers. One of these, very popular amongst amateurs in the 80s and 90s, was Michael Plant. He made viols much faster than most other makers, sold them at about half the going price, and subsequently became very much in demand. More recently Owen Morse-Brown, a recorder player who studied instrument-making with his father, first made medieval stringed instruments and now makes a variety of viols.

Although most makers in the 70s were designing their own models, it gradually became expected that buyers would want an instrument based on a historical model such as those surviving instruments by Rose, Jaye, Barak Norman or Bertrand. Normally one would expect to be offered a choice of several, but Richard Jones is a maker who has taken this to an extreme: he has specialized in making early Italian viols based on one maker, Linarol, to the exclusion of everything else. With a steady increase in players interested in the very different sound of the earlier viols, he now has a long waiting list.

The interest in early viols has recently been taken further still by a few people wanting to play early 16th-century music on appropriate instruments. Without any instruments surviving these can only be reconstructed from paintings of the period, and both Robert Foster and Roger Rose have designed very successful viols based on these.

Over the last 25 years the number of viol makers in Britain has increased hugely. The number of viol players has also increased significantly and until quite recently many makers had long waiting lists. But in the last few years,

partly due to the advent of both Czech and Chinese viols becoming easily available, and partly due to quite a large number of second-hand viols on the market as people move up one ladder or another, most have found their waiting lists diminishing.

On the one hand we must be pleased that, unlike some of the 'student viol' attempts of twenty years ago, it is now possible to buy relatively cheap viols that work pretty well, particularly as this trend has been largely responsible for the increasing number of younger people now learning to play. On the other hand, it is a very sad situation if these imported viols are putting our own excellent British makers out of a job. One hopes that the cheaper viols will encourage more players to start, and that at least some of them will in time want to buy a better viol.

It is beyond the scope of this short article to discuss in detail how to choose what sort of viol to buy. I have not discussed the pros and cons of different models, including renaissance options; and almost all the makers mentioned above offer a large variety of models, woods and decorations. But in my experience makers have their own sound, and whatever model one might choose, that sound will always be present. Having said that, no maker is able to guarantee the exact sound of an instrument: even with the same model and the very next slice of wood, they can still sound quite different.

A few makers, and the West Dean Workshop, will have new viols ready to sell, but most only make to order. A second-hand viol removes the unknown element and may offer a chance to buy a viol made by one of the older makers who have since died or stopped work. And remember that, unlike wind instruments, viols usually improve with age – a second-hand one can be as good, or better, than a new one.

The best way to find out what maker and model you would like is to try as many viols as possible, not just those for sale but those belonging to other players. Ask someone to play them for you so that you can listen from the outside, but also play them yourself, even just a few notes, because the feel of a viol is also a very important consideration. Also bear in mind that relatively small changes to strings and bridge, and use of a different bow, can make huge differences to both sound and feel.

The Early Music Network: an update
Keith Bennett

The withdrawal of Arts Council funding from the Early Music Network, and its consequent demise, gave a nasty shock to the early music world. Here the editor updates an article which appeared in Nema's April Newsletter, and looks forward to the future.

Most readers will now know – but some perhaps will not – that the Arts Council withdrew its funding from the Early Music Network with effect from the end of March 2008. It was a very sad day for early music in England, and appeared to indicate a worrying lack of support for or interest in professional early music in this country. It seemed that the Network, run by a part-time administrator supported by an entirely voluntary board and committee of experts in the field – promoters, performers, academics, publishers – no longer fitted the approved Arts Council model, despite its evident success nationally and the fact that it had been widely copied, not least in the Netherlands. It perhaps did not help either that, following the Council's restructuring a few years ago, the Network was funded by Arts Council London, even thought the bulk of its work was in the regions.

The most recent work of the Network – which varied considerably during its thirty years existence – was described in detail by Glyn Russ, the Administrator, in the 2006 *Yearbook*. Briefly, the bulk of EMN funding was distributed to some twenty small-scale concert promoters throughout the country, some of whom have described their work in recent issues of the *Yearbook*. The funding, though small, was highly significant in enabling the promoters to attract other funding and put on concerts with a total turnover some ten times the EMN grant. Thus they could put on otherwise impossible concerts and indirectly support a wide range of early music performers. Nearly all of these were outside the big names who can attract large audiences and lucrative recording contracts; in other words the small ensembles, often of younger performers, who are the life-blood of professional early music in this country.

The Network gave further support through the publication, in print (distributed free) and on its website, of two directories, of performers and of promoters, which enabled performers and promoters to be aware of and contact

each other, a unique resource. The Network also promoted two events which have also been featured in recent issues of the *Journal*: a biennial showcase and, in alternate years, the biennial Young Artists' Competition, hosted by the National Centre for Early Music in York. Both these provided outstanding platforms, one for a mix of established and younger performers, the other for potential stars of the future.

Another important strand in the Network's work was in developing audiences for early music through education. NCEM has since entered this field also, and indeed co-sponsored a recent study of early music project work which resulted in the excellent website described by Cathy Dew in the 2008 *Yearbook*. Before that the Network had been active educationally for many years, most recently sponsoring the publication by Stainer & Bell of *Let's Make Tudor Music* by Lucie & Roddy Skeaping and *Let's Make Medieval Music* by Angus Smith & John D Williams. To widen awareness of its activities the Network was also due to co-fund a concert in the Cheltenham Music Festival this July, which of course it was unable to do. Finally, the Network provided a central and invaluable resource of expertise and information for all below the very top tier of the profession in this country.

All this was achieved at a pretty low cost, but clearly the Arts Council felt it could be done more efficiently. Funding for the support of early music over the next three years was not lost from the Arts Council's budget, and has now been amalgamated with NCEM's grant to develop it as a national organisation. Initially this was viewed with scepticism as not so much a deliberate intention to consolidate early music funding as a way of distributing the money without an alternative in place, but it does make good sense. NCEM's previously separate grant has been slightly increased and York Festival's funding, previously distinct, has been integrated with it, though the increase seems to have been given in recognition of the Centre's non-early music provision.

So, what of the future? As far as the additional funding is concerned, not too much is definite. The Centre was already working at full tilt, and has understandably had little time in which to develop a whole new programme of work. However, NCEM has already announced that the Young Artists' Competition will continue and develop, and is looking for young ensembles to apply (the deadline is 5 December 2008). There are plans to expand the already considerable educational activities, and to revamp the website to make it a more useful resource for the early music community, possibly incorporating an enhanced version of the Performers' Directory. NEMA has assumed responsibility for the printed version, which is included in this *Yearbook*, though

the time-scale did not allow for a full version, which hopefully will appear in the *Yearbook 2010*.

Beyond that NCEM is planning several exciting new initiatives, both locally and nationally, and announcements will be made about these in due course. Whether NCEM can replace the EMN's work in the regions, or its function as a meeting of people closely involved in all aspects of early music, with an Administrator able to keep tabs on early music activities not only nationally but also in the rest of Europe and America, which was much valued by performers and promoters particularly, we shall see. However, NCEM is a thriving institution, in good hands, and the demise of the EMN may in the end prove a stimulus to new and more productive ways of developing early music in this country.

[Delma Tomlin, Director of the National Centre for Early Music, will write about the Centre's work and give a further update on new developments in the 2010 Yearbook. *The Centre's website is www.ncem.co.uk]*