Editorial

John Stanley (1712-1786)
Peter Holman

In the first of our anniversary tributes Peter Holman completes his series of articles on 18th-century English composers. The author, a frequent contributor to these pages, needs little introduction. A leading authority on Baroque music, particularly English, Peter Holman is Emeritus Professor of Musicology at Leeds University, a distinguished academic who believes in putting his research into practice. Among much else he is director of the Parley of Instruments, Psalmody, the Leeds Baroque Orchestra, Essex Baroque Orchestra and artistic director of the Suffolk Villages Festival.

In 2012 we mark the 300th anniversary of the birth of John Stanley, the youngest in a group of Handel's younger English contemporaries (the so-called 'generation of 1710') that also includes Charles Avison (1709-1770), Thomas Arne (1710-1778), and William Boyce (1711-1779). Of the four, John Stanley was the least prolific, for the obvious reason that he became blind as the result of a domestic accident at the age of two – as his portrait, an engraving based on a lost painting by Thomas Gainsborough, clearly shows. He presumably had to rely on others to write his music down, but he nevertheless contributed to most of the genres of his day and led an active life as a performer, including directing Handel's oratorios from the organ. His music may lack the profundity of the best of Arne and Boyce, but it is consistently well composed and frequently has a spontaneity and elegance that it not often found in 18th-century English music. Charles Burney's assessment in his *History* is spot on: 'Few professors have spent a more active life in every branch of his art, than this extraordinary musician; having been not only a most neat, pleasing, and accurate performer, but a natural and agreeable composer, and an intelligent instructor'.

John Stanley was born in London on 12 January 1712, the son of an official in the post office who also seems to have been a stonemason by profession. He probably turned to music partly because of his childhood accident, studying initially with John Reading and then with Maurice Greene. At the age of eleven he succeeded William Babell as organist of All Hallows, Bread Street, moving to St Andrew, Holborn in 1726. He held this post for the rest of his life, receiving an extra post as organist to the Inner Temple the next year, and quickly acquired a national reputation at as a virtuoso. He was also active in London's concert

life, directing subscription series in several London taverns, eventually assuming responsibility for the Lenten oratorio series after Handel's death in conjunction with J.C. Smith and later Thomas Linley senior, and directing performances for various charities, including the Foundling Hospital. In 1779 he succeeded William Boyce as Master of the King's Music, which required him to write odes for the New Year and the king's birthday as well as minuets for court balls. He died on 19 May 1786.

Stanley's modern reputation as a composer has suffered from a common syndrome: the 20th-century revival of interest in Baroque music was begun by keyboard players and other instrumentalists rather than singers, which led to editions, performances and recordings of small-scale instrumental works rather than the major concerted vocal works that Stanley and his contemporaries would doubtless have regarded as their most important compositions. In Stanley's case the disparity between the fortunes of his instrumental and vocal music was increased by the fact that, with one partial exception, none of his major vocal works were published at the time, and that some of them (including all his court odes) are lost. In what follows I will survey Stanley's surviving music, listing modern editions and facsimiles where they exist. The best study of Stanley's life and works remains Glyn Williams's 1977 Ph.D. thesis 'The Life and Works of John Stanley (1712-86)', though it is inevitably a little out of date; it can be downloaded from the British Library EThOS site (*http://ethos.bl.uk*).

Most of Stanley's instrumental music was written in the first half of his career, and was published in sets either by the composer himself or John Johnson. *Eight Solos* op. 1 (1740) and *Six Solo's* op. 4 (1745) are available online at the Petrucci website (*http://imslp.org/wiki/*) and have been published in modern editions by George Pratt (Peters and Chester Music) and John Caldwell (OUP). They are 'For a German flute, violin or harpsichord' – that is, for transverse flute or violin and continuo or for harpsichord solo – and are tuneful and elegant; in my opinion the best are op. 1, nos. 2, 5 and 7. The three sets of organ pieces, *Ten Voluntaries for the Organ or Harpsicord*, op. 5 (1748), op. 6 (1752) and op. 7 (1754), were published in a doctored facsimile (with modernised clefs) by OUP in 1957. So far only op. 5 is available in facsimile at Petrucci, though the site has modern editions by Pierre Gouin of all 30 voluntaries, and there are also complete published editions by Gordon Phillips (Hinrichsen), Don McAfee (McAfee Music Corporation) and Greg Lewin (*http://www.greglewin.co.uk/*). There are also some more organ pieces and early versions of the published voluntaries surviving in manuscript which deserve to be published. Stanley's voluntaries, like those by other English organists of the time, can sound insignificant when played on large Victorian or modern organs, but come

alive when played on 18th-century English instruments, with their light voicing and their colourful solo stops, such as Trumpet, Cornet, Voxhumana, Flute and Bassoon – all specified by Stanley.

Stanley's finest set of instrumental music is his *Six Concerto's in Seven Parts*, op. 2 (1742). It was reissued several times and an arrangement was subsequently published for solo keyboard, to be played alone or with the ripieno string parts. There is an Early Music Company facsimile of the printed parts and a modern edition by John Caldwell (OUP), which includes the solo keyboard version; there is also a facsimile of the latter by Giuseppe Accardi of Rotterdam and a modern edition by Greg Lewin. Stanley worked within the English concerto tradition deriving from Corelli and Geminiani, though he is closest to Handel and sometimes imitates particular Handel movements, such as the minuet with variation that ends no. 5, based on the equivalent movement of Handel's op. 6, no. 5. Perhaps the best of the set is no. 2 in B minor, with its eloquent violoncello solo and its delicious gavotte-like final Allegro. Stanley's *Six Concertos for the Organ, Harpsichord or Forte Piano*, op. 10 (1775) are much lighter and more modern in style, following J.C. Bach and Abel in using just two violins and bass and in four cases only two movements. They were probably written to be played in oratorio performances in the 1760s and '70s, though no. 4 in C minor is a fine, substantial work in a much earlier style, and no. 3 in B flat major is a revised version of op. 2, no. 6. Op. 10 was edited by Peter le Huray (OUP) and Gerald Gifford published a facsimile of the keyboard part: a complete facsimile with the string parts would be welcome.

Stanley's vocal music is only beginning to be explored. Two of his three sets of cantatas, *Six Cantata's for a Voice and Instruments*, op. 3 (1742) and op. 8 (1748), have been published in facsimile (JPH Publications), and contain some charming music, with some useful scorings for chamber groups, including flute, violin and continuo; four-part strings and continuo; oboe or flute, violin and continuo; and two flutes, two violins and continuo. Three early large-scale cantatas, *The Choice of Hercules*, *The Power of Music* and *Pan and Syrinx,* exist in manuscript and deserve to be published; *The Choice of Hercules* was performed by Glyn Williams in Liverpool in 1986. The oratorios, *Jephtha* (?1751-2) and *The Fall of Egypt* (1774) also only survive in manuscript, while *Zimri* (1760) exists only in a printed score without recitatives or choruses. Glyn Williams thinks that *The Fall of Egypt* would be the best prospect for revival. Stanley wrote only a few anthems and hymns, mostly for the Foundling Hospital; St Andrew, Holborn did not have a choir at that time. So far as I know, none of the anthems have been published, though six of them were performed by choirs from Warwick School at St Andrew, Holborn in 2010, and *My strength will*

I ascribe has been recorded by the choir of New College, Oxford, directed by Edward Higginbottom (Meridian CDE84151).

Finally, there are two surviving stage works, the dramatic pastoral *Arcadia*, or *The Shepherd's Wedding*, written to mark George III's wedding in 1761, and the opera *Teraminta*, probably written in the 1750s but apparently never performed in the 18th century. Of the two, *Teraminta* is the best candidate for revival. *Arcadia*, which I edited for a BBC recording in 1986, is full of charming music but is resolutely undramatic: the leading character, Thyrsis (George III), never appears! On the other hand, *Teraminta* has considerable dramatic power and only requires five singers with a small orchestra. It is the nearest anyone came to writing an English version of the Handelian type of *opera seria*. Its revival has been complicated by the fact that for most of the 20th century it was confused with another setting of Henry Carey's libretto, by J.C. Smith. It was broadcast by the BBC in the 1950s, and Steven Devine directed it at the Suffolk Villages Festival in August 2005 with Opera Restor'd – possibly the first ever live performance. I hope that the 2012 anniversary will lead to more performances of this and Stanley's other major vocal works. Dare we also hope for published editions and recordings?

Giovanni Gabrieli (1554/7-1612): sacred and instrumental music

Clifford Bartlett

Our second anniversary tribute comes in two parts. In this first part Clifford Bartlett contributes a personal appreciation of Gabrieli's sacred and instrumental music. The author, until recently NEMA's chairman, will be well known to many readers through his numerous excellent editions of otherwise unaffordable or unavailable music and through his magazine 'Early Music Review'.

The first piece of Giovanni Gabrieli that I encountered was *In ecclesiis*. It circulated widely (though without its continuo part, which was discovered later) in Davison & Apel's *Historical Anthology of Music* (Harvard UP, 1946) and has since received several other editions. It had, however, been published over a century earlier in a pioneering book, C. von Winterfeld: *Johannes Gabrieli und sein Zeitalter* (Berlin, 1834), and was performed by Brahms. Apart from *Jubilate Deo* a8 (1613), it is probably still his best-known piece, despite the difficulties of working out how to allocate resources with a non-specialist ensemble. In fact, Gabrieli's music is usually awkward for standard SATB choirs. The extraordinary *O Jesu mi dulcissime* a8 (1615), for instance, has a range of a note short of two octaves for S1, and the ATB parts need tenors, baritones and basses with a range wider than one would expect in Palestrina or Victoria. It begins with a contrapuntal phrase of a dotted semibreve followed by dotted quavers and semiquavers, each with a syllable though the short notes look like an embellishment, which is surely intended for solo voices with organ. But it might have been performed with two solo voices (perhaps parts two and five), cornetts and sackbuts. Such ensembles work well with early instruments, but voices get smothered by modern trombones and whatever substitute is used for cornetts (usually trumpets).

Modern brass groups have taken to Gabrieli's instrumental music – and why not? There's nothing in their repertoire that is anywhere as good for several centuries. Balance is, however, a problem since trumpets cannot match cornetts for their ability to play eloquent treble lines without smothering the middle parts, and the characteristic rich low sounds need the slimmer sackbuts

rather than modern trombones. (Italian doesn't have a distinctive word for the early trombone, but it is useful to keep the contemporary English name.) His most grandiose pieces are written within a maximum compass from the B flat two octaves and a tone below middle C (the bottom note of the sackbut) to the A above the treble clef (the normal top note of the cornett – though it was occasionally extended higher after Gabrieli's time). The sound is unique, with a wide range of expression: no-one wrote as well for low brass until Wagner.

Giovanni Gabrieli was born in the mid 1550s and probably received his musical education under the guidance of his uncle Andrea. This included following Andrea's example and spending some years in Munich studying with Lassus, the most famous musician of the time. He became temporary organist at San Marco, Venice, in 1584 and won the competition to the permanent position from 1 January 1585. For a few months, he overlapped with his uncle, who was the other organist, but Andrea died later in the year. Giovanni assembled Andrea's large-scale works for publication in 1587, including a few of his own pieces as well, followed a decade later by his *Sacrae Symphoniae*, mostly motets requiring at least two choirs as well as instrumental canzonas and sonatas.

As well as securing his position in San Marco in 1585, in that year Giovanni also became organist for the Scuola Grande di San Rocco, overlapping with the last phase of Tintoretto's work there. This was a significant post, which he held till his death and which was probably as important to him as San Marco. Certainly, it was financially beneficial. It so happens that the expense accounts for the music at the Festa San Rocco survive from 1595 till after his death, and the bare figures for 1608 can be interpreted in conjunction with the account of a tourist who had walked all the way from England and happened to be there at the right time. Thomas Coryat's account, *Coryat's Crudities*, is quoted in too many books, articles and record booklets to need quoting at length, but his statement that 'seven faire paire' of organs were present is confirmed by the documents: five were hired to the Scuola by Gabrieli and two other organists brought their own – between four and seven organs was normal from 1602 till 1613. Assuming one organ per choir, this makes the reconstruction of an incomplete 33-part Magnificat plausible. The 1608 ensemble comprised two groups of singers and two of players (almost certainly cornetts and sackbuts) and four soloists. There was also smaller-scale music. Three violins were present, which might account for Gabrieli's untypically small-scale *Sonata con tre violini*. Coryat mentions singing to two theorbos 'that yielded admirable sweet musicke, but so still that they could scarce be heard but by those that were very neare them'; he also praises one singer for 'sweetnesse', and it is likely that, despite the larger forces, the emphasis was not on volume. San Marco, though, will have needed a fair blast of sound, especially on ceremonial occasions.

For many years I have thought of much of Gabrieli's sacred output as large-scale chamber music, with singers mostly one to a part and mixed with instruments. Sometimes the original prints mark parts for *voce* ([solo] voice). A four-part choir (clefs C1 C3 C4 F4 or C2 C3 C4 F4 – see *note below for explanation of abbreviations) is often marked *cappella*, and such clefs imply this for one choir in works for three or more, even if it isn't named thus. Four-choir pieces like *Omnes gentes* look suitable for large forces, but more subtle scorings were probably intended – and parts with top As (in G2 clefs) are likely to be instrumental, not vocal. (NB: *coro* should not be thought of as *choir* in the modern sense: apart from the *cappella*, it is likely to be for one voice or instrument per part.)

Gabrieli's reputation was particularly high in Germany and beyond, and a series of pupils came to study with him, publishing a book of madrigals as a demonstration of their skill: the outstanding example is that of Schütz (1611). Gabrieli died the following year. Two separate posthumous collections appeared in 1615: *Symphoniae Sacrae II* for voices, many with instruments specifically scored, and *Canzoni et Sonate*, which contains 21 purely instrumental pieces. The music is outstanding, and utterly unlike any other: do try it.

A note on editions and further reading:

The complete works were edited by Denis Arnold (*Corpus mensurabils musicae* 12/1-6, with further volumes edited and previous ones revised by Richard Charteris). These are in score only, available from A-R Editions. Richard Charteris also published *Giovanni Gabrieli* (ca. 1555-1612): *A Thematic Catalogue of his music...* (Pendragon Press, 1996), which has a vast amount of information, including for each piece details of modern editions and text and translation.

Both London Pro Musica and Beauchamp Press publish the instrumental music in score and parts. Beauchamp Press has published all the vocal music of 1587 and 1597, and will have much of the 1615 vocal music ready by the end of July 2012. Beauchamp Press editions are available for sale from The Early Music Company (which itself has a selection of Gabrieli, including *Dulcis Jesu* a20 and a reconstruction of the *Magnificat* a33), and sets can also be hired.

There are editions on the web. A quick way of evaluation is whether they indicate the original clefs, since glancing at them is the quickest way of allocating parts for renaissance music. [*The best way to do this is by F C G for the clef and 1 2 3 4 or 5 for the line of the stave, starting from the bottom; so bass clef is F4, treble clef is G2.]

For a concise tabulation of pieces that specify instruments see Clifford Bartlett and Peter Holman: 'Giovanni Gabrieli: A Guide to the Performance of His Instrumental Music', *Early Music,* vol. 3, no. 1 (Jan. 1975), pp. 25-32; we would make a few changes were we publishing it now, but it sets out the principles on which current best practice is

based. It includes Coryat's account mentioned above. For further documentation of San Rocco and the other scuole, see Jonathan Glixon: *Music in the Venetian Confraternities*, 1260-1807 (Oxford UP, 2003/8); he quotes Coryat on pp. 157-8 and tabulates the performing forces for the Feast of San Rocco from 1595 to 1644 on pp.284-287.

[An article on Beauchamp House Summer School, and its associated Press, will be found on p.31 of this Yearbook. Ed.]

Giovanni Gabrieli's Madrigals
Martin Morell

In the second part of our tribute to Gabrieli, Martin Morell discusses a much less well-known part of his output, the madrigals. The author has made important contributions to the biographies of both Andrea and Giovanni Gabrieli and Giovanni Croce, has produced many editions and has directed his own Italian madrigal vocal group for some 25 years. He also set up and runs the excellent website www.italianmadrigal.com, which boasts an ever-growing list of editions of individual madrigals, available for free.

Giovanni Gabrieli is justly renowned as a composer of sacred vocal and instrumental music; scant attention is generally paid to the fact that he also wrote madrigals. Nonetheless, his madrigal output, comprising a total of 31 pieces, is not inconsequential, though modest by comparison to that of contemporaries such as Giovanni Croce, or indeed his prolific uncle Andrea Gabrieli.

Taken together, Giovanni Gabrieli's madrigals are noteworthy in a number of respects. First, they display a wide range of styles and textures – from three-voice pieces based on texts by fashionable poets to fluid and florid five-voice compositions to sonorous eight-, ten-, twelve- and even sixteen-voice behemoths evidently suited for instruments as well as voices. Second, all of Giovanni's madrigals appeared in anthologies or publications devoted chiefly to other composers' works; virtually alone among contemporaries, Giovanni never produced what musicologists call an *Einzeldruck*, a publication exclusively devoted to his own madrigal compositions. This is surprising, since *Einzeldrucke*

afforded a major vehicle by which 16th- and 17th-century composers established their reputations; moreover, through their dedications to illustrious and influential personages they opened up fruitful avenues of patronage. Finally, although Giovanni lived until 1612, all but a handful of his madrigals were first published by 1590, and no new ones appeared in print after 1595. For some reason, as Denis Arnold aptly observed, Giovanni became an 'increasingly reluctant madrigalist'.

Typically, a budding madrigalist might be allowed to insert a piece or two in a publication of a teacher or mentor, or in one of the popular and fancifully titled anthologies like *Madrigali de' floridi virtuosi d'Italia* or *Frutti musicali*. In this respect, Giovanni's appearance on the scene is quite conventional: individual madrigals first appear in such publications in 1575, when he was probably not yet twenty years old. These works include his three-voice *Voi ch'ascoltate in rime sparse il suono* [*modern edition:* Denis Arnold, *Giovanni Gabrieli: Opera Omnia*, VI (henceforth DA)], a setting of the first sonnet in Petrarch's *Canzoniere*, and five-voice *Quand' io ero giovinetto* [*me*: DA], a mock-serious commentary on the travails of old age which finds certain parallels in Lasso's chansons. Two more five-voice madrigals, *Donna leggiadra e bella* and *O ricco mio tesoro* [*me: www.italianmadrigal.com* (henceforth IM) and DA], in the light, airy yet expressive style favoured by his uncle, appeared in an anthology of 1583.

Andrea died in 1585, and Giovanni, who described himself as 'little less than a son' to his uncle, assiduously undertook to bring to light the latter's extensive unpublished work. In readying Andrea's *Terzo libro di madrigali a cinque voci* (1589) for publication, he availed himself of the opportunity to append a set of six of his own madrigals – the largest number to appear in any single print. *Da quei begl' occhi, Dimmi ben mio, Queste felici erbette, Vagh' amorosi e fortunati allori* [*me*: IM and DA; *facsimile: www.imslp.org/wiki/Gabrieli,_Andrea* (henceforth IMSLP)], *Dolci care parole* and *S'al discoprir dell'onorata fronte* [*me*: DA; *f*: IMSLP] are in many respects the most immediately appealing of Giovanni's madrigals, displaying bright textures, animated rhythms, frequent ornaments and melismas, as well as occasional dissonances and chromaticism set against mainly diatonic harmonies. These are no longer youthful works, but the products of a mature composer who has thoroughly assimilated the general idiom of the 1580s madrigal while at the same time articulating a distinctive personal style. Although vocally conceived, they are amenable to instrumental performance: *Vagh' amorosi e fortunati allori* and *Queste felici erbette* are well suited for recorder consorts.

Giovanni's contributions to Andrea's *Terzo libro* might suggest that he contemplated further madrigal endeavours, perhaps including one or more

publications of his own. As already noted, this proved not to be the case. Furthermore, the relatively few later madrigals are markedly different from those described above: they generally feature larger forces (eight to sixteen voices, grouped in two or more choirs), and include a high proportion of 'occasional' pieces written for particular events such as weddings and civic festivities.

It is hard to say what accounts for this shift in both form and function. One may speculate that Giovanni's increasing interest in using large-scale vocal and instrumental forces in sacred music, to achieve distinctive tonal and spatial effects, led him to similar experiments with the madrigal. If so, perhaps he concluded that the madrigal simply did not offer a suitable venue. Here it is instructive to compare Giovanni's eight-voice, double-choir setting of *Dolcemente dormiva la mia Clori* [*me*: DA], a rather naughty poem by Tasso about a stolen kiss, with the five-voice settings of the same text by Flaminio Tresti, Benedetto Pallavicino and Monteverdi [*me*: IM]. The five-voice madrigals cleverly capture, each in its own fashion, the scene's physical and psychological intimacy, whereas Giovanni turns the work into an 'amorous dialogue' – rather awkwardly, since the love-object is fast asleep. Or take the well-known, similarly constructed *Lieto godea* [*me:* IM and DA; *f:* IMSLP] from the epoch-making *Concerti* of 1587, a piece bearing the indication 'per cantar e sonar'. This veritable 'roof-raiser' affords a splendid bash with massed voices and instruments, but its musical impact is oddly at variance with the mournful, 'nature-is-so-beautiful-but-I'm-so-miserable' theme of the text.

By contrast, it is possible that the prevalence of occasional pieces among the later madrigals may be linked to Giovanni's personal affairs. It is known that, upon Andrea's death, Giovanni incurred substantial obligations as a result of becoming the *de facto* head of a numerous household, and that, for some time thereafter, he endured straitened financial circumstances. It is also known that publication of *Einzeldrucke*, while offering long-term prospects for recognition and career advancement, usually did not yield compensation in the form of royalties; composers were more likely to be 'paid' with complimentary copies of their editions. On the other hand, occasional madrigals tended to be commissioned and, although evidence is lacking, one may presume that their composers were paid on delivery. While one might hesitate to discern mercenary motives behind Giovanni's artistic achievements, it cannot be discounted that he may have written his later madrigals mainly when immediate financial rewards were in prospect.

DIAMM – the Digital Image Archive of Medieval Music

Julia Craig-McFeely

DIAMM is a resource that any reader interested in medieval and renaissance vocal music should get to know. Online there is a comprehensive database with remarkable images of music manuscripts, and DIAMM also publishes a number of beautiful facsimile editions. Julia Craig-McFeely provides a brief introduction. She is a director and principal member of the production team for DIAMM Publications and known internationally as an expert in archive-quality imaging of delicate documents.

DIAMM is a free online resource giving access to images of music manuscripts from the earliest notated polyphonic music to around 1550. Although officially only dealing with manuscripts of polyphony, some important chant sources, such as the Bangor Pontifical, are also available, as are some sources of monophonic secular song.

The database lists all of the known sources of polyphonic music in manuscript up to 1550 (over 3300 manuscripts), with contact information for the libraries owning them (over 600 institutions), and provides inventories for everything possible before 1500 (with some additional coverage for later manuscripts). Over 91,000 individual works are currently listed. This data is growing since the resource is far from static: for instance we hope eventually to provide complete searchable text transcriptions for every work listed (at present fewer than 5000 have full text transcriptions, but these are mainly works with unique texts as opposed to standard texts such as mass movements). The remaining works are provided with searchable text incipits. At present registered users can see bibliographies and descriptive metadata for all manuscripts listed, plus images for all manuscripts for which these have so far been made.

Registration is free, requiring only agreement with copyright protocols, and once logged in users may create private or public comments and text transcriptions for images, sources and individual works. Lists of a user's comments act as a 'lightbox', and images or manuscripts can be added to personalised collections. Although under pressure to charge for the online

resource, the directors of DIAMM are committed to keeping it free, even though we are currently without any formal funding. A recent addition to the resource is an interactive online course in reading and transcribing 14th-century French music.

Although project data officially stops at the date 1550, cut-off dates are not fixed as manuscripts do not follow those rules. So far the emphasis has been on gathering images of everything polyphonic prior to 1400, particularly fragments, but other manuscripts (up to c. 1600) have been photographed if the opportunity arises or funding is found. DIAMM is a world leader in archive-quality imaging, taking our 65- and 144-megapixel cameras (a Canon Digital SLR is usually around 12-15 mpx) to the site so that the book does not have to be moved. This unusual aspect of the project has allowed us to photograph some sources that are otherwise extremely difficult to see, and in some cases the images are now the only version of the manuscript that scholars are allowed to see. These massive images (up to 300 MB each) are available to view, with very fast page loading, on the website, but due to copyright restrictions cannot be downloaded.

The collection includes manuscripts from all over the world, from tiny fragments from Estonia to complete manuscripts such as the Eton and Lambeth Choirbooks from the UK. Recent acquisitions include the complete Peterhouse Partbooks, Alamire manuscripts from the Netherlands and Austria, Spanish Ars Nova manuscripts and many more. The collection grows continually, but is privately funded, so we are constantly active in fund-raising to obtain more images. Part of the interest in many of the sources is the work of the project team in digitally restoring sources that are damaged or deteriorating, in many cases revealing music that was thought to have been permanently lost. The restored images are available to view alongside the originals.

The project's expertise in imaging and data management is available on a consultancy basis, and to support other projects which may need high-quality images for research or other purposes. Project photographers can travel anywhere in the world and have proved they can take images of consistently high quality, often at a lower cost than the library themselves. More information about this, and all our activities, can be found on the project website (*www.diamm.ac.uk*).

DIAMM also produces a series of prestigious facsimiles of manuscripts from this period, accompanied by scholarly studies of the highest quality (available from our online shop: *http://tinyurl.com/DIAMMpubs*). The recently-published Eton Choirbook facsimile has 264 colour pages and 112 pages of introduction in a format slightly larger than A3. Prices are kept low by the organisation

working on a basically non-profit basis, as a comparison with other well-known facsimile publishers will reveal.

Updates about online content and other information about the project's activities are posted at frequent intervals on our FaceBook *(http://www.facebook.com/DIAMMOxford* or *http://www.facebook.com/groups/172817981125*) and Twitter pages (*http://twitter.com/diammpub*), and the project can be contacted by email using *diamm@music.ox.ac.uk*.

[Digitisation of archive holdings is expanding rapidly, of course, both nationally and internationally. Another digitised resource which might be of particular interest to readers is that of the British Library's holdings of 16th-century anthologies of printed music, which is directed by Dr Stephen Rose of Royal Holloway. Details can be found via http://www.earlymusiconline.org or the BL website (http://explore.bl.uk). The BL is but one of many partners in the wide-ranging Europeana project mentioned at the end of Mark Windisch's article on p.40, which has links to a huge range of digital resources. Ed.]

The Institute Of Musical Research
John Irving

Our second article on recent research in music features the Institute of Musical Research in the University of London. The Institute has a wide-ranging programme, but over the last two years has developed a particular strength in 18th-century performance studies. John Irving, who developed this strand, was Director of the Institute from Aug. 2009–July 2011 and is now Head of Music and Professor of Music History and Performance Practice at Canterbury Christ Church University.

The Institute of Musical Research, based in Senate House in the heart of Bloomsbury, is the youngest of the ten Institutes that form the School of Advanced Study of the University of London (SAS). The School receives public funding from the Higher Education Funding Council for England as a national resource. It has a unique role to promote and facilitate research in the humanities and social sciences and to serve the academic communities of

its disciplines, within London, nationally and worldwide. It complements the work of others by providing a range of seminars, conferences and publications, together with research libraries and specialist collections, far beyond the capacity of individual universities. As essential infrastructure for its subject disciplines on a British and European scale, the School seeks to be a source of innovation within the humanities and social sciences and its academic staff create and contribute to multi-disciplinary inquiry. The School supports the work of independent researchers not affiliated to any institution, welcomes visiting scholars and is a driving force in communicating research beyond the academic sphere.

The Institute of Musical Research participates within this community in multiple ways. It works to sustain, strengthen and expand the research infrastructure, and to foster international networks, collaborative ventures and expertise-sharing. It runs a specialist research training programme in music, presents a regular programme of conferences, seminars and performances in partnership with other bodies and hosts visiting researchers and cross-institutional research groups including the Francophone Music Criticism network, ICONEA (the International Conference of Near Eastern Archaeomusicology), the Medieval Song Network, the Middle East and Central Asia Music Forum, the Music and Science Group, PRIMO (Practice as Research in Music on Line), SongArt Performance and the South Asia Music and Dance Forum. Oversight of the Institute's activities is undertaken by an advisory council designed to represent diverse interests within the musical sector, its members coming from university music departments, conservatoires, the cultural sector and including freelance researchers. The present chair is Sir Nicholas Kenyon.

With the appointment of John Irving as Director in August 2009, a new strand of performance practice was added to the already broad spread of activities. With initial funding from the School of Advanced Study, a new research centre in 18th-century performance practice (called DeNOTE) has been established. DeNOTE's rationale is simple: to create a space within the IMR where practitioner-researchers from the freelance world of performance (eg the OAE) may meet with each other and with academics working in this field to discuss ideas and debate emerging trends. It launched in fine style in a collaborative event at the Guildhall School of Music and Drama spread over two days at the end of September 2010 which filled the Music Hall with an appreciative audience. *The Intimate Mozart and the Performer as Creator* explored performance practice in Mozart's three piano concertos of 1783, K. 413, K. 414 and K. 415, written in dual format, for either piano and

orchestra or piano and string quartet. This event, which consisted of an open rehearsal workshop and a public concert, featured these works in the quartet format played by pianists John Irving, Dr David Dolan (Director of the Guildhall School's Centre for Creative Performance and Classical Improvisation) and Janneke Brits, a Postgraduate Fellow at the Guildhall School, with three student string quartets. Both 'period performance' (on copies of instruments from Mozart's time) and modern performance practices were considered, and in particular the role of improvisation by the pianist (thus going beyond Mozart's notated texts) was a key issue for debate and experimentation in performance. An open discussion was chaired by Professor John Sloboda who is leading a project investigating audience perceptions of musical performance.

DeNOTE's next events were specifically designed to engage a wide variety of audiences outside the sphere of academic music. A succession of three recitals of music by Mozart, Beethoven and Vanhal for clarinet and fortepiano were given by Jane Booth and John Irving for the Kingston Chamber Concerts Society at Kingston-on-Thames Parish Church (4 October), for Morden College, Blackheath (14 October), and for UCL Chamber Music Society (19 October).

DeNOTE has also held a series of seminars at Senate House, Malet Street, the University of London's central library and administrative centre. The first, *Legacy and Legend – Historic(al) Performance in the 1980s*, led by Prof. Colin Lawson, Director of the Royal College of Music, took place in October 2010. Others followed, on urtext editions, convened by Prof. Barry Cooper of Manchester University, with Roy Mowatt (OAE and Founteyne Editions) and Dr Rupert Ridgewell (British Library); on late Classical string playing (convened by Jacqui Ross, Guildhall School of Music and Drama); and on domestic music-making in Vienna around the turn of the 18th-19th centuries (convened by Judy Tarling). A seminar in the *Mozart Unwrapped* series at Kings Place further explored performance practice in Mozart's keyboard works, including one of the piano concertos in a chamber music format (Profs. Simon Keefe and John Irving), ending with a performance of K. 413 on period instruments by John Irving and students from the Guildhall School.

In addition to events at Senate House and elsewhere in the capital, DeNOTE has steadily expanded into the regions, with workshops and lecture-recitals in Cardiff, Bristol, Cambridge and Hull during spring and early summer 2011. It is hoped that DeNOTE will continue to prove a useful research promotion and facilitation tool, enabling period-instrument performers to discover and exploit research aspects of their work. While John Irving has recently taken up a new post at Canterbury Christ Church University and been succeeded as IMR Director by Dr. Paul Archbold, he will continue to be involved with DeNOTE,

and has already taken part in a further series of lecture-recitals in Sandwich, Southampton and Leeds during October 2011.
All IMR events are open to the public. A calendar of events, together with full details of the IMR's activities, can be found on the website, *http://www.music.sas.ac.uk/*.

York Early Music International Young Artists' Competition 2011 NCEM, 16 July 2011 Lindsay Kemp

Lindsay Kemp reports on this year's Young Artists' Competition, now held under the auspices of the NCEM at York. 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.

A record number of ensembles entered for this year's biennial York Early Music Young Artists' Competition (part of York Early Music Festival 2011), raising hopes among the organisers that the standard would be higher than ever. And so it proved: all ten of the groups who appeared over the course of three days at the 2011 York Early Music Festival can feel confident of a professional future should they pursue it with vim, and, judging from the number of promoters in the audience making contented notes in their programmes, some of them at least can expect their concert diaries to be swelling soon.

The Competition's format has long been settled as a mixture of showcase and competition proper, with the ensembles who have made it to this stage on the basis of submitted recordings giving two 20-minute presentations at the National Centre for Early Music. The first of these takes place over the first two days, and is a concert with no judges present, enabling them to introduce themselves to the festival audience without the pressure of competition hanging over them, and to receive a little informal advice from a distinguished

guest presenter; this year it was Australian violinist Elizabeth Wallfisch, and while it cannot be pretended that her comments were not occasionally a little blunt, to my mind they were always spot-on in identifying potential areas for improvement – most addressed the need for more strongly communicated interpretations – and were in any case delivered with such smiling and sympathetic energy that no-one seemed to mind. I think. After this, the second concert is the real thing, this time with the judges watching and listening – did I imagine it, or was it really hotter in the hall that day?

This was the first year for a while in which there has not been a recorder ensemble. Instead we got a harpsichord ensemble – well, two harpsichords, performed by a pair of French sisters calling themselves Le Petit Concert Baroque. They performed a movement from Bach's wonderful C major Concerto alongside arrangements of arias by Bach and Handel. It seems a neat idea – as neat in fact as their shapely and detailed playing – and thought had clearly gone into the way, for instance, that they re-imagined the da capo of Handel's 'Venti, turbini'. But there will have to be a little more unashamed showmanship yet before their act can really take off.

It was good to see two groups tackling Classical chamber music, a field in which there is still so much more to be achieved among period players. The Borromini String Quartet from the UK enchanted with their performances of Boccherini in the first concert, but set themselves a massive challenge in the competition round by offering Beethoven's *Grosse Fuge*. Predictably, Beethoven's craggy monument, deeply demanding of performer and listener alike, did little for them – there were times in the middle when we all felt as if we were just clinging on. A shame, as this is definitely a group with promise in a field where we need more performers. Let us hope they keep at it.

The other Classical ensemble was Den Haag Piano Quintet, all Japanese trained in Holland. Their line-up is the 'Trout' configuration of piano, violin, viola, cello and double bass, but they skirted round that particular work by offering Dussek in the first concert and Hummel in the second. (Apparently they know of over 30 works for this scoring, so perhaps they never will get round to the 'Trout'!). These were expert performances, not without small problems of balance and tuning, but with outstanding fortepiano-playing from Kae Ogawa at their heart. If they can find the spark of wit and humour that lies in music such as this, they could be on to something.

The Borromonis' 'mistake' of appearing to better advantage in the first concert than in the competition round was repeated by two other ensembles. The Sebastian Chamber Players, a string trio sonata grouping from the USA, absolutely fizzed in the fidgety virtuosity of Castello, Merula and Vivaldi

(the ubiquitous 'Folia') in their opening concert, but failed to recapture that excitement on the big day, their intense playing style being less suited to the relaxed and suave expressiveness of Corelli and Couperin. Swiss violin-and-harpsichord duo L'Istante also impressed in Biber's crazy 1681 Sonata no. 3, with violinist Anaïs Chen displaying an easy, almost nonchalant technical ease; but she failed to find the dreamy atmosphere latent in the madrigal elaborations of Rognoni and Luzzaschi, and in Corelli the whole thing came across as a touch calculated and cool.

Switzerland? Yes, you've guessed it – L'Istante are among the many groups over the years (the 1997, 2003 and 2009 winners included) to have got together at the Schola Cantorum in Basel. Another is the Habsburger Camerata, a quintet of violin, cornett, sackbut, viola da gamba and organ who revel in the mixed-ensemble music of the early 17th century. Bertali was the most familiar name on their competition running order, so it would be idle to pretend that it was all great music, but it certainly looks fun to play. Achieving smooth running with an ensemble like this is no easy task, however, and the Habsburgers have yet to find the good balance, ease of movement, and overall shaping of a piece to bring it off truly successfully. But there is no reason to suspect those things will not come.

Two ensembles were eyeing up similar repertoire territory this year. One was Quadro Melante, a quartet of flute, violin, gamba and harpsichord based in the UK, but with individuals hailing from Australia, Croatia, Malaysia and Iran. As their name suggests, their work centres on the quadros of Telemann ('Melante' was Telemann's anagram of his own name), and their account of the second of the *Nouveaux Quatuors* alongside works by Blavet and Leclair revealed performers of ensemble expertise and, indeed, experience – two of its members had already appeared in the Festival earlier in the week! Considering that, it was surprising then that there was not more character and communication to their playing – indeed it was all rather underplayed. Their biography shows that they were only formed last year, so perhaps they need more time together yet to find a voice. From France, Les Ombres put the second of Rameau's *Pièces de clavecin en concert* next to the sixth of the *Nouveaux Quatuors*, and while in the former they were less of a polished unit than the Melantes, in the latter they turned in a beautiful performance, perhaps as good as you will get anywhere.

Les Ombres struck me as a group to watch out for, but they were not to be prize-winners on this occasion – those honours were awarded instead to the competition's two vocal ensembles. The Festival Friends' Audience Prize went to Encantar, four smartly dressed and personable ladies from Belgium who offered a mix of 16th-century polyphony by Palestrina, Victoria, Guerrero

and others. To my ear there was some work yet to be done on tuning and on consolidating their vocal tone, but when it did all come together properly they had the mellow homogeneity of a good recorder consort. They have good ideas about how to make the act work in concert, too, and all-female polyphony is certainly a sound worth pursuing.

But the winners of the main prize – £1000 plus opportunities with BBC Radio 3, Linn Records and the NCEM – were an all-male group, mostly from Israel via Basel (once again). Profeta della Quinta are a five-piece ensemble who sang Rore madrigals and delicious Hebrew polyphony by Salamone Rossi, doing it with wit, charm, technical assurance, presentational flair and some rather natty ornamentation to boot. It was as simple as that really; early music or otherwise, these are qualities that will always please, and the jury rightly reported a unanimous verdict.

Early Music at Kings Place
Helen Wallace

Our series on concert venues returns with a report on early music at London's newest venture, the remarkable Kings Place in York Way, Kings Cross.

Kings Place opened with a dazzling 100-concert festival in the autumn of 2008, presented in the first new public concert hall to be built in London since the Barbican in 1982. The building itself, conceived by Chief Executive Peter Millican, is an office block housing *The Guardian* and *Observer*, Network Rail, the Pangolin Foundry's London showroom and many other clients. Beneath seven storeys of offices, however, lie two state-of-the-art concert halls, practice rooms, green rooms, an art gallery and the offices of the Orchestra of the Age of the Enlightenment and the London Sinfonietta. It is significant that these two organisations should have links to a chamber hall perfectly suited both to the volume and timbre of period instruments and yet geared up for the most sophisticated high-tech contemporary music.

The main hall, Hall One, is a jewel of a shoe-box-shaped hall seating 420 in stalls and gallery, and accommodating up to 30 musicians on stage. It is,

in fact, a three-storey-high hall sitting on rubber springs within another box, which gives it complete acoustic separation from the rest of the building and the outside world, and making it an ideal recording venue. It was designed by architects Dixon Jones, who developed the Royal Opera House, and Arup Acoustics saw to every detail of sound and resonance. Lined with the subtly-grained veneer of a 500-year-old Bavarian oak, it has an adjustable acoustic, depending on how the inbuilt curtains are drawn. Its overall acoustic is warm and clear, and was tested at early stages in its completion by players from the OAE and from the viol consort Fretwork, who have also formed a relationship with the venue.

The second hall, Hall Two, is a sprung-floored hall that can accommodate rehearsals for a 75-strong orchestra and seat an audience of 220. This has a flexible set-up and no fixed seating, while for Hall One, with its raked seating and gallery, there is simply no bad seat in the house. Kings Place not only offers an enticing new platform for early music, but also a new audience. Speaking to other listeners at the packed harpsichord recital by Steven Devine at the 2010 festival I discovered many were experiencing the instrument for the first time.

Given these auspicious conditions, early music and period instrument performance was high on the agenda from the very beginning. Uniquely among London's arts venues, Kings Place receives no public funding, but diverts 50% of the profits from its conferencing business and rental income to the Kings Place Music Foundation, the charity responsible for the artistic programme in the halls. Chief Executive Peter Millican invites curators from across the musical spectrum to programme mini-series of between three and five events for each week of the season. His aim was to throw out the concert venue rule-book and encourage artists to try something different that might not be possible within the confines of another venue's artistic programme. "I'm looking for someone with original ideas," he says, "someone who wants to present music that will take us somewhere else, in a way that could only happen here. Sometimes I'm involved in the detail, mostly I leave it to the artists." Curators from the early music fraternity have included, naturally, the OAE, I Fagiolini, The Sixteen, York Early Music Festival, the Classical Opera Company and Fretwork. Alongside these weekly 'mini-festivals' there is a multi-strand programme running across the entire season taking in Spoken Word, Comedy (*Off With Their Heads*), Contemporary Music (*Out Hear*), Folk music (*Folk Union*) and Jazz (*The Bass*), with classical music represented each Sunday night by the London Chamber Music Society, who moved from Conway Hall when Kings Place opened.

The 2008 opening festival featured 100 45-minute concerts, including those from the OAE, The Clerks Group giving free foyer performances and Fretwork playing works both old and new; the festival has become a fixture on the second weekend of September. Other visiting vocal ensembles have included La Vita Nuova, Alamire and Stile Antico, who appeared in the now established *A Cappella* festival (held in January each year).

Iain Page's Classical Opera Company graced the first autumn season with a week devoted to the child Mozart's visit to London and two performances of his early opera *Ascanio in Alba*, K. 111, followed in the next season by an exploration of Haydn's opera arias and concert cantatas entitled Haydn's *Brave New World*. This five-concert residency was complemented by the Haydn Conference taking place at the British Library just ten minutes' walk from Kings Place, and links with the Library have become a feature of several of the mini-series. The Classical Opera Company took Haydn's early Italian works as the theme for their series in December 2009, with performances of *Il Trionfo del Tempo e del Disinganno*, *Apollo e Dafne*, *Dixit Dominus* and a study afternoon led by David Vickers. The flexible series of rooms on the concert level has enabled many talks, films and study sessions to be programmed in among the concerts. Page focused his Arne series in 2010 around a concert performance of the masque *King Alfred* and an insight evening into the company's recording of *Artaxerxes* led by musicologist Roderick Swanston and soprano Elizabeth Watts.

The OAE has used their regular Kings Place residencies to air its small-scale repertoire, as a complement to its series at the Queen Elizabeth Hall. Its debut week in May 2009 featured four composers with anniversaries in that year: Purcell, Handel, Haydn and Mendelsssohn. One leader, Alison Bury, led a concert of Handel Concerti Grossi, while another, Matthew Truscott, explored Mendelssohn and Rossini, with all concerts being followed by an informal 'after show' performance in the Rotunda Bar at 10.15pm, a popular innovation. The week culminated in a rare dramatised performance of Purcell's incidental music to the play *Bonduca*: as Queen Boudica is said to be buried under platform 10 of King's Cross Station it was an appropriate location for this fascinating reconstruction. While other OAE-curated series have celebrated the Baroque, in a unique collaboration in 2010 the orchestra worked with the London Sinfonietta on *Remix*, an exploration of the way in which composers have borrowed and reworked material throughout history. The OAE presented an absorbing programme based on Handel's use of Gottlieb Muffat's music and Bach's reworking of Pergolesi, and the series culminated in an enlightening exploration of Stravinsky's actual source material for *Pulcinella* (works by

Monza, Gallo and Wassanaer) leading to a performance of Stravinsky's *Pulcinella* Suite with both orchestras sharing the stage.

Harry Christophers and The Sixteen have become regular visitors to Kings Place. The choir's first week was *Easter Reflections*, which included seasonal cantatas by Buxtehude and Victoria interspersed with poetry, and a performance of Robert White's *Lamentations* with Fretwork. This year the focus will be on Victoria in his anniversary year, when Kings Place becomes a stop on their national choral pilgrimage.

As Peter Millican has said, "If someone simply wants a platform for their own performance, we are not interested. There has to be another dimension". Netia Jones's outfit Transition Projects provided this with aplomb in two series, *Darkness and Light* and *Innocence and Experience*. Though well-known for her work with contemporary music and video, Renaissance and Baroque composers featured in both weeks, the first including Dowland, Biber, Couperin and Scarlatti's *Correa nel seno amato*, all accompanied by period instruments, and semi-dramatised using projections, film and/or dance. The second series included a stunning performance of Peri and Monteverdi arias by young soprano Flur Wynn.

Fretwork joined forces with singers Emma Kirkby, Claire Wilkinson and Michael Chance in June 2010 for three song recitals interleaved by Fretwork's own arrangement of Bach's Goldberg Variations, and a viola da gamba study day culminating in the world premiere of Orlando Gough's *The World Encompass'd*, which reimagined Drake's circumnavigation of the world in 1577-80 from the point of view of the viol consort on board.

In 2009 I Fagiolini let their hair down with a *Christmas Party*, inviting the Norwegian folk-Baroque ensemble Barokksolisten to present both a colourful 'Alehouse' programme and to accompany them in seasonal Bach cantatas. Christmas 2010 was marked by four events from *Northern Lights*, the York Early Music Festival. While Millican initially gave a guarantee to some of the curated series, the general offering is a 50/50 box office split. Some series have been extensive – the Haydn Eisenstadt Festival came in 2009 with sixteen separate events for the Haydn anniversary – but the pattern is generally now three or four events programmed from Thursday-Saturday. Ticket sales are overall up 15% (2009-10 against 2010-11), with the *Unwrapped* series showing a particularly strong audience development. The number of visitors to Kings Place increased by 35% from 2009-2010 and anyone visiting the venue today will notice how busy it has become at all times of day and night.

Running through the annual season has been Kings Place's own curated single-composer *Unwrapped* series, which have covered Beethoven, Chopin

and (this year) Mozart, and will take on Brahms in 2012. These in-depth explorations of the composers' *oeuvre* alongside a study programme have boasted a mix of performers – the Avison Ensemble in Beethoven and the OAE in Mozart, along with modern-instrument outfits such as the Aurora Ensemble and the Orchestra of St John's, Orion, Dante Quartet, Schubert Ensemble and Endymion.

This autumn's highlights include *Mozart Unwrapped* events – *Il re pastore* by the Classical Opera Company, early masses sung by the Choir of King's College and music for glass harmonica with the Schubert Ensemble. *Notes & Letters*, a festival exploring music and words, will include events on the Orpheus myth (Anne Wroe) and a talk on the castrati phenomenon in Georgian England by Helen Berry. Fretwork will be returning to Kings Place on 21 December 2011 to perform winning works from the National Centre for Early Music's Instrumental Award in association with BBC Radio 3. Future plans include a year-long J.S.Bach series in 2013.

For further information please see *www.kingsplace.co.uk*.

The British Harpsichord Society: a brief history and overview

Pamela Nash

Continuing our series on specialist instrument societies, committee member Pamela Nash outlines the activities of one of the youngest, the British Harpsichord Society. Members Jane Clark and Katharine May add reports on two particular aspects of the society's activities.

The year 2012 sees the British Harpsichord Society celebrating its tenth anniversary, and it thanks NEMA for this opportunity to report on its development.

In 2002 the BHS founder William Vine recognised the need for a web-based society dedicated to the harpsichord, and for nearly a decade since his one-man quest began the Society has been increasingly active in promoting the awareness, study, playing and, above all, the enjoyment of harpsichords, as well as related plucked instruments such as the spinet and virginals. Entirely inclusive in its aims, the BHS seeks to widen public perception of the harpsichord and to encourage more people to play. It has also become instrumental in assisting young professionals to get started and is always on the look-out for emerging harpsichord talent. Following its beginnings at the London Harpsichord Centre, the BHS's monthly recital programme was able to move on to Handel House (see Jane Clark's report below), and this ongoing association has helped the Society, both in its nurturing capacity and in its promotion and exposure of the harpsichord, with the museum's resident instrument seen and heard by a huge cross-section of the international touring public.

The Society's website, now augmented by a busy Facebook page, has undergone expansion and re-design but is constantly under review as needs demand. The site provides a unique internet resource, and in fact is the only one of its kind: truly a touchstone for aficionados everywhere. Here one finds everything from international news and reviews, performer profiles, 'how-to' advice, instruments wanted and for sale, and an exhaustive web-link list. Two crucial mainstays of the site are the events diary and the e-magazine, *Sounding Board*, which includes insights, perspectives and reports on a multitude

of harpsichord issues, inviting and attracting contributions from makers, performers and reviewers around the world (see Katharine May's report below).

The monthly diary is an invaluable resource, offering UK members comprehensive listings of all harpsichord-related events around Great Britain. It serves to illustrate what a rich and varied melting-pot Britain has become for both home-grown and international harpsichord talent, and what excitingly diverse contexts the instrument has found itself involved in.

Although the main concerns and activities of the Society centre around the British scene, its membership is international and steadily growing, currently numbering over 1,000. Indeed, the level of interest from overseas has always accounted for about 45% of the membership and remains one of the strengths of the Society.

The BHS continues to be run entirely by volunteers and membership remains free and open to all, amateur and professional alike. The sole source of income is provided by the small charges it makes to web site advertisers, but needless to say, donations are welcome. The committee, now fifteen-strong and boosted by an advisory panel, thrives under the peerless supervision of the secretary, Edna Lewis. It meets regularly to discuss ways in which the BHS can evolve, and is always seeking to expand its educational role within musical society.

All members are encouraged to offer the benefit of their experience and knowledge to the Society: how to go about this is explained on the extremely user-friendly website: *www.harpsichord.org.uk*.

Below, two of our members have written on different aspects of the Society's activity: Jane Clark reports on Handel House and Foundling Museum and Katharine May reflects on *Sounding Board*.

• *Handel House and The Foundling Museum*

The BHS is very fortunate in having an association with the Handel House Museum in London. Solo recitals take place there once a month, and Saturday afternoons devoted to one particular composer or subject in which different players participate are also hosted by the museum. These have included the complete *Pièces de Clavecin* of François Couperin organised by Jane Clark; the complete harpsichord works of Handel organised by Gilbert Rowland, who also organised afternoons of Soler; an afternoon of William Byrd organised by Michael Steer; two of contemporary music – one hosted by Jane Chapman, the other by Pamela Nash on the solo harpsichord works of Stephen Dodgson; and a two-harpsichord event by Helena Brown and Penelope Cave. In 2012 an interesting series of recitals of English music is planned, with Luke Greene playing Maurice Greene; Robert Woolley playing Roseingrave, Nares, Walond,

Kendall and Goodwin; Julian Perkins playing J.C. Smith, Tom Foster playing the virginalists and, in association with The British Clavichord Society, Terence Charlston on clavichord and harpsichord playing 17th-century music. Another two-harpsichord recital, with Robin Bigwood and Caroline Gibley, is also planned.

There was an exciting new venture in the autumn: two Saturday afternoon events at the Foundling Museum. On 24th September Penelope Cave held a workshop on Handel's harpsichord music, which was very appropriate given Handel's close involvement with the Foundling Hospital. On October 22nd Jane Clark, with Derek Adlam and Tom Foster, presented an afternoon of François Couperin by popular request, the Couperin events at Handel House having always been oversubscribed. *Jane Clark*

• ***Sounding Board***

Our online magazine *Sounding Board* was given its name by one of our readers in response to the BHS committee's 'Name the magazine' competition. The first issue, published in January 2010 by guest editor Pamela Nash, got the e-zine off to a great start with six articles from various contributors and reflected the interest that Pamela has in contemporary harpsichord music. Harpsichord maker William Mitchell took on the second issue, which duly came out in May 2010 and naturally had a builder's slant. Features on the 17th-century French maker Vincent Tiabut and the fall and rise of the harpsichord in Brazil contributed to another stimulating read. The third issue was published in November 2010, with guest editor Penelope Cave bringing some interesting articles on Couperin and a report on the combined BHS and BCS outing to see Christopher Hogwood's instrument collection in Cambridge. The section on readers' queries and questions began with this issue, highlighting the broad range of topics that are fascinating harpsichord enthusiasts around the world. Katharine May edited the fourth issue (published May 2011), which focused on the musical lives and memories of some inspirational teachers and makers. All magazines have been enlivened by pertinent photographs and help to make *Sounding Board* infinitely readable for both professionals and amateurs. Contributions, comments and suggestions are always welcome, indeed encouraged, as the continuation of the magazine relies very much on its readers. *Katharine May*

Finally, in conclusion of this anniversary piece, the words of harpsichord maker and BHS member William Mitchell undoubtedly echo the sentiments of many of the Society's members, past, present and future:

I love the harpsichord. It embraces so many fascinating concepts: the beautiful and exotic materials that go into making it; the physics of sound and frequencies; tuning and the reason why harpsichords are better tuned in unequal temperament; decoration and how the ideas of 'classical', 'restrained', elegant' and 'first class' suit the instrument so well; and, finally, the chance to play and obtain music from it – and the vast repertoire that it includes. The harpsichord is the bridge between visual art and musical expression; very few instruments have that magical combination in quite the same way.

Developing a thriving early music event in the current economic climate

Clare Norburn

We continue our series on early music festivals with a report on Brighton's, which is both bucking economic trends and acquiring a reputation for exciting and inventive programming. Clare Norburn is the festival's co-Artistic Director.

You might expect an article about coping with the current economic climate to be full of doom and gloom. However, the spirit of the Brighton Early Music Festival and the fact that we grew our ticket sales by 42% in 2010 means that we rather enjoy defying people's expectations – certainly about what to expect from an early music performance – but also about what is possible for early music organisations to achieve in the current climate.

How many early music organisations grew their ticket income by 42% last year? How many classical music organisations did? Or indeed how many businesses did? Very few indeed! In an early music world where a number of smaller festivals no longer exist, why are we successful? What makes Brighton Early Music Festival (BREMF) the fastest growing early music event in the country? How are we following on from that success in 2011 and beyond?

"Your success is down to Arts Council funding," you cry: "you're a regularly funded organisation and/or one of the new National Portfolio Organisations". It may come as a great surprise, but no, we are not. (Not for want of trying: we applied unsuccessfully in January 2011 for the National Portfolio Funding

scheme.) We have been successful in securing Arts Council funding through Grants for the Arts on a project-by-project basis but we don't receive a penny of core funding. That is not to say that funding doesn't play a part: it certainly does. Part of the reason we have been successful is that we have a sound fundraising strategy that is right for our organisation.

Another of the answers, which also helps us to secure funding, is that we are particularly creative and imaginative in our programming, pushing at the boundaries of early music and attracting audiences (and funders) in new and interesting ways.

Since its inception 8 years ago BREMF has grown enormously into one of the largest classical music organisations in the south-east, the second largest early music event in the country. The organisation is seen as a leading force in the early music world, with over 6000 people attending the 2010 festival. The press said the following about us (all 2010):

- 'one of the great success stories of today's early music scene, far surpassing its competitors in terms of the sheer number and variety of events on offer' – *Early Music Today/Classical Music*
- 'nothing if not inventive' – *BBC Radio 3*
- 'intriguingly unconventional' – *The Telegraph*
- 'three cheers for the eclectic programming of the Early Music Festival' – *The Argus*

Though not unique in this respect, Brighton Early Music Festival represents a different way of working in the arts: we harness the power of 70+ volunteers who enable us to punch above our weight. We achieve impact with minimal overheads. But more than that, we engage and retain audiences in a meaningful way because they become involved in our work, singing in our choirs, taking part in performances, volunteering and supporting our work financially.

We try to reach out beyond our regular audiences: many of those who attended our *White Night* event in 2010 had never experienced live classical music before. We also try to create a different kind of concert experience – we ask the question: how can we engage audiences differently? Do they just have to sit hushed in rows on uncomfortable chairs? We take the festival into pubs and outdoor performances. We also explore collaborations with other art-forms and concert layouts.

Below are just a couple of examples from 2010 of what we did to create new concert experiences and how we will build on that for 2011:

• Recreating the spirit of Vauxhall Gardens

Together with a local garden centre we worked round the clock to transform St George's Church into the Vauxhall Pleasure Gardens – we served tea and cakes and the BBC (who were recording the concert for later broadcast on Radio 3) went around in the interval interviewing the delighted audience! In 2011 we will similarly dress the same church into a spectacular evening venue for our opening event: *A Masked Ball*. The audience can watch, join a prior workshop to join in, and also join in some of the called dances on the night.

• BREMF Alternative/Chill Out events

In 2010 we stripped out the seating of the stunning St Bartholomew's Church to create a 'chill out' zone for the 981 young people who attended our *White Night* free event. We worked with six young ensembles on the festival's *Early Music Live!* scheme and, with lighting designers, choreographed the performances into one cohesive concept. The audience could move around the venue and come and go when they pleased. The musicians performed from all over the building, sometimes moving pied piper-like through the crowds and drawing them to the next new performance focus point. In 2011 we will repeat this style of event with the five ensembles on this year's *Early Music Live!* scheme. We will target that audience with information about an event the following Sunday night that will use the venue and lighting in a similar way. This second performance, *Vision*, will be a BREMF commission: a contemporary dance/theatrical/staged/medieval music extravaganza which will explore the music and visions of Hildegard von Bingen performed by the medieval group The Telling.

Our *Early Music Live!* apprenticeship, training and performing opportunities scheme aims to support the transition from music student to professional musician. We don't just give young ensembles a concert but we also work proactively to broker relations between the ensembles and promoters across the UK and to secure first broadcasts for them. Newbury Spring Festival has now booked four of those ensembles. We arranged for one, The International Baroque Players, to perform in front of 60 promoters at the British Arts Festival Association in Brighton in November 2010. In the same year we arranged for five ensembles to broadcast on BBC Radio 3 – for most of them, it was their first broadcast. We also train ensembles to go into schools and deliver outreach work.

We make a significant contribution to the amateur singing scene, running three festival choirs, from a community choir up to one of the best chamber choirs in the area. We also run a vibrant programme in schools, working with artists to develop new projects and collaborations: for example, in partnership with the education team from the OAE 10 teachers and 300 children took part

in a singing project in June 2010, performing Haydn's *Creation* alongside our adult choirs and accompanied by a professional orchestra.

In summary, we believe it is our vision and innovative approach, combined with our amazingly engaged volunteer network, which helps us to attract new audiences and project funders alike. The 2011 Festival runs from 21st October to 6th November: for further details please see the website *http://www.bremf.org.uk/.*

[It is good to see that in its fostering of young ensembles BREMF is in some ways continuing the work of the Early Music Network's biennial Showcase, the last of which was, coincidentally (or not), held in Brighton (a report on it was included in the 2008 Yearbook). Ed.]

Beauchamp House Early Music Courses
Alan Lumsden

We continue our series on early music summer schools with a report by Alan Lumsden on the course for singers and instrumentalists which he founded and still runs at Beauchamp House, near Gloucester. Alan Lumsden played for many years with David Munrow's Early Music Consort of London and James Tyler's London Early Music Group. He has directed many workshops nationally and internationally, and taught at the Royal College of Music and Birmingham Conservatoire, where he was coordinator of Renaissance music studies.

Beauchamp House, a period country house set in unspoilt countryside three miles west of the city of Gloucester, has developed a unique reputation for its early music summer courses for the quality of both the food and the music. There is a purpose-built concert hall, 'The Barn', with toilet/shower block and kitchen/dining area attached, as well as a self-contained music block, 'The Dairy'. Most course members camp in the adjoining paddock (caravans are welcome) and there are many bed and breakfast establishments or cottages for the less hardy nearby.

The courses have been running for over 25 years, the last 15 of which have been under the direction of Philip Thorby and myself, with Clifford Bartlett

anchoring proceedings at the organ and offering advice and assistance to players interested in learning the mysteries of continuo playing. One special feature of the courses is that nearly all of the repertoire has been specially prepared for each course. These editions, often the first practical performing material since the original prints, now number well over 500 works. When appropriate, works are available at the original written pitch as well as that implied by the original clef configurations. As most of the repertoire would have been performed by a mixture of voices and instruments, fully texted instrumental parts are also available. These editions are available for sale from the Early Music Company.

In the early days Michael Procter shared the direction of the courses and the preparation and publishing of most of the initial repertoire under the imprint of the Beauchamp Press. The Press's output is centred on the period 1530-1660. Although I am constantly asking my co-directors and course members for suggestions, I am usually left to follow my own interests. As the majority of our customers are regulars we very rarely repeat repertoire. The same composers may return but my database tells me (to my surprise) that Beauchamp Press has over 100 works of Schütz, over 60 of Giovanni Gabrieli, 42 of Lassus, 38 of Andrea Gabrieli, 32 of Praetorius and 27 of Palestrina. A typical course will be based on the juxtaposition of two composers, for example Lassus and Andrea Gabrieli. We are fortunate in attracting the mix of voices and instruments typical of the late Renaissance and early baroque – violins, viols, cornetti, sackbuts, curtals and violone. This enables us to tackle works such as the Schütz *Domini est terra* for SATB/SATB plus two cornetti, four curtals, two violins, four sackbuts, violone and continuo. While much of the repertoire is polychoral, often with some solo voices and virtuoso instrumental parts, we also have some sessions with singers and instrumentalists separately. In 2012, the 400th anniversary of Giovanni Gabrieli's death, we will concentrate mainly on his late music in which he develops an original style of large-scale instrumental music as well as works for voices and instruments together, many of which take us well into the baroque.

Some of our most successful courses have been those focusing on a particular geographical area. *Music from Mantua* introduced us to a wealth of fine madrigals and sacred works by Alessandro Striggio and Giaches de Wert, the last of the great Flemings in Italy, including an SSAATTBB setting by Wert of *Saule, Saule* which shows him to be the missing link between Rore and Monteverdi. It was interesting to explore the sacred works of Salamone Rossi, who was born in Mantua and may have perished in the sack of Mantua by Imperial troops in 1630. The *Hashirim asher lish'lomo* ('Songs of Solomon')

presented us with problems of underlay, with the music reading of course from left to right while the text goes from right to left! The course culminated with Monteverdi's splendid *Missa in illo tempore* based on the motet by Gombert.

Music from Eastern Europe (our 2009 course) covered a larger territorial and chronological spread than usual, including Poland, Bohemia, Hungary and Croatia from about 1500 to 1660. Conveniently, Heinrich Finck (c.1445-1527) and his great-nephew Hermann Finck (1527-1558) each left a five-part setting of *Christ ist erstanden* for our comparison! Thomas Stoltzer, a pupil of Heinrich, was the first composer to write a cycle of instrumental fantasias, and was also among the first composers to use the Lutheran translation for some of his psalm settings.

Among those writing large-scale works with colourful instrumenation are Zielenski (fl.1611), whose triple-choir Magnificat is a particularly fine work, Mielczewsky (d.1651) and Pekiel (d.1670). From Bohemia, Adam Michna (c1600-1676) was the first Czech composer to write works with *concertante* solo parts with choir and instruments. Also of Bohemian birth was Samuel Capricornus (1628-1665). His thirteen-part setting of Psalm 119 is for SSATTB choir and five string parts.

The political motets connected with the Thirty Years War are rarely performed, but some contain music of real quality. Schütz's *Syncharmna musicum* (1621) was written to commemorate the formal declaration of loyalty to Ferdinand II after the Battle of the White Mountain. It is scored for tenor solo and three cornetti in Choir 1, tenor and three curtals in Choir 2 and three sopranos and bass in Choir 3 plus basso continuo. *Da pacem Domine* has a five-part choir doubled by strings contrasted with a second choir of voices and brass. It was written for the Electoral Assembly held at Mühlhausen in 1627, but the plea for peace was in vain – not surprising, when the Electors were a mixture of Catholic, Lutheran and Calvinist. All were welcomed in duple time until the arrival of the Emperor, whose importance is underlined by a change to triple time!

There is such a wealth of sacred music that there is a tendency to overlook the secular. Andrea Gabrieli's *Ecco Vinegia bella* is an enjoyable work and interesting because of the historical background. Henry II, son of Francis I (he of the Field of the Cloth of Gold), had three sons. As the youngest son was unlikely to ascend the throne of France, he was elected King of Poland in 1573. Barely had he arrived when news came of his brother's death. He left Cracow in June 1574 and arrived in Vienna in July. After huge celebrations he left Vienna to travel to Venice, arriving 17 July. The first performance of *Ecco Vinegia bella* for SSATTB/SSATTB took place on July 18th, plus bells, guns, trumpets and drums.

We regard each course as a voyage of discovery and it is rare for most of us not to have preconceptions overturned from time to time. A good example was the first course devoted to the works of Michael Praetorius, mostly from the *Polyhymnia caduciatrix*, published the same year (1619) as Schütz's *Psalmen Davids*. Many of us regarded Praetorius as an efficient composer who wrote some enjoyable music for Christmas. We were all so overcome by the reality that Praetorius returned by popular demand so that we could experience the monumental *Vater unser* again!

For further details of courses, including accommodation locally, contact the Administrator, Beauchamp House, 11a Westgate Street, Gloucester GL1 2NW, tel.+44 (0)1452 385162, or see the website *http://www.gamweb.co.uk/pages/BHCoursesDetails.asp#aem.*

The Midlands Early Music Forum
Edwin Griggs

We conclude our series on the early music fora with a report on MEMF by the forum's current chairman. His report is somewhat less upbeat than most in this series have been, as he muses on problems that quite possibly affect others as well; but he also notes the forum's considerable successes.

The Midlands Early Music Forum came into existence at the end of 1981, so it is about to celebrate its 30th anniversary. Its aim, purposes and methods were then, and continue to be, much the same as those of the other early music fora: to promote the appreciation and understanding of, and participation in, early music in the region through the medium of a regular newsletter and through the organisation on a regular basis of a programme of participatory workshops, vocal and/or instrumental, invariably directed by visiting tutors, often or usually individuals of some eminence in their fields. The forum has benefited immeasurably over the years from a succession of very able chairs, as well as loyal and hard-working committee members, willing to shoulder the administrative burdens of running a voluntary organisation.

MEMF also benefits from occupying a fairly compact geographical area, unlike some other fora. Its geographical boundaries are, like those of other fora, vague, but its core consists of a substantial proportion of the West Midlands – Birmingham, the Black Country, Warwickshire, south Staffordshire and north east Worcestershire. These are the areas in which most of its members live and where workshops are habitually organised. In principle, as a result of the forum's absorption of the assets and membership of the East Midlands Early Music Forum in 2001 when that organisation dissolved, the forum extends as far eastwards as Leicestershire and Northants and as far north-eastwards as Derbyshire and Nottinghamshire, but in practice these are outside our area as far as workshop organisation is concerned and we now have relatively few members, and no committee members, in these areas. It does not follow that these areas are under-provided with opportunities and facilities for appreciation and participation in early music; there is, for example, a Leicester Early Music Association, which presumably fulfils some of the same functions as our Midlands Forum, and there appears to be an appreciable number of early music events and workshops in the East Midlands.

The forum should also benefit from having Birmingham at its centre, a large city with a lively music scene and with two higher education institutions – the University of Birmingham and Birmingham Conservatoire, part of Birmingham City University – in which early music is a subject of study. In practice the benefits have been rather exiguous. There are no links with these organisations, other than through individual members of them who also happen to be members of MEMF. There has been some benefit from these connections, however, and a few joint events have been organised with the University and Conservatoire in previous years, in which the forum has been able to make use of their premises.

The newsletter appears six times a year and is mailed to the membership together with flyers and booking forms for workshops and a variety of other publicity material for events which organisations and individuals pay us to circulate. The newsletter serves the purpose of publicising the forum's activities, and contains comprehensive listings of early music events around the country as well as reviews and other items, including paid-for advertising. The newsletter aims at, and succeeds, in being self-financing via the annual membership subscription.

The membership has fluctuated over the years. It is now just under 280, a perfectly respectable figure by comparison with other fora, but it has reached highs in the 300s in past years, so has been declining a little in recent years. The membership list, a revised edition of which has just been issued, and which

contains members' names, contact details and musical interests, serves to put members with similar interests in touch and it may be presumed that a certain amount of group-based informal music-making is thereby facilitated, an aspect of the forum's 'mission'. Members are on the whole of mature years, and many are retired, a state of affairs which is presumably common to all the fora and to all or most amateur music organisations such as choral societies and orchestras at the present time. We all experience difficulties in recruiting younger people, for familiar reasons.

One problem that the forum does experience is that of a relatively inactive membership, or at least one that is relatively inactive as regards workshop attendance. Perhaps something between a fifth and a third of the membership takes part regularly in workshops; the proportion has probably declined somewhat very recently. A high proportion of the membership is apparently happy with what their membership offers them – information about events and informal musical contacts – and is uninterested in workshop participation. It may be that there are simply too many competing attractions in an area like the West Midlands. On the other hand, it may be that we do not provide what many members want. The forum attempted to elicit opinion from the membership a year ago through the medium of a questionnaire, to test the hypothesis that non-attendance implied dissatisfaction with aspects of what was on offer, whether repertoire, tutors, price or location. Unfortunately, most of those returning questionnaires were people who attended workshops anyway.

A few years ago, thanks to the generosity of a number of donors, MEMF was able to establish a loan instrument collection from which members could borrow. Instruments include baroque violins, two viole da gamba, a bass curtal, a few windcaps and a lute. This has been a successful initiative, appreciated by members. Instruments are still being added to the collection.

The forum offers a programme of regular workshops, with a frequency which is slightly less than monthly. During the 2010-11 season, for example, MEMF ran eleven workshops; in the coming season we shall offer at least nine, probably one or two more. A high proportion of these are vocal, or vocal and instrumental. In recent years the forum has offered a number of regular, mainly instrumental, workshops on baroque music for period-instrument players playing at A415.

Players of renaissance instruments have perhaps been less well served. A possible excuse for this is that renaissance instrumentalists tend to be catered for by specialist organisations for particular instruments – the Society of Recorder Players, the Lute Society, the Viola da Gamba Society – and it may be assumed that keen cornettists, sackbuttists, shawm and curtal players are plugged into

informal national networks of players of their instruments. A very successful initiative which the forum launched and ran annually for a few years was a series of *Lutes, viols and voices* workshops which brought together renaissance players and singers.

Most workshops are one-day affairs. We have offered a number of weekend workshops for larger-scale works, such as Monteverdi's *Vespers* (with Philip Thorby) and Bach's *B Minor Mass* (with Robert Hollingworth) and we propose to do so again next year for the Giovanni Gabrieli anniversary. To some extent these large-scale events are viewed as, and have been, money-makers, attracting larger numbers of participants, many from outside the region. A problem that has arisen during the last year is financial loss for many workshops, due to relatively poor attendance, and the weekend events have helped to counterbalance this. Overall, however, the forum's financial balance remains healthy and there is no cause for alarm.

[A particular event to note is the joint MEMF/NEMA day on Saturday 26 November 2011, during which the NEMA agm will be held. The day will close with the annual Margot Leigh Milner lecture, to be given by Dr Andrew Woolley. Ed.]

Notes on some instrumental collections
Mark Windisch

Mark Windisch, NEMA's Treasurer, has contributed several articles on instrument collections to past Yearbooks. Here he presents an 'instrumental miscellany', with notes on instruments held at the Birmingham Conservatoire, an update on the Horniman Museum collection and information about two important website resources.

One of the more interesting collections of instruments, perhaps not widely known, is kept in the Birmingham Conservatoire. Although the catalogue and websites mention three collections in Birmingham, mostly the instruments listed are not on display or the museums have changed so that musical instruments no longer feature in their offering. The very attractive Museum and Art Gallery lists several instruments, but the only instrument on display is

a Broadwood piano decorated with a design by Burne-Jones (the others are now kept in store).

The Birmingham Conservatoire in Paradise Place, B3 3HG, has a most interesting collection, which is accessible by appointment. Some instruments are on permanent public display while others can be viewed (including detailed inspection) on request to the Instrument Custodian, Martin Perkins. There is an online catalogue, and an illustrated printed version including a CD is also available; all playable instruments can be heard on the CD, playing appropriate repertoire. The website is *http://www.conservatoire.bcu.ac.uk*.

The collection contains 23 instruments from the Lancelot Key brass collection (donated 1950-1954) and has a fine collection of Dodd bows (donated 1903). The Conservatoire does not have an acquisition policy as such. The quality of its teaching has persuaded benefactors to sell their collections at very favourable prices through the years and they are now well looked after by the curator.

The conservatoire is a part of Birmingham City University and a great deal of effort goes into instilling in students the principles of historically informed performance: thus examination of the instruments forms part of the pedagogical offering. The Dodd bow collection, amassed by members of the family firm started by Edward Dodd (b 1705), up to and including John Dodd (b 1752), dates from the 18th-19th centuries. Included in the collection is a boxwood recorder made by Foley, a very elegant oboe probably imported from France but passed off as English made, several bassoons including one with an interesting sliding tuning mechanism (not currently free to move) and a double flageolet. I was shown the West Gallery collection of instruments, beautifully displayed, together with a quote from *Under the Greenwood Tree* by Thomas Hardy. Particularly notable is a contrabass trombone, one of only two surviving instruments of this type from Boosey and Co, and a lute attributed by Lynda Sayce to Raphael Mest. This has been extensively repaired, but the complete history is known by the Conservatoire. The Conservatoire is currently engaged in a project to undertake very detailed sound analysis of a selection of the instruments.

I think many of us were upset when the V&A Museum in Kensington, West London, divested itself of its rather poorly displayed collection and packed them off to the Horniman Museum (100 London Road, Forest Hill, SE23 3PQ). I have to report that the Horniman Museum has made a fine showing of these instruments in an exhibition called *The Art of Harmony*. These are in a balcony gallery near the entrance. The collection is divided into six groups according to function, under the titles Consort, Continuo and Salon, and according to

constructional or acoustical features, under the titles Resonances, Virtuoso and Encore. For those interested in the holistic approach these special instruments are set in their historic context. They include a violin owned by Stradivari and a kit reputedly owned by Louis, le Grand Dauphin de France. While the exhibition is mainly centred around the aesthetic beauty of these historic instruments and not on their practical music making ability, it is nonetheless worth visiting for the visual pleasure alone. The beauty of these rare and special instruments is shown to best advantage, but hurry because they are only guaranteed to be there until the end of March 2012. I have no knowledge of what happens after that.

In the 2006 *Yearbook* there is an article on other musical instruments in this fine museum. If you have not previously visited I would urge that you do so. On permanent display are items from the Adam Carse Collection of wind instruments, the Boosey & Hawkes Collection, including a vast tuba, and possibly of particular interest to NEMA members the Dolmetsch Collection of early musical instruments. These are very well displayed in the downstairs gallery, with the ability to listen to the sounds on a specially designed table. This is, however, primarily an educational facility (admirable though that is) and may disappoint the serious scholar: likewise the absence of a catalogue in the museum. Other instruments are housed at the Museum's Study Collections Centre, where they may be viewed by appointment. More information about the collection and visiting/contact details can be found on the Horniman's website, *http://www.horniman.ac.uk/index.ph*.

For those interested in finding the location of musical instrument collections, and more, I would recommend the CIMCIM (International Committee of Musical Instruments Museums and Collections) website, which lists collections all over the world and also includes much useful information on the care of instruments, classifications and other scholarly resources. On the 'International Directory of Musical Instrument Collections' page (*http://www.music.ed.ac.uk/euchmi/cimcim/id*) is a 'Menu of Collections' listing various countries including the UK: follow this link to find a list of British regional collections. I strongly suggest, though, that before visiting any collection in person you check with the museum to make sure that the collection is still available. Although the CIMCIM website is very useful, I fear that it is not always kept up to date.

CIMCIM is in partnership with another splendid resource, MIMO (Musical Instrument Collections Online), whose website is *http://www.mimo-project.eu/frontpage*. MIMO began life as a consortium of eleven of Europe's most important musical instrument museums, which came together for a project that aimed to create a single online access point to their collections: the project was

completed in August this year. During 2009-11 the museums photographed their musical instrument collections (which included a large number of items that had never previously been seen in public), provided audio and video files and processed their databases so that all this content, along with supporting information, could be made publicly available on the web. This digitised musical heritage is now fully available through *www.mimo-db.eu* for the professional community (curators, scholars, students, etc.) and for a broader public through Europeana, *www.europeana.eu*. On the Europeana site you will find the MIMO virtual exhibition *Explore the World of Musical Instruments*, which has beautiful images and audio clips of instruments.