Editorial

William Boyce (1711-1779)
Peter Holman

In the first of our two anniversary articles Peter Holman follows his article last year on Thomas Arne with a tribute to another unsung English composer. The author, a frequent contributor to these pages, needs little introduction. A leading authority on Baroque music, particularly English, Peter Holman is Professor of Musicology at Leeds University and director of the Parley of Instruments, Psalmody, Opera Restor'd and the Suffolk Villages Festival.

At present we are marking the 300th anniversaries of the births of four eighteenth-century English composers: Charles Avison (1709-1770), Thomas Arne (1710-1778), William Boyce (1711-1779), and John Stanley (1712-1786). They are sometimes referred to as 'the generation of 1710' (a label that was more appropriate when it was thought that Boyce was born in that year), though today they tend to be defined as 'contemporaries of Handel', which carries the slightly pejorative implication that we are only interested in them in relation to Handel, that they were merely his followers, or that comparisons between them and him are going to be decided in his favour. This is far from the case. No-one would argue that they can match Handel in originality, profundity and range of expression, though all four had an individual voice, using the cosmopolitan Italian style of the time with an English accent, and they all produced music that can still give us a good deal of pleasure.

Of the four, Boyce was the most prominent at the time and was the most wide-ranging composer, contributing to most of the genres of the day. He was the son of a cabinet-maker in Maiden Lane near Covent Garden, and received his musical education as a choirboy at St Paul's Cathedral, becoming a pupil of the organist, Maurice Greene. He began his professional life as a music teacher and parish church organist, but in 1736 he became composer to the Chapel Royal, and soon after he came to prominence as the composer of a series of major choral and orchestral works, including the oratorio *David's Lamentation over Saul and Jonathan* (1736), the masque *Peleus and Thetis* (late 1730s), the St Cecilia ode *See famed Apollo and the nine* (1739), the serenata *Solomon* (1742), and the *Secular Masque* (*c.*1746). They were probably written for the Society of Apollo, a London music club, or the Three Choir's Festival, though in 1749 he found a new outlet for his talents in David Garrick's Drury Lane Theatre; his

theatre works include the comic operas *The Chaplet* (1749), *The Shepherds' Lottery* (1751), and his celebrated dirge for *Romeo and Juliet* (1750). Boyce's central position in English musical life was confirmed in 1755 when he succeeded Greene as Master of the King's Music, which required annual odes for the New Year and the king's birthday. We are fortunate that their original scores and parts survive in the Bodleian Library, making them a valuable resource for the study of performance practice in addition to their merits as music. Boyce devoted much of his later life to scholarship, publishing the volumes of *Cathedral Music* in 1760, 1768 and 1773; it was the first historical anthology of English church music. At his death on 7 February 1779 he left a large and wide-ranging music library, much of which was auctioned soon after; see *R.M.A. Research Chronicle*, 43 (2010) for an annotated edition of the catalogue.

Until recently Boyce's musical reputation suffered from the fact that only minor works were available in print, notably a slight set of organ voluntaries, published posthumously and possibly inauthentic [*facsimile*: OUP; *modern edition*: Greg Lewin Music and *http://icking-music-archive.org*], and the well-known set of eight symphonies op. 2 (1760) [*f*: Early Music Company; *me*: Eulenburg]. These attractive works were all composed as the overtures to vocal works with the exception of no. 8 in D minor, known as the Worcester Overture and presumably written for the Three Choirs Festival. A second set of twelve overtures (1770), also taken from vocal works, was too old-fashioned by the time it was published and was therefore less popular, though it also includes some fine works [*me*: OUP]. Many of his other overtures are also worth investigating [*me*: Musica Britannica, 13], though his consistently finest instrumental works are the twelve trio sonatas op. 1 (1747) [*f*: Early Music Company; *me* of 1-6, 8: *http://icking-music-archive.org*]. Burney wrote that they were played 'in our theatres, as act tunes, and public gardens, as favourite pieces, during many years', and many of them work well as orchestral pieces.

Boyce's major works have come into their own on CD (most of those mentioned above have been recorded), though only *Solomon* has been published [*me*: Musica Britannica, 68]. It was the only English oratorio to rival Handel's, and it remained popular until the early nineteenth century, when its text (from the Song of Songs) proved too salacious for an increasingly prudish age and its lack of choruses made it inconvenient for Victorian choral societies. But it is full of wonderful music, including the ravishing air 'Softly rise' with bassoon obbligato and the recitative 'Arise my fair', inspired by the frost music in *King Arthur*. *David's Lamentation over Saul and Jonathan* is also very fine, and is a prime candidate for a modern edition; it lasts about 45 minutes, needs only three soloists, and has plenty for the chorus to do. *The Secular Masque*, a setting of Dryden's great poem marking the change of century in 1700, is potentially

Boyce's masterpiece (characterised by what Roger Fiske called 'a bitter sincerity'), though unfortunately the only complete surviving version is an adaptation for an all-male cast – including a countertenor Venus.

Of Boyce's theatre works, *The Chaplet* and *The Shepherds' Lottery* have charming music allied to poor librettos [*f*: Early Music Company and Music for London Entertainment]. *Peleus and Thetis* is a better candidate for revival since it lasts about 50 minutes, and needs only four soloists and a small band, though it lacks a modern edition. The smaller secular vocal works have hardly been explored in modern times (with the exception of *Heart of oak*), though the series *Lyra Britannica* has some attractive songs and cantatas [*f*: Music for London Entertainment], and some years ago Michael Pilkington edited a useful anthology, *Ten Songs* [*me*: Stainer & Bell]. The church music tends to be only available in dubious editions; exceptions are the orchestral anthems *Lord, thou hast been our refuge* (Festival of the Sons of the Clergy, 1755) [*me*: OUP], *The souls of the righteous* (funeral of George II, 1760), and *The king shall rejoice* (wedding of George III, 1761) [*me*: A-R]. Works with organ have begun to appear in internet editions [*http://www2.cpdl.org*], notably the fine burial service in E minor (1751), written for Captain Coram's funeral, the Te Deum and Jubilate in A major (*c*.1750), and the verse anthem *O where shall wisdom be found?* (1769 or earlier). A scholarly anthology devoted to Boyce's anthems with organ would surely sell well to choirs, and in general there is an urgent need for good editions of his music. Is it too much to hope that the 2011 anniversary might provide the impetus for a collected edition?

['O where shall wisdom be found?' is included in a new OUP anthology edited by Robert King, English Church Music I. *Ed.]*

Tomás Luis de Victoria (1548-1611)

Peter Leech

For many lovers of 16th-century music, and singers in particular, Victoria represents the apogee of late Renaissance style. In our second anniversary article the conductor and musicologist Peter Leech pays a personal tribute to this wonderful composer, and sheds new light on the context within which he worked. The author has established a reputation in the UK and internationally as a talented interpreter of a varied choral and orchestral repertoire. His scholarly activities include contributions to New Grove, reviews, editions and a specialisation in English 17th-century music, art and literature. He is chairman of SWEMF, and holds an Honorary Research Fellowship in the History Department at Swansea University.

One of the greatest composers in the history of Western music, and Spain's most famous Renaissance polyphonic master, Tomás Luis de Victoria is regarded as having had few musical equals during his lifetime. I first enjoyed Victoria's music as a treble chorister, singing from Henry Washington editions. As time moved on, and Renaissance musical scholarship came of age, new and more 'informed' editions passed through my hands which gradually changed my impression of the sound world of 16th-century church music. Regardless of the continuing debates in the musicological fraternity about pitch, high and low clefs, appropriateness of male or female voices, use of doubling instruments in specific cases (not to mention the one-voice-per-part versus larger 'choral' issue), the quality of Victoria's music is always apparent, whether performed with older or new editions, and his music continues to reach deeply into our consciousness, invoking emotional and spiritual resonances that speak as clearly today as they did four hundred years ago.

Victoria's response to even the most common liturgical texts is invariably sensitive and sometimes daring yet he is always mindful of the boundaries of late 16th-century liturgical musical aesthetics. It is difficult not be moved by the dramatic opening three chords of *O quam gloriosum*, published only three years after Palestrina's *O magnum mysterium* a6 (but who composed which first?) or by the majestic, almost hypnotic chains of suspensions in the 1605 *Officium Defunctorum* (*Requiem)*. The persuasiveness of Victoria's musical arguments, characterised chiefly by an ingenious textual approach, is supreme, but this is

unsurprising when we know that, like most 16th- and 17th-century church musicians, he was a priest. In 1575 Victoria was ordained in the chapel of the English Hospice, Rome (later, from 1579, the College of the English Jesuits) by the exiled former Papal agent and Bishop of St. Asaph under Mary Tudor, Thomas Goldwell. Victoria therefore had a clergyman's knowledge of scripture coupled with superior musical ability. Even in his simplest, shortest motets, such as the early *Quam pulchri sunt*, there is never a sense of mere functionalism, rather a relishing of every opportunity to produce a tapestry of tangible musical affects. The "beautiful" steps of the Prince's daughter are replicated in a stately opening imitative motif, the length of her towering ivory neck is portrayed by extended melismatic treatment of the word "eburnea", the sudden flash of her divine eyes is characterised by an abrupt triple-time syllabic feel, the tresses of her unravelling hair, "like royal purple", are depicted in majestic, upwardly unfolding vocal entries and her beauty is reaffirmed by antiphonal dialogue between upper and lower parts. The potent combination of consummate musical skill and profound religious understanding so richly displayed in this motet (seen as an allegory of admiration for the Virgin Mary) must surely have been envied by any musician with whom he established contact.

Having lived during the first eleven years of the 17th century, Victoria is sometimes seen as a transitional link between high-renaissance and early baroque styles, demonstrated, arguably, in many works from the monumental *Missae, Magnificat, Motecta, Psalmi, & alia quam plurima* (1600), such as the Magnificat Primi Toni a8 which Anthony Petti described as having the 'spirit, breadth, tonal effects and rhythmic variety more usually associated with the early 17th-century Venetian school'. The sheer triumphalism of this setting, not to mention the masterful Magnificat sexti toni a12, supports the claim for Victoria having been a musical exponent of the Counter-Reformation, spearheaded by the Society of Jesus, the majority of whose founding fathers were Spanish and whose spiritual epicentre was based in Spanish lands. By the middle of the 17th century Jesuit schools and colleges were firmly established throughout the Catholic world (including those in the Spanish Netherlands, on the very doorstep of the British Isles whose Jesuit priests were frequently trained there), which dramatically changed the face of its religious artistic culture. If, as is supposed by Robert Stevenson, Victoria studied classics at the Jesuit Colegio de San Gil in Ávila, he had contact with the order from an early age, probably whilst engaged as a chorister at the local cathedral. Founded in 1554, San Gil was one of the first Jesuit colleges to be established and its fathers were highly esteemed for their religious teaching. Jesuits associated with San Gil had also been involved in the spiritual guidance of St. Teresa of Ávila. It seems entirely

possible that the young Victoria may even have known Teresa in Ávila, the place where she established a Discalced Carmelite convent in 1562, one with controversial rules insisting upon total poverty. Bruno Turner once wrote that just as Victoria 'came to embody the best of the Spanish character in music' so too did Teresa 'personify the religious ethos of 16th-century Spain (the good side of it, at least)'. She was eventually canonised by Pope Gregory XV in 1622, together with the Jesuits St. Ignatius Loyola and St. Francis Xavier.

Victoria was one of the first in a long succession of talented musicians from widespread nationalities to be associated with the Jesuit order over more than two centuries. He is important not only as a part of the history of Jesuit cultural influence during the late-Renaissance and early-Baroque periods, but also as a possible example of early Jesuit pedagogical processes at work as the order sought to encourage, and eventually employ, talented musical individuals, having promptly rejected early constitutional edicts against music. In recent years scholars have demonstrated that the wider influence of European Jesuit colleges has not yet been fully explored, and that there is danger in assuming that the general suppression of the order in 1773 led to the complete loss of their cultural artefacts (including music manuscripts) from the two preceding centuries. On the contrary, small treasures from former Jesuit college libraries are slowly being rediscovered.

At an early age Victoria's musical ability came to the attention of the most powerful monarch in the world, Philip II of Spain, who sponsored his travel to Rome in 1567 for studies at the Jesuit Collegium Germanicum, where from 1571 he worked as a teacher and later as *maestro di cappella* from 1575-8. During Victoria's tenure Pope Gregory XIII granted the Germanicum use of the church of S. Apollinare, the venue where many of Victoria's early works were probably first performed. Whereas Ivan Moody cautiously suggested that Victoria's Jesuit training was 'unlikely to have been without effect', other scholars believe that Victoria represented the Jesuit cultural ideal *par excellence*. It is true that the Jesuits had been quick to recognise the evangelical potential of artistic fame and success, but they stressed personal humility and modesty in all endeavours, even forbidding members from seeking high ecclesiastical offices. There is perhaps a hint of Jesuit influence in Victoria's modest preference for being recognised as a composer and not as the virtuoso organist he also was. The true story of the Germanicum's influence on Victoria, and *vice versa*, may never be known, since the precious music archives of S. Apollinare, like those of so many other Jesuit institutions, were scattered in the period between 1773 and the founding of the Roman Republic in 1849.

2011 marks the 400th anniversary of Victoria's death. It will undoubtedly be a year of concerts, colloquia and recordings celebrating his genius, the latter augmenting an already multifarious discography. Unlike many other Renaissance composers whose works have been recorded on a mere handful of discs, Victoria's works are now so common on CD that listeners are quite overwhelmed by choice. In my own library there are three recordings of the 1605 *Requiem* by the Choir of Westminster Cathedral, The Tallis Scholars and The Sixteen respectively, each with different resources and interpretations, ranging from the comparatively large, full-blooded, quasi-continental ebullience of the first (with boys and men) to the more intimate and controlled mixed-choir texture of the second. Sitting somewhere in the middle, the recording by The Sixteen has the emotional power of the first, combined with the sonic transparency of the second.

Recordings which have been reliable stalwarts for many years are gradually being superseded by new and innovative enterprises. Under the distinguished directorship of their conductor and co-founder Michael Noone, Ensemble Plus Ultra has already released four of a series of ten discs on the DGG Archiv label as part of their monumental Victoria project (with the support of the Fundación Caja Madrid) to record more than 90 of the composer's works with a small, select ensemble. A leading scholar of Renaissance music, Noone has earned a well-deserved reputation as a Victoria specialist, having produced a ground-breaking publication *Music and musicians in the Escorial liturgy under the Hapsburgs, 1563-1700* (Rochester, NY, 1998) as well as numerous articles for prestigious scholarly journals and excellent editions of Victoria's music. He has most recently received wide acclaim for discovering a forgotten manuscript in the archives of Toledo Cathedral containing hitherto unknown Latin liturgical works by leading Renaissance composers. Such an occurrence, the great dream of most musicologists, often takes place by accident, but in most cases it is the result of years of scholarly toil and missionary zeal, qualities which Noone possesses in abundance. Outside archival environments it is an increasingly rare event, but there are occasional exceptions.

Whilst browsing in an antiquarian bookshop in Rome last year, a casual enquiry led to the unexpected discovery of a battered but complete copy of Victoria's *Motecta Festorum Totius Anni* (1585). Only eight months earlier at the 2008 Baroque music conference a colleague told me that there was nothing left to find in Roman bookshops! As well as being an important Victoria source, the 1585 *Motecta* is, as far as is known, the only printed source of *Beata Dei genitrix* a6 and *Pastores loquebantur* a6 by Victoria's Spanish contemporary Francisco

Guerrero (1528-99). Just one example of this edition exists in the UK, at Christ Church, Oxford, where it has been proudly assigned the shelf-mark Mus.1.

A plethora of modern editions, impossible to list comprehensively here, is now available to conductors seeking to explore Victoria's music, although a handful of publishers should be mentioned for their outstanding service to the cause. They are also those most familiar to me. The vast output from Mapa Mundi, edited so respectfully by Bruno Turner, Ivan Moody and Martyn Imrie (to name just a few) has, perhaps more than any other publisher, made a vast amount of Renaissance music, including works by Victoria and his contemporaries, accessible to choirs around the world. In the late 1980s and 1990s Jon Dixon produced excellent editions as part of a projected Complete Works project for JOED, beginning with several important masses such as *Vidi speciosam* a6, *O magnum mysterium* a4, *Alma redemptoris mater* a8, *Salve Regina* a8, *Ave Regina caelorum* a8 and *Laetatus sum* a16, many of which are now difficult to acquire, though Brian Jordan's music shop in Cambridge stocked some of them until quite recently. Chester Novello published the *Missa Gaudeamus*, edited by Ivan Moody, in 1995, as well as the *Missa Dum complerentur* a6 and *Missa O quam gloriosum* a4 in separate editions by Andrew Parker, each including their motet derivations. All three are laid out in a clear, readable format which makes them very useful. In 2002 Peter Seymour joined the list of Victoria editors with the *Laudate pueri* a8, *Laudate Dominum* a8 and *Ecce nunc benedicite* a8 for York Early Music Press. Nancho Alvarez has also recently created an excellent website, in conjunction with the University of Málaga (*www.uma.es/victoria*), from which numerous Victoria works can be downloaded. Whilst editions from this site are not entirely error-free (and those in original keys present some problems in regard to range if performed at modern standard pitch) the majority of works constitute a very helpful resource and are produced in a clear, readable style. I hope other editors will forgive their being omitted for reasons of space.

For my part, 2011 cannot pass without paying homage to Victoria, and I am greatly looking forward to Victoria performances of the *Requiem* in the South-West by Harmonia Sacra and *Super flumina* a8 and *Laetatus sum* a12 by Wells' Tallis Voices at a Wells Cathedral Prom on January 14.

[Alvarez's editions are also accessible via cpdl.org and imslp.org. Jon Dixon's overriding concern was to provide 'modern-choir-friendly' editions, so all were produced at comfortable SATB pitch. Ed.]

Voluntary Arts England
Paul Devlin

Voluntary Arts England and its parent organisation, Voluntary Arts, may be names new to many, but provide resources that amateur groups would find well worth exploring. Paul Devlin is VAE's Information and Research Officer.

Voluntary Arts England is the national development agency for arts participation, with a mission of 'promoting practical participation in the arts and crafts to help create a fulfilled, empowered and healthy civil society'.

What are the voluntary arts? The voluntary arts are those arts and crafts that people undertake for self-improvement, social networking and leisure, but not primarily for payment. The range of artforms is wide and includes folk, dance, drama, literature, media, music, visual arts, crafts and applied arts, and festivals. Voluntary and amateur arts groups are governed or organised by those also participating in the activities. They provide opportunities for people who would not otherwise participate in the arts to do so within their local community and are often associated with other groups and activities (such as learning, religious groups, older people's groups and women's organisations). At a time when there is huge competition for time and money, voluntary and amateur groups thrive by utilising the expertise, experience and relationships of their members, their friends, families and the local community.

According to *Our Creative Talent: the voluntary and amateur arts in England*, published by the Department for Culture, Media and Sport in 2008, there are currently in excess of 49,000 voluntary/amateur art and craft groups in England, accounting for an estimated one fifth of all arts engagement. These groups have a total of 5.9 million members with an additional 3.5 million people volunteering as extras or helpers – for example raising funds or rigging lighting – bringing the total involvement to 9.4 million people. Local voluntary arts and craft groups invest in what it fundamentally means to be human, playing a large role in celebrating and preserving local cultures, traditions, and heritage and helping to develop local identity, new traditions and involvement in new areas.

What does Voluntary Arts England do? Voluntary Arts England is the national development agency for the voluntary arts and promotes active participation in the arts and crafts. We offer information, advice and training to

those in the voluntary arts sector, from small local groups to large national organisations. We also work with policy-makers, funders and politicians to make the voice of the voluntary arts heard and to improve the environment for everyone participating in the arts.

Voluntary Arts England is part of Voluntary Arts, the independent development agency and representative voice of the voluntary arts across the United Kingdom and the Republic of Ireland. Voluntary Arts England is based in Newcastle upon Tyne. Collectively the staff bring over 100 years of arts experience with specialist skills in fundraising, cultural management, business planning and arts practice.

We work with over 200 national and regional umbrella bodies and associations, like the National Early Music Association, and, through them, hundreds of member groups of local voluntary arts practitioners, all playing a vital role in promoting the well-being of communities, social inclusion, lifelong learning, active citizenship and volunteering.

Our services include:

- A weekly e-newsletter and quarterly printed newsletter offering up-to-the-minute news, funding opportunities, arts jobs, training and events.
- 'Running Your Group', a step-by-step guide to setting up and running an arts or crafts group.
- Free briefing sheets offering advice on a range of issues, e.g. 'Cultural diversity and the voluntary arts', 'Consultation – making it work for you', and 'Young Adults and Voluntary Arts: three models to promote participation'.
- A comprehensive, up-to-date website giving the opportunity to access a range of publications and consultations, the chance to share best practice with your peers in a popular forum as well as links to news, funding, jobs and training.
- The chance to advertise your events free of charge on both our website and in our newsletter which has a circulation in the high thousands.
- Specialised arts management training.
- Research into the development needs of the sector.

Major recent initiatives have included:

- A month-long festival of learning which saw over 10,000 people participating in the arts and crafts across the country.
- *Up for Arts*, a collaboration with BBC Radio Merseyside to encourage more people to take up arts and crafts activities as well as giving high

profile media coverage to existing voluntary and amateur arts and crafts groups (see *www.upforarts.co.uk*).
- EPIC Awards, our national awards scheme recognising and showcasing the voluntary and amateur arts: categories include Engagement, Partnerships, Innovation and Creativity (see *www.epicawards.co.uk*).

Recent publications include:
- *Restoring the Balance: the effect of arts participation on wellbeing and health* (2010).
- *Edutainment: the benefits of arts and crafts in adult and community learning* (2008).
- *Making the Leap: From Labour of Love to Earning a Living* (2006).

As the main Voluntary Arts England office is based in Newcastle upon Tyne, locating and distributing all of these resources to local groups is a national network of volunteers known as Voluntary Arts Ambassadors: people from a wide range of backgrounds using their local knowledge to seek out groups in their own area, meet with those groups, pass on information, and give presentations about our work. For an organisation that has only two permanent staff members aiming to support a nationwide sector of 9.4 million people, the time and dedication given by the Voluntary Arts Ambassadors ensures that many arts and crafts groups that may normally have remained in isolation and in need of support are given access to the practical advice and information that will enable them to thrive.

We have also recently appointed a 'Once in a Lifetime' Project Officer for an initiative co-funded by Making Music to encourage voluntary arts groups across the UK to take advantage of the opportunities presented by the London 2012 Cultural Olympiad. The 'Once in a Lifetime' project will encourage voluntary arts groups to develop their own projects to be put forward for the Cultural Olympiad through application for the London 2012 Inspire mark. It will also build on existing links with the organisers of the Cultural Olympiad 'major projects' to ensure maximum involvement of voluntary arts groups.

For more information about Voluntary Arts England visit *www.vaengland.org.uk.* To find out about the work taking place across the other nations visit:
- Northern Ireland and the Republic of Ireland - *www.vaireland.org*
- Scotland – *www.vascotland.org.uk*
- Wales - *www.vaw.org.uk*

NCEM: an update
Delma Tomlin

Delma Tomlin, Director of The National Centre for Early Music, reports on developments both at York and in the Centre's wider national role over the last year.

As regular readers of the *Yearbook* will know, in the spring of 2008 the National Centre for Early Music in York was given an increased Arts Council grant to begin to develop its work on to a national stage – coinciding with the demise of the London-based Early Music Network. Last year I reported on how we were moving to meet this challenge and 'promised' you an update on how successful (or otherwise) we believed that we had been at this point – two years through a three-year programme of development.

Overall we have had a most extraordinary year – working with the Orlando Consort, The Sixteen, The Tallis Scholars and BBC Radio 3 on a number of nationwide projects; launching the Directory of Early Music Artists on the revamped NCEM website *www.ncem.co.uk*; organising three early music festivals (a fourth from December 2010 when we join forces with Kings Place in London); hosting the tenth anniversary of REMA – the European Early Music Festivals Network – at the 2010 York Early Music Festival (reported separately within the *Yearbook* by Lindsay Kemp); working with over 1,000 young people on a celebration of Henry Purcell's 300th anniversary; developing the highly successful NCEM Composers Award; and supporting the winners of the International Young Artists Competition, Ensemble Meridiana, as they undertook their prize-winning recording with Linn Records (the CD is due for release in the spring of 2011).

New initiatives this coming year will include the announcement of a formal partnership with the Department of Music at Southampton University; a collaborative partnership with I Fagiolini which will see the commission of a new work from composer Orlando Gough, funded with support from the PRS for Music Foundation, which will be premiered at Cadogan Hall in November, then toured in association with the Sheffield-based Music in the Round in the spring of 2011 before coming to the NCEM on 17th March; the launch of the Northern Lights Early Music Festival at Kings Place featuring The Clerks, Joglaresa, The Dufay Collective and York's very own Minster Minstrels group,

who will be entertaining the crowds in the foyer areas; and a new strand of the successful NCEM Composers Award with BBC Radio 3 featuring Fretwork which is designed to introduce young composers to the viol.

Midst all this activity, audiences for the core festivals promoted by the NCEM continue to grow, with an 18% rise in ticket sales for the summer York Early Music Festival and record sales for the Beverley & East Riding Early Music Festival. The programme for the 2010 York-based Christmas Early Music Festival (running from 2-11 December) is the largest such event since it started some fourteen years ago and includes performances by Florilegium with Emma Kirkby and Sally Bruce Payne; the European Union Baroque Orchestra directed by Lars Ulrik Mortensen; Stile Antico; and the Rose Consort of Viols. Plans are well under way for next year's festivals in Beverley and York and we are now looking for ensembles to take part in the biennial York Early Music International Young Artists Competition which will take place from 14-16 July 2011. Responding to a variety of comments about the 2009 Competition – the first to be run in its entirety by the NCEM – we have extended the age group for all musicians to 35 and we are including duos to encourage singers working with lute/keyboard as well as instrumentalists. Those interested in taking part should log on to the website for details: *www.ncem.co.uk/youngartists*.

In York itself, the NCEM (which is based in the converted medieval church of St Margaret's, Walmgate) has continued to operate as a regional arts centre promoting a mix of folk, jazz, world and early music, working in partnership with a wide range of primary schools in York to celebrate singing and with the Universities of York and Huddersfield to promote the best of young early music specialists in the area. From April 2009 to March 2010 the NCEM has promoted 87 concerts drawing in an audience of over 15,000 alongside nearly 800 educational sessions and a further 5,000 individuals using the Centre as a conference/meeting venue. Just ten years on from the opening of the NCEM the local area has changed out of all recognition, and this year the street leading into Walmgate from the centre of the City was voted by Google users the second most 'foodie' street in the UK – made possible in part by over 20,000 people attending NCEM events.

In summary, the NCEM has worked throughout the past year to:

- Operate as a national organisation, based in York, but working across England.
- Continue to develop as a centre of excellence and learning.
- Develop its products based on sound academic research, providing cultural context and explaining what early music actually is.
- Showcase the very best in early music to as wide an audience as possible.

- Develop working partnerships with early music artists of international reputation and appropriate agencies.
- Develop its international profile.

As to the future … ah the 50-dollar question! We feel that we have built up the beginnings of a useful national network and are very anxious to develop a national touring programme which can truly support early music performers and promoters across England, but clearly this is a time of considerable economic change and quite what is in store for any of us over the next few years is difficult to predict. Whatever, the extraordinary creativity and artistic endeavour of musicians across the UK will survive – as will the NCEM … just exactly in what form remains to be seen! Meantime, we encourage all early music performers based in the UK to sign up to the NCEM's on-line directory and keep marketing themselves to the very best of their ability – which includes keeping their own websites up to date with good, clear, photographs which can be used in colour and black & white (not too many brick walls please, they just don't work in newsprint); to put up a range of sound bites which can easily be used by/shared with promoters; to provide regular news items which give the promoters a sense of what the group is 'about'; and to use the many and varied opportunities presented by social networking – and to link your own websites back to the NCEM site. Together we can offer a really useful service to promoters – so please do use it!

[Performers are also encouraged to submit their details to the Yearbook's publisher for inclusion in The Performers and Artists Directory. Ed.]

REMA 10th Anniversary Conference NCEM – 9 July 2010

Lindsay Kemp

Lindsay Kemp reports on this stimulating conference. Another regular contributor, Lindsay is a BBC Radio 3 producer, Artistic Director of the Lufthansa Festival of Baroque Music and a prolific writer on early music matters.

Has 'early music' reached the end of its useful life? Is it a movement pursuing an objective that has already been achieved? Was it all worth it in the first place? What does it do next? These were the kinds of questions that REMA (Réseau Européen de Musique Ancienne) decided to address at its 10th-anniversary conference, hosted in July by the York Early Music Festival. In a public forum presented at the National Centre for Early Music and provocatively entitled *Early Music – the End of a Movement?*, five eminent speakers gave representatives of REMA's 60-or-so member festivals the benefit of their views on where early music has been, where it is, and where it might be going.

Philippe Beaussant – founder of the Centre de Musique Baroque de Versailles, and one of the most elegant of all writers on baroque music – began by taking stock and finding things in generally rude health. Early music, he argued, has survived a 'Thirty Years War', the outcome of which has been almost total acceptance in the musical mainstream for performers who were once considered marginal. Not only that, but the early-music approach is increasingly being applied to the Romantic period. Beaussant also saw continuing cause for optimism for the future in the rise to pre-eminence of countries which had formerly been slow to welcome the early music movement (most notably Italy); the fact that the economic woes of the major recording companies were not hindering smaller labels from pursuing early music; and the continuing popularity of specialist early music festivals. If he had one wish, it would be for an end in baroque opera to what he considered to be mismatches between 'authentic' music and 'modernist' production.

Next up was Graham Dixon, currently Managing Editor for BBC Radio 3 but formerly the corporation's Editor of Early Music – and indeed the fact that Radio 3 no longer *has* such a post was very much the background to his paper.

Not that he was complaining; remembering the time when he and his fellow Editors had to stake out their territory (who would have responsibility for Mozart chamber music, for example?), it was only positive that such things were no longer in dispute thanks to ever-growing mutual understanding and cross-fertilisation between former 'tribal' combatants. Out of it all has arisen, he said, a world in which the quality issues for which early music performers had long been criticised are 'dead and buried', and in which 'modern' performers have taken on board early music attitudes. He took heart from the fact that early music appears to command a steady 14% share (roughly speaking) of the places in the Specialist Classical Music Charts, though offered a note of regret at the lack of adventure shown by the public in their repertoire choices. Early music had become kinder to listeners, he felt – fewer of those long liturgical re-enactments, for instance – and more communicative too; 'authenticity' now increasingly meant authenticity to the spirit of the music. Yet still, he hoped, the sense of discovery and adventure of the early days would not be lost.

The question of how to communicate early music's authentic meaning to audiences was also addressed by Robert Hollingworth, director of I Fagiolini. Making the point that nothing composed before 1600 was intended for modern performing concert conditions, and that today's audiences were thus perhaps enjoying only the surface attractiveness of, say, Renaissance polyphony, he argued for a more imaginative approach in which concerts could offer more mixed fare – vocal *and* instrumental music, for instance, or a reading or two – from which would be gained deeper understanding of what was being heard. Naturally he cited the examples of I Fagiolini's own innovative productions of 'The Full Monteverdi', 'Tallis in Wonderland', and Vecchi's *L'Amfiparnaso* as the kind of approach he favoured; this was not dumbing down, he said, but simply 'helping repertoire that is not self-evident (in the way that a Beethoven string quartet is, for example) to speak more effectively'. He finished by questioning the literal streak in promoters that sees them habitually looking to book artists who perform their own native repertoire. An English musician with a passion for Italian madrigals, who can blame him?

Chiara Banchini, director of Ensemble 415 and Professor of Baroque Violin at the Schola Cantorum Basiliensis, gave an educator's view – a passionate and personal one as it happened. She remembered when she first fell in love with the baroque violin in the 1970s, how her offer to teach it (for free) at the Geneva Conservatoire was rudely turned down, and how she and fellow 'resistance fighters' fell back on their own talents and beliefs by forming the Centre for Early Music in Geneva. Since then the 'protest movement' has won general acceptance, but Banchini wondered if things have gone a little astray. Many

conservatoires now have early music departments, but the questioning spirit of those early days has largely gone. Young musicians can imitate the early music styles they hear on recordings and do not feel the need to consult treatises that are readily available to them in their college libraries; nor do they bother to look for new repertoire. The result is that the whole early music movement is in danger of stagnating, and for Banchini the way to recover the pioneering hunger – and indeed what she says she would do herself if she had her time again – would be to place a new emphasis on researching and performing music from Mozart right up to Debussy.

Perhaps she would have been heartened by Frans de Ruiter, Director of the Academy of Creative and Performing Arts at Leiden University, who talked of the growth in European academic institutes of doctoral programmes in which the artistic process itself becomes part of the research – in which, as he put it, 'the artist makes the difference'. The inadequacy of the spoken or written word in describing the artistic process and the compensating ability of performers to find intuitive solutions are the factors which gives such programmes their value, and yet, said de Ruiter, the lack of a rigorous common practice across the various European programmes threatens their legitimacy in some academic circles. To this end he outlined the 'Ten Commandments' for artistic research recently drawn up by docARTES, the co-operative PhD programme for music involving academies and institutes in Holland and Belgium which de Ruiter founded and directs. Centring mainly on artistic excellence combined with a strong focus on scientific research, they will, he claims, help performing artists 'to contribute to the academic world because they will deliver something that didn't exist before'.

Which is where, one might say, the early music movement came in.

The Society of Recorder Players
Dick Pyper

Continuing our series on specialist instrument societies, Dick Pyper outlines the activities of the Society of Recorder Players, which has been active since 1937. Dick Pyper is Chairman of the Society.

The Society of Recorder Players was established in 1937, by leading players of the day, in particular Walter Bergmann, Benjamin Britten, Carl Dolmetsch, and Edgar Hunt. The President of the Society is Sir Peter Maxwell Davies.

The present structure is that there are about 50 branches throughout the United Kingdom, with one branch based in Dublin. Each branch arranges its own meetings with the frequency being mostly monthly. Some branches meet more frequently and a few less. Details of the branches and their locations can be found on the Society web site at *www.srp.or.uk.* Visitors are always welcome at Branch Meetings, where the normal range of instruments is descant, treble, tenor and bass recorders. Players of Great Bass or Contra Bass are always particularly welcome.

Some branches, although not all, do undertake public performances from time to time. Recently the Society has commissioned works from Gavin Bryars and Jim Sutherland. It is very much hoped that the Society will be able to arrange more commissions in the years ahead.

In addition to the Society's normal activities a fund was set up in memory of Walter Bergmann. This fund enables grants to be made to young players to help them with the purchase of new instruments or for them to be able to attend courses.

Over the last eight years the Society has sponsored the National Youth Recorder Orchestras (NYRO). In addition to the main Orchestra there are the National Youth Training Recorder Orchestra, for less experienced players, and Blockwork, which is a chamber orchestra for the more experienced. NYRO has brought together young players between the ages of 11 and 21 for intensive week-long courses usually culminating in a public concert. The main course is during the summer where admission is by audition, and a second course is held around Easter where there is no audition. The Orchestra has also arranged a number of playing days. CD's have been made of the final concert at the end of

each year's course: copies are available from the Orchestra Office (*www.nyro.org.uk*). The venue for the courses changes each year. The courses are all residential.

The Society is able to arrange workshops both for members and non-members. Currently topics include Theory, Technique, Playing Unbarred Music, Conducting, French Baroque Style and French Ornamentation. Additional topics are being considered and suggestions would be welcomed.

A number of Recorder Orchestras, mainly for adults, are affiliated to the Society.

Further information about the Society and its activities can be obtained from The Secretary of the SRP, Linkside, 21 Bereweeke Avenue, Winchester, Hampshire SO22 6BH (email: *secretary@srp.org.uk*) or from the website, *www.srp.org.uk/*.

Early Dance in the UK

Sharon Butler

Last year we highlighted the importance of dance to early musicians with a preview of an upcoming symposium. We follow that with an overview of the work of the Early Dance Circle and the Dolmetsch Historical Dance Society. Sharon Butler is a member of Pastime Historical Dance, and a committee member of both the EDC and the DHDS. It may be a revelation to many to see how active the early dance world is; hopefully some will be encouraged to join in.

Early musicians are well aware of the huge gift the dance world of earlier centuries has left to them. They study and perform the music, but do they consider enough the intricate interrelationship of music and dance that we inherit from the past? Early musicians might benefit from watching or even taking part in Renaissance or Baroque dance. They might like to play dance music for living dancers and discover the creative collaboration that can be achieved. I suspect they might enjoy the experience very much. We could all enjoy our heritage of dance much more than we do.

Luckily, here in the UK we have two registered charities dedicated to the study, practice and appreciation of early dance, from the 15th century onwards.

Both offer excellent opportunities to develop more of an understanding of the dance of periods for which we have original resources. Their members recreate the dances of court and country house, tavern and theatre from across Western Europe, relishing a fascinating blend of physical challenge, historical interest, musical delight and, what's more, high fashion and good food.

The Dolmetsch Historical Dance Society was launched in 1971, with Dame Marie Rambert as President, and its Summer Schools began in 1976. Annual Summer Schools have been a prominent feature of DHDS, as it is known, at Hengrave Hall and currently on the Bishop Otter Campus of the University of Chichester. Different periods are taught by expert tutors. This year the focus was dances from the courts of 15th-century Italy, with Bruna Gondoni, Hazel Dennison and Jørgen Schou-Pedersen. As always, the Society has published a detailed instruction booklet and a music recording. Next year, we look forward to classes in baroque and regency dance.

DHDS has published a scholarly journal, now known as *Historical Dance*, since 1971. In the late '90s it began a series of biennial conferences on historical dance. A call for papers has gone out for the next one, *Grace and Harmony: Music for Dance and Dance in Music*, to be held at All Saints Pastoral Centre, London Coney on 19-20 March 2011. Please contact *conference@dhds.org.uk* for further information. Conference Proceedings and a Newsletter are regularly published.

Classes and Costume Balls provide wonderful opportunities to dance for all ages and levels of ability. This autumn DHDS is offering a series of day courses for developing knowledge and skills in historical dance at the ISTD Studios, 346 Old Street, London EC1V 9NQ. We look forward to *Dancing at the court of Louis XIV* with Moira Goff on 2 October, *Dancing in the Early Italian Renaissance* with Hazel Dennison on 6 November, and *A Renaissance Dance Workshop* with Dorothée Wortelboer on 13-14 November. All are welcome to these valuable opportunities to extend both skills and repertoire. For more information, see *www.dhds.org.uk.*

The Early Dance Circle was founded in 1984 as an umbrella organization to bring together the diverse areas of performance and research across the country, offering a central focus for their activities and so widening involvement in early dance. As an umbrella organization, the EDC runs a series of annual events. The Early Dance Annual Festival in October is a national event, bringing together early dance groups from all over the UK to show work in progress, plan and dance together. In addition, the EDC mounts its own biennial conference, now alternating with those run by DHDS. This year's *Dance and Heritage: Creation,*

Re-creation and Recreation attracted many with its range of presentations by speakers from the UK and Europe (Proceedings will be published).

The EDC Annual Lecture is held each February. This year Barbara Sparti, well known for both research and practical work on early dance, traced the origins of the 15th-century Italian *moresca* into late 18th-century pantomime and 19th-century ballet. Special events of interest to members are also sponsored, such as last November's *Dancing to the Lute,* held in conjunction with the Lute Society.

The EDC publishes a *Directory of Regular Classes in the UK and Abroad,* its own *Circular,* all Conference proceedings and a number of other publications in dance education & research. It has established the National Resource Centre for Historical Dance, a considerable archive of books and other material, and is looking for a more permanent home for this important resource. You can find out more at *www.earlydancecircle.co.uk* or by requesting a Welcome Pack from the Membership Secretary, Barbara Segal, 3 Thornhill Square, Islington, London N1 1BQ.

Historical dance is beginning to take its place alongside other arts in the UK. Dance groups up and down the country dance for pleasure, study to improve their technique and repertoire, and perform for the public in a wide range of venues. You can see professional companies such as Chalemie, Nonsuch and Mercurius perform Renaissance or Baroque dance – perhaps not so often as I would wish. This summer, both DHDS and the EDC joined forces to raise the profile of early dance with the public alongside other dance forms via *Big Dance*, a celebration of dance and dancing intended to encourage people of all ages to get onto the dance floor. A programme of free classes and demonstrations was offered across the UK, some of them in prestigious or unusual locations such as Kensington Palace, Charlton House and the British Museum. In addition, summer schools have grown to include the DHDS Annual Summer School and three more:

- *Chalemie Summer School*, held in Oxford
  Baroque dance, early music, period costume & commedia, 17-22 August
  Contact: Barbara Segal (*www.thorn.demon.co.uk/SummerSchool.htm*)
- *Consort de Danse Baroque Summer School*, held in Cardiff
  Technique, Presentation & Reconstruction (may be modular),
  20-30 August
  Contact: Philippa Waite (*www.ukbaroquedance.com*)
- *Nonsuch Summer Course*, held in Harrogate
  19-24 August

Contact: Darren Royston, Artistic Director, Nonsuch History and Dance (*www.nonsuchdance.co.uk*)

Finally, both the EDC and DHDS are offering bursaries to help acquaint dancers, researchers and musicians with what early dance has to offer. I hope that in the future you will be intrigued enough to come to watch and listen, perhaps to play for dancers and perhaps even begin to dance yourself.

Birmingham Early Music Festival

Mary O'Neill

Our series on early music festivals returns with this report on a festival which is enjoying a growing reputation for creative and stimulating programming. Mary O'Neill is Artistic Director, BEMF, and Director of the University of Birmingham's Centre for Early Music Performance & Research.

BEMF is one of the few music festivals in the UK devoted entirely to disseminating the heritage of European Art Music from the Middle Ages up to the late 18th century. It presents concerts of international excellence in various venues across the city in an annual festival that takes place in October and November. It has earned a distinguished international reputation for its innovative programming and for providing a platform, not just for the best UK-based performers, but for bringing soloists and ensembles from mainland Europe and the US to this country.

BEMF became a registered charity in 1992. Since that time its festivals have featured UK-based artists such as Fretwork, Catherine Bott, Gothic Voices, Florilegium, The Dufay Collective, Emma Kirkby, London Handel Players, Vivian Ellis, Giles Lewin, Palladian Ensemble, Gabrieli Consort, Mark Tucker, Paula Chateauneuf, Tallis Scholars, Carole Cerasi, Trio Sonnerie, I Fagiolini, The Hilliard Ensemble, Chapelle du Roi, Burning Bush, Michael Chance, Julia Gooding, Sinfonye, Trevor Pinnock, Charivari Agréable and many more.

Artists from mainland Europe and the US who have featured at BEMF include Akademie für Alte Musik Berlin, Maria Cristina Kiehr, Concerto Soave, Daniel Taylor, Ferrara Ensemble, Musica Antiqua Roma, Ensemble Gilles Binchois, Locke Consort, Ben Bagby, Sequentia, Ensemble Amarillis, Jed Wentz and Anonymous4. BEMF actively seeks out outstanding foreign artists and ensembles in order to present them to UK audiences. The Venice Baroque Orchestra, for example, gave its first performance outside Italy at BEMF's 1998 festival and has since gone on to enjoy a stellar international career, touring regularly not only in Europe, but in North and South America, and in the Far East. The *Keyboard Fireworks* festival in 2006 saw the UK debut of a number of extremely talented French artists. The youngest of these, Benjamin Alard, fittingly gave his UK debut in a dazzling performance of Bach's *Goldberg Variations*. Over a weekend of concerts he was joined by two other French soloists (François Guerrier and Elizabeth Joyé), a French ensemble (La Canzona), and one UK harpsichordist (Bruges competition prizewinner, Christine Whiffen) in a rare performance of the entire corpus of Bach's concertos for harpsichord(s) and strings including the six solo concertos, all the concertos for two and three harpsichords, and the concerto for four harpsichords. The soloists and ensemble were brought together at the behest of BEMF, specifically for the project in question, as happens in many festivals.

The first modern performances of many works take place at BEMF concerts. These have ranged from rare medieval works reconstructed from incomplete manuscript sources, to works by Guerrero, and a cantata by Domenico Scarlatti. The *Ancient and Modern* festival included a number of premieres of new works for old instruments as well as a BEMF commission of a new piece by Nigel Osborne, performed by Red Byrd as part of a concert of medieval polyphony from Notre Dame in Paris. Osborne's piece *Angel Nebulae* explored ideas of music and architecture, and number and proportion, to dramatically beautiful effect.

BEMF 2010 (yet to happen at the time of going to press) epitomizes how all of these elements come together in a single festival. The theme *The Poet Sings* is explored in a range of music from the Middle Ages to the 18th century. In an age when Britain is forced to reassess its cultural identity against the background of a changing and expanding Europe, the festival looks back to earlier times when there were exciting exchanges and interconnections with music and musicians from the mainland. Each concert brings together performers of different nationalities, demonstrating how musicians are forging links across national boundaries in a dynamic and creative way.

A number of the concerts include works receiving their first UK or world performances. Particularly interesting in this respect is a concert involving music by Handel and Johann Helmich Roman (1694-1758), known as 'the father of Swedish music', who spent some five years in London where he played in Handel's opera orchestra. Like Handel he wrote Italian cantatas, but he was also one of the first composers to write music for the Swedish language. Several of his works receive their UK premiere (and, in some cases, the world premiere) in a performance by the Swedish soprano Susanne Rydén who is also making her UK debut as a solo recitalist, and is accompanied here by British harpsichordist Mark Tatlow, artistic director of the Drottningholm Court Theatre in Stockholm.

Another first in BEMF 2010 is the UK debut of White Raven, an exciting new ensemble based in Switzerland and France. Each of the singers has a distinguished career in his/her own right (Kate Dineen recently recorded an album with Andreas Scholl; and tenor Robert Getchell appears regularly on the Paris opera stage under the musical direction of Marc Minkowski) but they have come together to form an *a cappella* group acclaimed for its exceptionally beautiful vocal blend. They present a programme of English, French and Spanish music, mostly from the Middle Ages but also including some enchanting songs that reach across the centuries.

A Musicall Banquet is the title of a special programme, put together by renowned British tenor John Potter and Spanish lute and vihuela player Ariel Abramovitch, to celebrate the 400th anniversary in 2010 of two publications by Robert Dowland, son of John Dowland. *A Varietie of Lute Lessons* is a compendium of European lute music from Renaissance England, France, Germany and Italy, and *A Musicall Banquet* is a collection of exquisite songs from that golden age. The young group Le Basile present a concert of French and English music built around the literary works of Geoffrey Chaucer.

For details of current and past BEMF events, visit *www.bemf.net* or contact us on *info@bemf.net*.

Lacock Summer Schools
Andrew van der Beek

Recent issues have looked at summer schools run principally for instrumentalists. We continue the series with a report on an organisation promoting courses primarily for singers that has grown considerably over two-and-a-half decades. Andrew van der Beek is a professional serpent and sackbut player, beginning his career with David Munrow and the Early Music Consort of London. He began promoting early music concerts and courses in London in the late '70s, transferring his base to Lacock in Wiltshire in 1988.

The Lacock Summer Schools date back to 1986. At the time I was running the London Wind Consort (with Ian Harrison, Nick Perry and Keith McGowan) and one of the problems we were having was fixing rehearsals without at least one member claiming that a more important (that is, lucrative) engagement had turned up since the date had been fixed. Summer schools at Dartington and the one that used to be run by the Moeck in Celle had been formative experiences for me, so the idea appealed. We thought if we took ourselves a hundred miles from London for a week we might at least find a few hours each day for uninterrupted rehearsal time. It would also be an opportunity to engage with the best music involving cornetts and sackbuts, that is, playing *colle voci* in the sacred polyphonic repertoire. We had a choir, Coro Cappella, that we had formed to join us for a series of concerts in London, and we engaged a young professional who sometimes sang with it to direct the week: Harry Christophers. At time I was also working with Mapa Mundi; we had just published Striggio's 40-part *Ecce beatam lucem*, and we thought it would make a good centrepiece. A bit of a risk, perhaps, as there was no certainty that we would attract 40 singers and instrumentalists. We offered a free copy of the score to people who enrolled early. The gamble paid off; 60 people turned up, the week was more successful than we had dared hope and the Lacock tradition was born.

It wasn't long before the emphasis shifted to choral music, if only because there are many more competent singers than there are competent instrumentalists. Anyway, the idea of having four tutors for the minority group of instrumentalists was always going to defy financial reality. Over the years the typical Lacock course has been centred on a substantial polyphonic work

accompanied by cornetts, sackbuts and organ, perhaps dulcians and shawms as well in Iberian repertoire. We've stuck to the original idea of inviting a guest as the principal choral director; we are lucky in England to have so many to choose from, each with their own strengths and interests. We've had memorable weeks rehearsing Ludford's *Videte Miraculum* Mass with Andrew Carwood, Donati's *Salmi Boscarecci* with Andrew Parrott, Venetian carnival music with Robert Hollingworth, a Vespers compilation by Cozzolani and other Milanese nun composers with Deborah Roberts, early baroque music of Latin America with Jeffrey Skidmore and South America's first opera, Torrejón de Velasco's *La Purpura de la Rosa,* with Andrew Lawrence King. Lacock courses have always had a rather cosmopolitan following and we've made a point of reflecting this in our choice of tutors and directors. Lacock courses have introduced several continental conductors to English musical life, among them the Fleming Erik van Nevel, director of the ensemble Currende – one of the most eminent early music groups in continental Europe, yet little known in Britain – the Spaniard Carlos Fernández Aransay, an authority on Hispanic and Latin-American music, and the Dutchman JanJoost van Elburg, who subsequently became the director of London's specialist early music choir, the Renaissance Singers. The Swedish trumpeter and cornettist, Kina Sellergren, and the German cornettist Martin Lubenow have also been regular Lacock tutors.

Duncan Druce was a regular string tutor. He wrote *Earth, Sun, Moon*, a setting of three ancient Greek hymns in Shelley's translation, for a Lacock week. It is a powerful and challenging piece uniting elements from different eras: classical, renaissance, Shelley's early romantic language and a musical idiom of our own day. It is for four-part chorus and cornett and sackbut ensemble with some doubling on shawms and recorders; it has had two Lacock airings but awaits its first professional performance.

In the early years the Lacock summer school was just a couple of weeks in July in our Wiltshire village, but it wasn't long before we had the idea of running them abroad as well. The first was in the Burgundian hamlet of Chaumard in the spectacular Morvan National Park; tiny as it was, it had all the basic requirements: a church and a village hall, a restaurant and a hotel, with the added attraction of a lake. Soon friends were suggesting promising venues. Ann Govan, a Lacock regular, invited me to go to Casares, her *pueblo blanco* in the hills behind the Costa del Sol. Here, and later in the nearby town of Jimena de la Frontera, there have been a series of Lacock courses in the week before Easter, combining the music of Victoria, Guerrero, Lobo and Morales with Semana Santa, the biggest festival of the Andalusian year. Another Lacock venue has been the Cartuja de Cazalla, an abandoned Carthusian monastery now poised

delicately between ruin and restoration, remote in the Sierra Morena north of Seville. Its church and chapels, one of which began life as a mosque, have wonderful acoustics and would make an excellent recording venue. Andrea Branca took me to her castle at Zoagli on the Ligurian coast, with a breathtaking view across the bay to Portofino, and on the other side of Italy is Monteconero, an isolated Camaldolite monastery on a mountain top overlooking the Adriatic and much of the Marche, now converted into a hotel with its Romanesque church still in its central courtyard. It is the perfect setting for a Lacock course and I have found it impossible not to return there for the past eight years.

February 2011 will see one of Lacock's most ambitious projects: a course in Mexico directed by Carlos Fernández Aransay. It will take place in the Convento de San Gabriel, in the old colonial town of Cholula, between Puebla and the volcano Popocatépetl. The music will be from the Puebla Cathedral choirbooks, by Padilla, Franco, López Capillas and García de Zéspedes. We have just heard that we have been invited to sing in Puebla Cathedral.

Details of all our courses and music directors will be found on the website, *www.lacock.org*; or you can write to me at Cantax House, Lacock, Chippenham, SN15 2JZ.

The Southern Early Music Forum
Stephen Penny

Our series on the early music fora continues with report on SEMF, which ranges widely across the south of England. Stephen Penny is the forum's Secretary.

From Hampshire and the Isle of Wight in the west, through Surrey, West and East Sussex and reaching Kent in the east, the Southern Early Music Forum (SEMF) covers an elongated region south of London. It counts among its members people living not just in these counties, but also in London and as far north as Hertfordshire. Across the area there is much going on to interest early musicians. 2010 has seen events ranging from a SEMF workshop on parody masses in a wintry Challock in east Kent, to a gloriously sunny July afternoon at

the Weald and Downland Open Air Museum in the west, with SEMF members in some of the groups playing in the medieval buildings.

Formed in 1982, SEMF has been through various phases in its 30-year existence, all of which have contributed to the organisation that we have today. It originated as a group of some 250 members led largely by professional and semi-professional early musicians: then and until this year chaired by Brian Blood, and enjoying Brian's links to the Dolmetsch organisation. At the time the forum organised a wide range of activities including workshops, concerts and competitions, many led by members. As people moved to and from the region, a transition in the early 1990s saw greater involvement of people from outside the music profession on the committee. SEMF is now a leaner organisation (with around 90 members at the moment) that is starting to grow again, still with a number of member-led events, but also with a successful core of tutored activities. There is a wide range of members from young professionals through to those who have retired from their first professions.

The SEMF year features several formal events that have become regular favourites. These include popular tutored workshops, with well-known names such as David Allinson directing unaccompanied voices and Alan Lumsden taking workshops for voices and instruments. SEMF's legacy of experienced members helping to lead events still exists in playing days which occur across the region. These generally consist of small ensembles rehearsing and playing throughout the day, then one large ensemble combining everyone at the end. Our events continue to evolve: 2010 has seen a new workshop directed by Michael Sargeant, and 2011 will bring a new tutor to our successful workshop series in Bosham, West Sussex, with the event moving from Autumn to Spring. There is little doubt that people like the stronger focus of these workshops, reflected by the numbers of people travelling from outside the region to attend these events. They give a strong sense of progression and we often see people enjoying being taken out of their comfort-zones, an example being Michael Sargeant recently including an exercise in extemporisation in his workshop. SEMF has enabled performers of similar interests to make contact via the membership list, and through events such as the monthly informal playing evenings in Canterbury and occasional Voice and Viol meetings near Chichester. Some groups resulting from these contacts are an early flute group, a medieval group and the Musick Cabinet, who recently gave a lunchtime concert in Maidstone. A series of 5-6 *Cori Spezzati* days during the winter in Paddock Wood is an independent venture, although the organisers and most of the participants are SEMF members. These activities are publicised and reviewed in our quarterly newsletter.

Members' interests are many and varied. Some are keen singers – SEMF historically had a larger number of singers, and we are keen that this should again be the case in the future with many members of the south's vocal groups coming along to some of our workshops. Instrumentally the forum is very rich: at our events the majority tend to be wind players including a large number of specialist recorder players, players of curtals, wind-caps, flutes, sackbuts and cornetti. We also have string musicians including violists, players of the violin family and the earlier fiddles, and some very skilled keyboardists. Of course members also have their own ensembles, the mixed consort The Canterbury Waits and the recorder trio Polyphonica being just two giving performances around the region and further afield. There is also a musical research interest: many members are from a scientific and/or academic background and these skills have been transferred into music study. It is notable that instrument making takes place, with the results of this work appearing at the various performance events. We live in a region that has various early music activities; aside from concerts and festivals in London, seasonal programmes include Brighton Early Music Festival, and we enjoy informal links with the people running some of these events.

SEMF is actively looking to the future, working to make the organisation a more dynamic early music network so members can easily make the connections to research and discuss early music, arrange playing and form ensembles. Communication is supported by our newsletter and a number of internet technologies – primarily our website, but also more instantly collaborative systems such as email groups and social networks (indeed you can join our group on Facebook™ even if you are not a SEMF member). High on our priority list is recruitment of new members. Not all early musicians in the region belong to SEMF, and we intend to make the organisation more attractive by promoting it as a network, by organising a broader range of events across the whole of the region and establishing further links with like-minded organisations. With a region rich in music-making, SEMF has the opportunity to introduce more people to early music who wouldn't otherwise have experienced it, and to support local early music education. So if you're reading this and are interested, do come and talk to us, either via our website – *www.semf.org.uk* – or using the contact details that are listed elsewhere in this *Yearbook*.

Musée de la musique, Paris
Mark Windisch

Mark Windisch began our series on instrument collections with an article on instruments in Saxony and Saxony-Anhalt in the 2005 Yearbook. Here he returns to the continent with a look at a collection in Paris, now within easy reach by Eurostar. The author is Treasurer of Nema, and well known in amateur early music circles.

How ironic that when the Victoria and Albert Museum has dismantled their fairly puny collection of musical instruments the other important European capitals have splendid collections. For those who wish to see an excellent collection of musical instruments a journey to Paris by Eurostar will allow plenty of time to see this museum, and you can easily return to London on the same day.

The Museum is part of the ultra-modern, rather beautiful Cité de la Musique which contains a concert hall in addition, making it quite similar to the Berlin Museum. It is situated along with the splendid Science Museum in the Parc de la Villette; the nearest Metro station is Porte de Pantin on Line 5 from Gare du Nord or, with a longish (but very pretty) walk, Port de la Villette on line 7, which can be reached directly from the Gare de l'Est or, with changes, from the Gare du Nord. Note that opening hours are 12:00 noon to 6:00pm Tuesday to Saturday, 10:00am to 6:00pm on Sunday. Audio guides are available in English. There are two guide books: the more detailed one is only in French, but there is a second one available in English, which also contains a CD

The permanent exhibitions are arranged in five sections, four of them displaying instruments, works of art and opera tableaux from the 17th to the 20th centuries and the fifth covering World Music.

The 17th-century section is subtitled the birth of opera, which indicates immediately that the museum is more than a mere display of instruments but also indicates the context. Due regard is paid to Monteverdi and Italian Opera. The Germans are credited with making the best lutes, the Italians with making the best violins and the English for the viola da gamba. The French carry off the honours for harpsichords and woodwinds. Many examples of early instruments are on display. What caught my eye was a rather beautiful bass cornett with sinuous curves and a realistic snakes head: it looks to be of Lysard pitch. There is

a most beautiful harpsichord made by P Faby of Bologna around 1672 with a typical Italian renaissance painting on the lid.

Naturally French makers are well represented. A painting entitled 'Jubal's workshop' (see Genesis IV, 21) dominates the section of the gallery featuring the instruments of Jacques Dumesnil of Rue St Martin (mid-17th century), who satisfied the demands of the orchestras of Louis XIV. The French Royal passion for hunting inspired the manufacture of hunting horns (Johann Leonard of Nuremberg). Hotteterre's superb flutes and recorders are well represented.

Moving to the 18th century, on show are a delightful Regal, a harp by Georges Cousineau of Paris of around 1770, decorated with Chinese motifs, and another by Erard brothers of 1799, together with harpsichords from Jean-Claude Goujon of Paris (c1749), Joannes Couchet of Antwerp (1652) and Antoine Vater of Paris (1732). The rise of pastoral music, which became highly fashionable, led to the use of unusual instruments like musettes and hurdy-gurdies, and the development of others such as the bird-organ, or *serinette*, made by Ferry of Paris (1784).

Towards the end of the 18th century different types of instruments were needed to suit the needs of the classical orchestra. In France the supremacy of vocal music was replaced by the rise of instrumental music. On display are a horn made by E J M Dujarez of Paris, and clarinets by Jean Godefroy Geist of Paris (c 1760), J Scherer of Buzbach, G A Rottenburg of Brussels and J Schegel from Basel. Stringed instruments are represented by a cello by Jean-Baptiste Salomon, a violin and a viola by François Lejeune of Paris and a double bass by Domenico Busan, from Venice. A rather beautiful clavichord from late 18th-century Vienna ushers in the first grand piano, a fine example by Pascal Taskin of 1788, on loan from the Louvre.

Going up one floor to 19th-century Romantic Europe and the legacy of the Revolution we move to military instruments, and the exhibition starts with an amazing Russian 'bassoon', really a serpent in disguise, made by Jean-Baptiste Tabard of Lyon. However, we soon move to the age of Paganini and the heritage of Guarneri and Stradivari. Several instruments by these two world-famous makers are on display and there is also a violin by Nicolas Lupot of Paris (1803), known as the 'French Stradivarius'.

Pianos demonstrate the move from private concerts to public recitals. The demands of virtuoso performers like Liszt, Thalberg and Chopin caused the development of suitable instruments. Chopin favoured the Pleyel instrument because of its sweet tone and an example from 1839 is on display. A very beautiful square piano by Erard brothers of Paris (1809) is also on display.

The change to 'bigger and better' instruments in the 1830s is demonstrated by the gigantic Octobass, 3.5 metres high but proportionate except that it has only three strings: this instrument was made by Jean-Baptiste Vuillaume of Paris in about 1850. There is also an interesting trapezoid violin by Felix Savart, which was meant to make the traditional violin obsolete but clearly failed to catch on. Adolphe Sax (1814-1894) is well represented. England gets a mention with a concertina by Charles Wheatstone of around 1840.

The 20th-century section has some strange instruments demanded by Edgard Varèse including a low siren of around 1930, the inevitable Ondes Martenot beloved of Olivier Messiaen, a Moog synthesiser, an electronic violin by Max Mathews of the Bell laboratory and several other electronic devices like the Gmebaphone by Clothier of the Bourges experimental group. Strange how dated some of these instruments look now!

The World Music section has some beautiful instruments from countries outside Europe and the USA: a beautifully decorated Darabukka drum, an Ud by George Nahat of Damascus (1931), a Qasaba end-blown flute, a Moroccan Guinbri lute and several other strange and rare instruments too numerous to mention in this short article.

The museum also holds special exhibitions. On the occasion of my visit the exhibition was dedicated to Frederic Chopin, and it was very well done. The address of the museum is 221 Avenue Jean-Jaures, 75019, Paris and the website is *www.citedelamusique.fr*. Tickets may be bought on line.

[Readers might wish to refer to an article from Computer Music Journal, 25/4 (Winter 2001), 81-90, the first section of which can be found at http://muse.jhu.edu/login?uri=/journals/computer_music_journal/v025/25.4clozier.pdf, to find out more about the Gmebaphone, which is described as 'a processor/simulator of sonic electroacoustic space, as well as a polyphonic acoustic synthesiser of musical spaces'. Or they might not! Ed.]

A survey of lip-reed instrument makers in Britain, 2010

Jamie Savan

We continue our series of UK instrument makers with this survey of lip-reed instrument makers. Jamie Savan is a member of His Majestys Sagbutts & Cornetts and director of The Gonzaga Band. He has recently been appointed Lecturer and Head of Performance at the International Centre for Music Studies, Newcastle University.

It seems appropriate to begin this short article by paying tribute to the wonderful work of three British makers who have had enormous influence on generations of early brass players, both amateur and professional, in Britain and worldwide: Frank Tomes, John Webb and the late Keith Rogers.

Keith Rogers, master craftsman and partner at the Christopher Monk workshop since 1992, died in 2008 after a long battle with pancreatic cancer. I knew Keith well: he made a number of cornetts and mouthpieces for me, and I spent many fascinating hours at the Monk workshop in Forest Hill as a student in the late 1990s watching him at work. He is greatly missed by all who knew him. Understandably, since Keith's death production at the Monk workshop has been very slow. However, I am pleased to report that the production of resin cornetts (Christopher Monk's great legacy: the instrument on which nearly all present-day cornettists began their careers) has recently resumed, under the supervision of Jeremy West and Keith's widow, Kathryn. The waiting list for these instruments is still rather long, but it is now moving at least. There have also been some very interesting developments with the wooden cornetts and serpents: Nicholas Perry has taken over production of the latter, and Jeremy West continues to supervise the former. Recently they have been collaborating with Michael Sanders, using the very latest CNC (computer numerical control) technology to cut the bore of these instruments, the early results of which have been very promising. Also of great interest is a new model of tenor cornett, developed by Nicholas Perry, which plays easily and consistently and, unusually for such an instrument, is very easy to hold – even for those with relatively small hands.

Frank Tomes retired this year, which is a great shame for those of us who greatly admired his work and have enjoyed playing his instruments (which he started making in the 1980s): we wish him a long and happy retirement. All is not lost, however: the trumpet virtuoso David Staff has worked closely with Frank on the development of an excellent line of natural trumpets since 1993, and has now taken over the production of these instruments. David is one of the first players in modern times to play the natural trumpet successfully without the 'safety net' of finger holes (which are not historical: they were introduced in the 1960s as a temporary stop-gap to allow players of modern trumpets to play in period instrument orchestras with reasonable security of pitch and intonation, but with a technique far removed from that of the 18th century). The Tomes-Staff trumpet is based on an original by Johann Leonhard Ehe III (1746), and is designed so that it can be played either with or without finger holes. It comes with a set of crooks from D-440 to C-415. There is also a smaller F trumpet with crooks down to Eb-430. Frank Tomes also made a very successful line of sackbuts based on an original by Neuschel (1557), which were popular with students and amateur players on account of their affordability and excellent build quality (although the wide bore of the tenor sackbut made it a rather specialised choice for professional purposes: excellent for Renaissance music, or for playing baritone parts in later repertoire, but not the obvious choice for a first trombonist). These instruments are no longer available, although Staff informs me he plans to make sackbuts in the future (he is already making some excellent sackbut mouthpieces).

Playing hole-less natural trumpet requires a lifetime of dedication, and it is not surprising that many professional trumpet players (self included) have opted for an instrument that plays much more like a modern trumpet. The most widely played of these instruments is made by Matthew Parker: although based ostensibly on an original by J. L. Ehe II (*c.*1700), it employs the four hole system, and a cleverly disguised leadpipe which allows it to be played with a modern mouthpiece. The basic model has crooks from D-440 to C-415, with additional crooks available for Bb, and Matthew once adapted my own instrument to be played in D-466 (= Eb-440) for a performance of Monteverdi's *Orfeo* at high pitch. He also makes a smaller model with crooks for F, E and Eb. In addition, Parker offers a *tromba da tirarsi* (single slide trumpet, specified by Bach in a number of chorales), *corno da caccia* (hunting horn), flatt trumpet (English double slide trumpet specified by Purcell in the funeral music for Queen Mary), and coach/post horns.

Also recently retired is John Webb, whose name has been synonymous with the early brass revival and instrument making in Britain for many years. He made various successful models of trumpet and sackbut, but arguably his most

important contribution was as a maker of natural horns. He developed a hugely successful baroque horn with finger holes in collaboration with Anthony Halstead, making over 300 of these horns since 1988, instruments which are now played all over the world. As with the natural trumpet, arguments regarding the efficacy of finger holes (practical but unhistorical) continue among natural horn players, where the debate is further complicated by the question of quite when (or if) the technique of hand stopping should be employed. Webb was very important as one of the only makers to offer a baroque horn with holes: now that he has ceased making these instruments the next generation of players will have to play hole-less, unless a new maker can be found to take on this particular challenge.

The renowned modern horn makers Paxman re-entered the period-instrument market with a new model natural horn in 2007. Their instruments are made without finger holes, and use the manufacturer's standard medium (modern) bell, adapted to take a full set of crooks. Another maker worthy of note is Michael Rath, who is now offering sackbuts, natural trumpets, and horns through the Early Music Shop. I have not yet had personal experience of these instruments, but Rath certainly has an enviable reputation as a fine maker and repairer of modern trombones. And finally we should not forget the Harding fibreglass serpent, now made by the Early Music Shop (since David Harding's retirement in 2005), which works well and is an affordable instrument for beginners.